

# totallyadult

ISSUE 32 • MARCH 17, 2000



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- KKMR And The World Wide Web
- Here Comes Micro-Media
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- ...and more!

# Paula Cole

“...the joyous gospel sound of the first track, “Let Us Walk,” is what the stereo's replay button was made for.” — *Sarah E. LaSpaluto, San Diego Union-Tribune*



# Nina Storey “Let Us Walk”

*From the album “Shades”. In stores now.*

“...On her first nationally released CD, Storey unleashes her force-of-nature pipes on 12 gospel-style rock and jazz-grooved songs.

With a voice like hers, pyrotechnics are redundant.”

— *Steve Dougherty, People Magazine*

“Singer/songwriter Nina Storey uses blues as a vehicle rather than a destination — with jaw-dropping results.”

— *Larry Rodgers, The Arizona Republic*

“...Get ready for one of the hottest new voices to come along in a very long time — Nina Storey.”

— *Album Network*

“Shades indeed. Shades of gospel, shades of funk, shades of blues, shades of brilliance.”

— *Tom Roland, The Tennessean*



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Paul Brown  
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Featured on the  
UPN special as a New  
Star of the Millennium,  
December, 1999

Produced by: Jan Storey,  
Randy Hall and Nina Storey

“A Lilith vet from last year, Storey offers up Fiona Apple-like diversity with a merciful break from the brooding... From the touch of reggae that perks up “If I Were An Angel” to the gospel-tinged “Let Us Walk” with its lively trumpet figure and funky-ass bass, this debut helping of musical gumbo is strikingly assured.”

— *Andrew Dansby, Rolling Stone Online*

“With a bluesy roar that evokes memories of Janis Joplin, and more recently, Joan Osborne, Nina Storey's been making a name for herself... Shades is funky, feisty, and soulful...”

— *Kevin O'Hare, Springfield Union News*

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## 10 WKZE'S ANDREW DiGIOVANNI

Even in a world of deregulation and consolidation there are still bastions of independence and adventurism here and there...and WKZE Sharon, CT, is one of them. Discover what Program Director Andrew DiGiovanni believes is the proper role for his station in this informative interview with John Schoenberger.

## 14 PAULA COLE GETS REAL

In this feature by Danny Alexander, Paula Cole sets the record straight concerning the music that influenced her the most and how she views herself within the public arena. One thing's for sure, Cole considers her bandmates integral to her expression and finds that she must follow her heart to honestly express her thoughts and feelings.

## 20 HERE COMES MICRO-MEDIA

With the FCC's recent vote in favor of new low-powered FM stations designed to serve local communities, it looks like that ol' radio dial is going to get a lot more crowded. But will this really make a difference as far as conventional radio is concerned? Find out what Alex Cosper has to say about it.

## 22 THE JAYHAWKS RETURN

In spite of all the rumors a few years back that The Jayhawks had broken up, it would appear that this Minneapolis-based alt/country outfit is still alive and cookin', as evidenced by *Smile*, their new Columbia album. After you read this in-depth piece by Mike Warren, you'll understand what went down and where the remaining members are today.

## 26 KKMR &amp; THE WORLD WIDE WEB

When programmer Scott Strong relaunched KZON in Dallas as Merge 93.3.net, he made sure that the station's Internet presence was an integral part of KKMR's new image. Jon Peterson talks to Strong and station Promotion Director Andy Lockridge on how the station utilizes the Web and their vision of its role in the future of broadcasting.

## 32 WARREN ZEVON ENDURES

As he tells Jody Denberg, Warren Zevon has never considered himself anything more than a singer/songwriter, yet his multi-decade career has left a lasting mark on his fans and fellow artists. With *Life'll Kill Ya*, his new album on Artemis, he's back in top form, reminding us all that we take the wrong things too seriously.

## 36 TALKIN' OUTTA SCHOOL WITH JILL SOBULE

Beyond Music recording artist Jill Sobule has been through a few turns in her career, but she keeps comin' back swinging. She's now set for the release of her fourth album, *Pink Pearl*, and talks with Jim Manion about her music and perspective on life.

## 40 GETTING TO KNOW GINNY OWENS

In our latest Emerging Artist feature, we are honored to introduce Ginny Owens. She may be a new name to us, but she's already sold over 100,000 albums and topped other format charts. As you'll read, her debut effort, *Without Condition*, deserves your immediate attention.

## 44 BLUESIN' IT UP WITH TIM KOLLETH

Alligator Records is the premier blues label in the country, and as their National Promotion Director Tim Kolleth tells Matthew Lawton, "I'm a complete music freak and I have a love for blues artists." Guess he's working at the right place!

## 5 LETTER FROM THE EDITOR

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This time we match songs up with themes and names—it's your *totallyadult* theme-sets cheat sheet!

## 69 RADIO CONTACTS

## 74 CHUCKLEHEAD STRIKES AGAIN

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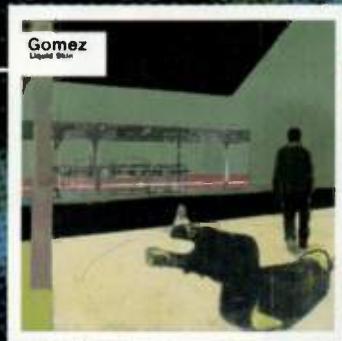


the new album featuring  
**"Chemical"**

You saw him open  
for Gomez at Gavin,  
and he's now  
opening for the  
entire Ben Harper  
European tour!

**Impacts 5/1**

**Gomez**  
**"We Haven't  
Turned Around"**



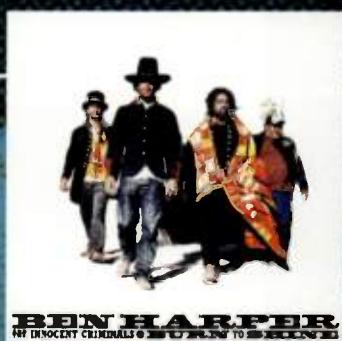
the new song from the album  
**Liquid Skin**

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Combined **▲**  
Commercial **▲**

Added since Gavin:  
**KTCZ KMTT CIDR**  
**KXST KCTY KRSW**

**Ben Harper  
And The  
Innocent Criminals**  
**"Steal My Kisses"**



the new song from the album  
**Burn To Shine**

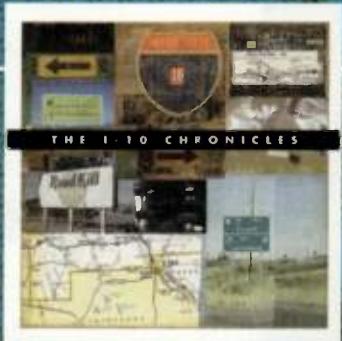
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**Flaco Jimenez**  
**Charlie Musselwhite**  
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**Eliades Ochoa**  
**Going For Adds 3/27**

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# letter from the e d i t o r

The feature we ran in the last issue of *totallyadult* on KACD (Channel 103.1) Los Angeles painted the real potential of Adult Rock Radio in a different light than is usually cast. The premise of the station's original business model took into account KACD's limited signal reach and immediately called for a conservative operating budget, but all involved in the decision process at Jacor (and later Clear Channel Communications) felt the upside was very positive. To date, the station registers with less than a 1.0 share in the 12+ numbers, and somewhat better in the target 25-54 demo, yet the entire organization is thrilled to death with the station's results! Certainly, the bottom line for any business operation is to make money, and Channel 103.1 is doing exactly that.

While researching that feature, Dave Benson (PD of the highly successful Adult Rock outlet KBCO in Boulder, as well as Channel 103.1 in Los Angeles) and I got a little deeper into the subject. "Channel 103.1 is one of the top-coming Adult Rock stations in the country," he said. "It happens to be in a very, very large metro area, which makes a more significant share-rank difficult, but there are still hundreds of thousands of people who respond well and really want this kind of music and format. The credit has to go to the people in LA who helped put the business model together originally—they weren't frightened off by the idea that it wasn't going to show in the 12+ numbers as anything substantial, but they knew that, given the audience base in Los Angeles with the right demographics, there was an eager listening and advertising pool. It makes it exciting to think that maybe we've helped, in some regard, in the struggle to prove that Adult Rock Radio can work."

It's important to note here that Clear Channel Communications' recent decision to spin off Channel 103.1 had nothing to do with the station's performance; rather, under FCC guidelines, they had to eliminate some holdings in the Los Angeles market. The point I'm making in this letter is applicable to the entire format.

So perhaps this is a good lesson for broadcasters who are trying to figure out what to do with all those signals they now have in each market. Hopefully they're beginning to realize that success within a cluster has to be measured by a different yard stick. However, the record industry is still using the old cri-

teria—perhaps too much in a rapidly changing paradigm. Benson continues, "We don't define ourselves as a format on whether or not record companies are selling a lot of records. We define ourselves as a format based on the economic success and the broadcasting success of these radio stations. If record companies aren't selling records by their adult artists, it doesn't mean we don't have an audience. It may mean that the label needs to reinforce its image of the format and redefine its A&R focus. If a record label executive decides that this format isn't working for that particular label, that's fine. My audience will carry on, they'll still have the same musical interests, and some other label with more realistic expectations and better insight as to how to successfully market adult artists will take advantage of a very substantial and receptive audience."

Food for thought....

This is our 32nd issue of *totallyadult*: Paula Cole—an artist that Adult Rock Radio championed first—graces the cover ✪ You'll also find informative features on Warren Zevon, The Jayhawks and Jill Sobule—and this issue's Emerging Artist piece is on a moving new artist named Ginny Owens.

♪ We have a conversation with WKZE Sharon, Connecticut's Andy DiGiovanni, who has no problem sharing his excitement about the Adult Rock format, and Alligator's Tim Kolleth reveals to us the label's realistic approach to marketing and expanding the appeal of the blues ✪ In the Special Features category, there is a story on KKMR (Merge Radio) Dallas and their aggressive use of their Web site, and one on the FCC's decision to allow low-frequency FM stations to enter the air-wave matrix.

In addition, the back pages give you an amazing list of songs broken down by category; there are plenty of music reviews; the radio contacts pages have been updated; and Chucklehead helps to keep it all in perspective.



John Schoenberger  
*totallyjs@sfxnet.com*

TOTALLYADULT

# ADULT ROCK

## RETAIL CHART

## COMBINED ALBUM AIRPLAY

LW	TW	ARTIST / Title	LABEL
2	1	<b>SANTANA</b> <i>Supernatural</i>	RE/STA • 19001
3	2	<b>STEELY DAN</b> <i>Two Against Nature</i>	GIGANT/REPRISE • 24719
4	3	<b>MACY GRAY</b> <i>On How Life Is</i>	CLEAN SLATE/EPIC • 68490
1	4	<b>THE SMASHING PUMPKINS</b> <i>Machina/The Machines Of God</i>	VIRGIN • 48136
8	5	<b>MOBY</b> <i>Play</i>	V2 • 27049
5	6	<b>OASIS</b> <i>Standing On The Shoulder Of Giants</i>	EPIC • 63086
9	7	<b>RED HOT CHILI PEPPERS</b> <i>Californication</i>	WARNER BROS. • 47388
7	8	<b>TRACY CHAPMAN</b> <i>Telling Stories</i>	ELEKTRA/EEG • 8178
6	9	<b>THE CURE</b> <i>Bloodflowers</i>	FICTION/ELEKTRA/EEG • 82208
12	10	<b>3 DOORS DOWN</b> <i>The Better Life</i>	REPUBLIC/UNIVERSAL/UMG • 53920
11	11	<b>STING</b> <i>Brand New Day</i>	A&M/INTERSCOPE • 90843
10	12	<b>AIR</b> <i>The Virgin Suicides OST</i>	SOURCE/ASTRALWERKS • 48144
13	13	<b>VARIOUS ARTISTS</b> <i>Magnolia OST</i>	REPRISE • 47581
14	14	<b>VERTICAL HORIZON</b> <i>Everything You Want</i>	RCA • 87118
15	15	<b>THIRD EYE BLIND</b> <i>Blue</i>	ELEKTRA/EEG • 62410
20	16	<b>RY COODER</b> <i>Buena Vista Social Club</i>	WORLD CIRCUIT/NONESUCH/ATLANTIC/AG • 79478
17	17	<b>ENIGMA</b> <i>The Screen Behind The Mirror</i>	VIRGIN • 48114
16	18	<b>WILLIAM ORBIT</b> <i>Pieces In Modern Style</i>	NAVERICK/NU • 47516
18	19	<b>BECK</b> <i>Midnite Vultures</i>	DISC/INTERSCOPE • 90498
19	20	<b>MORPHINE</b> <i>The Night</i>	DREAMWORKS • 51008
D	21	<b>IAN ANDERSON</b> <i>The Secret Language Of Birds</i>	FUEL 2000/VAESE SARABANDE • 1053
25	22	<b>VARIOUS ARTISTS</b> <i>Wonder Boys OST</i>	COLUMBIA/SONY MUSIC SOUNDTRAX • 63849
21	23	<b>BOB MARLEY</b> <i>Chant Down Babylon</i>	ISLAND/UMG • 546404
27	24	<b>TINA TURNER</b> <i>Twenty Four Seven</i>	PARLOPHONE/VIRGIN • 23180
23	25	<b>FIONA APPLE</b> <i>When The Pawn Hits</i>	CLEAN SLATE/EPIC • 81196
35	26	<b>U2</b> <i>The Best Of 1980-1990</i>	ISLAND/UDMG • 524612
D	27	<b>GUIDED BY VOICES</b> <i>Hold On Hope EP</i>	T.V.T. • 1936
24	28	<b>FILTER</b> <i>Title Of Record</i>	REPRISE • 87388
32	29	<b>LENNY KRAVITZ</b> <i>5</i>	VIRGIN • 47758
26	30	<b>VARIOUS ARTISTS</b> <i>The Sopranos OST</i>	PLAY-TONE/COLUMBIA/SONY MISC ST • 63911
29	31	<b>SHELBY LYNNE</b> <i>I Am Shelby Lynne</i>	MERCURY/UDMG • 546177
22	32	<b>JIMMIE DALE GILMORE</b> <i>One Endless Night</i>	WINDCHARGER MUSIC/ROUNDER • 8178
33	33	<b>BEN HARPER AND THE INNOCENT CRIMINALS</b> <i>Burn To Shine</i>	VIRGIN • 48151
D	34	<b>VIOLENT FEMMES</b> <i>Freak Magnet</i>	BEYOND MUSIC • 78058
D	35	<b>ANGIE APARO</b> <i>The American</i>	MELISMA/ARISTA • 80000
28	36	<b>THE WHO</b> <i>Bbc Sessions</i>	MCA • 11980
31	37	<b>FOO FIGHTERS</b> <i>There Is Nothing Left To Lose</i>	ROCKHILL/RCA • 87612
30	38	<b>SUSAN TEDESCHI</b> <i>Just Won't Burn</i>	ROUNDER/MERCURY/UDMG • 1104
D	39	<b>TARA MACLEAN</b> <i>Passenger</i>	NETTWERK AMERICA/CAPITOL • 97306
36	40	<b>SARAH McLACHLAN</b> <i>Mirrorball</i>	NETTWERK/ARISTA • 19019

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	<b>TRACY CHAPMAN</b> <i>Telling Stories</i>	ELEKTRA/EEG	1418	1405	1424
2	<b>STEELY DAN</b> <i>Two Against Nature</i>	GIGANT/REPRISE	1247	1162	1124
3	<b>STING</b> <i>Brand New Day</i>	A&M/INTERSCOPE	1048	1047	1086
4	<b>BEN HARPER AND THE INNOCENT CRIMINALS</b> <i>Burn To Shine</i>	VIRGIN	880	873	900
5	<b>VARIOUS ARTISTS</b> <i>Wonder Boys OST</i>	COLUMBIA/SONY MUSIC SOUNDTRAX	860	807	771
6	<b>VARIOUS ARTISTS</b> <i>The Million Dollar Hotel OST</i>	INTERSCOPE	852	811	729
7	<b>COUNTING CROWS</b> <i>This Desert Life</i>	DGC/INTERSCOPE	847	799	882
8	<b>WARREN ZEVON</b> <i>Life'll Kill Ya</i>	SHERIDAN SQUARE/ARTEMIS	789	843	858
9	<b>SANTANA</b> <i>Supernatural</i>	ARISTA	751	773	835
10	<b>THIRD EYE BLIND</b> <i>Blue</i>	ELEKTRA/EEG	726	719	733
11	<b>MELISSA ETHERIDGE</b> <i>Breakdown</i>	ISLAND/UDMG	725	748	769
12	<b>THE CURE</b> <i>Bloodflowers</i>	FICTION/ELEKTRA/EEG	696	670	626
13	<b>VERTICAL HORIZON</b> <i>Everything You Want</i>	RCA	640	635	675
14	<b>KENNY WAYNE SHEPHERD BAND</b> <i>Live On</i>	GIGANT/REPRISE	621	671	773
15	<b>LEONA NAESS</b> <i>Comatized</i>	OUTPOST/MCA	609	548	570
16	<b>FIONA APPLE</b> <i>When The Pawn Hits</i>	CLEAN SLATE/EPIC	590	603	544
17	<b>SHELBY LYNNE</b> <i>I Am Shelby Lynne</i>	MERCURY/UDMG	580	564	492
18	<b>FILTER</b> <i>Title Of Record</i>	REPRISE	547	583	632
19	<b>TRAIN</b> <i>Train</i>	AVIARE/COLUMBIA	543	610	614
20	<b>VARIOUS ARTISTS</b> <i>Magnolia OST</i>	REPRISE	536	509	490
21	<b>RED HOT CHILI PEPPERS</b> <i>Californication</i>	WARNER BROS.	515	539	515
22	<b>FOLK IMPLOSION</b> <i>One Part Lullaby</i>	INTERSCOPE	495	470	454
23	<b>VARIOUS ARTISTS</b> <i>The Sopranos OST</i>	PLAY-TONE/COLUMBIA/SONY MUSIC SOUNDTRAX	483	488	420
24	<b>BRUCE COCKBURN</b> <i>Breakfast In New Orleans</i>	RYKODISC	470	561	618
25	<b>GOMEZ</b> <i>Liquid Skin</i>	HUT/VIRGIN	463	458	472
26	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> <i>Looking Forward</i>	REPRISE	431	462	522
27	<b>ANI DIFRANCO</b> <i>To The Teeth</i>	RIGHTEOUS BABE	406	398	325
28	<b>SHANNON CURFMAN</b> <i>Loud Guitars</i>	POP SENSE/ARISTA	402	338	270
29	<b>TERRY CALLIER</b> <i>Lifetime</i>	BLUE THUMB	399	426	391
30	<b>OASIS</b> <i>Standing On The Shoulder Of Giants</i>	EPIC	397	389	385
31	<b>COCO MONToya</b> <i>Suspicion</i>	ALLIGATOR	387	381	376
32	<b>TARA MACLEAN</b> <i>Passenger</i>	NETTWERK AMERICA/CAPITOL	385	363	338
33	<b>RICHARD SHINDELL</b> <i>Somewhere Near Paterson</i>	SIGNATURE SOUNDS	383	368	376
34	<b>FOO FIGHTERS</b> <i>There Is Nothing Left To Lose</i>	ROSWELL/RCA	383	435	471
35	<b>EUPHORIA</b> <i>Euphoria</i>	SIX DEGREES	381	354	294
36	<b>STEVE FORBERT</b> <i>Evergreen Boy</i>	KOCH	377	447	458
37	<b>VARIOUS ARTISTS</b> <i>Man On The Moon OST</i>	JERSEY/WB	331	391	539
38	<b>MOBY</b> <i>Play</i>	V2	330	340	380
D	<b>PATTI SMITH</b> <i>Gung Ho</i>	ARISTA	322	285	172
D	<b>MARAH</b> <i>Kids In Philly</i>	E-SQUARED/ARTEMIS	313	236	109

HOT FUTURES	
1	<b>PATTI SMITH</b> <i>Gung Ho</i> AR STA • 14618
2	<b>VARIOUS ARTISTS</b> <i>The Million Dollar Hotel OST</i> INTERSCOPE • 5423952
3	<b>ELLIOTT SMITH</b> <i>Figure 8</i> DREAMWORKS • 50225
4	<b>JONI MITCHELL</b> <i>Both Sides Now</i> REPRISE • 47620
5	<b>CRACKER</b> <i>Garage d'Or</i> VIRGIN • 49005

IN-STORE PLAY	
1	<b>3 DOORS DOWN</b> <i>The Better Life</i> REPUBLIC/UNIVERSAL/UMG • 53920
2	<b>STEELY DAN</b> <i>Two Against Nature</i> GIGANT/REPRISE • 24719
3	<b>SHELBY LYNNE</b> <i>I Am Shelby Lynne</i> MERCURY/UDMG • 546177
4	<b>THE SMASHING PUMPKINS</b> <i>Machina/The Machines Of God</i> VIRGIN • 48936
5	<b>AIR</b> <i>The Virgin Suicides OST</i> SOURCE/ASTRALWERKS • 48848

BIN BURNERS	
1	<b>3 DOORS DOWN</b> <i>The Better Life</i> REPUBLIC/UNIVERSAL/UMG • 53920
2	<b>VARIOUS ARTISTS</b> <i>Wonder Boys OST</i> COLUMBIA/SONY MUSIC SOUNDTRAX • 63849
3	<b>IAN ANDERSON</b> <i>The Secret Language Of Birds</i> FUEL 2000/VAESE SARABANDE • 1053
4	<b>VIOLENT FEMMES</b> <i>Freak Magnet</i> BEYOND MUSIC • 78058
5	<b>TARA MACLEAN</b> <i>Passenger</i> NETTWERK AMERICA/CAPITOL • 97306

MOST ADDED	
1	<b>LOU REED</b> <i>Ecstasy</i> REPRISE
2	<b>DAVID GRAY</b> <i>White Ladder</i> ACCORDING TO OUR RECORDS
3	<b>VAGABOND LOVERS</b> <i>When I Was You</i> MONARCH
4	<b>JANIS IAN</b> <i>God &amp; The FBI</i> WINDHAM HILL
5	<b>JILL SOBULE</b> <i>Pink Pearl</i> BEYOND MUSIC

MOST PROGRESS	
1	<b>DAVID GRAY</b> <i>White Ladder</i> ACCORDING TO OUR RECORDS
2	<b>JOSH ROUSE</b> <i>Home</i> SLOW RIVER/RYKODISC
3	<b>STEELY DAN</b> <i>Two Against Nature</i> GIGANT/REPRISE
4	<b>A.J. CROCE</b> <i>Transit</i> OMTOWN/HIGHER OCTAVE/VIRGIN
5	<b>JANIS IAN</b> <i>God &amp; The FBI</i> WINDHAM HILL

MOST PROMISING	
1	<b>BECK</b> <i>Midnite Vultures</i> DGC/INTERSCOPE
2	<b>CHUCK PROPHET</b> <i>The Hurting Business</i> HIGHTONE
3	<b>JOSH ROUSE</b> <i>Home</i> SLOW RIVER/RYKODISC
4	<b>JONI MITCHELL</b> <i>Both Sides Now</i> REPRISE
5	<b>JIMMIE DALE GILMORE</b> <i>One Endless Night</i> ROUNDER

FeATuRiNG  
“SON OF SaM”

GOiNG FoR ADDS 4/4



iN STOReS 4/18

Produced by Tom Rothrock, Rob Schnapf & Elliott Smith  
Management: Margaret Mittleman for M3



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# ADULT ROCK

## COMMERCIAL SONG AIRPLAY

## NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	TRACY CHAPMAN "Telling Stories" . . . . .	ELEKTRA/EEG	959	986	989
2	STEELY DAN "Cousin Dupree" . . . . .	GIANT/REPRISE	771	807	837
3	U2 "The Ground Beneath Her Feet" . . . . .	INTERSCOPE	747	719	651
4	BEN HARPER AND THE INNOCENT CRIMINALS "Steal My Kisses" . . . . .	VIRGIN	745	727	717
5	BOB DYLAN "Things Have Changed" . . . . .	COLUMBIA/SONY MUSIC SOUNDTRAX	701	643	604
6	STING "Desert Rose" . . . . .	A&M/INTERSCOPE	677	637	591
7	THIRD EYE BLIND "Never Let You Go" . . . . .	ELEKTRA/EEG	675	669	674
8	MELISSA ETHERIDGE "Enough Of Me" . . . . .	ISLAND/IDJMG	577	576	570
9	VERTICAL HORIZON "Everything You Want" . . . . .	RCA	576	570	629
10	THE CURE "Maybe Someday" . . . . .	FICTION/ELEKTRA/EEG	519	499	466
11	FILTER "Take A Picture" . . . . .	REPRISE	484	519	570
12	RED HOT CHILI PEPPERS "Otherside" . . . . .	WARNER BROS.	447	475	432
13	KENNY WAYNE SHEPHERD BAND "Last Goodbye" . . . . .	GIANT/REPRISE	440	481	584
14	WARREN ZEVON "I Was In The House" . . . . .	SHERIDAN SQUARE/ARTEMIS	415	456	515
15	A3 "Woke Up This Morning" . . . . .	PLAYTONE/COLUMBIA/SONY MUSIC SOUNDTRAX	408	422	360
16	LEONA NAESS "Charm Attack" . . . . .	OUTPOST/MCA	402	376	386
17	FOLK IMPLOSION "Free To Go" . . . . .	INTERSCOPE	402	379	373
18	TRAIN "I Am" . . . . .	AWARE/COLUMBIA	395	457	449
19	BRUCE COCKBURN "When You Give It Away" . . . . .	RYKODISC	329	385	414
20	AIMEE MANN "Save Me" . . . . .	REPRISE	321	272	237
21	FIONA APPLE "Paper Bag" . . . . .	CLEAN SLATE/EPIC	307	249	158
22	EUPHORIA "Delirium" . . . . .	SIX DEGREES	296	272	218
23	OASIS "Go Let It Out" . . . . .	EPIC	291	299	304
24	GOMEZ "We Haven't Turned Around Yet" . . . . .	HUT/VIRGIN	287	269	254
25	FOO FIGHTERS "Learn To Fly" . . . . .	ROSWELL/RCA	287	333	366
26	R.E.M. "The Great Beyond" . . . . .	JERSEY/WB	277	327	455
D	COUNTING CROWS "Mrs. Potter's Lullaby" . . . . .	DGC/INTERSCOPE	272	189	90
28	SANTANA "Put Your Lights On" . . . . .	ARISTA	267	249	268
D	SHELBY LYNNE "Life Is Bad" . . . . .	MERCURY/IDJMG	263	248	196
D	SHANNON CURFMAN "I Don't Make Promises" . . . . .	POP SENSE/ARISTA	257	175	102
31	PATTI SMITH "Glitter In Their Eyes" . . . . .	ARISTA	231	204	135
D	MARAH "Point Breeze" . . . . .	E-SQUARED/ARTEMIS	211	152	55
33	GUIDED BY VOICES "Hold On Hope" . . . . .	TVT	210	233	213
34	TARA MACLEAN "If I Fall" . . . . .	NETTWERK AMERICA/CAPITOL	207	214	206
35	COCO MONTOYA "Casting My Spell" . . . . .	ALLIGATOR	202	201	202

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	TRACY CHAPMAN <i>Telling Stories</i> . . . . .	ELEKTRA/EEG	387	372	391
2	STEELY DAN <i>Two Against Nature</i> . . . . .	GIANT/REPRISE	318	270	235
3	WARREN ZEVON <i>Life'll Kill Ya</i> . . . . .	SHERIDAN SQUARE/ARTEMIS	303	321	295
4	TERRY CALLIER <i>Lifetime</i> . . . . .	BLUE THUMB	268	285	260
5	SHELBY LYNNE <i>I Am Shelby Lynne</i> . . . . .	MERCURY/IDJMG	256	252	226
6	RICHARD SHINDELL <i>Somewhere Near Paterson</i> . . . . .	SIGNATURE SOUNDS	253	243	250
7	COUNTING CROWS <i>This Desert Life</i> . . . . .	DGC/INTERSCOPE	229	229	233
8	STEVE FORBERT <i>Evergreen Boy</i> . . . . .	KOCH	228	243	252
9	FIONA APPLE <i>When The Pawn Hits</i> . . . . .	CLEAN SLATE/EPIC	222	234	206
10	CHUCK PROPHET <i>The Hurting Business</i> . . . . .	HIGHTONE	216	209	192
11	DR. JOHN <i>Duke Elegant</i> . . . . .	BLUE NOTE	208	207	208
12	VARIOUS ARTISTS <i>Magnolia OST</i> . . . . .	REPRISE	207	216	232
13	ANI DIFRANCO <i>To The Teeth</i> . . . . .	RIGHTEOUS BABE	205	214	203
14	LEONA NAESS <i>Comatized</i> . . . . .	OUTPOST/MCA	201	172	184
15	JIMMIE DALE GILMORE <i>One Endless Night</i> . . . . .	WINDCHARGER MUSIC/ROUNDER	197	156	104
16	STING <i>Brand New Day</i> . . . . .	A&M/INTERSCOPE	193	200	197
17	JONI MITCHELL <i>Both Sides Now</i> . . . . .	REPRISE	184	138	83
18	MORRISON/DONEGAN/BARBER <i>The Skiffle Sessions</i> . . . . .	POINTBLANK/VIRGIN	184	217	223
19	COCO MONTOYA <i>Suspicion</i> . . . . .	ALLIGATOR	174	169	174
20	JOSH ROUSE <i>Home</i> . . . . .	SLOW RIVER/RYKODISC	167	123	34
21	TARA MACLEAN <i>Passenger</i> . . . . .	NETTWERK AMERICA/CAPITOL	165	145	132
22	MORPHINE <i>The Night</i> . . . . .	DREAMWORKS	161	175	155
23	THE CURE <i>Bloodflowers</i> . . . . .	FICTION/ELEKTRA/EEG	160	157	151
24	VARIOUS ARTISTS <i>Wonder Boys OST</i> . . . . .	COLUMBIA/SONY MUSIC SOUNDTRAK	159	164	167
25	THE ROBBIE MCINTOSH BAND <i>Emotional Bends</i> . . . . .	COMPASS	158	160	160
26	GOMEZ <i>Liquid Skin</i> . . . . .	HUT/VIRGIN	155	168	192
27	TIM FINN <i>Say It Is So</i> . . . . .	SONNY'S POP RECORDS	143	158	164
28	THE KENNEDYS <i>Evolver</i> . . . . .	ZOE/ROUNDER	141	142	142
29	SHIVAREE <i>I Oughtta Give You A Shot In</i> . . . . .	ODEON/CAPITOL	133	143	140
D	JANIS IAN <i>God &amp; The FBI</i> . . . . .	WINDHAM HILL	131	81	28
D	SARA HICKMAN <i>Spiritual Appliances</i> . . . . .	SHANACHIE	123	90	84
32	SLAID CLEAVES <i>Broke Down</i> . . . . .	PHILO/ROUNDER	123	128	123
33	DENNIS BRENNAN <i>Rule No. 1</i> . . . . .	ESCA	120	125	120
34	MICHAEL PENN <i>MP4: Days Since A Lost Time</i> . . . . .	57/EPIC	120	145	136
35	SANTANA <i>Supernatural</i> . . . . .	ARISTA	118	121	109

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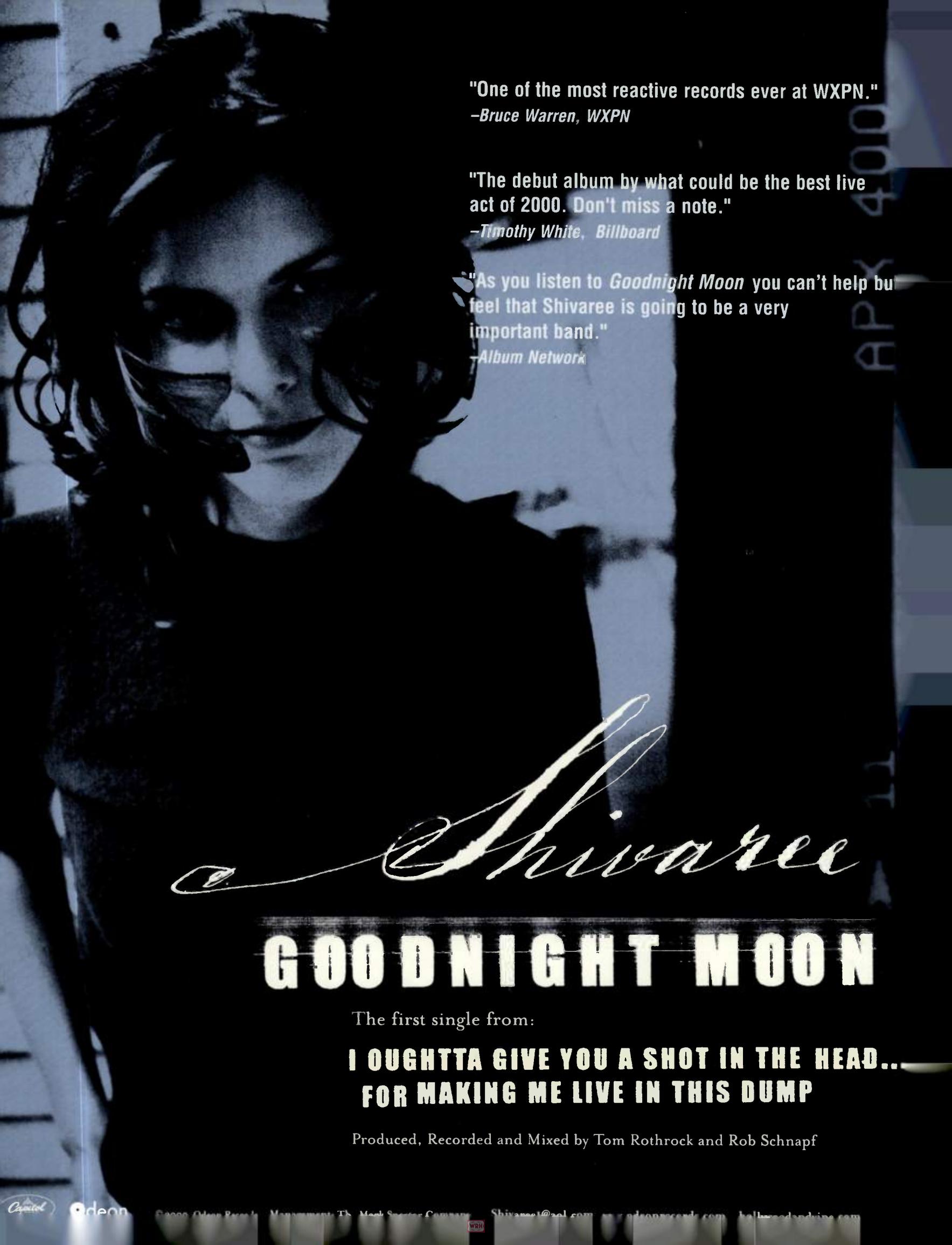
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WRH

# Visit The Past, Take Some Side Roads And Explore The Future With Andrew DiGiovanni of WKZE

By John Schoenberger



In the current climate of deregulation and consolidation, the tendency for Adult Rock Radio—all radio, really—is to get tighter and more familiar. However, there are bastions of independence and adventurism here and there, and WKZE in Sharon, Connecticut, is one of them. Now guided by the youthful and energetic Andrew DiGiovanni, the station reaches an interesting spread of markets and acts as an important launching pad for artists at all levels of development and from many different genres.

You don't have to talk to 'KZE Program Director DiGiovanni for very long to appreciate his passion for radio and music, either. He's the kind of person who is always trying to improve himself, both professionally as well as personally (he's currently working toward his MBA). Join me as DiGiovanni opens his heart and mind in this informative interview.

### Is it true that you got your start in radio in Alaska?

"Well, yes and no. I actually started by doing four years of College Radio at WDOM at Providence College in Rhode Island. I've liked music all through my life and when I started working at WDOM, I listened to everything I could get my hands on. I started listening to Shawn Colvin, The Samples, Toad The Wet Sprocket, Pat Metheny and artists like that. I really found a connection with that music and with certain stations who played it, such as WRSI and WMVY in Massachusetts. I started to feel like Modern Rock wasn't mature enough for me. Eventually, I started looking for other radio opportunities, but I wanted to do something important and maybe something different, too. Well, there was this letter at the station that was posted up on the wall from KNOM in Nome, Alaska, that was looking for people to go up and live there under contract for a year. It was a volunteer position, but all expenses were paid, plus you got a stipend. They'd give you a place, show you the ropes and you'd be able to cover things like sled dog races, including the Iditarod. They were touting themselves as a Crystal, Gabriel and Marconi Award-winning station and the Associated Press was always heralding them. It sounded like a sweet deal, even though it seemed like a pretty tough place to live. So I applied for it and they wrote me back and said they wanted me. The letterhead had sled dogs on it. I'll never forget the first time I saw it.

"So I went up to Alaska and stayed for two years. We had a great team. I was Music Director and hosted the evening show. I was really thirsty for the responsibility, so I was producing a lot of interviews with musicians and interesting folks who would come through town. The building had walls that were 15 inches thick for arctic insulation, but it had a beautiful studio. We had state-of-the-art digital production, too, so I got digital experience right off the bat.

"Eventually, I started missing what was happening back East. So I sent out a number of résumés and tapes, and WKZE was the first station to call me. I left Alaska in September of '96 and the day after I got back to New York, I interviewed at 'KZE. They didn't have any on-air positions, so I started in sales. I had no sales experience, but I could talk about the format for hours. As soon as the afternoon show opened up, it was given to me. And because of my digital experience, I was put in production, although the digital stuff wasn't really here yet. But when Scott Johnson bought the station, he put new digital stuff in. So a few months after leaving Alaska, I was full-time on the air and doing production at WKZE. In November of '97 I was made Music Director, while Randy Milroy was the PD. Then in August of last year, Randy left and I assumed the PD job."

**It must have felt strange, coming from the snow-filled Arctic and then being surrounded by all the colors and people in the Hudson Valley.**

"It was culture shock followed by culture shock! But I'm from the area originally. The Hudson Valley happens to be one of the most beautiful and artistic areas in the country, which includes music, painting and the culinary arts. It has a very high quality of life and many talents call this area home, including Natalie Merchant, John Hall, Marshall Crenshaw, Meryl Streep, James Earl Jones and Mary Tyler Moore—these are the kind of people in our area. There are very few areas in the country that are as vibrant musically, either, and have such an appreciation of culture. Being within a two-hour drive of New York City, we benefit from a large, sophisticated demographic that allows us to cross-pollinate with a more cosmopolitan scene. Along with Northwest Connecticut and the Berkshires of Massachusetts, the Hudson Valley is a developmentally progressive area that is successfully maintaining its rural character. So we have a growing demographic of listeners who feel very connected with the station, because we're so regional. And we are known as *the musician's radio station*."

### It seems to be certainly striking a chord with your audience. Didn't you just recently win an award?

"Yes! We were voted the Best Radio Station in the Mid-Hudson Valley by the readers of *Chronogram*, which is a monthly arts and culture magazine based in New Paltz. Contrary to popular belief, WKZE is primarily a Hudson Valley radio station. That's one of the misconceptions we actually run into a lot—our address is in Sharon, Connecticut, but our transmitter is in New York and 75% of the listening audience is in the Hudson Valley in New York. We're situated in the countryside, but we show up in the Litchfield County, Albany, Poughkeepsie and Danbury books—so we have a significant market influence, including New York City commuters. Our listenership recognizes that we are supportive of the community, particularly live music events, and that whole quality of life is represented in our on-air presentation."

### Is there a certain amount of freedom that each of the on-air personalities has in terms in creating their own shows and the station's overall sound?

"Very much so. We're all about being just who we are on the air—from the way we talk about the music to the way we joke about ourselves. We've got a playlist and a backbone of about 2,900 core songs, but the jocks can go beyond that. If they think something is going to segue better than the song on the playlist, then they're welcome to do it. They just have to keep in mind that every third cut has to be well known and that we've got to stick to the glue of what the station's all about, as well as discover new things. We listen to each other and say, 'Hey, I like that, I'm going to play that on my show.'

"I find nothing wrong with going four or five cuts deep on a record at the same time as long as the

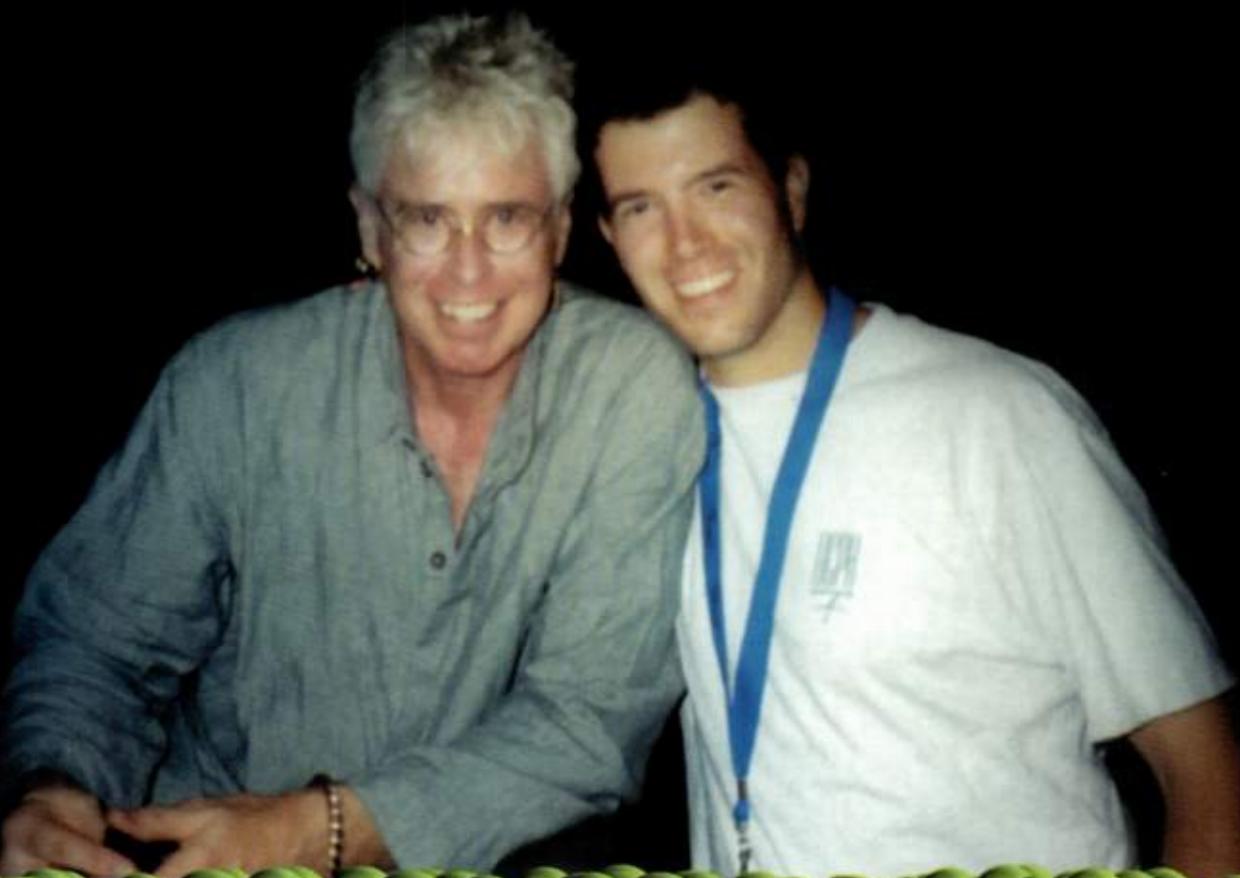
back-selling is done well. You could have a station playing something 60 times a week, but if nobody's telling you what it is and they're not giving you any background on the artist, then what's the point? One thing we do very well is back-sell. We really give our audience a good understanding of what the artist is all about: where they're from, what kind of music they're doing, who they've played with in the past and what is good about that record. The station sounds very friendly and human—and that extends into the production, too. We have our promos that say, 'Visit the past, take some side roads and explore the future.' A good example of that programming philosophy would be Fleetwood Mac, Lyle Lovett and Moby."

### What sort of artists and tempos do you lean towards?

"Our core audience begins at age 35, generally leaning older than average, even for this format. The WKZE mix is well-based in singer/songwriters, but we play everything from Led Zeppelin and Elvis Presley to Ben Harper and 8 1/2 Souvenirs. The funny thing about our station is that spice is normal. Spice isn't just something we put in here and there—at 'KZE spice is what it's all about. The station's sound has evolved, and we are having more fun now by working in a considerable amount of Cajun and world music, for example."

"We're always reading up on artists and we have books in the studio on folk, rock, jazz, blues and classic R&B. We do a lot of features around artists' birthdays and around holidays. If it's Canada Day, we'll play some Canadian artists. If it's Valentine's Day, we'll play a lot of love songs. When we recently featured this year's Grammy nominees for a day, we included Diana Krall and Bela Fleck. We really try to get the feel of what's going on at that time and what's going on with the artists in their lives. Everything is inter-connected here. It's the total vibe of what we love to do, what we love to play and what we want to take from the area and give back to it."

*continued* 



"And remember, we're artist- and album-oriented, whereas, the format in general has become very track-oriented. It seems as though every interview with a station or a label that's done these days talks about how track-oriented everyone is. Our station is based on the artist and the album, not just a track, because quite often the single doesn't really match us or we find better material on the album. Most labels love that attitude in theory, but it's such a chart game now that they'd rather have all the spins on one song rather than have it spread out. It almost seems like the reporting is more important than the actual airplay. To me, that has deteriorated the relationship between the labels and many of our stations, because the growth of the artist in that market comes from the actual airplay and not the song's spins going to a trade magazine."

**Does WKZE do any kind of dayparting of music, or is it pretty much a 24-hour clock for you?**

"On evenings and weekends we'll have some specialty programming, but for songs we don't do any dayparting...it's an overall clock. If we're going to test something out, we test it out right in midday. But there may be different songs from an artist that work best in certain times of the day. That's another reason why we'll add the album, so we can all find the tracks that really match who we are. Doug Harrel will play the speedier stuff in the afternoon, because that's what he gravitates to and he's got the ability and the freedom to go ahead and do that. We all meet and talk and share ideas with each other and determine what works for each other's shows. That's the beauty of what we have; there's a consistency of 'KZE throughout the day, but everybody's able to infuse what they like."

Stuart Hall is into gospel. Michael Wright is passionate about film music. Dick Hermans loves bluegrass, while Frank Metheis and Keith Munro have their strengths in blues. Everybody's able to venture into those areas, but overall, the package doesn't sound too fragmented—it actually sounds very cohesive. Over the course of the day the audience is still going to hear the same station, but there's going to be a little bit of a change in the cuts that are selected

and the kind of announcing that's being done. We offer a melting pot of enthusiastic contributions from different staff members, including our owner, who has a personal commitment to the format. The feedback we receive is that it's a refreshing blend that eclipses the monochromatic approach of *big market radio*."

**With the freedom your airstaff has, they must be very knowledgeable in music. Do they also have heritage in the market so they're just as insightful with your target audience?**

"That's what's even more peculiar about who we are. Take our mid-day guy, Hal Lefferts, for instance. Hal's been in retail and he's an actual musician—he's got his own CD out. So we just showed him how to do radio *technically* and the rest was simply his knowledge of music and his ability to talk on the air like he's talking to a good friend. Herb Moore was a teacher for 30 years and brings a historical perspective to his excellent Sunday morning classical program, *Theme And Variations*—our longest-running show. The way we've built our air staff is more from community relations and knowledge of the music as opposed to lengthy radio experience."

**What's the approach for your morning show? Is it music intensive?**

"The morning show is music-, information- and news-intensive. Steve Utterback does news at six, seven and eight. We have features on business, sports and we have a weather chat with a meteorologist. We do informative segments like 'Forgotten English,' where we take a word that was used decades or centuries ago and discuss it. We give school announcements and public information on road closures, water main breaks, things like that. It's very local, yet it's also very regional, because we make it topical for towns that are well across the Hudson River. This is, as I mentioned, because our signal gets all the way into Ulster and Greene counties. So the morning show features news from all three states: Connecticut, New York and Massachusetts. There's commentary back and forth between us, but we try to keep that stuff as concise as we can and just try to move people along in their morning and try to get 'em up and ready for the day. In fact, the show is actually called *Up And Running*."

What are some of your promotions like?

**"I find nothing wrong with going four or five cuts deep on a record at the same time as long as the back-selling is done well."**

"One thing that we recently did was called Shop Locally; we told listeners to go out to the advertisers that they hear on the air and either buy something and send us the receipt, or send us a business card to prove that they visited that advertiser. We

sold the promotion to

advertisers and gave away a bunch of prizes—the more

advertisers you visited the more

chances it gave you to win them. We even gave away a trip to Cape Cod! It was great—the listeners loved it and so did the advertisers. We loved it, too, because it was a way for us to go to the advertisers and say, 'Look how many people came to you because of us.' It was a good way to go to other potential clients who are sitting on the fence, wondering if radio really works. We need this kind of 'proof' because we don't sell by Arbitron numbers, we sell simply by demographics.

"I often go on sales calls to help demonstrate to a potential client our enthusiasm as well help brainstorm promotional ideas: one we're working on now will be called Boomerfest—a music, lifestyle and arts fair to take place just south of Albany, NY, slated for September of this year. We'll be looking for major acts to participate very soon."

**I know you've also had huge success with your live in-studio music show. Tell us a little about that.**

"We don't just have a radio station that sounds great, we have nice digs, as well. We're in this old Victorian house that was converted into a station. So we created a show called The Parlour Session, where we set bands up live in our parlor and we have 10 listeners come by, have lunch and hear them perform live. We also invite our clients, which is great, because they come in, see our beautiful place, see how personable we are, meet an artist and see a live broadcast take place. They get to meet the listeners and the listeners will then be intrigued to go to visit their business. So it connects everyone.

"In a Parlour Session, an artist is not just doing a gig for a few people, they're playing to thousands of people who are listening to the broadcast. It increases the whole awareness of the artist in the market and we've even seen a jump in record sales because of it. We sell the event to local sponsors who get their tag line read three times during the session and on the promos that air a couple of times a day for two weeks. We do one a month and that keeps it really interesting. We've had some great artists on The Parlour Sessions, including Little Feat, Rick Danko, Willy Porter, Kevin & Michael Bacon, and NewGrange (featuring Tim O'Brien and Alison Brown). We're even planning on doing a CD of the highlights of the performances later this year."

**You've also been planning an event with Dan Ewald of WEBK in Killington, Vermont. What's the story behind The Progressive Summit at Killington?**

"I love going to Boulder and I think it's a great time, but it's very music-intensive and many of the issues discussed are consolidation-related. WKZE has different challenges and marketing objectives than KFOG or KBCO, for example. Dan and I have put together an event where programmers can come together and intensely focus in a smaller setting on issues affecting like-minded stations. Our weekend in Vermont will give us a solid block of time to share specific ideas.

er and intensely focus in a smaller setting on issues affecting like-minded stations. Our weekend in Vermont will give us a solid block of time to share specific ideas.

"Most of the stations in Adult Rock are either Non-Coms or small stations that are trying to scrape up everything they can with a three- or four-person sales staff. We have to figure out creative ways to join together, trade resources and make the format more successful. We'd like to figure out how to convince the labels to work with us and we want to come up with interesting sales ideas that work. We'd also like to find ways to convince agencies to recognize the tremendous buying power of the Adult Rock listenership."

"The Progressive Summit at Killington will take place between March 30 and April 2. It'll be a gathering where we can have a retreat of our own—from a radio point of view. We'll discuss talent development, communication with the sales staff, Web sites and lots more. This is a chance for the Adult Rock Radio community to have its own tailor-made gathering with a fresh agenda. It will be the first meeting organized by radio for radio. We'll have the best skiing of the season, too, and other outdoor activities, plus nightly entertainment. Our retreat is open to all sizes of stations, but the people that it's really geared toward are the stations that are either independently owned or working out of small buildings and looking for new ideas."

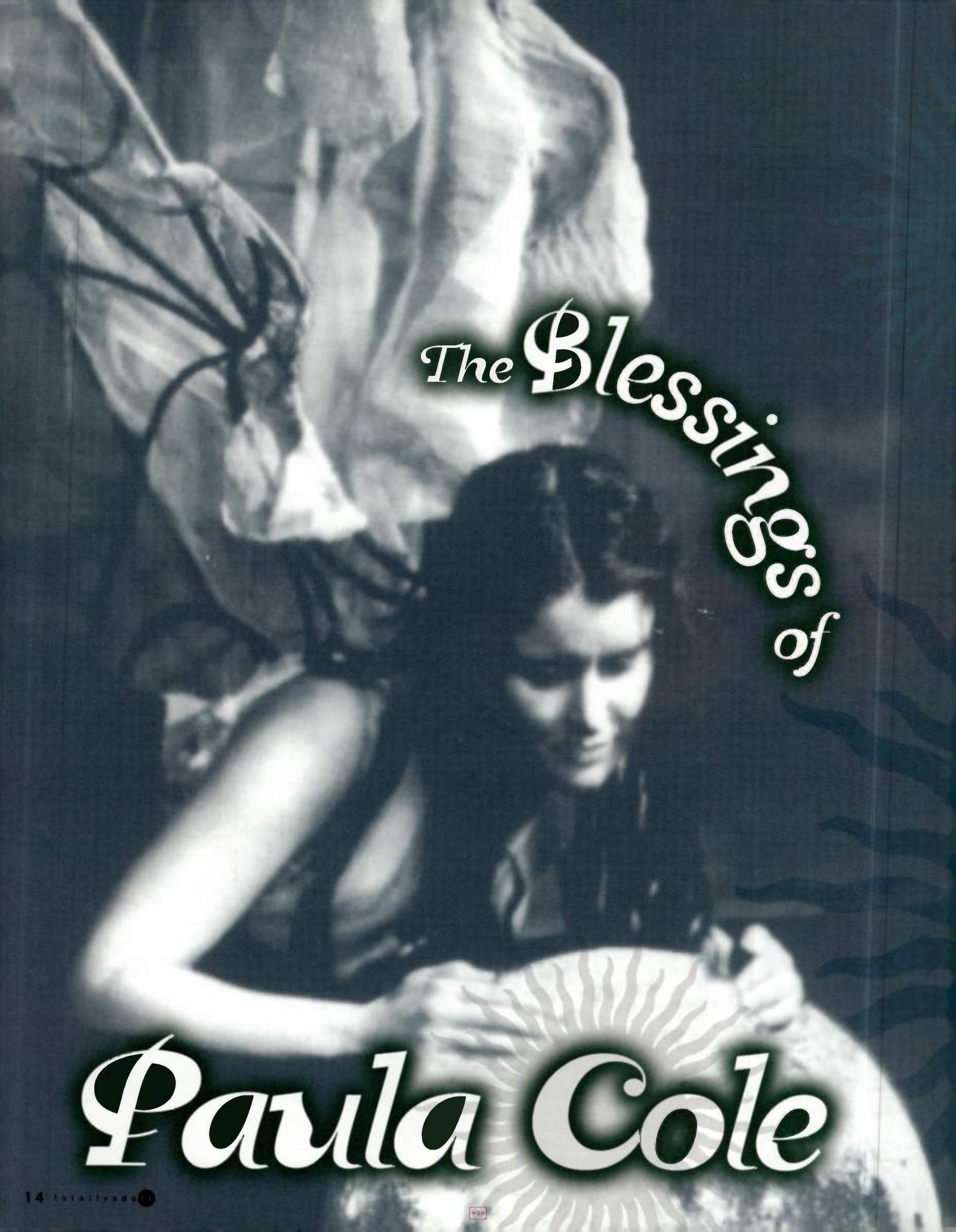
**Well, Andy, this format was founded on free-thinkers and people who've been completely passionate about the music, the community and the power of radio. I feel like it's in good hands as long as you're involved. Take care. \***

★ To find out more about The Progressive Summit at Killington, zap on over to Dan Ewald's Web site at [www.webk.com/summit](http://www.webk.com/summit)

★ Make sure you tune into the WKZE aircheck on the latest *totallyadult* TuneUp #43

Greg Brown, DiGiovanni & Susan Werner





The Blessings  
of

Paula Cole

**Paula Cole's third album, *Amen.*, is brave and inspiring for many reasons. An earnest statement of faith, hope and commitment, it rails against the American cynicism that treats politics as entertainment and music itself as pure commodity. It begins with the gorgeous, Philly-style soul of "I**

**Believe In Love," a song so classically accessible and moving that it seems impossible that it failed as the first single last fall. The new single, "Be Somebody," links a little boy killed in a gang war with the fate of Malcolm X and manages to still find space to dream. Its understated production emphasizes the beauty of the lilting melody, and by the time T-Boz of TLC steps in with a stirring backup, its vision shines like a rare ray of hope.**

**Ironically, Cole herself rose to the top of the charts three years ago with "Where Have All The Cowboys Gone," which seemed to pick a cynical target for its gender criticism (the working-class male). Cole herself calls the song, "an aberration, an exercise in the use of sarcasm." And that assessment makes sense because that song is not particularly representative of the wide-angle vision and hopefulness of the album, *This Fire*; and even "Where Have All The Cowboys Gone" drew its strength from a haunting sadness rooted in empathy.**

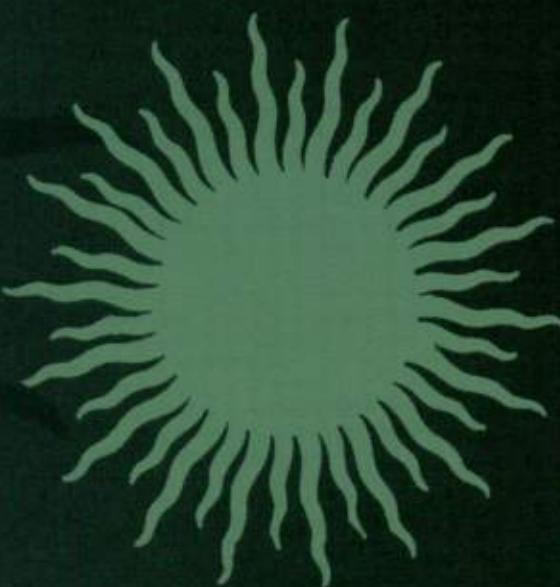
**Consistent with the big-hearted panorama offered by her records, Paula Cole sees her career's quick rise and uncertain present in a broad context. Part of that understanding is due to the depth and breadth of her own background, and part of that clarity stems from her willingness to actively learn from the lessons life has offered her.**

"We had humble beginnings," she explains. "We moved to a trailer park in Ithaca [New York] while my dad was studying at Cornell—he held several jobs at the same time. Then we moved to Rockport [Massachusetts] and that's where I spent my life, until I left at 18.

"My parents bought this old colonial house, over 200 years old, and it needed a vast amount of work, which they did themselves, so I lived on a construction site for years (laughs). We had a crap black and white television that got in two stations that we really didn't watch much, and we didn't really listen to the radio, so I was kind of isolated musically until middle school.

"So, largely, we *made* music. It was folk songs, American standards and blues. My dad played bass in a polka band; it was one of the jobs he had. We listened to country, too. Dolly Parton is absolutely one of my biggest inspirations and favorites—her voice just breaks my heart.

**BY  
DANNY  
ALEXANDER**



We listened to Johnny Cash and John Denver, and I remember really liking Paul Simon's songwriting, too.

"My dad ended up changing jobs, and he did a lot better financially, so things changed; but that was my roots, and I know what it's like. I love Dolly for staying positive in the face of adversity, for remembering her roots, for staying humble."

With a mother who is a visual artist and a father who's a teacher, Paula was encouraged in the arts from early on. "I studied some classical piano because I was told to when I was very young, but it didn't move me. In middle school, I also took up the clarinet, which I was a natural at, but I didn't feel motivated to pursue it."

Though she made up songs even as an infant, Cole counts the first time she heard the Eurhythmics as the moment that lit a fire inside her. "It was the summer before ninth grade when I first heard 'Sweet Dreams.' I was on the Long Beach near Rockport, and I heard it coming through a radio, and I just stopped in my tracks. I loved the Eurhythmics—I saw them three times! Annie Lennox's voice just spoke to me. It wasn't this little, Tweety Bird, girl voice; it was this deep, soulful voice, and her androgyny kind of turned me on in some kind of way, you know? (laughs) I would just sing along to everything she sang."

Cole didn't necessarily grasp it at the time, but she started to find her way to the soul and hip-hop she loves through this first passion. "Annie Lennox was so influenced by Aretha Franklin, you see, and I, being in a very lily-white New England community, just didn't get much soul, R&B and gospel."

It was Annie Lennox that inspired Cole to seriously start writing songs. "I thought, I would love to do that or be that, but I didn't tell anybody. I was terrified to even speak that...how terribly pompous to say that you'd like to do that? In ninth grade, I had fractured this little bone in my foot, and I had to wear this little shoe for a year...and I had a hideous perm. I felt like I had nowhere to go, and so I went to the piano, and that's when I found myself and my destiny, in a way."

**I**mmediately, her interests began to broaden and deepen. "Starting in 10th grade, I became interested in jazz; by 12th grade it was really getting strong. In fact, in my senior year, I was driving myself in to Berklee College of Music [in Boston] once a week to study under a vocal improv teacher. He also played drums and trumpet, so I would be performing exercises out of trumpet books and drum exercise books, and I was listening to Miles Davis, Billie Holiday and Chet Baker.

*"I'm walking through this awkward time, but it is good, because I will emerge as my own entity, by braving this storm."*



"So, at 18, I left my little white community to go to school at Berklee, and that's when I kind of, by accident, auditioned for the gospel choir. I didn't think it through; a friend of mine was auditioning and she said, 'You should audition, too,' and I did and I got in, and I then realized, 'Wow, I'm, like, one of three white people in here with 50 black people!'"

"It changed my life, socially, mentally—opening me up to how it feels to be a minority, to see and live and be with the other half—the other side—and, kind of, see what they feel by going to their churches, singing their music and on and on. It was so wonderful and it just opened my heart. I loved being in that community, and I loved singing that music so much."

The choir experience would over time plant a seed for Cole's deepened appreciation of black music. "I think later I realized it was all African music; African music is the mother of all musics and it comes to us in all these styles—blues, gospel, jazz, rock, soul and hip-hop."

Fortunately, she found others who shared her eclectic tastes. "In my sophomore year, when I was 19, I met Jay and Kevin [her longtime partners, drummer Jay Bellerose and guitarist Kevin Barry], and we recognized each other as kindred spirits and wanted to play with each other...almost exclusively. We love all kinds of music—old country, blues and jazz. I'm probably the one who loves hip-hop the most, 'cause to me that's the most exciting contemporary music; it's the rebel music of today and I think it's the most creative modern music."

"Jay and Kevin have been hugely influential to me. Jay really got me to listen more to the bottom end of music. I was a singer, I stayed on top most of the time. I didn't listen to the groove—what the drummer was doing—as much. He changed my perspective. I felt determined to never be one of those horrible stereotypes that women often get. They just remain the singer, ignorant of the music underneath them. I suppose I was one of the guys; I wanted to be a musical equal, so I made sure that I educated myself...that I knew music."

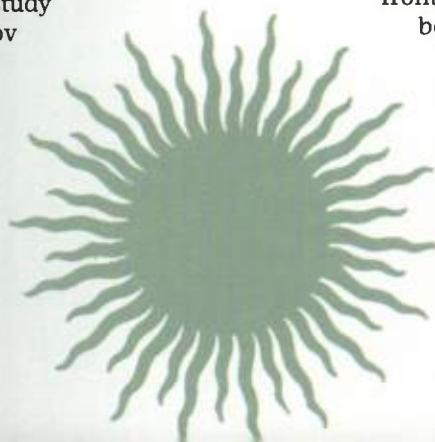
Her efforts began to pay off early. "I was offered a record deal when I started writing my first songs at the end of my Berklee period." But Cole knew she was finding her own voice in her music at that time, and she wasn't certain if the jazz label that offered her a deal would be a good home for her, so she declined it.

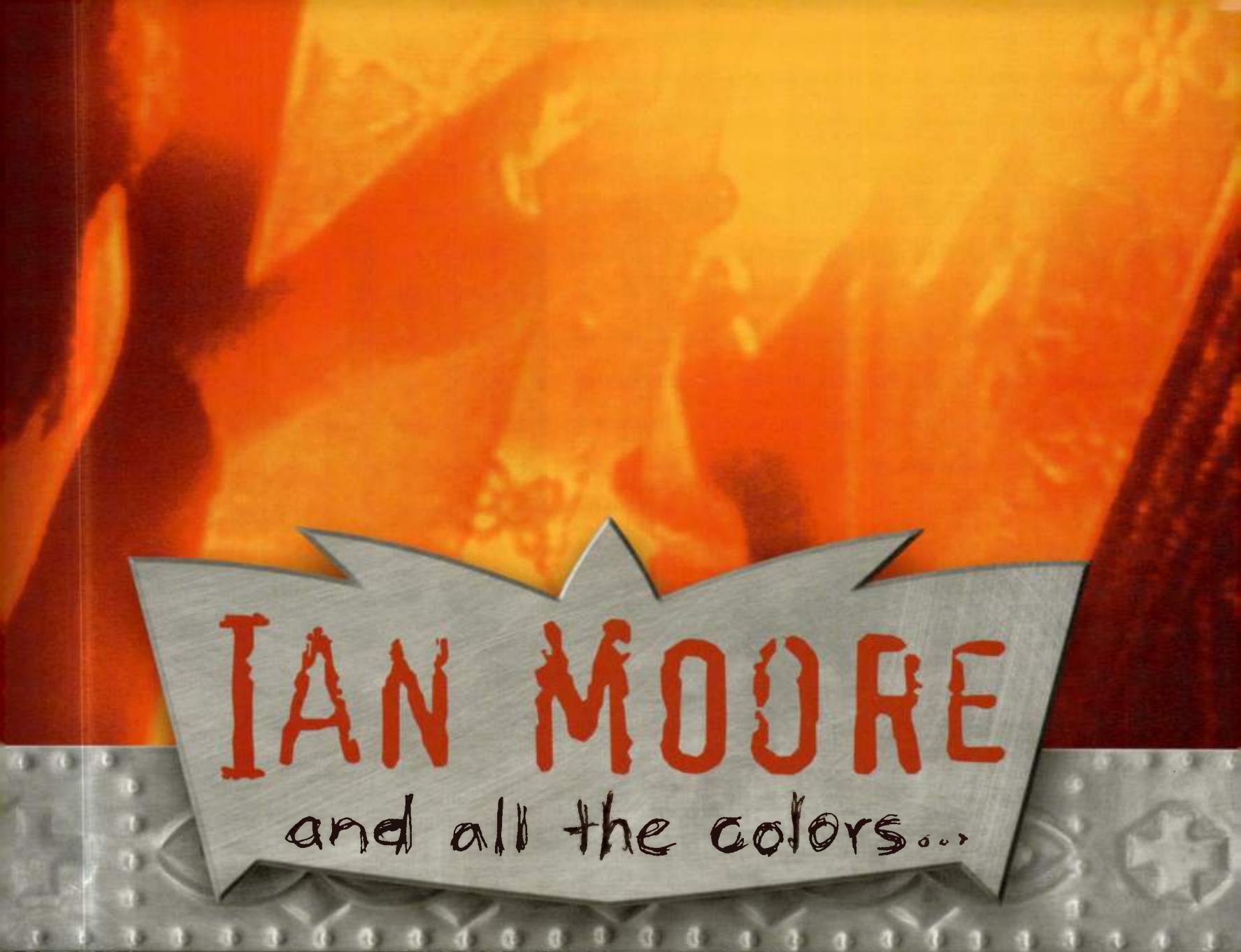
"I graduated from college, waitressed, moved to San Francisco and lived alone—just busted my ass—and wrote songs. And those songs that I wrote and recorded in my bedroom got me a record deal with Imago. We made *Harbinger* with producer Kevin Killen, who knew Peter Gabriel. He passed the album on to Peter, who was touched by it and literally called my machine in San Francisco and asked me to join his tour, which I had seen—and I was a big fan. It was a life-changing moment."

"I left San Francisco and I flew to Germany, and, with one rehearsal, I was thrown in front of 16,000 Germans. It was hard being so much younger than everyone else, and being one of the only females with 60 men, away, on tour for your first time. It was hard, but that was an incredible time. I love Peter, and I always will. He's gentle, reticent, even a little awkward, but that's part of his charm. He sees the higher purpose in music—even dares to be political—and that's what I'm ultimately drawn to...someone who has that kind of strength of character. He has a big heart. He also, like me, is drawn to the roots in African/black music."

This experience with Peter Gabriel threw Cole back and forth between two very different worlds. "I would come off the road playing arenas with Peter and drive myself around the country with the PA in the trunk to play for, like, 10 people in coffeehouses."

*continued*





# IAN MOORE

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"*Harbinger* was released in '94, late, so I was already out on the road with Peter. After that, I played coffeehouses, again, and I was an opening act for Counting Crows, Jeffrey Gaines, Jules Shear, Sarah McLachlan and Melissa Etheridge. After all of that, I recorded *This Fire*."

**O**f course, this was the moment when everything changed. "The power of a hit song—it's a big power. I'd never experienced that rush before, that momentum of having a hit song. Nobody can prepare you for that; it's so strange. I felt so unprepared for everything, and you just learn as you go for red carpet walks with photographers shouting your name, which was kind of frightening to me, you know?"

She continues, listing off the details of this strange new world after the hit single: "What to wear to the Grammys?! I'd never even watched the Grammys! Interviews. The reality of radio. The reality of how much schmoozing one has to do, how much talking about one's self, which is fatiguing.... How good can it be when they start, [smarmy voice], 'So, Paula, where *have* all the cowboys gone?' for the 50th time? You just have to remain positive, though. You have to look for the goodness in people. You can't get too spiteful, because that will just drag you down."

Perhaps it's no surprise, then, that Cole has followed up her biggest success with an album rooted in the black styles that have most positively influenced her. The irony is that this positive statement is being met with a great deal of commercial ambivalence, particularly at the level of marketing. "*Amen.* is either loved or hated," Cole states.

The opening lyrics of "Rhythm Of Life" foresee this reaction. Over scratches by Gang Starr's D.J. Premier, she all but raps, "To the critics and the cynics who don't understand the lyrics." Cole explains that she knew she was walking tricky ground making this record. "I worked with Missy Elliott on a song which was not included on the album. I loved working with her and I was really proud of it. The response we received was, 'Well, you are a Triple-A/Hot AC/Modern AC artist and she's in Urban...what are we going to do with it?'

"So that was maybe a harbinger. I feel like I've always been a soul singer, and nobody gets that. They call me a folk singer, they call me Lilith Fair or whatever, which, at that time, was a wonderful experience, but I think it tended to homogenize these very disparate artists. Frankly, I have nothing in common with Sarah McLachlan. I have to say, it's been a real pain in the ass having that attached to me now."

"The music I listen to—whether it's hip-hop or soul or world music—it's talking about politics, it's talking about spirituality, it's combining all of this with an incredibly funky groove and that's what turns me on—Bob Marley, Marvin Gaye, even Dolly Parton, you know?"

At least one black artist appeared on Cole's album because she knew where Cole was coming from: T-Boz (Tionne Watkins). "She actually was vocal in support of me in her interviews, and word got back to me that she was a fan of Paula Cole music, which touched me, and I thought it would be wonderful to work with her and continue that relationship."

T-Boz is really kind, really sweet and down-to-earth—a very beautiful woman. In the studio it was quick and easy. I love that breathy, sultry quality in her voice."

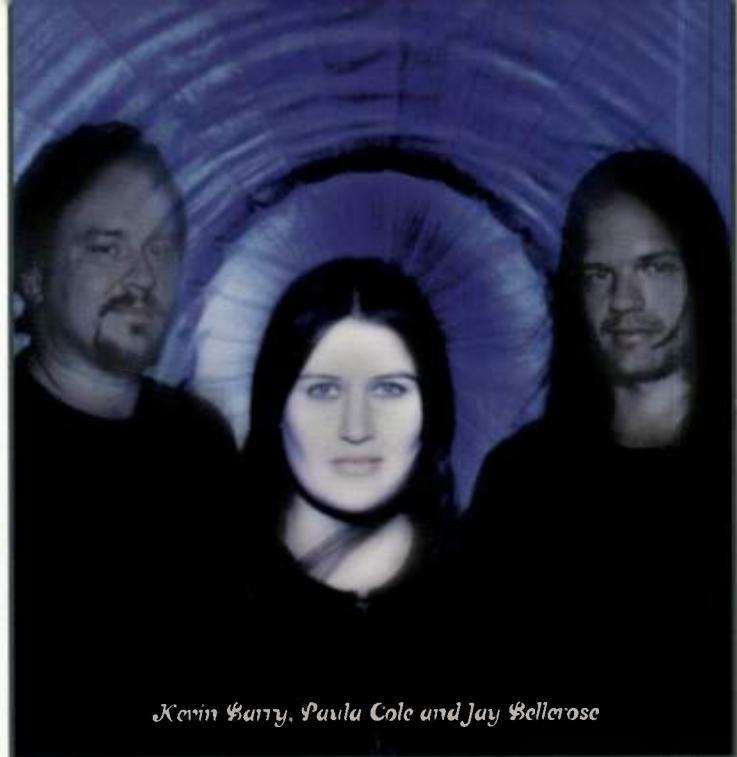
Aside from getting at the heart of her musical roots, *Amen.* also focuses on Cole's spiritual beliefs, which she knows may seem unhip to many in the music world, but which may very well be the bravest aspect of the album. "I needed to be honest with myself and stand up and have rocks thrown at me, because I know I'm standing up for the truth—for me, my truth."

"When I was a child—at a very intuitive level—I had a belief in a higher power. I remember being seven years old and asking my parents if they believed in God; my dad said, 'No,' and my mother took a day to respond and said, 'Well, if I believe in God, then I believe God is love.'

"As a girl, spirituality was never mentioned, religion was not a part of my life, so I developed that mentality—a more atheistic mentality—and it didn't fit well. I searched and searched. I probably over-intellectualized it. I found solace in books like Herman Hesse's *Siddhartha* and *Narcissus And Goldmund*, which were so influenced by Buddhism. I was also affected by Gandhi and Malcolm X's autobiography and finding the truth of spirituality in these people's lives—it resonated with me."

Cole's spiritual conviction is being matched by some dramatic changes and rededication to taking control of her career. "I parted ways with my manager of eight and a half years around Christmastime. I now have a new manager, and we are releasing a second single, 'Be Somebody'—I just shot a video. I am glad that Warner Bros., despite all its changes, is still an artist's label, and there are still a lot of people there who believe in me."

And the faith that bolsters *Amen.* keeps Cole looking for lessons in her current challenges. "I'm walking through this awkward time, but it is good, because I will emerge as my own entity, by braving this storm."



Kevin Barry, Paula Cole and Jay Bellerose

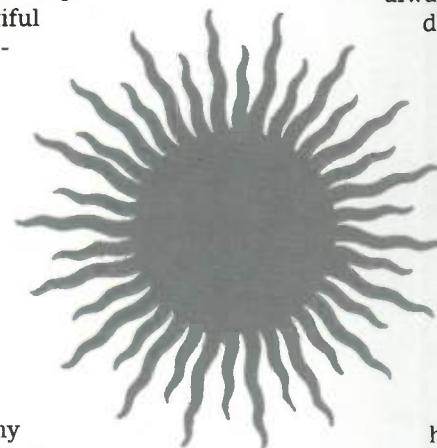
**W**ith her band augmented by legendary bassist Doug Wimbish and Rakiya Diggs (formerly with N'Dea Davenport) on backing vocals, Cole had success touring Europe, Australia and Japan in the fall. "'I Believe In Love' was actually a hit in Japan," she enthuses. "I find that in other parts of the world they aren't so focused on racial lines as America is...."

"My feelings have been hurt, definitely, but it's okay, *really*, because that's what makes you stronger, and it makes me more appreciative of the small things, too. And I've always really related to the underdog, like Zora Neale Hurston...or like Alex Haley, writing Malcolm X's autobiography. He put his entire life savings on the line to put that book out. He went so far by believing in himself. It's very inspiring."

"I'm hunkering down and it feels wonderful not to be an opening act—even if I have to play to smaller audiences than I have in the past, which I am in some cases. But I'm playing to my fans and it feels so wonderful. We'll go out and play in small clubs and small theaters for most of this year. And hopefully, you know, we have a second shot with 'Be Somebody,' and we'll see what happens. And if it doesn't happen, I'll turn around and write another album."

• Danny Alexander is an associate editor of *Rock & Rap Confidential*, and he lives and writes in Kansas City. He can be reached at [dalexand@johnco.cc.ks.us](mailto:dalexand@johnco.cc.ks.us).

• For more info on the Paula Cole Band, log onto [www.paulacole.com](http://www.paulacole.com)



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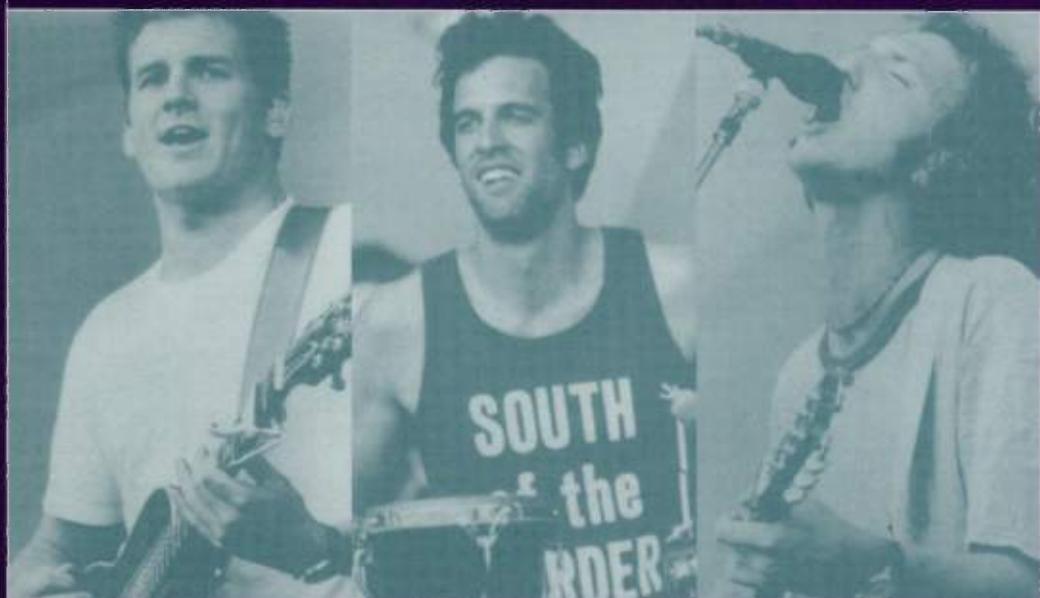
from the album  
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Produced by Steve Lillywhite

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Mar-30	Quest	Minneapolis	MN
Mar-31	Barrymore Theatre	Madison	WI
Apr-1	House of Blues	Chicago	IL
Apr-5	Newport Music Hall	Columbus	OH
Apr-6	Majestic Theatre	Detroit	MI
Apr-7	Water Street Music Hall	Rochester	NY
Apr-8	Horseshoe	Toronto	ONT
Apr-9	Flynn Theater	Burlington	VT
Apr-13	Chapin Auditorium	Mt. Holyoke	MA
Apr-15	Assumption College	Worcester	MA
Apr-16	St. Anselm	Manchester	NH
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# here comes micro media

by Alex Cosper

*What is micro-media—and who really needs it? On January 20, the FCC voted in favor of creating new FM radio stations designed to serve local communities. These low-powered stations will output 1 to 100 watts and will cover up to a three-and-a-half mile radius. Should today's FM programmers be concerned? A better question is, why is this even happening? Could it be that the so-called "liberal media" has, ironically, become so cluttered with conservative talk show hosts and safe programming that the audience is demanding a whole new paradigm of content? That sure looks to be the case.*

**T**hese new stations certainly won't be for everyone, and they definitely won't be about raking in huge profits. They'll be completely niched out for the truly alternative crowd that wants access to information and culture that isn't readily available on the FM dial.

"But wait," I hear you saying. "Don't Alternative stations already provide this?"

Yeah, right. What about College Radio or NPR? Well, for some reason, that's still not enough to satisfy the

diverse tastes of the many forward-thinking people in our society who don't have time to figure out block programming. These people, who are by no means the majority or even approach a majority, still represent a huge chunk of audience that just isn't being served.

The concept of micro-media radio is another indication, along with digital (or satellite) radio and Internet radio, that the traditional FM dial is full of holes. When you think about it, we're at the begin-

ning of another cycle when the underground actually has hope and meaning. In the late '60s, the establishment wrote off the FM band as being irrelevant, due to the fact that most radio listeners did not own FM receivers and that FM programming was too freeform and unmarketable. But, through time, people began to realize that FM was a viable outlet for alternatives to AM radio, which was the vehicle of tight, tight, tight, predictable programming. By the early '80s FM had taken over, even though many of the old AM programming philosophies tended to migrate to FM. Micro-media stations, however, are

not going to go the same route, because they'll be completely non-commercial. They'll be like legalized pirate stations that won't be set up to compete with the 50,000 watt powerhouses.

Eligible applicants for the "LPFM" (Low Power Frequency Modulation) licenses will be those folks connected with non-commercial government, private educational organizations, associations, non-profit entities with educational purposes and entities providing local public safety or transportation services (according to the FCC). Furthermore, no existing broadcaster can have an ownership interest or operating agreement with any LPFM station. These stations will be licensed for eight-year renewable terms. For the first two years, only one station per applicant will be granted, but after two years one can own up to five stations nationally, and after three years the limit increases to 10 stations nationally. So you can see this turf is being set up as off-limits to big media networks. A big mystery remains, however, as to how these stations will be funded...unless they end up being totally government-funded stations, or just toys for wealthy people not connected with the media.

**S**hould a commercial FM station be concerned about any of this? Not really, since LPFM stations won't be competing for dollars or ratings. There's one small thing, though, that's a little disturbing. While in the past Public Radio has been restricted to the far left side of the dial, LPFM stations will be sprinkled across the dial. That means you'll be able to hear clean signals within the small coverage area of little stations sandwiched in between big stations. LPFM signals won't have the power to interfere with existing full-power stations, but they *will* be allowed to exist three adjacent channels from an existing frequency. Traditionally, for example, a station at 93.5 has had protected bandwidth at 93.7, 93.9 and 94.1, with every .2 mhz accounting for one channel space. With the new ruling, a low power station can exist at 94.1 even with a full power station at 93.5. It's really no big deal, because you've always been able to pick up frequencies in these spaces from signals outside the market.

But even though FCC engineers have concluded that LPFM signals will not interfere with existing signals, the idea that some of the real estate is being chipped away by micro-media has a slight squeezing effect on the brain.

It's almost like a message, not so much from Big Brother, but from the people pressuring the government, saying, "We want the airwaves back." Today's commercial radio is being pinched from above and

below. On top of Commercial Radio is the omnipresent World Wide Web, with increasingly improved sound quality and multi-channel networks. Coming soon is digital satellite radio, which has the same strengths except through a higher-quality wireless transmission, creating the capacity for mobile listening. And now, underneath Commercial Radio is this new micro-media stuff with much smaller coverage. So your station, despite how great it may be, is quickly becoming surrounded by untouchable alternatives.

The important perspective to keep in mind throughout these sudden changes is that no single new media outlet will likely be a threat to your station but the combination of this entire new spectrum of alternatives *will*. Be prepared to fight harder for a smaller market share. Think beyond your station—your career might depend on it. The point is that the reason all of these alternatives are springing up from all directions is that people have interests beyond the decaying model that today's tight, tight, tight programming offers. Don't get the wrong idea and think that you suddenly have to become an eclectically obscure station, because your ratings will fall even faster than by the forces of new technology. Just keep your sound fresh and don't be misled by radio dinosaurs who think the only way to win is to cater to people who only care about your Top 30. It's culture that the active listeners are curious about. Not that you have to worry about LPFM stations scratching you out—but if they can offer better cultural content than you can, the karma police may have to write you up.

The Staying Power Of The

# JAYHAWKS

There's something completely right about the fact that, when contacted about the new Jayhawks album, Gary Louris is not just speaking very quietly to avoid waking up his 10-month-old son. During the interview, he's also covertly picking up the house for a surprise party for his wife, grabbing the chance while his baby naps. This is a family man, this guy, right here on the phone.

By Mike Warren





**A**dmittedly, *Smile* is probably not the best thing to listen to while the baby's sleeping. This is a Jayhawks album full of songs that, as Louris says, "are going to sound really good out of a car stereo, really turned up." Marc Perlman, officially the Jayhawks' bassist and, with Louris, one of two members of the band who have been around since the beginning (or, as he puts it, chuckling, "one of the two who are too dumb to leave"), says that was a conscious part of the plan, since the band wanted "something we can go onstage and crank out to. I think that's just a reflection of the mood of the band."

**S**mile, at least at first taste, is about healing, optimism and love. Produced by Bob Ezrin (veteran of albums like Lou Reed's *Berlin* and Kiss's *Destroyer*), this is a record about dusting yourself off after a hard fall, about realizing that, "Hey, it wasn't that much of a fall after all!" *Smile* is resoundingly *up*.

"Well, you got the concept right there-up," says Louris, "although I was discouraged from doing a concept record by the king of concept records, Bob Ezrin. We had originally thought it might be this concept record, and I started to get carried away. I started coming up with characters, and he said, 'Whoa, whoa, whoa, the songs stand on their own, let's not get too clever'"

Louris continues: "It's loosely based around the idea of someone who's been afraid of commitment, afraid of losing their freedom, afraid of anything that would tie him or her down, thinking that by doing those things they'd be missing out. They turn around after a certain point in their life and realize, 'I've really missed out on what life is all about,' which is commitment, which is taking risks, which is making mistakes—which is getting involved with the people around you and not trying to remain an island. It's kind of a 'People Need People' kind of record," he says, and while he's kidding, a little bit, *Smile* is a record about finding contentment.

The opening song, "Smile," is a bit of advice about realizing, as the song says, "You don't really have a problem/In your hour of despair"—a rare sentiment in rock music. Louris agrees, saying, "It's much cooler to come off saying you're pissed off and angry. And also I'm a little older—I've accepted who I am a little more, and I'm not trying to be the coolest kid on the block. I guess I've just realized a lot of things lately, and it came out in the music."

"I've listened to the last record (1997's *Sound Of Lies*), which I loved, but it's definitely a dark period, from a darker time, and I think I got tired of listening to myself complaining like I was this poor soul. It's the old cliche: a person needs to hit bottom before they can reach the top, and I think that's true for me. On this record, I think I started to come to some new conclusions about life."

Just as the big, spacious chorus of "Smile" drifts away, in comes the first single, "I'm Gonna Make You Love Me," a warm, funny, confident song from the point of view of a guy who's pretty much sure that he's going to land the woman he's got his eye on. Asked about

the point of view, Louris laughs and agrees about the confidence of the guy in the song. "It's, like, he's saying 'I'm gonna make you love me, and there's nothing you can do about it. You might as well just sit back and enjoy it.' Whether he really believes it himself...maybe if he really hears himself say it enough, who knows?"

Even though the song's about a relationship, the title also is a fairly apt summary for the goals of the band, who have been piecing *Smile* together for much of the past two years. Says Perlman, "We were sort of up in the air with the situation with our record label, so we weren't really thinking of putting out a record for mass consumption at the time. We started writing a lot of songs, some of which were a lot moodier and more atmospheric than the way [*Smile*] ended up being. Once we got ourselves situated, and got all our label stuff settled, we realized that it was a time in our career when we wanted to make a good, accessible rock record."

**W**hat they wound up with is one of the most cohesive, fascinating and, well, *danceable* Jayhawks albums ever. That's saying a lot; the Jayhawks are an influential band. Originally formed in Minneapolis in 1985, The Jayhawks were the first of many bands to bridge the gap between Gram Parsons and alternative music—and they did it years before anyone thought it might be worthy of a name. Through three albums, including the classics *Blue Earth*, *Hollywood Town Hall* and *Tomorrow The Green Grass*, Louris and co-writer Mark Olson brought country rock to a whole new generation. Olson left the band in 1996 to spend time with his wife, Victoria Williams, and his departure

ultimately led The Jayhawks to new musical directions.

Of course, with those changes came fans unhappy with the changes. "We ran into that problem with *Sound Of Lies*," says Perlman.

"People thought that record was too dark for us. Even though it was a moody record, it had a couple of nasty rock songs on it, and that pissed off a lot of people, because the perception was that we were an alternative country band, and really that was never the case. The Jayhawks had had lyrically dark songs before...but always with some sort of twang," Perlman finishes.

"When we started playing together, we were four musicians at a time with a real diversion in tastes of music. We found our common ground was in the Dylan, Flying Burrito Brothers, Byrds kind of things, with the high Everly Brothers harmonies. We were able to bring all of our different styles into that, and it worked. At the same time, you have to be careful not to get trapped in that. Especially when Mark left the band...it really opened up a lot of what Gary and I were into, as opposed to what The Jayhawks were perceived to be."

Louris has a similar take on *Smile*, which even includes several songs with drum loops and other electronic flourishes that might raise a few eyebrows. "Oh, we've been playing with loops for a long time—it's fun. We're not Beck; Beck doesn't even do that anymore. Typical Jayhawks: we're so far behind we're ahead. It just seemed right for what we're doing, and it was fun. The Jayhawks are still going to have a lot of rootsy, traditional elements, but I think there's a way to mix other elements into the pot without taking away from the integrity of it. And to be perfectly honest, I was listening to art rock way before I was listening to The Louvin Brothers."

Perlman has clearly discussed this comparison with Louris, and he's willing to reveal band secrets: "Gary is a slightly different musical generation than me. He was really into Genesis; the early stuff, the art-rock stuff.

*continued* →

I came from a different background, a more soul and R&B background, as did Tim [drummer/singer Tim O'Reagan] and this record is more of a reflection of the fact that we're beyond worrying about trying to be a certain style—we're just doing what comes out naturally."

Perlman credits Ezrin with some of that "natural" process. "He encouraged us to take just 'germs' of songs—instead of coming in with a finished song that we were locked into—and everyone getting together and trying to create something out of it. This new approach takes a certain negotiation, having to give up a little bit of your own ghost to get the song finished, but the final result ends up being something that everyone can get into."

Of course, the story of how the producer of *The Wall* wound up working with The Jayhawks is worth hearing. Louris tells it this way: "We had a really hard time finding a producer, because we wanted to push ourselves, and we knew we needed to make a great record. We knew that we had been away for while. We were associated with a new label [Columbia], and we needed to prove ourselves. We tried to find the hot new producers, who, of course, were so busy that we were kept on hold forever, so we gave up on those. Others, we knew what we were going to get, and it wasn't what we needed. Eventually, we started making our own record in our practice space, and that ended pretty quickly. Tim and Marc and I all have a little bit different opinions, and we tend to stall each other. We needed an arbitrator in there."

Serendipitously, the band and the legendary producer hooked up; Perlman admits being surprised. "He's only the second producer we've worked with," he explains, "so we were a little nervous. His reputation is much larger than ours," he says, drifting off, the surprise still there in his voice.

One of Perlman's favorite parts of making the record was "when Bob came in to do pre-production, and he started kicking our asses. I was thinking 'All right, good.' He really got in there and forced us to finish songs and make 'em better. Just having someone there to take an interest in us—that was the jump start we needed."

Louris was also grateful for Ezrin's attention to detail. "I was pushed by Bob to be more craftsmanlike, to do the wringing of the hands, and the pacing of the floor, and the nuts-and-bolts work of

finishing a song. As opposed to just taking what you get out of the air and saying 'Hey, that's what it's supposed to be.' I think that's what's different about this record—these songs have been pored over line by line. It's not really something that I like to do, but after being pushed to do it, I'm glad I did."

That craftsmanship is audible everywhere in the album, but then again, so is the kind of innocence that goes along with optimism. Perlman remembers sessions during which everyone played everything, including [now former] keyboardist and singer Karen Grotberg, who did much of the recording while very pregnant.

"Actually," says Perlman, "the most fun that everybody had was that we all played percussion. Everybody would say things like, 'When do we get to go out and play tambourine? When do

"This we play shakers?'

Bob would say, 'Okay, everybody, you worked really hard today. Let's go out and play percussion,' and everybody would say, 'Yayyy! We were just like little kids; we like to bang hard objects on hard tables. It was kind of like those old Stones sessions, like *Sticky Fingers*, where they

wouldn't let Wyman play the bass, but they'd let him play maracas."

Not every song on *Smile* is completely happy. Louris's favorite, "What Led Me To This Town," a meditation on what it might mean to put down roots, is a song about not being at all sure that settling down is a good idea. "We did it in one day, for a movie that didn't happen, a year before we did anything else on the record. It just worked, and that song's important to me."

There's also the propulsive rock of "Life Floats By," a song that blasts somewhere between pre-'80s Springsteen and pre-'90s U2, the spooky, purgatory-flashing "Somewhere In Ohio," and the bale-

ful rock of "Better Days." But those are the exceptions that prove the rule. For traditional Jayhawks fans, there's the lush, acoustic "A Break In The Clouds." For those willing to experiment, try this on for size: a danceable Jayhawks song—maybe two or three. "We wanted to make something that people can actually shake their asses to, instead of two-step to," says Perlman, laughing. "We wanted to have at least of couple of songs that you didn't have to listen to the words—maybe you just want to *feel* the song."

The most haunting song on *Smile*, para-

doxically, is "Mr. Wilson," which, Louris readily admits, is "the true baby song—that's the one baby song. It was written with my son in mind." It begins as a description of a baby, "Humble and brave/Empty of hate." Says Louris, "It's looking at someone who starts off so innocent and clear and positive and somewhere along the line, people pick up a lot of baggage. It's sad to see, and you wonder where it happens, and why it happens, and why it *has* to happen—but it does."

Yet the song offers a chance for redemption, as Louris sings "Don't you see my guardian angel watching over me?" He explains, "If you look at a baby, a lot of times they'll look over you, past you, and they'll have this look on their face like they're seeing something. It's very much like *Wings Of Desire* by Wim Wenders; you just wonder if somebody's hanging over your shoulder, watching, listening to you." Says Perlman of the song. "'Mr. Wilson' is my favorite song on the record—it's probably the most touching moment. It may be the best song Gary ever wrote, and I've heard 'em all. I've heard probably 60 of them in the last two years, and that's the best one."

Ultimately, *Smile* is satisfying, even to the exacting standards of the guys who helped create it. Perlman remembers a moment in the recording process when Ezrin was running a rough mix of "Somewhere In Ohio," and Perlman was jolted from a couch where he had been almost asleep. "I woke up thinking, 'Whoa, this could be a huge hit!' We never really had a song like that. And when "I'm Gonna Make You Love Me" was finally finished, we thought, 'Wow, we have two possible hits on this record, at least!'"

Says Louris, "This is the first of our records that I can listen to with somebody else in the room. And I'm proud of all our records. I've especially come to terms with some of our older records—I'd always think, 'Aw, we could've done better.' Now, I realize I really appreciate *Hollywood Town Hall* and things like that, and realize how good Mark Olson and I were together, and be proud of it, not deny it. This one—I'm just able to listen to it and feel like, 'This one's finished the way I wanted it to be finished.' We really put as much thought as possible into every step of the process, and I think it worked." \*

When Mike Warren isn't busy trying to get things done while his babies (!) nap, he finds time to teach and write features for *totallyadult* and other publications. He can be reached at [warren@kcmetro.cc.mo.us](mailto:warren@kcmetro.cc.mo.us).

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# The Internet, Radio and Out-Of-The-Box Thinking



## The Story of Merge Radio/Merge933.net

By Jon Peterson

A lot of talk in the financial and business news lately has centered on the merging together of new and old media technologies and their influence on the stock market. Specifically, many question marks still remain surrounding the issues associated with Time Warner's pending merger with AOL. While Steve Case, Ted Turner and the big wigs at Time Warner are still figuring out their problems, Scott Strong, Brian Philips and their team at KKMR (Merge Radio/Merge 933.net) in Dallas are already off and running. In a brave new cyberworld, The Merge is combining radio broadcasting with the interactive potential of the Internet.



The concept of redefining radio broadcasting into a visual medium as well as fostering changes in user consumption patterns is, indeed, no easy task. Emerging technologies allow for developments and changes in software, but actually getting people to redefine their lives and relationship with radio is much more difficult and requires tremendous vision and commitment. Susquehanna and the managers at the Merge have plenty of both.

The job of developing that vision fell straight into the lap of two incredible out-of-the-box thinkers last summer, when Brian Philips (VP/Programming for Susquehanna's Dallas properties) hired Scott Strong. An important member of the SBR Creative Media team, who acted as their Special Projects Director, Strong just couldn't pass on the chance to work with Philips and forge new paths into uncharted media territory.

According to Strong, "Brian had a tremendous vision for the future of radio by more fully integrating the Internet. Most stations have a Web site with jock pictures and a few other things, but no one was utilizing the interactive nature of the 'Net to its fullest. There was a hole out there for utilizing the Internet as an integral part of reaching listeners and affecting their lives. Marketing a new station and rolling out a campaign to reach 29-40-year-old people—with a new way to embrace the Internet—was an opportunity I wanted to be part of."

Philips and Strong's redefinition of radio listening centers includes combining traditional broadcasting with the Internet, by reaching out to new listeners at home or in the office through their computers. Their concept involves looking at the radio product and what they do with the Internet and making them into one. "When we are broadcasting, it's 'Merge Radio/Merge 933.net'...it's one and the same!" says Strong. "We're trying to take the audience and give them a one-stop shopping location for music, news and other interests all here on our Web site with just one click."

Radiowave is the company that markets Windows Player and makes The Merge's approach to programming possible. It's a computer program designed for the Web site that replicates everything that's playing on the radio station. "When we play a song, the CD cover comes up with scrolling text underneath of the artist's name, song title and so on," Strong explains. "The software visually replicates anything and everything you put on the air—including commercials and promos. We also have the best bandwidth available—that comes from Broadcast.com—and we work real hard to make sure that the audio stream is reliable. In this town, office buildings are almost impossible for radio stations to penetrate, and we saw almost a 70% increase in cume in our first book! I can't help but think that a lot of that increase is somehow related to the Web."

**B**ut it's not just the scrolling text and CD cover art that sends listeners to [www.merge933.net](http://www.merge933.net). Primarily, it's the topicality of daily events and interactivity with the station that drives people to this new radio/computer, audio/video experience. "When artists come in to visit the studio, we stream video of the interview. We also give our audience the opportunity for MP3 downloads from the site," Strong says. "When artists play in the clubs, we often do Webcasts; recently with Counting Crows and the Old 97's. So we are very much tied to having *daily* special events on our Web site. That, in turn, makes people want to go to their computers as an important new part of their daily routine.

"And the information is always fresh. You will never click on the Web site and see it the same from day to day—in most cases, it changes every few hours!"

Strong continues, "We are gearing up for a future where we, as a radio station, can beef up our daytime listening by making our audio/visual media product more user-friendly for those working in the office or at home. For those in offices who can't pick up radio signals, it's a technological way of making the station available to many more people."

Part of the outreach process in bringing new people to both their radio frequency and home page involved an adjustment of their musical format and station image. Needing to reach a larger, more demographically diverse audience, Philips and Strong fine-tuned their musical programming strategy at the time of the rollout, hoping to keep most of the station's listeners from the previous incarnation as KKZN (The Zone), but also drawing many new ones into their fold.

Strong and Philips believed that the call letters KKZN had too much baggage associated with them, and the station needed more than just a retooling or makeover. "The Zone went through so many changes between Amy Doyle's tenure as PD and then Joel Folger's, that most listeners couldn't get a consistent idea as to what the station was about. The audience really wanted to like it, but it was confusing at times. One time it was very Alternative-leaning, and a few months later when you turned it on it, it was very Classic Rock-leaning," says Strong.

"There were viable artists that The Zone played, but the approach was too scattershot...so my goal was to focus on the music. To still do the ideal things that Adult Rock Radio does in theory, such as present new music, champion the best new artists and mix in people that we've grown up with, but in a focused, up-tempo and entertain-

ing way; Dave Matthews, Sheryl Crow and Collective Soul mixed up with Pearl Jam, U2 and R.E.M.; and emerging new artists like Creed, Sugar Ray, Vertical Horizon and Stir at a pace that the audience wants!"

His programming strategy is to keep the audience excited and turned on to new music, but doing so in a way that mirrors their mindset. Strong's goal is to present a blend of the best from Alternative, Triple-A and Modern AC in a coherent way. "Tal Bachman is from the Modern AC side and Filter's 'Take A Picture' is from Alternative, but even though those examples are from artists with younger-demo fans, those *particular* songs are things that 25-44-year-olds also want to hear. And from the Triple-A side of things, Chris Isaak is perfect for us. These are all viable artists that hang together well. So we're trying not to be pigeonholed in the trade magazine sense of radio formatics: with us, it's 'what does the listener want?' That's the focus of Merge Radio."

Strong and Philips brainstormed long and hard in developing a new positioning statement. "We're calling this," Strong says, "Cool Rock, Smart Pop"...and I think audiences can relate to that. Creed's 'Higher'—

continued →

**"There was a hole out there for utilizing the Internet as an integral part of reaching listeners and affecting their lives."**

**—Scott Strong**

there's a cool rock song, and Tal Bachman's 'She's So High' is a smart pop song. Instead of industry terms, it's what a real music fan might say! We also had focus groups in with us because we wanted to keep The Zone's old listeners, but also grow. Right from the very start, both on the air and Internet, we wanted to get response from the audience. And we integrated a lot of their input to help make our new sound more viable and relevant."

Their marketing campaign was a three-fold strategy. According to Strong, "First was the attention grabber: we ran 'The Bob Newhart Show' audio clips, which got us incredible attention. Then, publicity about the station's new sound and our core artists, both in our on-air positioners and in the TV and press coverage. But right out of the gate, we also started playing up the Internet angle. Asking listeners to check out our Internet site for a new approach to radio: 'If you check out our homepage, we have something new for you that isn't being done on other radio station's Web pages.' 'Here you can click on the homepage and both see and hear the CD that is playing,' or 'You can click and see songs that had played that past hour or you could find out more info about the band or buy the CD right there.' Radio stations had pieces of all of this, but this was the first time that a radio's Web site had these interactive elements all in one place."

Strong also spent a great deal of time developing the right rhetoric for his liners, sweepers and stingers by tying together the Internet presence with their on-air imaging. "Our sweeper campaign is to describe what the radio station is," he says. "Telling the audience simple things about the Web site in a snappy way: 'Keep it on your screen behind whatever you are doing all day long,' 'The full on Merge experience,' or 'Online at home at night? Indulge your urge to Merge!' Also, imaging our 'Cool Rock, Smart Pop' statement with high-tech slogans like: 'Where the burning passion of music meets the cool, steely gleam of the digital future.' Everything at this point, and I mean everything, is about focus. Focusing and refining our position, and promoting a new form of audience-centered interactive media."

**A**nother key player on the team is market veteran and Promotions Director Andy Lockridge, whose day-to-day job is coordinating that interactivity. The former PD of KTXQ and KZEW in Dallas, Lockridge's new duties center on the overall maintenance of the Web site. The task is a monumental one, as the page's content changes by the hour, even sometimes by the minute. And although it is unusual for a program director to switch to promotions, his management skills and background in programming content was integral to the nature of his work in developing this groundbreaking new form of mixed media.

One of Lockridge's first priorities was to drive listeners to the Web site and register them online,

so that the station could start developing a data base. "In the very beginning, we asked people to participate in an in-depth perceptual study that took about 20 minutes to complete, and we gave away an IMAC computer every Friday for the first 10 weeks from the sign-on," says Lockridge. "Another promotional idea Scott and I developed was putting 5,000 commemorative concert tickets for The Cure on the street via The Wharehouse. It wasn't a ticket for show admittance; rather, it was a souvenir for Cure fans. But the ticket also had an individual registration number on it. We asked people to register their ticket number on our Web site for a grand prize. While Robert Smith from the band was in the studio, he drew a winner to fly to Atlanta and see The Cure the following night. We haven't developed the database into a KFOG 'Foghead'-style member club yet, although that could certainly happen sometime in the future."

Those two promotions alone helped KKMR build a database from scratch up to 15,000 names and addresses! At The Merge, every detail is designed to reinforce the relationship and loyalty of their audience. According to Lockridge, they use their database to communicate with Merge fans through weekly E-mails. "When you sign on to our Web site to listen to the station through the audio player, it captures your E-mail address," he says. "We send out an E-mail every Thursday, an update that's very specific and personal. 'Hey, we're doing the Jingle Bell Ball. Tickets go on sale Saturday. You're the first to know!' Usually two or three items that are short and to the point, so people value it as a service and don't view it as marketing junk mail. And it's not commercialized with sponsors or hotlinks to other sites."

Speaking of sponsorship opportunities and sales, the Merge is trying to take the high road and do things differently in these areas as well. Web sites have traditionally been used by sales departments as a dumping ground for customers wanting "value-added" impressions. Lockridge says their approach is to keep the product as pure as possible. "We keep the street presence pure and we want the Web page to be relatively pure, as well. Say there's a \$10,000 buy—the conventional wisdom is 'let's put 'em on the Web site.' But we are, like, 'Well...why? What is there about this client's event or schedule that warrants a presence on the Web?' Our site is an integral part of our programming content, so it should be uncluttered. No blatant marketing or commercial schemes, please! But once we start those conversations with the sales staff, nine times out of 10 we either come with an idea that works, or ask them to go back to the client and suggest something else. It has been a great collaborative team effort at promotions meetings with the sales manager, general manager, program director, events coordinator and myself hashing all this stuff out. When I first came on board it was obvious that they were building a team that would put together a state-of-the-art presentation for a traditional product like radio, but using the Web site to help take it to another level."

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Susquehanna's investment wasn't just in emerging technology. It also made a sizable commitment to KKMR's human resources when they hired eight new employees to be their "Web jammers," a team that helps Lockridge achieve a quality Internet presence and high level of personal interaction. A Web jammer is in the studio 24 hours a day with the air personality putting up content hourly, as well as answering E-mail within minutes.

Lockridge believes that, from a programming point of view, it is a crucial way of giving the audience more than just music, but interesting lifestyle information as well. "One of the things we wanted to do was make the technology invisible and give it a real human element," he explains. "Normally, when you send an E-mail to a radio station you get a response three of four days later—if you're lucky. Here, it's within minutes! Not with typical FAQ responses, either: it's all done individually and personally. We get on the air and say, 'Give us a challenge! Ask us any question, we'll get you the answer,'" Lockridge boasts proudly.

Lockridge also played a key role at the conceptual level during the design phase. "When you look at our site, the first thing you'll notice is that it is colorful and visually vibrant. Brian Philips, Scott and myself spent a lot of time discussing the layout. Our site has a lot of reds and yellows and high-contrast colors—we didn't want it looking dark and dingy." Across the top of the screen on the homepage is their positioning statement "Cool Rock, Smart Pop." Lockridge, Strong, and Philips divided the four main categories of content as pages sublisted under each of the Cool, Rock, Smart and Pop icons. If you click on those buttons, you get articles created by the Web jammers. Cool is something happening in Dallas; a film festival or some other upcoming event they're involved in. Rock is obviously rock news. Smart is tech news; the latest on Palm Pilots, MP3 gadgets and other high-tech gizmos. And Pop is about movies, television, local sports information and other pop culture stuff.

Another interactive element that has been successful is their ticket exchange, which is a Web forum page where people can post for either tickets needed or wanting to sell. "It's kinda like the old community bulletin boards, but we screen everything so if there is a reference to a pricing mark up, we delete it" Lockridge says. "We didn't want to create a marketing tool for all the ticket brokers in town. It really runs the gamut from Cowboys tickets to airline tickets to moms looking for Backstreet Boys tickets for their kids...so it really has been something that surprised all of us in the way it has been embraced by the audience."

They're also innovative in the way they handle remote appearances. Lockridge explains, "We're trying to do the old 'be everywhere all the time'

mentality—we're a new radio station and this is a competitive market, but we are approaching it with a new twist. Rather than the typical prize wheels or dart balloon-bursting, we set up a bank of three computers and people play video games to win prizes. One game is a variation on 'Who Wants To Be A Millionaire.' We also do a trivia game called 'You Don't Know Jack.' When NASCAR comes around, we'll roll out some racing games. This is a great way for people to come up and interact with us. The Web jammers come out as part of the street team, too. We take them out, make them work the table and then do phone-ins as on-site reporters. Then they post updates every 20 minutes on the Web site, so it's really up to the minute."

**N**ot only does Merge Radio have this technology, but other Susquehanna properties like KSAN and KFOG in San Francisco have also adopted slightly different versions of their approach. Even The Wolf (their sister Country station in Dallas) is doing similar things with the Internet. Susquehanna is also strongly committed to investing a bigger marketing budget to the station in the near future. According

to Strong, the original marketing plan was achieved with the free, initial media attention and a moderate billboard campaign. "We brought on board a lot of new air personalities so we wanted to get their chemistries worked out and the Internet rolling before we launched into a TV campaign, so we are taking things one step at a time. It's actually been a great way of letting the billboards and 'word of mouth' fully saturate, before laying out a TV advertising budget.

The buzz on the streets has been phenomenal."

Six months into his high-tech journey, Strong remains excited and enthusiastic, so far just scratching on the surface of creative programming possibilities. He's not just excited about the interactive quality of their Web presence, but equally in the station's fresh approach to music. He believes that their proactive way of reaching and interacting with their Internet audience, combined with the broad-based demographic appeal of their music, will have a tremendous synergistic effect on the station's future. "It's exciting when records come in and I can have fun devising programming strategies for both a new band like Creed, or an incredibly important heritage artist like Tom Petty," Strong says. "And at most stations that could never happen. We are doing creative things by combining radio audio with video content where entertaining the audience is the number one thing!" 

Jon Peterson can be found tap dancing, singing "Mr. Bojangles" or playing interactive video games at the WaWa near Spa & Hilltop in Annapolis, MD. He can be reached at [rocknpetey@aol.com](mailto:rocknpetey@aol.com).

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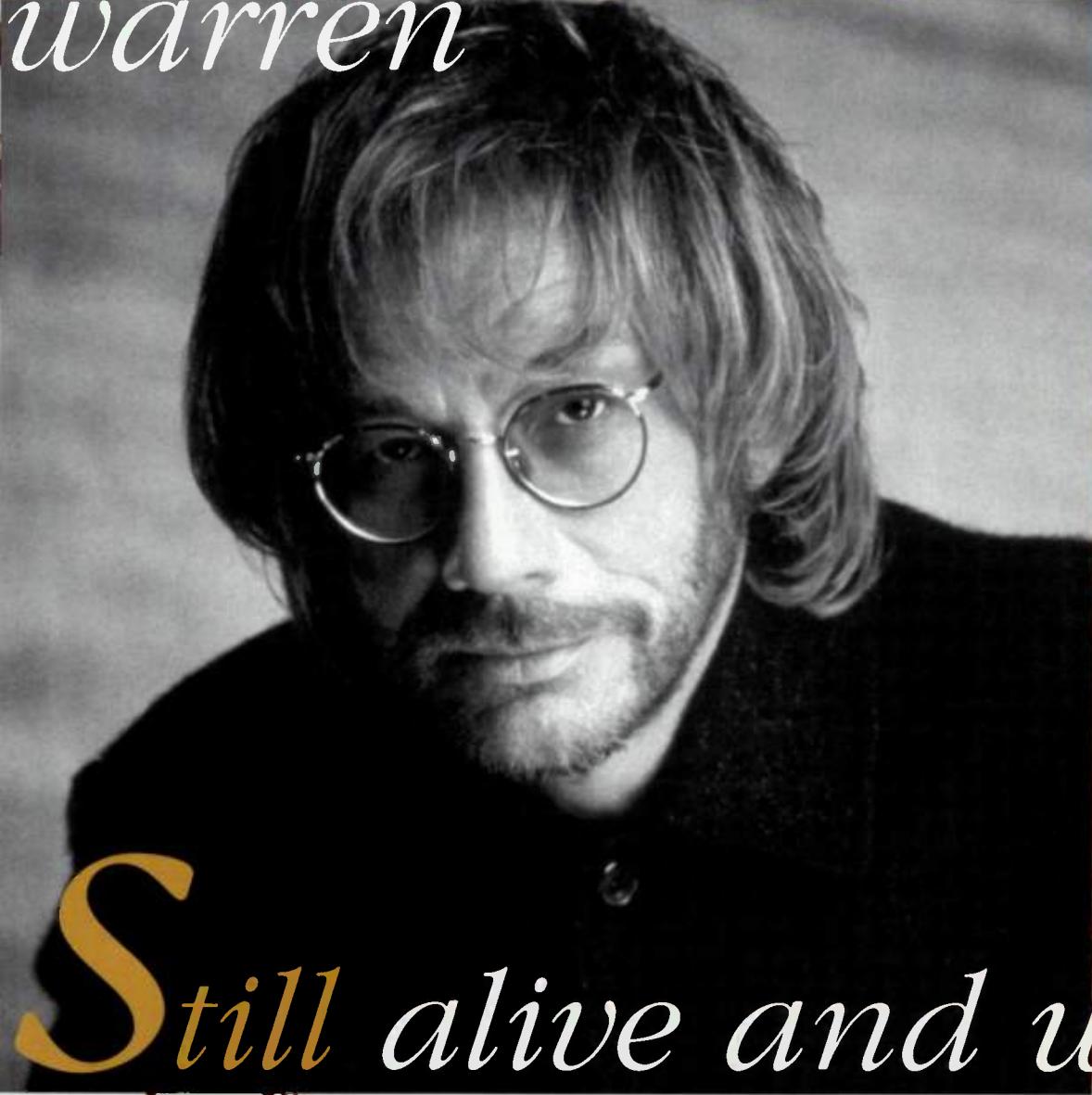
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# warren zevon



## Still alive and well

Warren Zevon is no stranger to thoughts about mortality. In 1976, he sang "I'll Sleep When I'm Dead" (also the title of Rhino's exemplary double-disc *Anthology* that chronicles 20 years of his work), and now our fearless hero begins the new century with the exacting brilliance of *Life'll Kill Ya*, his first collection in almost five years, his ninth overall and an older-and-wiser take on the sands slipping through the hourglass. Right, Warren?

"I don't think this album is about aging issues," demurs the 53-year-old originator of *song noir* (as dubbed by his one-time producer Jackson Browne). "To me, it's not about aging, because I've had kids since I was a kid. So I've always been Papa. In a way, I was old when I was 24. So I don't think of myself in terms of, 'Oh, oh, I've turned the corner, now I'm old.' As Michael Caine said the other day, 'I don't think I'm middle-aged. I don't know anybody 106!'" (laughs)

By Jody Denberg

The man who made the phrases "Werewolves Of London" and "Lawyers, Guns And Money" part of rock's vernacular is way beyond the halfway point, considering that he began playing music when he was three years old. Zevon was born in Chicago and grew up in California and Arizona. A self-taught guitarist ("with shocking results") and a classical-piano student, who insists the term *prodigy* does not apply to his youthful work ("No, you have to be good, not just enthusiastic!"), he nevertheless had an acquaintance with classical composer Igor Stravinsky, has composed his own symphony and led a fascinating life on music's back pages: composing jingles, writing songs for The Turtles, doing session work and playing piano on the road with The Everly Brothers—all before becoming one of LA's premier singer-songwriters.

Zevon was known in the 1970s not only for his own hits and others' versions of his compositions (Linda Ronstadt's classic takes on "Poor, Poor Pitiful Me" and "Hasten Down The Wind" being two of the most famous), but also for his battles with the bottle, well-documented in a cover story in *Rolling Stone* some 20 years ago. So when *Life'll Kill Ya* begins with the allegorical "I Was In The House When The House Burned Down," you've got to wonder if this is a case of true confessions or storytelling. Or both.

"Well, I was in the house," Zevon muses. "I didn't suffer third-degree burns, but I got singed. I think we all know

we can take considerable portions of the song as—yeah, first-person, first-hand experience. Remember what we always say in the songwriting field: there isn't a section for fiction and a section for non-fiction. It's all mixed together."

Mention that the new album avoids the LA-vibe of his early classics *Warren Zevon* and *Excitable Boy* and Zevon quickly points out that, although the early records' producer, Jackson Browne, is from La La Land, "Glenn Frey was from Detroit and Don Henley was from Texas...and Fleetwood Mac was English." I wish I was quick enough on the draw to remember that the members of the Big Mac who contributed as much to his discs as Mick Fleetwood (Buckingham and Nicks) were Americans based in Los Angeles; alas, I was not. Not that there's anything wrong with making El Lay records—right, Warren? "I'm not trying to evade the label or anything, but LA is the second biggest city in America and there's a lot of people there!"

*Life'll Kill Ya*

The point is that *Life'll Kill Ya* is as equally wonderful as Zevon's early records, but production-wise it is one stark ride: it's devoid of wasted notes, guest stars and needless layers. Such sparseness is unexpected, taking into account it's produced by Paul Q. Kolderie and Sean Slade, best known for working with Hole, The Mighty Mighty Bosstones and Radiohead—the latter being one of Zevon's three favorite groups of all time (he declined to name the other two). So why keep this album so simple, with those guys at the board?

"I'd recorded the main parts of each song—the vocal, the guitar and piano accompaniment—at home, over a couple of years. The album before this one I had started doing that, but with that one I did a lot of things that were self-indulgent. It's very hard *not* to when you have your own mini-recording studio. So this time I wanted to keep it simple—at that point—so that if I did take it into a studio I wouldn't have already created a lot of things that I couldn't undo.

"I wanted to keep it simple because for the past few years I've essentially been like a heavy-metal folksinger," Zevon continues. "I play by myself these days: for economic reasons, because I'm anti-social and because it's not as loud. So I play alone and I wanted to write songs that I was going to be able to play by myself—without disappointing people; you know, disappointing their expectations in not hearing the guitar solo from the record or the sax section or something. So that was the second reason.

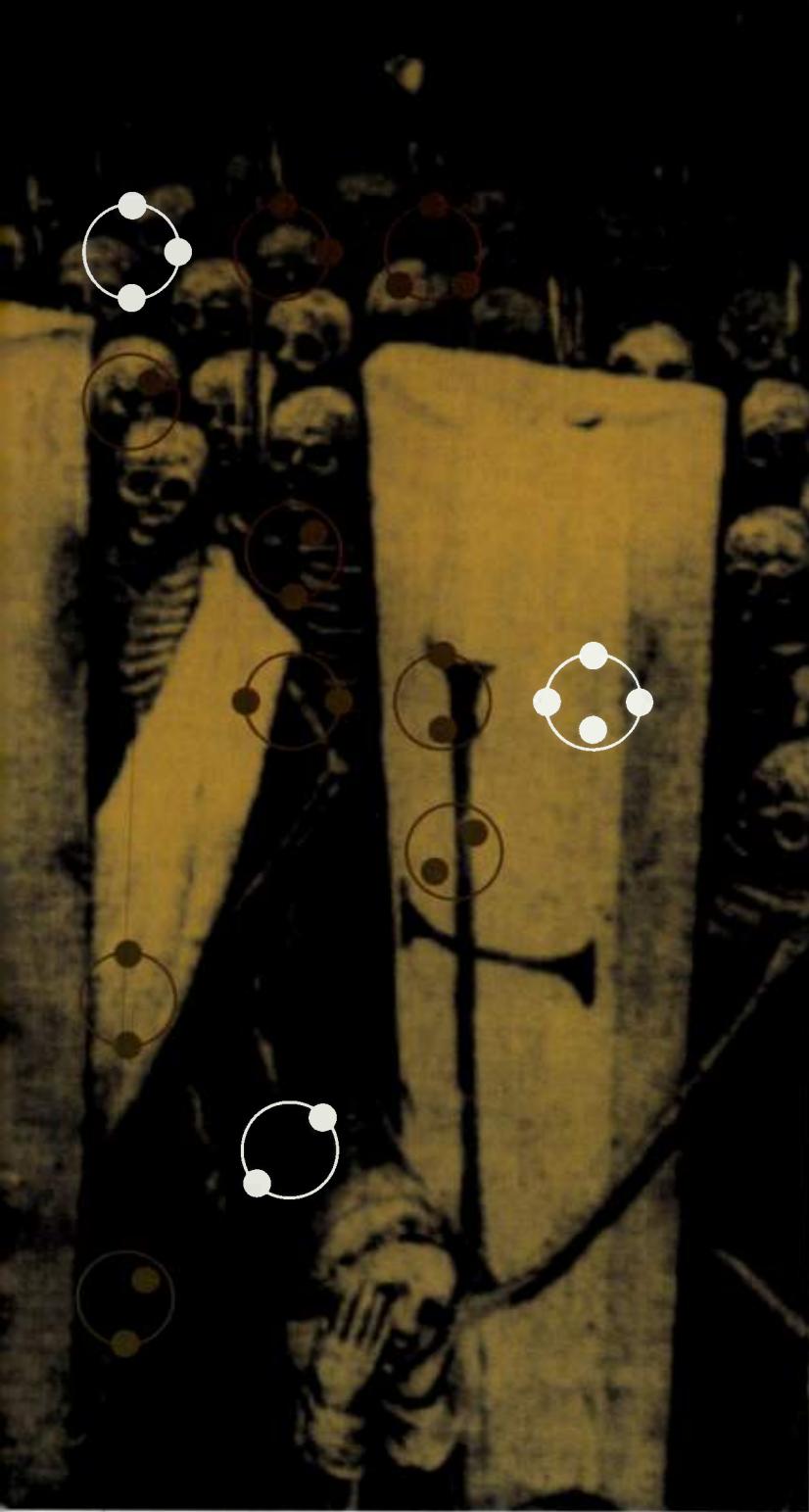
"And the third reason might just be because I've always loved Springsteen's *Nebraska* so much and John Wesley Harding and the records that were like that. You don't necessarily want to do it yourself...but I find that I've always liked the records that were really the *person*. And I like the shows that are really the *person*."

*Life'll Kill Ya* really is Warren Zevon. You can hear him in his references to reincarnation and religion in the title track, as well as "Dirty Little Religion" and "Ourselves To Know"; however, like most of his song topics, he's characteristically tight-lipped when asked to expound beyond what he says on record or onstage. "Yeah, I was, uh, brought up with religious beliefs—Christian religious beliefs. But, you know, it's one of life's great searches and I don't like talking about it any more than I do in my songs."

Zevon will, however, open up about his take on the ultimate Christ-like metaphor and cautionary tale for those who've found fame and fortune: the life of Elvis Presley. It's a topic he's taken on before with "Jesus Mentioned," and now on one of the new album's best rockers, "Porcelain Monkey." "I was writing a song with one of



Continued ►



*"Remember what we  
always say in the  
songwriting field:  
there isn't a section for  
fiction and a section  
for non-fiction.  
It's all mixed together."*

my oldest and best friends and most frequent collaborators, Jorge Calderon. And I noticed that on his songwriting notebook, as we sat on the sofa suffering in my apartment working, he had a postcard that turned out to be from Graceland. It was of the TV room, with the porcelain monkey sitting on the coffee table with the onyx eyes. And that inspired us...then we had to spend the next week or two writing the song."

Along with Winston Watson on drums, the album's trio is rounded out by Calderon (who also sings and plays bass and percussion). He may keep a notebook, but Zevon's process is simpler when he's got a song concept or line. He probably just borrows a pencil. "I don't really keep notebooks or anything, too much, because if I get an idea that I like well enough, then I can go to work. Then I have a job again and I work on that song until I develop something out of that original idea."

Over the last several years Zevon has branched out into contributing music to TV shows ("Route 66," "Tales From The Crypt" and movies (*Grand Canyon*, *Love At Large*)). He's also made forays into small-screen acting ("Suddenly Susan," HBO's "Dream On") and he's become the sole replacement for "The Late Show With David Letterman's" Paul Shaffer. Meanwhile, his last couple of releases, *Learning To Flinch* and *Mutineer*, have found his appeal with record buyers becoming, um, more selective. One wonders if he feels that some of his audience has stopped taking the ride with him?

"I don't think it's ever been a case of there being a big audience that stopped taking a ride with me, so much as a big audience that accidentally stepped onto Mr. Toad's ride on the way to the fun-house, on the way to the Michael Jackson Expo.

"I used to say that I was just a folksinger—that was because I had a hit record. I was sort of perceived as like a down and out '70s superstar or something, as opposed to a very successful folksinger, which is how I've always seen myself."

True artists must be measured by their impact on people's lives, not by total units sold. And Warren Zevon has impacted people's lives. There's a reason why for weeks on end a few years back David Letterman sat at his desk and quoted from Zevon's "Searching For A Heart" every night: because the lyric got under his skin! There's a reason why Dwight Yoakam and Flaco Jimenez's version of Warren's "Carmelita" is the most heart-wrenching four-minute movie you'll ever hear; the song is rendered with such intensity you should have to show your legal ID just to hear it. There's a reason why everyone from Bob Dylan to R.E.M. to Neil Young and from Jerry Garcia to Bruce Springsteen has collaborated with Warren Zevon. And there's a reason why Hunter S. Thompson calls Warren Zevon one of his close friends. You want to know the reason?

Listen to *Life'll Kill Ya*. Listen to the last song, "Don't Let Us Get Sick." I pressed Warren to find out if he'd gotten a reaction from this prayer-like endpiece from anyone who'd heard it. "I don't know," he says quietly. "I think people like it. And it means a lot to me."

Why does "Don't Let Us Get Sick" mean a lot to you, Warren?

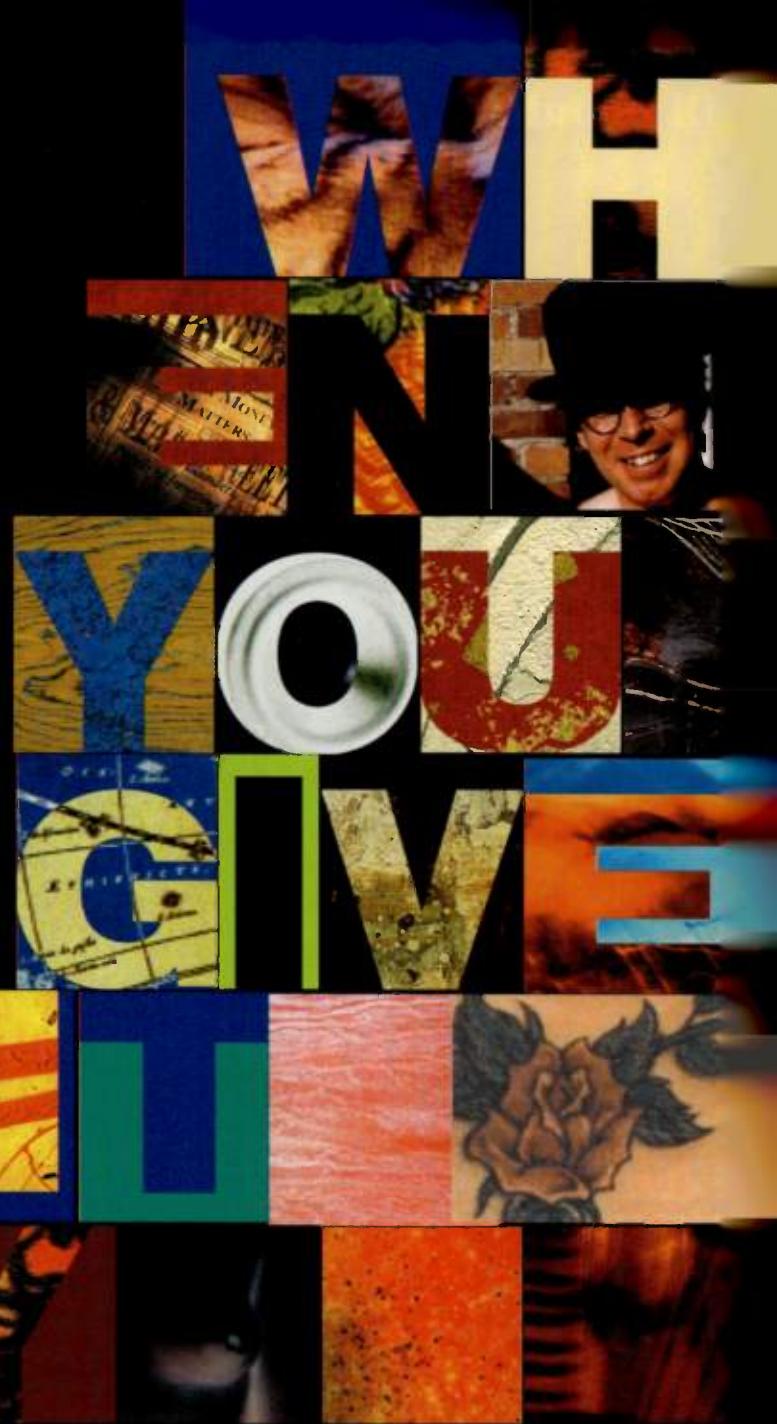
"Because it's pretty good and therefore I consider myself lucky to have written it. And because it has—you know, it has a lot of feelings for a lot of people, and for me to say that it's got a lot of feelings for a lot of my friends in it is quite an admission (laughs). It's more than I normally say about my songs."

- In spite of the fact that Jody Denberg, PD of KGSR Austin, was reveling in his latest Arbitron numbers, he found the time to write this insightful piece for us.
- For more info you can log onto [www.artemisrecords.com](http://www.artemisrecords.com).

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WRH



# Jill Sobule

## Jill Sobule

By Jim Manion

**A**s an observant writer, Sobule's knack for capturing the inner clockworks of her characters is sharp, and most of her cinematic songs could easily be decompressed into full-blown screenplays. Her new album, *Pink Pearl* (on Beyond Music), presents a dozen of her latest captivating and thought-provoking sonic vignettes. With every diverse flavor of song Sobule writes, her voice always connects with layers of endearment. She's also an exceptional and expressive guitarist (in fact, the only guitarist on the new album). And when she gets the chance, she can rock the house on a drum kit.

Drums were Jill Sobule's entry into the world of music. Somewhere in Denver in the '70s, eight-year-old Jill kicked her first garage rock beats.

"I had a brother who was seven or eight years older than me and he played guitar in a rock band that always practiced in our basement. He was my idol and mentor. My first instrument was drums, but somehow my parents convinced me that the guitar was a much nicer instrument. I must have driven them crazy with the drums."

Her early guitar lessons, and the man who gave those lessons, could also be a scenario for one of her bittersweet songs. "I had this guitar teacher, Mr. Cowen. I haven't talked about him in ages! I had about six lessons with him before he died of a heroin overdose. He was this older guy who had been Nat King Cole's accompanist. I had no interest in learning how to read music or anything, I just wanted to play. The first songs he taught me were 'The Thrill is Gone' by B.B. King and the Ohio Players song, 'Skintight'. Wow...Mr. Cowen. I really haven't thought about him in ages. It was so sad. I remember one day when I had a lesson, he just wasn't able to make it. He was gone."

Sobule later played guitar in her junior high school stage band, even after she left the public school system. She asks, "Do you remember the film *Billy Jack*? Do you remember those

## A Pearl Of An Artist

Jill Sobule is on the line from Williamsburg in Brooklyn—her cell phone is about to crap out and she's still looking for an apartment. (The liner notes of her 1997 Atlantic release, *Happy Town*, thank a friend for letting her crash on the couch for a year.)

A second call through another line solves the phone problem, but the apartment hunt is going to be a tougher fix. Especially considering Sobule's ideal housing arrangement (which she explains with an audible smirk over the phone). "I'm looking for anything near Central Park West for under \$800 a month." She goes on, "Do you know how crazy it is out there now? The last two months I've been looking for an apartment. I am *so* over it. I'm waiting for the recession to come back."

The dry irony in her voice as she bemoans the lack of affordable housing in New York City brings to mind the tone of her songs, and she will probably get a new one out of her current dilemma. Her slice-of-life-from-odd-angles story-songs are clever and sometimes cutting observations that always carry a link of sympathy for their characters or protagonists. Crafted in musical settings ranging from a lifting acoustic vibe to quirky pop and rock, Sobule's stories in song are delivered through her crisp and breezy vocals, which are ripe with expression.

schools...those hippie schools? I went to one in my last year of junior high, but the band director let me keep playing in the band at my old school. I was the only person he let play who didn't know how to read music; I just improvised the entire time."

It wasn't until her high school rock bands that Sobule began to sing. Her voice is hushed and slightly embarrassed-sounding as she admits over the phone, "We were horrendous. This was around 1982. We tried to be kind of punky and weird, but we were just *bad*. But I did start singing then, and started playing some of my own songs, too."

Once the spark to share her observations on the world through music hit, Sobule's unique story-song muse took off and has rarely touched down since, save for a short stretch of disillusionment following her departure from Atlantic Records after her 1997 release, *Happy Town*. Sobule

has always taken a distinctive approach to songwriting and performing that can't be easily described with "celebrity math."

She put her musical gifts aside for awhile after high school in a serious attempt at being a college student at the University of Colorado in Boulder. Music drew her back quickly, though, and in the late '80s, after kicking around clubs in Denver and the far-flung locale of Seville, Spain, for awhile, Sobule settled in New York City. On what drew her back to music, Sobule reflects, "I think it was because I realized that I was inept at anything else. That hit me coming to New York and trying to find jobs—working in retail at a department store and just realizing I had no marketable skills other than music. Of course, music is not always marketable either, but I knew I loved it."

Some of the odd jobs on her path to her first record contract were selling shoes, assisting a wedding photographer and waiting tables at Lox Around the Clock. Her first album was released in 1990 on MCA, produced by Todd Rundgren, and contained the minor hit "Too Cool To Fall In Love". After a five-year wait, her next release was *Jill Sobule* on Atlantic. While showing off more of the distinctive lyrical and musical approach that has grown into her intelligently ironic pop sound of today, the album contained her biggest media splash to date, the controversial, homoerotic MTV hit "I Kissed A Girl".

About her short experience in the Buzz-Bin limelight Sobule sighs, "That was a trip. I kind of had my 15 minutes of fame on MTV, which was really great on one hand but it quickly became a double-edged sword. The good part is that I felt like the song's message got out to a bunch of 13-year-old girls and maybe they felt better about themselves. But then I started doing radio interviews and nearly every male DJ would want to do the Howard Stern thing on me. Nobody wanted to hear about the other music. I became the 'Kissed A Girl' girl and that was it. I'm sure it's the same thing Loudon Wainright went through with his 'Dead Skunk In the Middle of the Road' song."

"But on the other hand, hell, I'm still proud of that song. Even though it was weird to go through the experience of getting on MTV, and my label thought they had their next star and then, *boom*, they didn't know what to do with me."

Her self-titled 1995 release also initiated her work with producers Brad Jones and Robin Eaton, who, despite the ups and downs at record labels, certainly know what to do with Sobule. Their creative relationship has been steady through her 1997 release, *Happy Town*, and on to the new *Pink Pearl*. Her engaging songwriting has continued to blossom as her musical craft matures.

Part of her distinctive approach is exemplified by her initial priority on lyrics. For Jill Sobule, there has to be a story in mind before the song appears. She explains, "Most of the time I write the lyrics before the music comes. I know that most people do it the other way, or it comes out together with a hook. Well, I never start with a hook, I start right in with the verse, like I'm writing a short story or something. I'm an avid reader and I think I'm more influenced by reading than by hearing other music."

"But I know I don't have the patience—I'm kind of attention-deficit—to actually write a novel, much less a short story, so I write little stories in my songs. If I had art skills instead of music skills, I would probably be a cartoonist doing a strip."

Storytelling is what I like to do, and it comes out of me in song form because that's the only way I know how."

**W**hile her wry songs can be sharp and cutting (not unlike Randy Newman's societal observations in song), Sobule gets to the core of what makes her characters tick emotionally and philosophically. Spinning off imagining herself as a cartoonist, Sobule connects this to the influence of Charles Schulz, who passed away the week before, dying as his last *Peanuts* strip was being printed for the Sunday papers.

"The thing that was so great about *Peanuts* was that here was this little comic strip and it was the first time children's characters expressed deep thoughts and feelings. They were these sunny little cartoon characters but there was always something that depressed me about them. In that same way I tend to use sunny music and contrast it with darker things. That makes things even starker and darker than they would be with gloomier music."

"Rainy Day Parade," the first track on *Pink Pearl*, is a perfect example of this ironic contrast. After Sobule sings a short litany of woes over a sunny bossa nova beat replete with marimba and tubular bells (*I used to have the world in my handbag/How did I manage to blow it/I missed the bus, I lost my heart/And an awful lot of mornings*), an emphatic timpani drum cues the upbeat chorus of, *We'll have a celebration/Getting back on my medication/We'll have a rainy day parade*, that could easily be from a TV theme song, save for the twisted lyrics. With just a few strokes, Sobule paints a thought-provoking image of depressed people on happy pills, bobbing their heads in sync to their favorite sitcom theme while the pharmaceutical companies sell them hollow happiness in measured chemical doses.

Besides being a prime example of her ironic brand of story-song, the sounds underscoring "Rainy Day Parade" point to some of Sobule's non-rock influences. "Sometimes you go back to things from when you were really teeny and tiny", she admits. "I think about my parent's albums, they had records by Dusty Springfield, Burt Bacharach, and all that. I also go back to TV themes, like I remember as a real little kid thinking that the theme from 'Mannix' was just the best song, ever, on the planet."

"In the last couple of years I've come back to those sounds. I've also gone after different sounds out of not wanting to do things with a rock or alterna-rock combo; I think I've gone as far as I can with that. It bores me, it's not fun anymore. Also, some of these story-songs I write feel like they need a little soundtrack vibe to them in the first place, like the chorus to 'Rainy Day Parade.' That seems like something that Marlo Thomas would throw her hat to or something."

**I've also gone after different sounds out of not wanting to do things with a rock or alterna-rock combo; I think I've gone as far as I can with that.**

Every song on *Pink Pearl* reveals another telling tale of confused and burdened characters buoyed by a glimpse of hope. "Lucy At The Gym", "Claire" and "Mary Kay" are all sardonic homages to women off the beaten path, while "Someone's Gonna Break Your Heart" and "Guy Who Doesn't Get It" explore the desperate breaking points of relationships. "Guy Who Doesn't Get It" has a sound on the quieter side of Sobule's spectrum, but the sweet countrified music belies the dark sadness of the song's female protagonist, who attempts all manner of suicide with her clueless partner oblivious to it all.

For Sobule, "Guy Who Doesn't Get It" points up a key ingredient to her lyrical sketches of story. "With that song, it was a feeling of this guy who so doesn't have a clue of what his girlfriend is feeling and then taking it to an almost theater-of-

the-absurd level in a Dorothy

Parkerish way. I took that feeling to its extreme, and just like some of the other story-songs like 'Lucy At The Gym' or 'Claire', I started writing it from the verse as opposed to having a melody hook. That makes me be more narrative, with a beginning and an end and a punch line."

*Pink Pearl's* energy climaxes on track 10 with "Someone's Gonna Break Your Heart", which features Sobule's garage-rock style of drumming and could be the album's most radio-friendly track, next to the single choice of "One Of These Days." The album closes with "Loveless Motel", a Rickie Lee Jones-flavored number that chronicles a woman reflecting on the absurdities of her relationship while leisurely dining on a rustic restaurant's "famous biscuits." It's followed by "Rock Me To Sleep", a waltzing lullaby Sobule recorded at home on 4-track cassette. "Rock Me To Sleep" may be already familiar to some from Mekons-member and solo artist Sally Timms' latest release on Bloodshot, *Cowboy Sally's Twilight Laments*.

While Timms' version of "Rock Me To Sleep" made it out first, Sobule is tickled by her song being covered by someone she holds in high regard. She gushes, "I was so proud, so proud that Sally did that. A couple of months ago I saw her and it was one of those, like, way-more-excited-than-me-playing moments, seeing someone you like playing your song. It was amazing. I have always been a big fan of the Mekons, they are just the best live band in the world. I have friends who are well-paid professional songwriters and they're like, 'I got a song cut by Bette Midler,' or whatever, and of course they're making tons of money and I'm happy for them, but I'm way more proud that I got a song recorded by Sally Timms."



The making of *Pink Pearl* was a creative joy for Sobule, tracked in Nashville with her regular crew of production and songwriting collaborators Brad Jones and

Robin Eaton at Alex The Great Recording, a place Sobule feels comfortable and "in the zone" in. She explains,

"There's more effort put into the aesthetics of sound there, rather than on having the newest and shiniest equipment. Most studios are pretty sterile, but this one you just want to hang out in. It's got funky old chairs and great lighting, you just want to live there."

The creative sparks had to click and sync well under *Pink Pearl's* budget constraints, a switch for Sobule this time around. "When I was with Atlantic I had pretty big budgets for recording, where you can easily make the mistake of hanging out for a month or two and wasting a lot of money. This time, on a smaller label, that was not an option—mulling over songs and recording way more than can be used—it was, like, 'We have 10 days to do this!'. In a way it was the best time I've had recording; we had to be focused. At the same time we weren't stressed...we were really relaxed about it."

Part of her creative ease with *Pink Pearl* no doubt comes from her ongoing songwriting collaborations with co-producer Robin Eaton. Sobule and Eaton co-wrote the first seven songs on the album. She calls Eaton, "...a great sounding board for me, plus he's not generic and typical. I've collaborated with more typical singer-songwriters, but it doesn't do the same thing for me as it does when I work with Robin. He thinks like I do—we don't think like we're writing songs, we're just writing little stories and we don't think about rhymes. We just noodle and somehow make it fit into a form."

Besides Sobule's strong performances on guitars, keyboards and occasional drums, her other co-producer, Brad Jones, tracks a variety of instruments on *Pink Pearl*, including bass, organ, harmonium and other keyboards.

Sobule is upbeat about unleashing a fresh new album on a new label that looks to provide her more focused support. "I'm hopeful, I'm excited, I'm a little nervous, but I don't have stars in my eyes. After 'I Kissed A Girl,' I know that even if you do have a big hit, what does that mean? It doesn't necessarily mean longevity, especially since most bigger labels seem to have forgotten the meaning of the word 'development.' But I'm real hopeful about getting the new album out, being on the road and busting my ass playing live at a grassroots level again." \*

- Jill Sobule is currently on tour opening for Warren Zevon, whom she agrees is a good fit for her ("What a curmudgeon! At least I have a teeny bit of hope in my songs!").
- For more info, log onto [www.jillsobule.com](http://www.jillsobule.com).
- If you'd like to contact our author, Jim Manion, he can be reached at [ionman@bluemarble.net](mailto:ionman@bluemarble.net).

# terry radigan "my love is real"

from the new album "Radigan"

Add date: March 28



FCC Management



Contact: Leigh Armistead 310-829-9355 ext.27

# Peter Case "Coulda, Shoulda, Woulda"

from the new album "Flying Saucer Blues"

"Case's vibrant lyrics and  
passionate singing are a potent  
combination"—*Chicago Tribune*

Impacting Radio  
March 28



the  
**EMERGING** artist

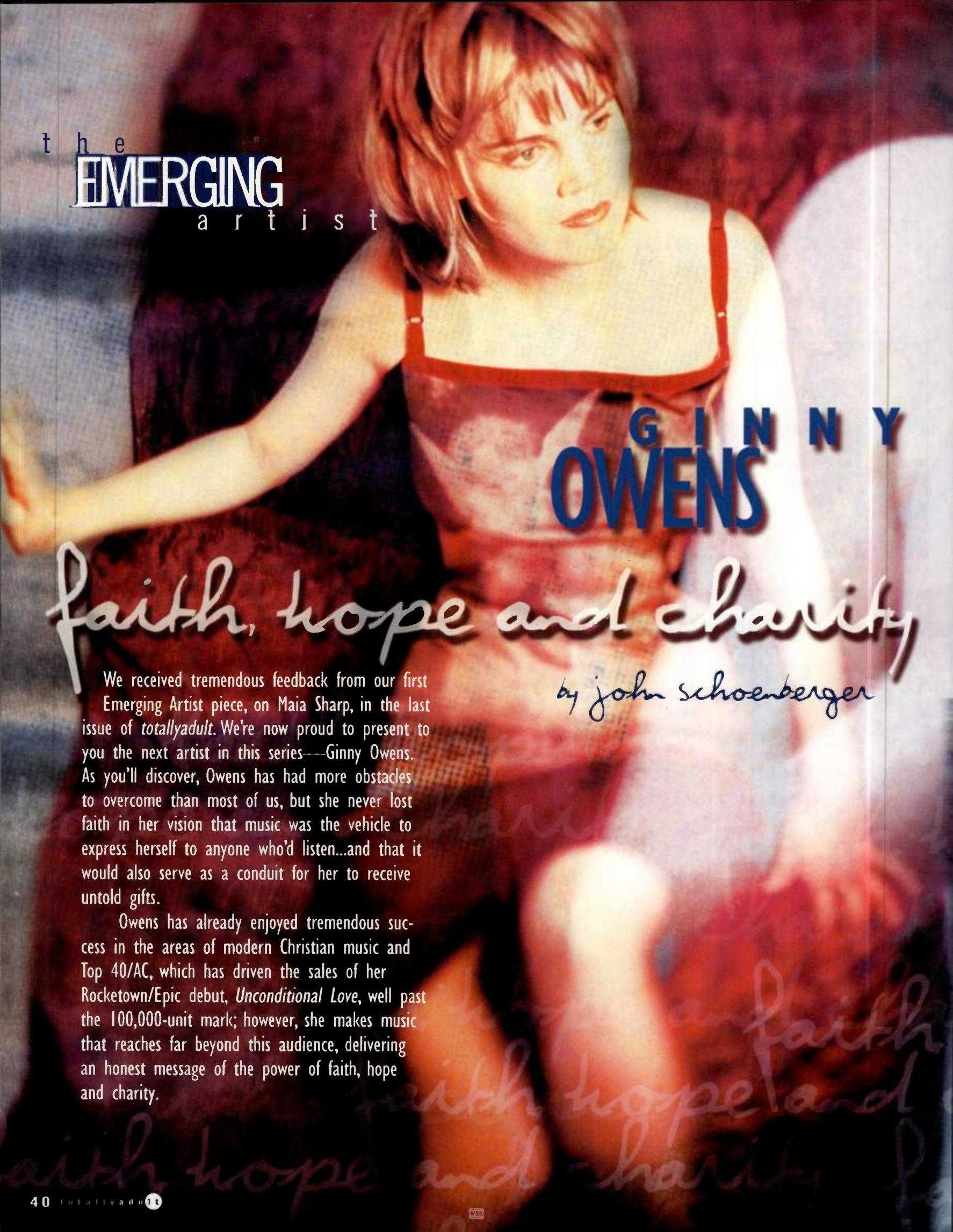
GINNY  
**OWENS**

*faith, hope and charity*

We received tremendous feedback from our first Emerging Artist piece, on Maia Sharp, in the last issue of *totallyadult*. We're now proud to present to you the next artist in this series—Ginny Owens. As you'll discover, Owens has had more obstacles to overcome than most of us, but she never lost faith in her vision that music was the vehicle to express herself to anyone who'd listen...and that it would also serve as a conduit for her to receive untold gifts.

Owens has already enjoyed tremendous success in the areas of modern Christian music and Top 40/AC, which has driven the sales of her *Rocketown*/Epic debut, *Unconditional Love*, well past the 100,000-unit mark; however, she makes music that reaches far beyond this audience, delivering an honest message of the power of faith, hope and charity.

by john schoenberger





**A**JACKSON, MISSISSIPPI NATIVE, GINNY OWENS has been blind since she was two years old. Early on, she discovered that music (she began piano lessons at the age of three) and academics were her forte, and she eventually graduated as the valedictorian of her high school class. This earned her a scholarship to attend college at Belmont University in Nashville, where she graduated with a degree in music education. Unfortunately, due to her physical challenge, she was unable to secure a job in any type of school's music department. Owens had always felt music was her strength, but her own songs, which she had written over the years, were considered personal. "I'm 75% introvert," she shares, admitting that she never thought stepping into the spotlight would be her calling.

But obviously, the spirit of the universe had a different plan for her. A well-known recording engineer heard her singing in church and was deeply moved by her soft (yet soulful) voice and the depth of her lyrics. He introduced her to BMG music publisher Michael Puryear, who signed Owens to a publishing deal. This led to an introduction to famed producer Monroe Jones, with whom she recorded a demo. This tape eventually fell into the hands of Michael W. Smith's Rocketown Records, which signed her to the label. Furthermore, Jones would be the one to help guide and produce Owens' freshman effort, *Without Condition*.

Listening to the songs on this singer/songwriter/pianist's spectacular debut, one can't help but wonder about the deep passion and desire for expression that burns within Owens. She wrote or co-wrote everything on the album (collaborating with Puryear, Kyle Matthews and Dwight Liles), and although she doesn't try to hide the spiritual inspiration in her songs, Owens has an uncommon gift which allows her to take her music to a universal level. "I'm always surprised by what people take away from this album," she says. "But ultimately it's a message of hope, and that it's okay to question and to really think things through and to be your own person. Beyond that, whatever you read into it is great by me."

Several of Nashville's finest players also helped Owens to realize this project, including Greg Harrington and Dan Needham on drums, Jeff Roach and Michael W. Smith on keys, Gary Burnette on guitar and Mark Hill on bass. They give a natural and flowing sound to Owens' songs, and add just the right amount of muscle.

Many people have since discovered that her music strikes an inner chord. Even before *Without Condition* was released, Owens beat out over 300 other artists for a slot to play at last summer's Lilith Fair show in Nashville. Her reputation preceded her, as she drew both Sarah McLachlan

and Sheryl Crow to the audience during her soundcheck and for her afternoon side-stage performances. Since the release of the album, she's topped the Christian charts and enjoyed tremendous airplay success with "Free" at AC Radio. Furthermore, "If You Want Me To" was aired on an episode of "Felicity" last October, and other songs have been featured in the television programs "Roswell," "Charmed" and "Get Real." The press has also rallied by her side: in 1999, Owens was featured on NPR's Weekend Edition-Sunday and the *Dallas Morning News* wrote, "It's ironic that a 24-year-old blind girl would see the world and the human heart more than any other songwriter this year. *Without Condition* is an unforgettable CD."

In January of this year, Owens performed at the heavily attended Sundance Film Festival, where she was in the company of Sixpence None The Richer, Third Eye Blind and Matthew Sweet at BMG Entertainment's Sundance Film Festival Music Studio, the largest officially sanctioned event to take place at the festival.

But as with any artist, the real proof lies in the music. "It's important to me that the songs have complete thoughts," reveals Owens. "The same thing I sing would be the thing I would want to communicate to someone. The songs come from experiences I've had with people, though not necessarily from a specific conversation. It's important to me that I be motivated to boldly communicate those things I feel strongly about."

Whether it be "Free," "I Wanna Be Moved," "Land Of The Gray" or "Springs Of Life," Ginny Owens has a message that can reach anyone's heart, and she offers to us, by example in her own life, the proposition that if you believe strongly enough in your vision on how life should be lived and leave yourself open to its opportunities, just about anything can happen.

CONTINUED ►

the  
**EMERGING**  
artist  
**Q&A** **GINNY OWENS**

**W**AS MUSIC IN YOUR HOUSEHOLD AS YOU WERE GROWING UP?

"It was. Everybody in my family could carry a tune and there were records around and everybody listened to music. My grandmother was actually a voice major in college, but that was the extent of my family's music education. But music was just a hobby of mine, from the time I was a young child until I was a senior in high school. I took lessons and I played in the band and sang in the choir, but just as far as doing it on my own, it wasn't really in my blood. I probably could count on one hand the times that I actually performed in front of people during my childhood. I was pretty shy alone onstage."

**BUT YOU FOUND MUSIC WAS VERY IMPORTANT IN YOUR LIFE, OBVIOUSLY, TO THE POINT THAT WHEN YOU WENT TO COLLEGE ON A SCHOLARSHIP, MUSIC EDUCATION IS WHAT YOU MAJORED IN.**

"Yes, yes, but I was also sure that I was gonna switch to a journalism major, and then I thought psychology. I kept switching it and changing my mind all the time, so it's just kind of funny that music ended up being what happened."

**DURING THE YEAR AFTER YOU GRADUATED, YOU SLOWLY DECIDED THAT A PERFORMING CAREER WAS THE ONE FOR YOU. CAN YOU GIVE ME A LITTLE INSIGHT INTO WHAT THAT YEAR WAS LIKE, FOR ALL OF THAT TO COME DOWN?**

"You know, it was just hilarious. I remember the very first time I went into BMG to play songs. I went into this large intimidating building and I thought, 'This is not me, this is so weird, what is this?' But we all connected. Michael Puryear and I worked together for maybe six or seven months before we actually sat down to negotiate a contract. So it was enough time to think that this still may not happen. Even though everything came down pretty quickly I was still working another full-time job, so it seemed slow at the time. I remember Michael saying to me, 'I bet in about six months you'll have a record deal,' and I just laughed at him. I said, 'That's impossible. I wouldn't even know what to do with a record deal!' Then we made the three-song demo and it ended up at different record labels and we began to meet with each of those and that whole process slowly unraveled. When we finally began to work on the contracts, that's when Michael introduced me to Monroe Jones—and I was really surprised how much he got the music. He flipped, and he's already a pretty excitable guy. So the way it all came together is kind of humorous now, looking back."

**AND THOSE THREE SONGS EVENTUALLY MADE IT ONTO YOUR NEW ALBUM, WITHOUT CONDITION. WERE MOST OF THE OTHER TRACKS ON THE ALBUM WRITTEN DURING THOSE SESSIONS WITH MICHAEL, OR HAD YOU WRITTEN THEM BEFORE?**

"Most of them had been written during college; a few were written during that year of recording, and then some were

**"I THINK THAT ALL THE SONGS ARE ABOUT VERY REAL-LIFE EXPERIENCES AND SOME OF THEM ARE ABOUT THINGS I WOULD LOVE TO SAY IN CONVERSATION BUT HAVE NEVER HAD THE COURAGE TO, SO THEY END UP IN MY MUSIC."**

**SO IT SORT OF REPRESENTS YOU THEN AND NOW, MUSICALLY. WHAT WAS IT LIKE RECORDING THE ALBUM?**

"It was incredibly exciting. I had the music education already, so I was able to speak that language with the musicians and was able to hang in there with them and communicate what they needed to know. I also understood what they were talking about. It was very cool."

**I KNOW YOUR FAITH IS CERTAINLY YOUR PRIME INSPIRATION, BUT AS YOU SPEND MORE TIME WITH THE ALBUM AND LISTEN TO THE LYRICS, YOU CAN FIND A MORE UNIVERSAL MESSAGE, NOT STRICTLY SPIRITUAL.**

"I think that all the songs are about very real-life experiences and some of them are about things I would love to say in conversation but have never had the courage to, so they end up in my music. What's communicated in the lyrics ultimately is just the different thoughts and the different ideas that I've come up with."

**I KNOW YOU WERE ABLE TO PERFORM AT LILITH FAIR AND YOU RECENTLY PERFORMED AT THE SUNDANCE FILM FESTIVAL; THOSE MUST HAVE BEEN EXCITING EXPERIENCES FOR YOU.**

"They were! Those were definitely not places I expected to ever perform—it was really cool. And we just got back from doing "Live! With Regis & Kathie Lee" and we did a week and a half of college and theater dates, so that's been fun, too."

**CERTAINLY THE ALBUM HAS ENJOYED QUITE A BIT OF SUCCESS ALREADY, AND ONE OF THE REASONS IS BECAUSE EVERYONE IS WORKING TO BROADEN THE APPEAL OF THE ALBUM INTO A MORE MAINSTREAM MODE. "I WANT TO BE MOVED" IS A GREAT SONG TO TAKE THAT NEXT STEP WITH. WHAT ARE YOUR FEELINGS ABOUT WHAT'S AROUND THE CORNER?**

"My main thing is to just keep consistently working at what I'm doing and keep getting better at it. I've had to mentally disconnect from all that everyone around me is trying to do because I don't want to change how I am, in hopes of getting something else. If they want to promote me everywhere, that is wonderful and I'm excited about it, but I just want to keep getting better at my craft. For me that's the safest and the wisest thing to do."

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# The Bite Of **THE BLUES**

By **Matthew Lawton**

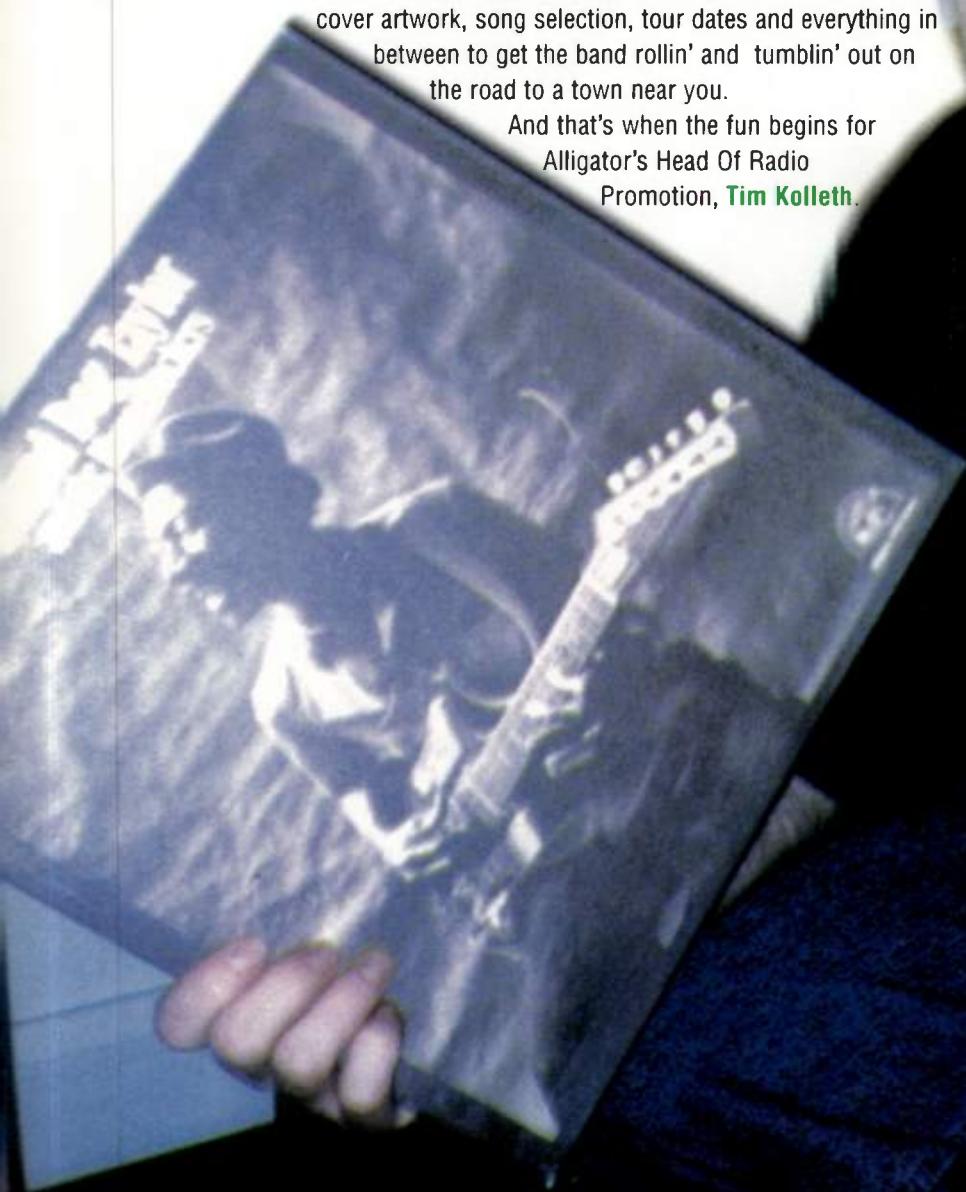
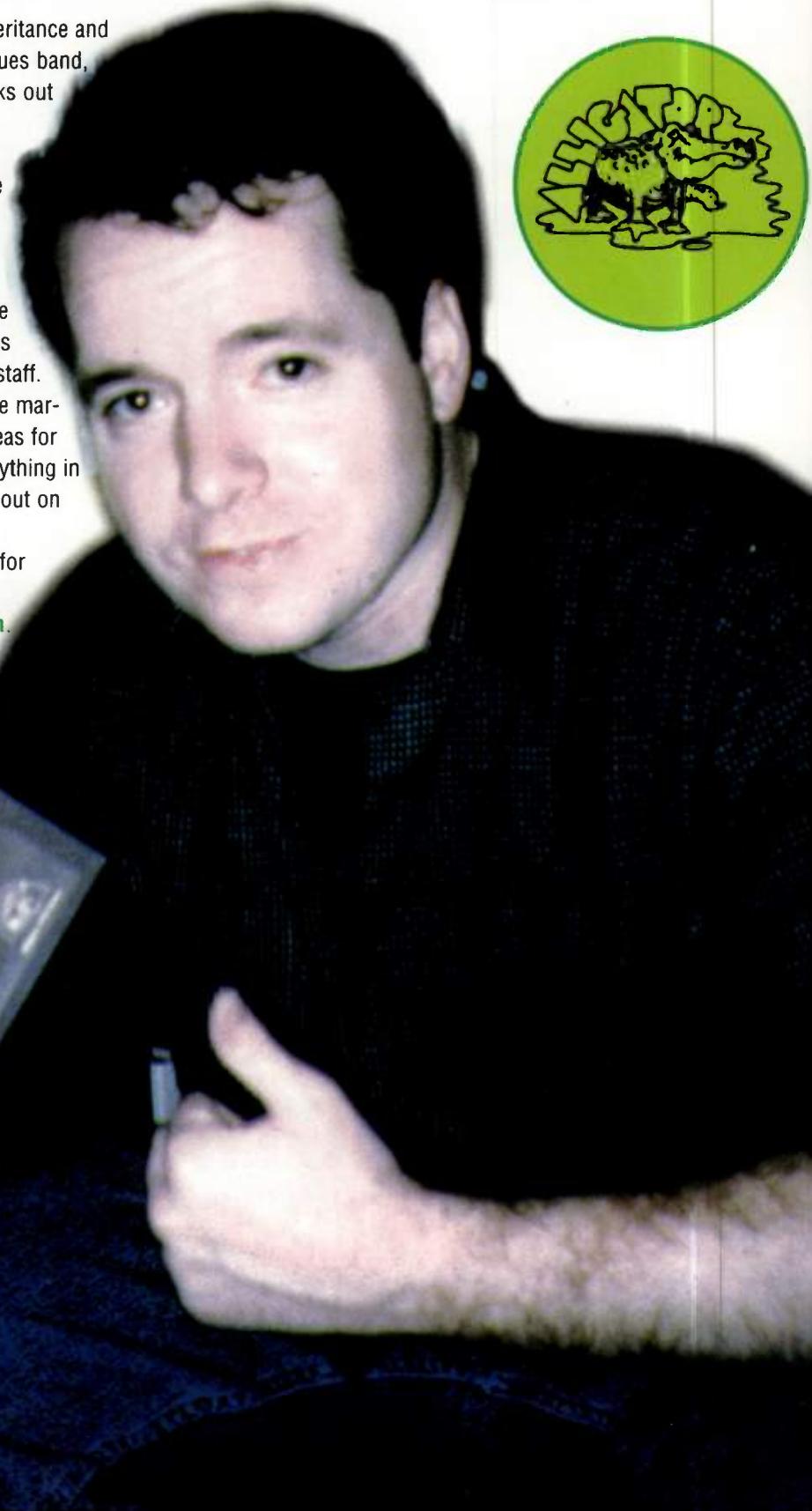
## **TIM KOLLETH And ALLIGATOR RECORDS**

*Odds are you have an Alligator or two in your house, and it's all Hound Dog Taylor's fault!*

**IT** started back in 1971, when 23-year-old Bruce Iglauer took a \$2,500 inheritance and started his own record label so he could record and promote his favorite blues band, Hound Dog Taylor And The Houserockers. Named after the way Iglauer clicks out rhythm patterns with his teeth, Alligator has gone on to become one of the most well-respected blues labels ever, releasing albums by Albert Collins, Koko Taylor, Luther Allison, Buddy Guy, Son Seals, Lonnie Brooks, Clarence "Gatemouth" Brown, Coco Montoya, Roy Buchanan and many, many more. This little family-run label has turned more people on to the blues than just about anyone.

Alligator Records could be called the independent's independent. The entire process of an artist getting on a label, recording an album, releasing it across the globe and then hitting the road is all handled by the 25-person Alligator staff. Iglauer signs the artists and produces many of the albums, then oversees the marketing, promotion and publicity departments as they team up to work out ideas for cover artwork, song selection, tour dates and everything in between to get the band rollin' and tumblin' out on the road to a town near you.

And that's when the fun begins for Alligator's Head Of Radio Promotion, **Tim Kolleth**.



**Tim, you've been at Alligator for quite some time now. How did it all begin for you?**

"Well, I went to Western Michigan University in the late '80s and worked at their radio station, WIDR. I was Music Director, Program Director and then the General Manager the last three years I was there. I also booked a local new-music night, which brought in a lot of the alternative indie bands. It was a lot of fun and I got to work with bands like Babes In Toyland, Urge Overkill, The Lemonheads, Soundgarden, people like that. I even booked Nirvana and did a show with them for \$75 on their *Bleach* tour. I was shocked at how terrible their equipment was. They easily had the worst equipment of any band that I worked with.

"Then, when I finished college, I spent a year as a child-care counselor and wasn't in the music business at all. But after a year of that I started looking into it again. I've always been a blues fan and decided to move to Chicago and try to get an internship with Alligator Records. My plan was to be an intern for about three months and then move on. Well, that was eight years ago and I'm still here! I started out working in the warehouse bagging CDs and LPs, then I moved into publicity, then I moved into retail and eventually moved into the radio department to head up the Commercial Rock and Triple-A part of our promotional efforts here at Alligator."

**How many stations do you deal with?**

"I deal with about 500 stations across the country. There are two of us who work radio—Craig Bonnell covers College, NPR stations and some selected Non-Commercial Triple-A's, and he also has about 500 stations. I do all the Commercial Adult Rock and Rock stations, along with some selected Non-Commercial Triple-A stations, plus we have an extensive list of people who have blues shows that we regularly contact. We also do a lot of rock morning-show stuff. They might not play the record, but the morning shows are sort of separate and sometimes you can squeeze people in for an interview on those shows. Our motto is, 'If you've got 10 minutes of blues, we'll get you the records.' And hopefully five minutes of it will be one of our songs.

"With all these stations, you still might not be able to get a *formal* add on the station, but often times you can get an interview or do a

giveaway through the blues show. The bread and butter for a lot of our artists is what they do on the road, and we try not to send them out there by themselves. It's kind of like a multi-pronged attack with the specialty shows, the Triple-A stations, the morning shows and retail all talking about or playing our artists. Our main thing is following whatever artist has the current record out up and down the road and making sure that all the bases are covered in every market they go through."

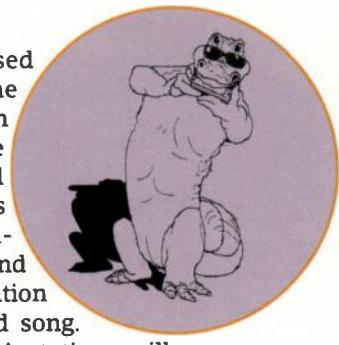


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with adult-focused Rock stations. The blues should be an integral part of the programming and not just spice. Blues should be considered as an add and put in a regular rotation like any other good song.

Often times Triple-A stations will earmark one blues spot on their entire current list. When I see records succeed at Triple-A, I want the same for my record but I sometimes think people don't really give them a fair shot, simply because they're labeled 'blues.' Stations have had great success with the blues and that's why at least 70% of all the Triple-A stations still play it to some degree."



**Since there really aren't any 24-hour blues stations, what formats do you mainly focus on?**

"Our focus is kind of multi-layered. Standard Rock Radio is extremely difficult to get any type of blues record on, unless it's disguised as a rock record. We do try, but the reality of it is that you ultimately end up banging your head against the wall. It's not like the programmers don't like the music; it's just that they have been programmed into thinking they can't program much of it. If we have a record that we legitimately feel has a shot, we'll work it hard to Triple-A. It's really the last remaining format that gives blues regular airplay."

**Is it easier to connect with the big Triple-A stations across the country?**

"Yeah, WXRT is a really important example for us. They're such a great station and are truly dedicated to the blues. They do it right, you know? They find the songs that are good and they play 'em. It's become an important part of their ongoing success. There are so many stations that pay lip service to the blues and say 'We claim the blues in this market,' but the reality is they don't really play that much of it. But a station like 'XRT has an ongoing love for the music and a dedication for it. To have them in our backyard is really, really great for us locally, but it also helps across the country—if 'XRT adds something, other stations take notice and at least give our records another look.'



**Do you feel that Triple-A doesn't pay enough attention to the blues?**

"To a certain extent. Certainly, we're faced with the realities of what radio is today and the way that programmers have to deal with music, but I think blues belongs on Triple-A—and certainly

Over the past few years, the business has changed, with labels and stations consolidating into big corporations. Because of that, many of the stations' programming departments are expected to bring in new revenue, much of which comes from the labels. How does a small label like Alligator compete with the major labels when a station is asking for promotional money?

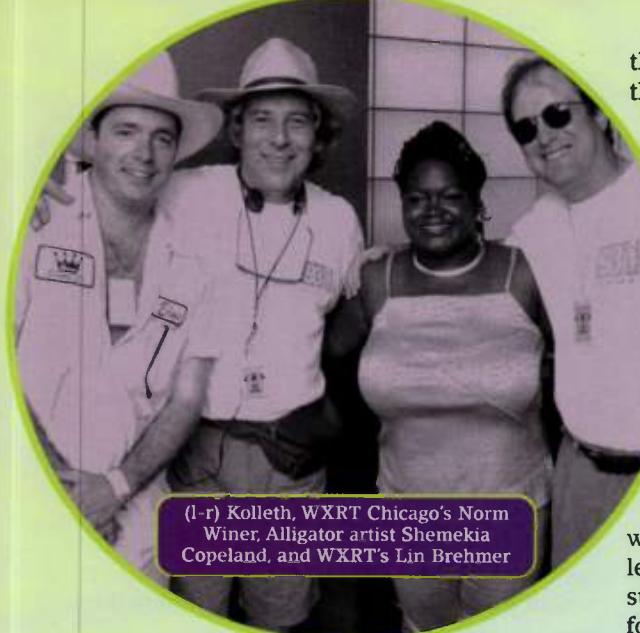
"We certainly get approached just like a major label does. We actively support radio monetarily with time-buys, because our artists are always on the road. They're always in markets where there's good radio and it makes good business sense to do that."

"When I first started, there was an understood reciprocity. If a station was supporting a record of ours, and that record started to prove itself in the market and on the radio, then it was time to jump in and go hand-in-hand with the station. Now it's front-loaded. Now the label has to show the support *before* any results happen, and those results may never materialize. But since we've been doing this for so long, we know which stations are out there and which ones are effective and we have no problem doing the promotional things with them, even with our limited budget. It's a modern reality that we have to live with."

**How many releases does Alligator put out a year?**

"We average about 10 new releases a year—we could put out more, but we strive for quality and purity over quantity. But we also market and promote our back catalog—which is really one of the strongest blues imprints. When Alligator started, the major labels didn't have a whole lot of commitment to the blues. They had a few of the key artists, like B.B. King, but other than that, there was no place else to go if you were a blues musician. So all of a sudden the '70s came about and the Albert Collapses and Koko Taylors of the world were without contracts."

continued ►



(l-r) Kolleth, WXRT Chicago's Norm Winer, Alligator artist Shemekia Copeland, and WXRT's Lin Brehmer

That's when

Bruce came in and was one of the first guys to specifically market the blues to Rock stations—doing it the old-fashioned way. He'd pack up a trunkload of our records, go directly to the radio station and in 10 minutes he could get Hound Dog Taylor on the radio. There's still a lot of Triple-A programmers who remember Bruce coming to their station and actually giving them the records and playing them stuff like Koko Taylor, Fenton Robinson, Hound Dog and Albert Collins."

## "WE'RE NOT DEALING WITH TRENDY HIT STUFF, WE'RE DEALING WITH TIMELESS MUSIC."

**Numberswise, how many units is a big-selling record for Alligator?**

"A lot of times we'll be happy with something 'Scanning about 20,000. If you can get a blues record that sells between 50,000 and 100,000 that's great, and it's kind of a rarity depending on the artist. Our biggest-selling record is our 20th Anniversary double disc; it's sold around 450,000 copies! It was really the first time the label had done a compilation that represented all the artists that had appeared on Alligator over the years, so it was a wildly popular record. We backed it up with a 25th Anniversary CD and that sold over 200,000 or so. There's been some great records in the past, too, that have done great, like *Showdown* with Albert Collins, Johnny Copeland and Robert Cray, and also *Live In Austin* by Delbert McClinton. So some of our records have done extremely well."

"Obviously we want sales, but we try not to get hung up on it. We really try to make a decision about the music and say, 'Are we proud of this? Is this a record that speaks to us? Is it something that we can go home at the end of

the day and say, 'Yeah, that's a piece of art—this is a timeless recording?' We're not dealing with trendy hit stuff, we're dealing with timeless music."

**Over the years, you've had the great fortune to work with some truly inspiring artists, the late Luther Allison being one of them. What was that like?**

"I was real proud of the fact that I got to work on Luther's last three records—that was a real rewarding thing for me. Luther was a guy who was pretty much exiled to France and was super-popular over there, but he really had a longing to be successful in the States again. And just prior to his death, we were on the brink of breaking him on a huge level in the US. He was real pleased with the support he got, and Triple-A was a big reason for that. He was one of the most exciting guys I ever saw live. Luther Allison was my favorite bluesman."

**Another favorite has got to be Coco Montoya, who just recently put out a killer record, *Suspicion*. What's it been like working that one?**

"That's been great. Right when it came out it debuted on the *Billboard* sales chart. He's getting more airplay on this record than he's ever gotten. And I'm hoping Triple-A can launch him to a position where he should be, with other prominent blues-rock and blues artists in the format."

**Who are some of your other artists that have albums coming out soon?**

"A few of our newer artists are Shemekia Copeland and Corey Harris, who are both young blues people putting out ultra-viable music that is easily the best in the genre. It holds up against anything else that the format's been succeeding with. Shemekia's new album will be out later this year, and on April 4, we have a wonderful duet record coming out from Corey Harris & Henry Butler called *Vu-Du Menz*. It's a great traditional, New Orleans-soaked blues record that just smokes."

"This summer we'll see the release of Koko Taylor's long-awaited record, and she'll have some special guests on it like Keb' Mo', B.B. King and Kenny Wayne Shepherd. Koko's the Queen Of The Blues. People simply know she's the Queen Of The Blues and that's just the way it is. If you play the blues, you've gotta play Koko. To me she's the strongest female voice in the blues because she's an artist of the people. She's been out on the road doing 250 shows a year since 1974. She's what everybody should strive to be. She's a 70-year-old great-grandmother that runs her own band across the country from one end to the other and still works harder than anybody. If I can do that when I'm that age, I'll be happy with that."

**If Koko's the Queen Of The Blues, then who's the King?**

"B.B. is King, but as far as contemporary blues

and what blues became to radio, I think Muddy Waters is probably one of the most important guys, ever. But the older I get and the more I listen to his music, Howlin' Wolf just kicks my ass! Those guys set the standard, and let's face it: it's awfully hard to come close to that. They were so pivotal in the growth of the blues and rock, and B.B.'s still doing it!"

"And that brings up another cool thing about Alligator—there's a commitment to the older artists like Lonnie Brooks and Koko Taylor and Carey Bell. These artists are the real deal. They represent the last vestige of great first- and second-generation bluesmen and women. And what we want to do is somehow pull out that gut-level grittiness and realism of the blues and pass that on so that somebody else feels it. That's what you get when you see one of these *real* artists. So we have a huge commitment of trying to find the young artists today that do that same thing. Our bands have gotta be exciting to see live. They have to bring out something in people that says, 'Wow, that really spoke to me in a way that I don't get from pop artists.'"

**It must be fun working at Alligator and being a part of all this great music. I can't imagine you not being there for another eight years.**

"It's an easy place to stay because it's family—you get a comfort level here that's hard to find anywhere else. I'm a complete music freak and I have a love for the blues artists. When you like to come to your job every day, even when you're dealing with the constant frustration of modern radio promotion, it's a great thing. How many people can say that? I don't know, eight years? Will radio even be around in eight years?"

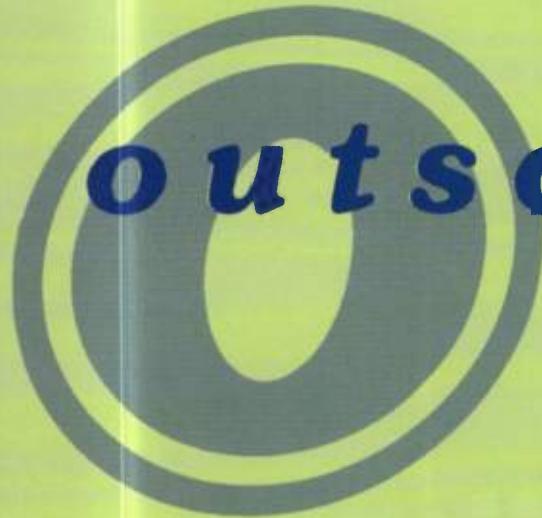
**Now, that's a question!**

"Exactly. But no matter what, the blues will still be rollin' and tumblin'!" 

Feel free to zap Tim a line at [tim@allig.com](mailto:tim@allig.com), or you can do it the old-fashioned way by dialing 773-973-7736, ext. 23



# THE ADD IS JUST THE BEGINNING!



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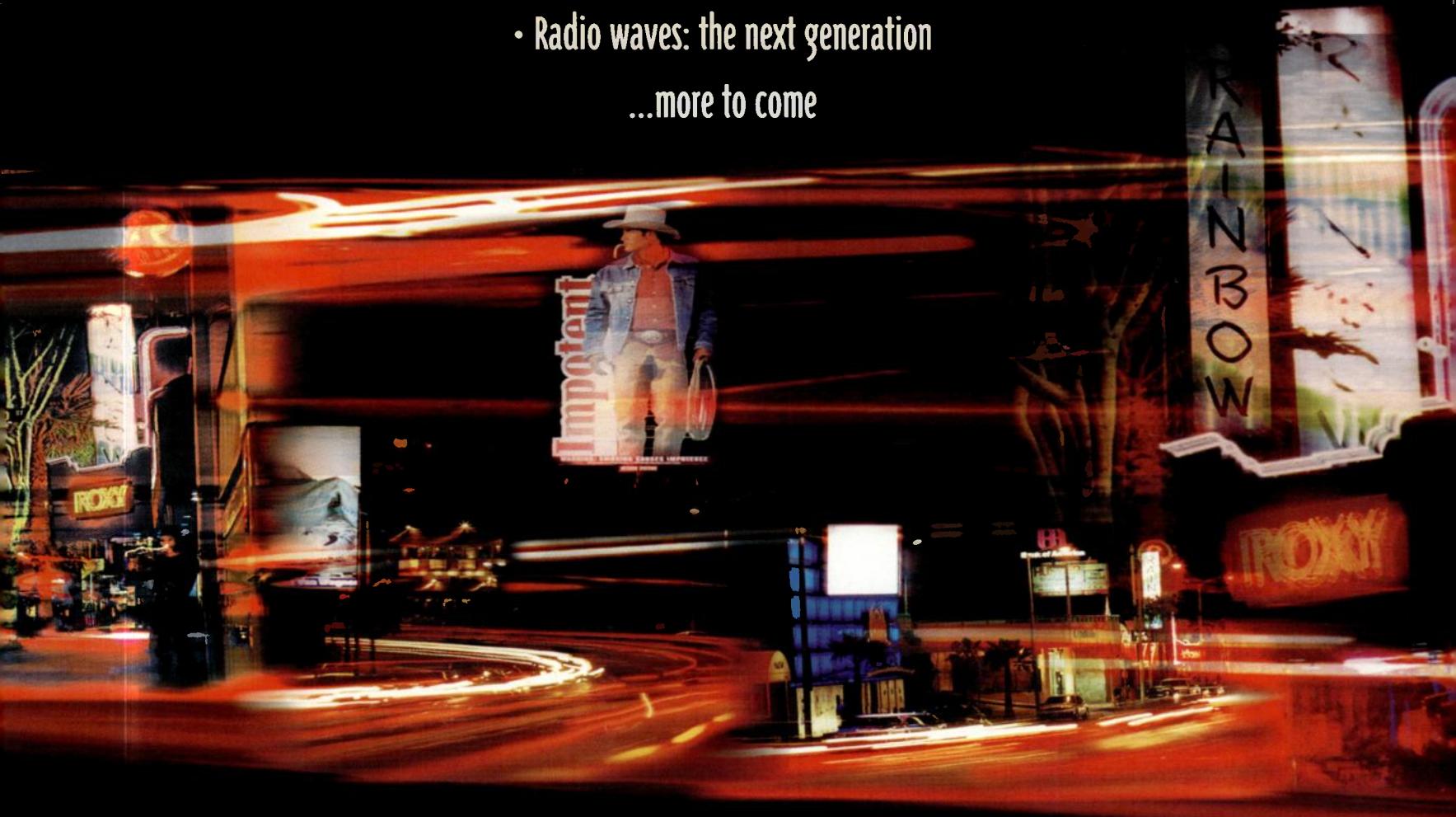
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## PATTI SMITH

ALBUM: *Gung Ho*

LABEL: Arista

MEMBERS: Patti Smith (vocals); Lenny Kaye (guitar); Oliver Ray (guitar); Tony Shanahan (bass); Jay Dee Daugherty (drums).

PRODUCED BY: Gil Norton

ORIGIN: New York City

**WHAT YOU SHOULD KNOW:** Few artists have remained as steadfast to their convictions and beliefs as Patti Smith—never, not once, has she compromised herself or her art. It was an important day in music when Smith came out of retirement to record again, and 1996's *Gone Again* proved this one-of-a-kind poet, artist, activist and singer/songwriter still has the fire and passion that made her so unique to begin with. In 1997, she released *Peace And Noise*, which assured her fans that she was really back. Now we have *Gung Ho* to relish and cherish. Named for a Chinese term meaning "working together," Smith chose it as the title of her album because it represents the love and synergy between her and her fellow bandmembers. It's also the term her father's (Grant Harrison Smith) WWII Marine Raiders division used—that's her father in uniform on the cover of the album. Smith says, "I am so proud of the work my band, along with our producer Gil Norton, have done on *Gung Ho*. I believe it is worthy of people's time and consideration." Be sure to visit [www.gungho2000.com](http://www.gungho2000.com).

**SUGGESTED SONGS:** "Glitter In Their Eyes"; "One Voice"; "Lo And Beholden"; "Boy Cried Wolf"; "Strange Messengers"; "Gung Ho."

**CONTACT:** Pete Rosenblum 212.830.8416



## MARAH

ALBUM: *Kids In Philly*

LABEL: E-Squared/Artemis



MEMBERS: David Bielanko (vocals, guitar, keys, chimes, vibes, xylophone); Serge Bielanko (guitar, harmonica, percussion, backing vocals); Ronnie Vance (drums, percussion); Danny Metz (bass, banjo).

**GUEST ARTISTS:** Paul Smith (guitar, keys, vibes, percussion); Mike Brenner (lap steel, vibes, samples); Pete Rydberg (keys); Bruce Langfeld (guitar, mandolin, keys); Sal Spera (percussion); Donnie Cantiello (percussion, guitar); Jeff Clarke (bagpipes); Hy Lit (vocals); The Hoppin' John Orchestra; The Hank Dogs.

**PRODUCED BY:** Paul Smith & Marah

**ORIGIN:** Philadelphia

**WHAT YOU SHOULD KNOW:** Taking their musical cues from the annual Philadelphia New Year's Day Mummers Parade (100-year-old Philly tradition) and the rock & roll ethic of "anything goes if it works," Marah stands clearly on the edge of the Philadelphia music scene, but firmly in the middle of what makes music great. Initially formed as a trio in 1993, they became a quartet in 1995 with the addition of Serge Bielanko. Marah takes their musical cues from the sight and sounds of the City Of Brotherly Love, as vocalized by David Bielanko (his style is some-

## JULES SHEAR

ALBUM: *Allow Me*

LABEL: Zoe/Rounder

ARTIST: Jules Shear (vocals, guitar).

**GUEST ARTISTS:** Sammy Merendino (percussion); Mark Egan (bass); Stewart Lerman (guitar, bass); Steuart Smith (guitar, keys, harmonica); Rob Hyman (keys); Ed Xiques (sax); Leif Arntzen (trumpet); Susan Cowsill, Vicki Peterson & Suzy Roche (harmony vocals).

**PRODUCED BY:** Stewart Lerman & Jules Shear

**ORIGIN:** Pittsburgh, but he now resides in Woodstock, NY

**WHAT YOU SHOULD KNOW:** Although he's never enjoyed a commercially successful project of his own—as a solo artist or with his bands the Funky Kings or Jules & The Polar Bears—Jules Shear has certainly written an impressive list of hits for other artists. This lack of personal commercial accomplishment has never discouraged Shear, however, as he's continued to record and release albums that've deeply satisfied his loyal fan base and always elicited the praise of the press. Shear

has now signed with Zoe/Rounder and is primed for the release of *Allow Me*. The disc features a collection of sophisticated compositions that range from roots rockers to tender ballads. As you can see from the above listing, several talented musicians and vocalists helped in the recording process.

**SUGGESTED SONGS:** "The More That I'm Around You"; "Hard Enough"; "Love With You"; "The Soul Of A Child."

**CONTACT:** Katrinka Suydam 617.218.4477



## GINNY OWENS

ALBUM: *Without Condition*

LABEL: Rocketown/Epic

ARTIST: Ginny Owens (vocals, guitar).

**GUEST ARTISTS:** Gary Burnett (guitar); Mark Hill (bass); Greg Harrington & Dan Needham (drums); Jeff Roach & Michael W. Smith (keys); Curtis Wright, Dennis Wilson & Lisa Cochran (backing vocals).

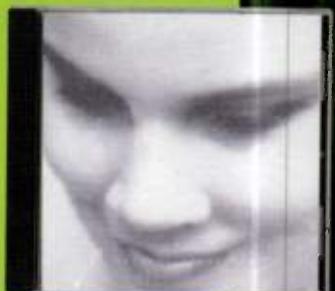
**PRODUCED BY:** Monroe Jones

**ORIGIN:** Mississippi, but she now resides in Nashville

**WHAT YOU SHOULD KNOW:** For some artists the gift of music is overwhelmingly obvious; Ginny Owens is such an artist. Blind since she was two, Owens has pursued her musical muse her entire life, and against all odds has established an impressive base of support and popularity. Last summer she guested on the Nashville stop of Lilith Fair, which prompted her songs to be included in such television shows as "Felicity," "Roswell" and "Charmed." Furthermore, the press has rallied around her, helping to propel sales of *Without Condition* to over 100,000 units! You'll notice a distinct spiritual foundation to Owens' music; however, her lyrical message and emotional delivery allow her to reach a much broader audience.

**SUGGESTED SONGS:** "I Wanna Be Moved"; "Free"; "Springs Of Life."

**CONTACT:** Jacqueline Saturn 310.449.2323  
& Heidi Brown-Lewis 212.833.7402



## PETER CASE

ALBUM: *Flying Saucer Blues*

LABEL: Vanguard

ARTIST: Peter Case (vocals, guitar, harmonica).

**GUEST ARTISTS:** Sandy Chila (drums); David Jackson (bass); Greg Leisz (mandolin, dobro, lap & pedal steel, guitar, banjo); Andrew Williams (guitar, keys, banjo, glockenspiel, vocals); Don Heffington (percussion); David Perales & Gabe Witcher (strings); Joe Sublette & Darrel Leonard (horns).

**PRODUCED BY:** Andrew Williams

**ORIGIN:** Upstate New York, but he's called LA home for many years

**WHAT YOU SHOULD KNOW:** As a key member of the brief-lived but influential act The Nerves, and then the LA-based The Plimsouls, Peter Case has had his moments in the "band form." However, Case's amazing skill at flat-pick guitar playing and his wondrous insight into the human condition have only fully come into their own since he's been a solo performer. *Flying Saucer Blues* is his seventh solo outing, and his love for artists such as Woody Guthrie, Mississippi John Hurt and Leadbelly are quite clear in the vibe of the songs; yet it's a little less singer-songwriterish, and whole lot more jammin'!

**SUGGESTED SONGS:** "Coulda Shoulda

"Woulda"; "Cool Drink O' Water";

"Paradise Etc."

**CONTACT:** Leigh Armistead  
310.829.9355



## ACOUSTIC JUNCTION

ALBUM: *Strange Days*

LABEL: Omad/Never

**MEMBERS:** Reed M. Foehl (vocals, guitar); Danny Bernini (guitar, bass, percussion, backing vocals); Tim Roper (keys, cello, harmonica, backing vocals); Adam Steinberg (guitar, dobro, percussion); Curtis Thompson (bass, cello, backing vocals).

**GUEST ARTISTS:** Billy Conway, Kenny Aronoff & Tom Diehl (drums); T-Bone Wolk (bass, accordion, guitar, mandolin); Matt Cullen (E-bow, guitar); Graham Nash, Stewart Lewis & Jen Hutman (backing vocals)

**PRODUCED BY:** Danny Bernini & Reed M. Foehl

**ORIGIN:** Boulder

**WHAT YOU SHOULD KNOW:** For 10 years Acoustic Junction has been building an impressive grassroots following by touring, more touring and then touring some more. They released two independent albums in the mid-'90s, which led to a deal with Capricorn Records. Under the new name of Fool's Progress they released a self-titled album that ultimately did the outfit more damage than good, as their fans didn't connect the two bands, resulting in less than satisfying touring results. After leaving Capricorn, they returned to their original name and began recording what would become *Strange Days*. In addition to the impressive guest artists involved (including Graham Nash singing harmony vocals on "Dancin' For You"), Nicolas Cage helped to write "Melt" and Bob Clearmountain mixed several of the tracks. This is the album that'll put this great band on the map—mark my words!

**SUGGESTED SONGS:** "Strange Days"; "Melt"; "Every Heart"; "Green"; "Goodbye World"; "Dancin' For You."

**CONTACT:** Rick Winward 215.551.3191

## BY JOHN SCHOENBERGER

## JILL SOBULE

ALBUM: *Pink Pearl*

LABEL: Beyond Music

ARTIST: Jill Sobule (vocals, guitar, drums, keys, programming).

**GUEST ARTISTS:** Brad Jones (bass, keys, vocals); Mickey Grimm (drums, percussion, cajon); Chris Carmichael (strings); Neil Rosengarden (keys, recorder, trumpet); Michael Rhodes & Charlie Chadwick (bass); Tom Hannum (dobro); Molly Felder (backing vocals).

**PRODUCED BY:** Brad Jones, Robin Eaton & Jill Sobule

**ORIGIN:** Denver, but she's lived in New York City for over a decade.

**WHAT YOU SHOULD KNOW:** After three major-label albums, Jill Sobule found herself regrouping. What she discovered was her unique story-song approach to her craft is what made her stand out from the crowd. Furthermore, she realized that she was drifting away from the standard rock and alternative rock musical forms, opting for a broader musical palette. She now returns with renewed confidence and more insight than ever with *Pink Pearl*. Once again her tunes are filled with slice-of-life vignettes and offbeat characters, yet Sobule has the amazing talent to draw her listeners in and allow him or her to identify with them.

**SUGGESTED SONGS:** "One Of These Days"; "Lucy At The Gym"; "Mexican Wrestler"; "Guy Who Doesn't Get It."

**CONTACT:** Damon Grossman 310.385.4894

Jill Sobule

## TERRY RADIGAN

ALBUM: *Radigan*

LABEL: Vanguard

ARTIST: Terry Radigan (vocals, keys, guitar, banjo, mandolin, autoharp, synths, programming).

**GUEST ARTISTS:** Michael Rhodes (bass); Kenny Greenberg (guitar, programming); Justin Niebank (programming); Chad Cromwell (drums); Eric Darken (percussion); Matt Rollings (keys); Kris Wilkinson, John Catchings, David Angell & David Davidson (strings); George Bradfute (chimes); Tom Flora & Sharon Shenocca (backing vocals).

**PRODUCED BY:** Kenny Greenberg, Justin Niebank & Terry Radigan

**ORIGIN:** Nashville, although her roots take her back to Brooklyn

**WHAT YOU SHOULD KNOW:** For all the years that Terry Radigan has been involved with music, it's hard to believe that this is only her second solo effort! Radigan first came into the limelight when she replaced Shawn Colvin in the New York City-based Grace Pool. She then moved to Nashville in search of a solo career, but ultimately became a hit songwriter for others. All along, though, Radigan still had the desire to perform her own songs and eventually found the drive to begin recording herself.

With *Radigan*, she recorded most of the album in her own attic studio, and only later brought in Kenny Greenberg and Justin Niebank to complete the process. As you'll hear, Radigan's songcraft encompasses a broad variety of musical styles and production approaches. "I didn't want to make a singer-songwriter kind of record," says Radigan. "I wanted it to have music that was as interesting as the songs."

**SUGGESTED SONGS:** "My Love Is Real"; "The Things You'll Do"; "So What"; "When I Get Around You"; "When It Comes To You."

**CONTACT:** Leigh Armistead 310.829.9355



## DEBORAH COLEMAN

ALBUM: *Soft Place To Fall*

LABEL: Blind Pig

ARTIST: Deborah Coleman (vocals, guitar).

GUEST ARTISTS: Jack Holder & Billy Crawford (guitar); Dave Smith (bass); Steve Potts & Marty Binder (drums); Ernest Williamson, Jr. (keys); Billy Gibson (harmonica); William Brown, Jackie Johnson & Reba Russell (backing vocals).

PRODUCED BY: Jim Gaines

ORIGIN: Portsmouth, VA

WHAT YOU SHOULD KNOW: After enjoying what looked to be a promising musical career in her teens and early-20s, singer/guitarist Deborah Coleman stepped out of the scene to get married and raise her daughter. In 1993, Coleman got her break

back into the music business when she performed at the Charleston Blues Festival's National Amateur Talent Search in South Carolina—she won the competition and hasn't looked back since. Her first release came out on Chapel Hill, NC's, New Moon label and got her up and running as a touring act. She then moved over to Blind Pig, releasing *I Can't Lose*, which garnered her plenty o' press and several award nominations. Coleman now returns with the rockin' blues collection, *Soft Place To Fall* (produced by veteran Jim Gaines), which is destined to make her one of the most important women on the blues scene today.

SUGGESTED SONGS: "Look What You Do To Me"; "Soft Place To Fall"; "Another Hoping Fool"; "I'm A Woman."

CONTACT: Edward Chmelewski 415.550.6484



## CRACKER

ALBUM: *Garage d'Or*

LABEL: Virgin

MEMBERS: David Lowery (vocals, guitar); Johnny Hickman (guitar, vocals, harmonica).

GUEST ARTISTS: various musicians.

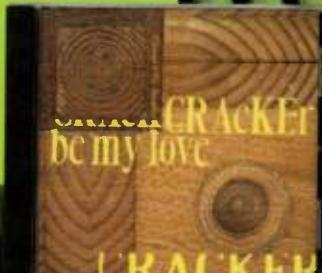
PRODUCED BY: David Lowery, Johnny Hickman and others

ORIGIN: Los Angeles, but they now live in Virginia

WHAT YOU SHOULD KNOW: *Garage d'Or* is a collection of some of the best songs culled from Cracker's eponymous debut, *Kerosene Hat*, *The Golden Age* and *Gentleman's Blues*, as well as a song from one of their many soundtrack offerings. The disc also contains three tracks recorded in late 1999 that have never been released. Throughout the decade-long career of Cracker, the musical interplay between David Lowery and Johnny Hickman has made for some of the most creative (yet true to form) rock music ever. "I sing something and he plays something," says Lowery. "There's always a dialog going on between the two of us."

SUGGESTED SONGS: "Be My Love"; "Heaven Knows I'm Lonely"; "Eyes Of Mary."

CONTACT: Ray Gmeiner  
310.288.2730



## ELLIOTT SMITH

ALBUM: *Figure 8*

LABEL: DreamWorks

MEMBERS: Elliott Smith (vocals, guitar).

GUEST ARTISTS: Sam Coomes (bass); Pete Thomas & Joey Waronker (drums); Jon Brion (backing vocals).

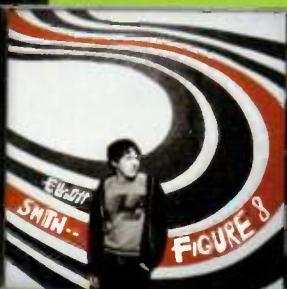
PRODUCED BY: Tom Rothrock, Rob Schnapf & Elliott Smith

ORIGIN: Portland, OR

WHAT YOU SHOULD KNOW: After several years as a punk-folk indie phenomenon, Elliott Smith rose out of obscurity in 1997 on the strength of "Miss Misery"—the track he wrote for *Good Will Hunting* that was ultimately nominated for an Academy Award. This led to Smith's DreamWorks debut, *XO*, in 1998, which moved his career along even further. He now returns with *Figure 8*—a collection of new tunes that remain grounded in his singer/songwriter style; however, there's a broad variety of production approaches, giving Smith a more diversified sound. This is a couple-of-listens artist, but it's worth the extra effort.

SUGGESTED SONGS: "Son Of Sam"; "Somebody That I Used To Know"; "Everything Reminds Me Of Her"; "Stupidity Tries."

CONTACT: Laura Curtin 212.588.6660



## RADFORD

ALBUM: *Radford*

LABEL: RCA

MEMBERS: Jonny Mead (vocals, guitar, keys); Chris Hower (guitar, vocals); Bobby Stefano (bass, vocals); Kane McGee (drums, vocals).

PRODUCED BY: Paul Fox

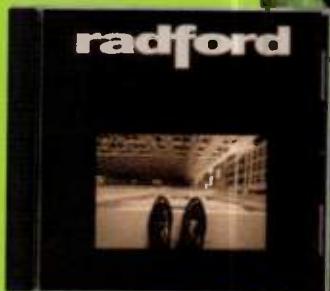
ORIGIN: England & the USA

WHAT YOU SHOULD KNOW: Bandleader Jonny Mead hails from Oxford, England, but he migrated to the US in 1995. Shortly after arriving in LA, he was already on his way to forming a musical association with other like-minded musicians, ultimately forming Radford (Mead's middle name). After some rehearsals and demo sessions, the quartet started getting label interest, eventually signing with RCA. While they were still recording their self-titled debut, a few other tunes by Radford found their way onto soundtracks, which has helped develop some awareness for them. As you'll hear, Radford likes their music powerful and direct; however, their attention to song structure and lyrical intrigue will give them broad demographic appeal.

SUGGESTED SONGS:

"Don't Stop"; "Closer To Myself"; "Over You."

CONTACT: Art Phillips 310.358.4031



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## JUSTIN CLAYTON



ALBUM: *Limb*

LABEL: Ultimatum

ARTIST: Justin Clayton (vocals, guitar, keys).

**GUEST ARTISTS:** J. Odelholm & Anders Graham-Paulsson (bass); Christer Bjorklund (drums); Andreas Ahlenius (keys); Marty Willson Piper (guitar).

**PRODUCED BY:** Marty Willson Piper

**ORIGIN:** England, but he now resides in Los Angeles

**WHAT YOU SHOULD KNOW:** We were first introduced to Justin Clayton via his association with Julian Lennon—the two were childhood friends and Lennon ultimately asked Clayton to play guitar for him. Clayton ended up co-writing several songs with Lennon during his early period as well. Clayton has now stepped out on his own, with *Limb* serving as his debut. You will certainly hear British melodic and pop-style influences, yet Clayton manages to take this foundation to soaring heights, à la Radiohead or The Verve. The Church's Marty Willson Piper helped with production chores and some of Sweden's best players backed him up.

**SUGGESTED SONGS:** "(Sometimes Life's A) Drag"; "Tragic"; "Shallow World"; "Unsaid."

**CONTACT:** Sherri Trahan 310.558.0555

## TINSLEY ELLIS

ALBUM: *Kingpin*

LABEL: Capricorn

ARTIST: Tinsley Ellis (vocals, guitar).

**GUEST ARTISTS:** David Z (guitar, keys, percussion); Reese Wynans (keys); Ritchie Hayward (drums); David Smith (bass); Jack Holder (guitar); Little Joey Hoegger (harmonica); Jim Hoke (sax); Kevin McKendree (organ); Kim Parent, Scat Springs, Rob McNeley, Tinfly Adams, Chad Brown & Richard Farmer (backing vocals).

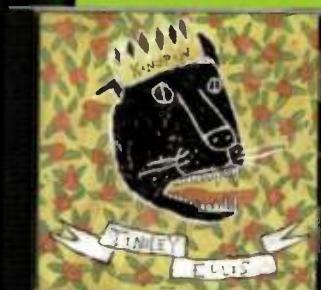
**PRODUCED BY:** David Z

**ORIGIN:** Atlanta

**WHAT YOU SHOULD KNOW:** Two decades of constant touring (first with his band The Heartfixers and then as a solo artist), four albums on Alligator and two on Landslide, and continuous positive press have all combined to make Tinsley Ellis one of the most respected bluesmen on the scene today. He now returns with *Kingpin* on his new label, Capricorn, and if there's any justice in this world, it's Ellis's time to be the kingpin! Joining Ellis on the album were several impressive players and the stylish production of David Z (Jonny Lang, Kenny Wayne Shepherd), which helped flesh out colorful covers of tunes by Albert King and Gladys Knight, as well as several rousing originals.

**SUGGESTED SONGS:** "Dyin' To Do Wrong"; "Heart Fixing Business"; "I Got To Moan"; "The Other Side Of Town."

**CONTACT:** Nan Fisher  
404.954.6600



## JONELL MOSSER

ALBUM: *So Like Joy*

LABEL: Siren Songs

ARTIST: Jonell Mosser (vocals).

**GUEST ARTISTS:** John Hall (guitar, bass, keys); Tom Britt & Bob Britt (guitar); Tony Levin & Rob Leon (bass); Peter O'Brien & Ken Blevins (drums); Dennis Burnside & Warren Bernhardt (keys); Ann Lang, Debbie Lan, Larry Hoppen & Lance Hoppen (backing vocals).

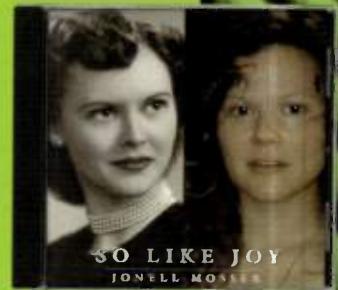
**PRODUCED BY:** John Hall

**ORIGIN:** Nashville

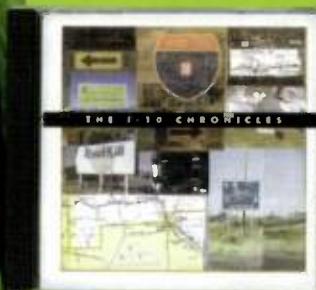
**WHAT YOU SHOULD KNOW:** If you're in the habit of reading album liner notes, then you've seen Jonell Mosser's name more times than you can count. This golden-voiced artist has sung harmony vocals for an amazing array of people, ranging from Cheryl Wheeler to Joan Baez and from Rita Coolidge to Bruce Cockburn. Mosser now steps out on her own again with *So Like Joy*—her first album since 1996's *Around Townes*.

**SUGGESTED SONGS:** "Dance Of Life"; "So Like Joy"; "Ordinary Splendor."

**CONTACT:** Ted Josephs  
310.230.9008



## VARIOUS ARTISTS



ALBUM: *The I-10 Chronicles*

LABEL: Back Porch/Virgin

**ARTISTS:** Emmylou Harris, Adam Duritz, Joe Ely, Bill & Bonnie Hearne, Flaco Jimenez, Charlie Musselwhite, Willie Nelson, Eliades Ochoa, David Hidalgo, David Immerglück, Randy Jacobs, Meredith Marshall, Sarah Nicole & Cherokee Rose (vocals, various instruments).

**PRODUCED BY:** John Wooler & Randy Jacobs

**ORIGIN:** United States Of America

**WHAT YOU SHOULD KNOW:** The good folks at Back Porch got to thinkin' that you don't hear many songs about the road anymore, let alone a whole album of them. So they started to formulate the idea for *The I-10 Chronicles*—an interstate highway that traverses the country from Jacksonville to Santa Monica, CA, serving as a conduit for stories, lifestyles and new beginnings. The sessions for this project also served as a connection for a diverse collection of musicians all brought together for a single reason—to interpret some of the great road songs of the past, as well as a couple of new ones.

**SUGGESTED SONGS:** "Carmelita"; "Everybody's Talkin'"; "Saint Valentine"; "Smack Dab In The Middle"; "Borderline."

**CONTACT:** Ray Gmeiner 310.288.2730

# WORLD ROOTS

by John Schoenberger

## SUSANA BACA

**ALBUM:** *Eco De Sombras*  
**LABEL:** Luaka Bop/Virgin

Much like the way Cesaria Evora has become the embodiment of a style of music (in Evora's case it's

Cape Verde's *morna*), Susana Baca is synonymous with the Afro-Peruvian sound. First introduced to the US market via the Luaka Bop compilation *The Soul Of Black Peru*, Baca swept up the American press and fans of real world music with the

release of *Susana Baca* in 1997. She now returns with *Eco De Sombras*, which beautifully showcases her voice and impressive interpretive gifts. Among others, the disc features the musical talents of John Medeski, Marc Ribot and Greg Cohen.

**SUGGESTED TRACKS:** "De Los Amores"; "Golpe E' Tierra."

**CONTACT:** Promotion 212.255.2714



## VIRGINIA RODRIGUES

**ALBUM:** *Nós*  
**LABEL:** Hannibal/Rykodisc

Fellow South American Virginia Rodrigues takes a similar direction as Susana Baca in that she offers a stunning musical mixture of the traditional and the modern, but in her case it lends more toward the rich Brazilian sounds she grew up with. Her 1998 debut, *Sol Negro*, essentially crowned her as the new voice for Brazilian music—

Rodrigues is the protégé of Rio pop pioneer Caetano Veloso and he served as Artistic Director on her new effort, *Nós*. By the way, the album's title refers to the Carnival music of her native state of Bahia.

**SUGGESTED TRACKS:** "Canto Pra Exú"; "Afrekêtê."  
**CONTACT:** Promotion 212.506.5800



## VARIOUS ARTISTS

**ALBUM:** *Orfeu OST*  
**LABEL:** Nonesuch/Atlantic/AG

*Orfeu* is a Brazilian movie about love, loss and the freedom that arises from the creative process, set against the backdrop of Carnival. The music was mostly written and produced by Caetano Veloso—one of the most innovative artists in Brazil for the past few decades. In addition, Arto Lindsay and Jaques Morelenbaum also had creative input into the project. Key musicians involved included Heitor TP (guitar), Josimar Monteiro (cavaquinho, guitar); Ramiro Mussoto (percussion); Márcio Montarroyos (flugelhorn), Vittor Santos (trombone) and, of course, Veloso on vocals.

**SUGGESTED TRACKS:** The choice is yours!  
**CONTACT:** Erica Linderholm 212.707.2263



## VARIOUS ARTISTS

**ALBUM:** *Voices Of The Real World*  
**LABEL:** Real World/Virgin

For 10 years, Real World studios has been home to some of the most important musical collabora-

tions the planet has ever known; through the studio doors have passed the most talented vocalists the world has to offer. Now, on one disc, we're bequeathed 18 magical tracks. The songs chosen for the disc were hand-

picked by Peter Gabriel himself, owner of Real World Studios and Real World Records. "One of the big excitements from my involvement with Real World Records," says Gabriel, "has been to work with some of the most extraordinary singers in the world."

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

**CONTACT:** Sue Schrader & Lisa Samper 414.961.8350



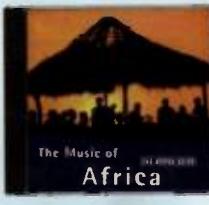
## VARIOUS ARTISTS

**ALBUM:** *The Rough Guide To The Music Of Africa*  
**LABEL:** World Music Network

The diversity and richness to African music is almost impossible to capture on a single disc; however, the folks at Rough Guide have done an admirable job with *The Rough Guide To The Music Of Africa*. The disc represents artistic expression from Senegal, South Africa, Democratic Republic Of Congo, Mozambique, Zimbabwe, Mali, Algeria, Nubia, Ethiopia, Guinea, Ghana and Cape Verde. The artists showcased include Cheikh Lô, Oliver Tuku Mtukudzi, Toumani Diabate, Ali Hassan Kuban, Miriam Makeba, Lucky Dube, Mahmoud Ahmed, Youssou N'Dour and many more.

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

**CONTACT:** Andrew Seidenfeld 201.433.3907



## TOURÉ-TOURÉ

**ALBUM:** *Ladde*  
**LABEL:** Tinder

Touré-Touré, led by Omar and Daby Touré, represents the next generation of musicians from the extended family that gave us Touré Kunda, one of the original Senegalese Afro-pop bands that helped launch the current world music boom. You'll hear modern international influences in their music (particularly from Paris), but it remains founded in the traditions of the region known as Casamance in Senegal, where the Touré family originated. "Since we live in Paris," says Daby Touré, "we're surrounded by music from all over the world. We're the new generation of African musicians."

**SUGGESTED TRACKS:** "Laddé"; "Casamance."

**CONTACT:** Promotion 707.588.9164



creative input into the project. Key musicians involved included Heitor TP (guitar), Josimar Monteiro (cavaquinho, guitar); Ramiro Mussoto (percussion); Márcio Montarroyos (flugelhorn), Vittor Santos (trombone) and, of course, Veloso on vocals.

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

**CONTACT:** Erica Linderholm 212.707.2263

## VARIOUS ARTISTS

**ALBUM:** *Faire Celts: A Woman's Voice*  
**LABEL:** Narada World/Virgin

Celtic music continues to enchant the entire world, and perhaps it's the most moving when a woman

is singing of longing, love and nurturing. *Faire Celts: A Woman's Voice* is easily one of the best and most comprehensive collections of female divas in the realm of Celtic music. Featured on this disc are Sinéad O'Connor, Eimear Quinn, Capercaillie's Karen Matheson, Mary McLaughlin, Imaginary Heaven's Keri Steel and Nina Loretto, West Of Eden's Jenny Schaub, Altan's Mairéad Ni Mhaonaigh, Connie Dover, Dervish's Cathy Jordan, Talitha MacKenzie and others.

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

**CONTACT:** Sue Schrader & Lisa Samper 414.961.8350



## ALTAN

**ALBUM:** *Another Sky*  
**LABEL:** Narada

Since 1985, Altan, featuring the spellbinding voice of Mairéad Ni Mhaonaigh, has been delivering their special brand of Celtic music that melds the traditional with the modern. With the use of voice, twin fiddles, bouzouki and percussion they weave an ancient, timeless sound that transcends borders and cultures. *Another Sky* is the quintet's eighth effort and, as you'll hear, with each project they get better: 1990's *Red Crow* and 1992's *Harvest Storm* received the NAIRD award for Best Celtic Traditional Album. It's a cinch that *Another Sky* will be awarded, too.

**SUGGESTED TRACKS:** "Island Girl"; "The Waves of Gola."

**CONTACT:** Sue Schrader & Lisa Samper 414.961.8350



## SKYEDANCE

**ALBUM:** *Labyrinth*  
**LABEL:** Culburnie

Skyedance is essentially the musical vision of Alasdair Fraser—considered by many to be one of the finest fiddlers in his native Scotland. For *Labyrinth* he gathered several of Scotland's finest players, including Eric Rigler (pipes), Chris Norman (flute), Paul Machlis (keys), Mick Linden (bass) and Peter Maund (percussion). Together they

take the rich musical traditions of their native land and transform it into a sweeping sound that incorporates elements of jazz and other modern styles. Skyedance recently performed at Celtic Connections, the world's largest Celtic Festival.

**SUGGESTED TRACKS:** "La Gallega"; "Inside The Shadows."

**CONTACT:** Elizabeth White 800.830.6296



# SONG EXCURSIONS

By John Schoenberger

## WILLIAM ORBIT

ALBUM: *Pieces In A Modern Style*

LABEL: Maverick/WB

For many years, William Orbit has been an influential and innovative ambient/house/trip-hop beatmaster.



And with co-production credits on Madonna's Multi-Platinum *Ray Of Light*, his career has been kicked into overdrive. But if you think Mr. Orbit has succumbed to the world of pop music, you'd better think again, because his next solo effort (from Madonna's Maverick Records) is anything but that! With *Pieces In A Modern Style*, Orbit delivers spellbinding electronic interpretations of classical compositions by Cage, Vivaldi, Satie, Handel, Ravel, Beethoven and others.

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

**CONTACT:** Mike Powers 310.385.6427 & Jen Polenzani 818.953.3395

## DIXIE DREGS

ALBUM: *California Screamin'*

LABEL: Zebra/Sire/London

Considered by many as one of the best jazz/rock fusion bands ever, the Dixie Dregs had a tremendous career run, generating eight albums and garnering six Grammy nominations.

But alas, in the mid-'80s, the Dregs disbanded. Since then there's been a couple of reunion tours (and in 1994, they released a new studio album), but the member lineups have been different from the original. It wasn't until 1999 that the classic seven-member group reunited for a brief six-city West Coast tour. *California Screamin'* chronicles those live performances.

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

**CONTACT:** Rob Evanoff 818.222.9109

## VARIOUS ARTISTS

ALBUM: *Organ-ized*

LABEL: High Street

Let's face it, there's nothin' quite like the warm, rich sound of the Hammond B3 organ with its Leslie speakers a-splinnin'. So the good folks at High Street have decided to put together an entire album of great B3 performances. The disc includes tracks by Joey DeFrancesco, John Medeski, Art Neville, Michael Omartian, Galactic, Jimmy Smith (but, of course!).



Mike Finnegan, Ricky Peterson, Tommy Eye, Larry Goldings, Reuben Wilson, Mick Weaver and Jack McDuff. So get ready to groove it, baby, as these great keyboardists get you *Organ-ized*!

**SUGGESTED TRACKS:** "Ashley Blue" (DeFrancesco); "There Will Never Be Another You" (Smith).

**CONTACT:** Andrea Paulini 310.358.4849

## CLINTON

ALBUM: *Disco And The Halfway To Discontent*

LABEL: Meccio/Luaka Bop/Astralwerks

Clinton is a new project by singer/songwriter/producer Tjinder Singh and multi-instrumentalist Benedict Ayres, both key members in the internationally acclaimed British ensemble CornerShop.

You'll certainly note similarities to the former, but the music is technologically adventurous; you'll hear influences from disco, funk, reggae, hip-hop, Punjabi folk, country and rock. As with CornerShop, the music is beat-oriented, but it's also politically charged. "I want people to take the energy they produce on the dance floor outside onto the streets," says Singh.

**SUGGESTED TRACKS:** "People Power In The Disco Hour"; "G.T. Road."

**CONTACT:** Crystal Stephens 212.886.7570

## RYUICHI SAKAMOTO

ALBUM: *Cinemage*

LABEL: Sony Classical

The strongest proponent of the "neo geo" movement, Ryuichi Sakamoto has been a cutting-edge force in the merging of Eastern and Western music, as well as the traditional and the ultra-modern. For several years he

led the Yellow Magic Orchestra on many sonic excursions, but outside projects and solo efforts eventually took up all of his time. Sakamoto is incredibly prolific, having released or been primarily involved in over 75 albums! One area where he's excelled

has been with theme music for films, and *Cinemage* is a collection of some of his most memorable compositions in this field.

**SUGGESTED TRACKS:** "Forbidden Colours" (with David Sylvian on vocals); "The Last Emperor."

**CONTACT:** John Vernile 212.833.4765

## SEKOU SUNDIATA

ALBUM: *[Longstoryshort]*

LABEL: Righteous Babe

When Ani DiFranco announced she would release other artists on her Righteous Babe label, she certainly decided to diversify! First, it was Utah Phillips, then it was Arto Lindsay and now it's Sekou Sundiata.

Sundiata is a spoken-word artist (who incorporates a broad variety of musical styles as a bed for his poetry and prose) who calls his art "white-hot word-jazz." In addition to this more creative side, Sundiata is also a teacher of literature at the New School University in Manhattan (DiFranco was a student of his). As Sundiata says, "Long live rhythm & news!"

**SUGGESTED TRACKS:** "Mandela"; "Longstoryshort."

**CONTACT:** Jamie Canfield 716.852.8020

## DR JOHN

ALBUM: *Duke Elegant*

LABEL: Blue Note

With his latest outing, Dr. John (aka Mac Rebennack) revisits several classic numbers by none other than



Duke Ellington...but if you think this is some kinda big-band swing thing, you better give *Duke Elegant* a listen! Dr. J takes these standards and gives them his own special touch, resulting in an album of songs that've been given a brand-new lease on life.

Whether it's "On The Wrong Side Of The Railroad Tracks," "It Don't Mean A Thing (If It Ain't Got That Swing)" or "Mood Indigo," Dr. John takes us down a New Orleans avenue of funk, jazz and the blues.

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

**CONTACT:** Andy Sarnow 212.253.3205

## INGRID LUCIA AND THE FLYING NEUTRINOS

ALBUM: *The Hotel Child*

LABEL: AO!

Now if you happen to wanna get into a jumpin' swing thang, then Ingrid Lucia And The Flying Neutrinos is the band to give it to ya!

The act has been together since 1982—originally formed by family patriarch Papa Neutrino, the Neutrinos were regular performers on the streets and in the clubs of New Orleans for years. In the early '90s, they resettled in New York City, with Ingrid Lucia taking over as Papa retired. Their debut album, *I'd Rather Be In New Orleans*, became a local favorite. They now return with *The Hotel Child*.

**SUGGESTED TRACKS:** "Violent Love"; "Love Is Coming Back."

**CONTACT:** Russell Gerlach 562.948.3008

## TOM TAYLOR

ALBUM: *The Crossing*

LABEL: Summit

With the lines continuing to blur between genres of music, just about any new hybrid is readily accepted—as long as it's good music.

San Francisco-based composer/musician Tom Taylor's approach is to take the 700-year legacy of classical music and enhance it with the adventurous viewpoints of jazz, rock and bluegrass. The resulting sound is at once both familiar and boldly new, as you'll hear on *The Crossing*. Joining Taylor in this "crossing" of musical styles is David Grisman and the Kronos Quartet, among others.

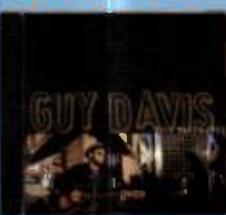
**SUGGESTED TRACKS:** The choice is yours!

**CONTACT:** Robert Newman 303.448.0958

# BLUES ON THE TURNER

BY MATTHEW LAWTON

## GUY DAVIS



**ALBUM:** *Butt Naked Free*  
**LABEL:** Red House

When asked to describe his dad's music, Martial Davis said it was *Butt Naked Free*...and you know what? He was absolutely right! From the first grunts of Davis's growl until the last note of his guitar fades, *Butt Naked Free* is a deep-moving acoustic-blues disc that will leave you feeling unashamedly exposed. This time around, Davis hooked up with band members T-Bone Wolk (Hall & Oates), Gary Burke (Joe Jackson) and (literal band member) Levon Helm, forming a tight unit that would sound perfect on your front porch. Produced by Van Morrison's guitarist, John Platania, *Butt Naked Free* has an easygoing sound yet delivers a powerful punch.

**SUGGESTED TRACKS:** "Waiting On The Cards To Fall"; "Writing Paper Blues."

**CONTACT:** Emilie Liepa 651.644.4161

## JAMES COTTON



**ALBUM:** *Fire Down Under The Hill*  
**LABEL:** TelArc International

Blues legend James Cotton was nine years old when he began playing harmonica with Sonny Boy Williamson! After finishing high school, Cotton jammed with Howlin' Wolf, then recorded his own classic *Cotton Crop Blues*. For the next 12 years he played in Muddy Waters' band. Cotton may be the last of the original Chicago gang, but as you'll hear on *Fire Down Under The Hill*, he's got plenty left to burn. From the scorching instrumental of "Lightning" to the Muddy Waters-penned "Woman Wanted" to the 11-minute title track workout, this acoustic-based disc highlights Cotton's exceptional phrasing and traditional Delta styling.

**SUGGESTED TRACKS:** "Reconsider Baby"; "That's Alright."

**CONTACT:** Vikki Rickman 216.464.2313

## SAX GORDON



**ALBUM:** *You Knock Me Out*  
**LABEL:** Bullseye Blues/Rounder

Gordon Beadle was born and raised in Detroit, but he eventually jumped on that Motor City Highway and headed East to blow his horn with the best of 'em in Boston. Gordon made a name for himself playing with Champion Jack Dupree, Jay McShann, Matt "Guitar" Murphy, Charles Brown and more. *You Knock Me Out* is a fun-filled, groovy disc that will bring back memories of sock-hops, switchblades and spooky movies at the drive-in. From blues to jazz to full-tilt boogie, Gordon and his band (which features Duke Robillard on guitar) jump into this blues ring swinging some crazy-ass instrumentals and a few vocal TKOs!

**SUGGESTED TRACKS:** "Lorenzo Leaps In"; "90 MPH."

**CONTACT:** Katrinka Suydam 617.354.0700

## STEVIE RAY VAUGHAN



**AND DOUBLE TROUBLE**

**ALBUM:** *Blues At Sunrise*

**LABEL:** Epic/Legacy

The latest Stevie Ray Vaughan And Double Trouble disc to be compiled from the vaults is a collection of 10 slow blues tracks, three of which have been previously unreleased. This is not just a disc scattered with various lost cuts; *Blues At Sunrise* is a cohesive album that, from beginning to end, simply bleeds the blues. "Tin Pan Alley" features Johnny Copeland from the 1985 Montreux Jazz Festival, "The Sky Is Crying" is an outtake from *Couldn't Stand The Weather* and "Blues At Sunrise" is an incredible 15-minute slowburner with Albert King. There's no question about it: SRV was the best. Deal with it.

**SUGGESTED TRACKS:** "Tin Pan Alley"; "Blues At Sunrise."

**CONTACT:** Tom Burleigh 212.833.4170

## SAM LAY BLUES BAND



**ALBUM:** *Rush Hour Blues*

**LABEL:** TelArc International

It was in the late '50s when drummer Sam Lay scored the gig of a lifetime—laying down the backbeat for the one-and-only Howlin' Wolf. Then things got even better: Lay went on to work with Willie Dixon, James Cotton and Hound Dog Taylor; he joined the Paul Butterfield Blues Band; he launched the Sam Lay Blues Band; and, to top it all off, he can be heard on over 40 classic recordings on the Chess label. From the opening track of "Baby How Long" to the last cymbal crash of "Midnight Drag," *Rush Hour Blues* spotlights Lay's powerful rumble, along with his soulful vocals.

**SUGGESTED TRACKS:** "Mama And Papa Hopkins"; "Baby How Long."

**CONTACT:** Vikki Rickman 216.464.2313

## SEAN COSTELLO



**ALBUM:** *Cuttin' In*

**LABEL:** Landslide

A few of you may have heard Sean Costello when, at the age of 16, he released his first album, *Call The Cops*. Since that time, he went on to lead Susan Tedeschi's band and bend the strings all over her *Just Won't Burn* CD. Now at the ripe old age of 20, Costello returns with *Cuttin' In*, a powerful blues album that recalls the sound and style of many vintage Chicago blues acts. Costello and his band cut through classic cuts written by folks like Otis Rush ("Double Trouble"), Willie Dixon ("I Want To Be Loved"), J.B. Lenoir ("Talk To Your Daughter") and Sonny Boy Williamson ("Mellow Chick Swing"), along with a few self-penned tunes.

**SUGGESTED TRACKS:** "Double Trouble"; "Talk To Your Daughter."

**CONTACT:** Tracy O'Quinn 512.371.7050

## SMOKIN' JOE KUBEK



**ALBUM:** *Bite Me*

**LABEL:** Bullseye Blues/Rounder

Guitarist Smokin' Joe Kubek has once again teamed up with vocalist Bnois King for his latest release, *Bite Me*. This is Kubek and King's seventh album together and features 11 original tracks from the Kubek/King combo. When these two aren't in the studio together, they're on the road performing over 250 dates a year! After all that practice, you know these guys are good! Produced by Jim Gaines, *Bite Me* is a nonstop ride that highlights a band immersed in sweat-soaked blues and the sweet soul rhythms of R&B. Mark "Kaz" Kazanoff handles the horns, Jas Stephens nails the skins and Jerry Hancock beats the bass, while King and Kubek bring it all to life.

**SUGGESTED TRACKS:** "Player Got Played"; "That's No Way."

**CONTACT:** Katrinka Suydam 617.354.0700

## TONI LYNN WASHINGTON



**ALBUM:** *Good Things*

**LABEL:** Tone-Cool/IDJMG

Toni Lynn Washington knows a good thing when she hears it—she's been belting out the blues for years and has shared the stage with many of the greats, including Sam & Dave and Jackie Wilson. In 1995, Washington released *Blues At Midnight*, followed by '98's *It's My Turn Now*, both of which garnered her awards (including a W.C. Handy Award for Best Contemporary-Blues Female Artist Of The Year!). Now, she's back with the soon-to-be award-winning *Good Things*, an album of pure soulful blues. Washington's voice is reminiscent of Gladys Knight and her songs are smooth and inspiring.

**SUGGESTED TRACKS:** "Allright, Okay, You Win"; "Good Things Come To Those Who Wait."

**CONTACT:** Greg Reisch 781.263.9224

## JAY GORDON



**ALBUM:** *Rings Around The Sun Volume 1*

**LABEL:** Blue Ace

Born in Charlotte, raised in Chicago and now based in Los Angeles, guitarist Jay Gordon received his blues injection back in the Windy City, where he was inspired by the likes of Buddy Guy, Junior Wells and close personal friend Albert Collins. *Rings Around The Sun Volume 1* is a compilation of tracks from Gordon's four Blue Ace albums. Gordon's lightning-fast licks and soulful voice dominate this mostly electric, hard-rockin', blues-based disc. Gordon's inspiration comes from the likes of John Coltrane, Miles Davis and Jimi Hendrix, and their influences and spirit can be heard throughout *Rings Around The Sun Volume 1*.

**SUGGESTED TRACKS:** "Amplifier Blues"; "Karma (Gonna Get Ya.)"

**CONTACT:** Nick Therry 323.469.2719

# AMERICAN ROOTS

By Matthew Lawton

## RHONDA VINCENT

ALBUM: *Back Home Again*

LABEL: Rounder

Bluegrass vixen Rhonda Vincent has won a Chevy truckload of awards, such as Best Bluegrass Album Of The Year, Single Of The Year and Best Female Vocalist, but if you'd like to garner your own reward, drop *Back Home Again* into your player. Not only does Vincent play the mandolin better than most, her singing is really extraordinary. Why else

would Dolly Parton choose Vincent as a singing partner? And folks like Randy Travis and Alison Krauss have been raving about Vincent for years. Vincent's crew on *Back Home Again* includes Jerry Douglas on dobro, Ron Stewart on fiddle, Marc Pruett on banjo and others. *Back Home Again* will take you back to the bluegrass.

**SUGGESTED TRACKS:** "Jolene"; "When I Close My Eyes."

**CONTACT:** Katrinka Suydam 617.218.4477

## NICKEL CREEK

ALBUM: *Nickel Creek*

LABEL: Sugar Hill

Have you ever noticed how the best of friends make the best music? Nickel Creek features best friends

Chris Thile (mandolin, vocals), Sara Watkins (fiddle, vocals), Sean Watkins (guitar, vocals) and Thile's dad Scott on bass. These three friends (and a dad) started playing together when they were in junior high and now that they're in their late teen—

look out! They've won multiple awards for their musicianship and their three-part harmonies are truly beautiful; in other words, these kids can play...and so can dad! *Nickel Creek* features original tunes and a couple of traditional tracks, along with Danny O'Keefe's "When You Come Back Down" and Sinéad Lohan's "Out Of The Woods."

**SUGGESTED TRACKS:** "The Lighthouse's Tale"; "Out Of The Woods."

**CONTACT:** Steve Gardner 919.489.4349

## TEDDY MORGAN AND THE PISTOLAS

ALBUM: *Lost Love And Highways*

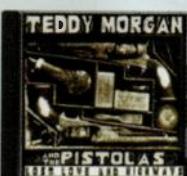
LABEL: HighTone

When Teddy Morgan was 17, he grabbed his six-string, jumped up onstage and hasn't looked back since. Morgan hooked up with James Harmon and Kim Wilson, which led him to Austin, where he released two albums on Antone's label. Now, at 28, Morgan is an intense rock 'n swamp guitarist and one hell of a singer. Along with Jon Penner

on bass and Chris Hunter on drums, Morgan breathes hellfire and redemption into these 11 songs of, literally, *Lost Love And Highways*. By the way, "A Word About A Woman" features Lazy Lester on harmonica and vocals. *Lost Love And Highways* will kick your ass down the road and into the arms of someone new.

**SUGGESTED TRACKS:** "Wish You Were Mine"; "59 Cadillac."

**CONTACT:** Darrell Anderson 510.763.8500



## STEVE YOUNG

ALBUM: *Primal Young*

LABEL: Appleseed

Back in the late '60s, Steve Young was an integral part of the California country-rock scene. Gene Clark, Chris

Hillman, Bernie Leadon and Gram Parsons all played on Young's 1969 debut, *Rock Salt & Nails*. Over the years, numerous folks have covered Young's songs, including the Eagles (who had a hit with Young's "Seven Bridges Road"), Hank

Williams, Jr., Waylon Jennings and Joan Baez. *Primal Young* is his 12th album, and embodies all that you'd expect from this master songsmith—a few traditional folk songs, a couple of covers and tons of Young. Townes Van Zandt said of Young, "For that voice, that guitar and those songs to come together in one person is a wonder."

**SUGGESTED TRACKS:** "Jig"; "No Longer Will My Heart Be Truly Breaking."

**CONTACT:** Jim Musselman 610.701.5755

## BEN DEMERATH

ALBUM: *Jack Of Fools*

LABEL: Compass

In the early '90s Ben Demerath formed the band SugarBeat with banjoist Tony Furtado, mandolinist Matt Flinner and

vocalist Sally Truit. When SugarBeat went their separate ways in '96, Demerath went on the road, opening shows for Peter Rowan, Shawn Colvin, Rick Danko and more. Now he's back with his first solo effort, *Jack Of Fools*. With his powerful voice and expressive

tone, Demerath delivers eight of his own distinctive songs, along with four incredible covers, such as Townes Van Zandt's "Rake," Richard Thompson's "Farewell, Farewell" and the classic "Man Of Constant Sorrow." The instrumentation on *Jack Of Fools* consists of dobros, mandolins, guitars, percussion and beautiful three- and four-part harmonies.

**SUGGESTED TRACKS:** "Jack Of Fools"; "Farewell, Farewell."

**CONTACT:** David Haley 615.320.7672

## BROOKS WILLIAMS

ALBUM: *Little Lion*

LABEL: Signature Sounds

Whenever you bring up the name Brooks Williams, you're bound to hear about his excellent guitar playing.

Now that he's released his 10th album, that's all you're going to be hearing about, since *Little Lion* is an instrumental album that features (mostly) just Williams and his guitar. Not only does Williams play Delta blues, Hawaiian kona slide, reggae,

English folk baroque and Brazilian samba, but he updates arrangements on an Appalachian folk hymn and gives Beethoven a bossa nova beat! Along with his own compositions, Williams covers songs by Hot Tuna, Caetano Veloso and Luiz Gonzaga. This *Little Lion* has one hell of a roar!

**SUGGESTED TRACKS:** "Joyful Joyful"; "Goodbye Walker Percy."

**CONTACT:** Jim Olsen 413.665.4036



## JAMES TALLEY

ALBUM: *Woody Guthrie And Songs Of My Oklahoma Home*

LABEL: Cimarron

Not many people can cover Woody Guthrie songs and get away with it, but it's okay for James Talley because he's about as American as they come.

In the late '60s, he became a fan of folk music and began releasing albums for Capitol Records in the early '70s. He ended up playing at Jimmy Carter's inauguration and eventually settled in Nashville, selling real estate during the day and playing music at night. His ninth release, *Woody Guthrie And Songs Of My Oklahoma Home*, features 21 (!) Guthrie-penned and associated songs. With his emotional voice and accomplished band, Talley retains the essence, spirit and message of these American classic songs. This album kills fascists!

**SUGGESTED TRACKS:** "I Ain't Got No Home"; "Deportee."

**CONTACT:** Traci Thomas 615.340.9596

## THE BAD LIVERS

ALBUM: *Blood & Mood*

LABEL: Sugar Hill

The Bad Livers have been around for over a decade now, playing their one-of-a-kind musical blend. This trio grew up listening to an equal amount of bluegrass and

punk rock, so when they started playing music together, out came some strange form of "slam grass." The Bad Livers can crank out the rock, but at the same time they never lose sight of their folk roots (and insightful lyrics with attitude).

*Blood & Mood* features pretty piano and guitar numbers along with insane banjo jams, wicked fiddle solos and creepy sampling bits throughout. It may take a listen or two to figure it out, but *Blood & Mood* is the OK Computer of American Roots!

**SUGGESTED TRACKS:** "Little Bitty Town"; "One More Night In A Hotel."

**CONTACT:** Steve Gardner 919.489.4349

## DANNY O'KEEFE

ALBUM: *Runnin' From The Devil*

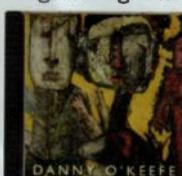
LABEL: Miramar

Danny O'Keefe released his first album, *Breezy Stories*, in 1973, and since that time he's been singing stories that feel as good as the wind itself. O'Keefe's voice is intimate and tender, while his songs cut right to the heart of love, grief and temptation.

Most of the 12 tracks were co-written with folks like George Merrill and Bill Braun, and Bob Dylan helped out on "Well, Well, Well." When asked about *Runnin' From The Devil*, O'Keefe said, "This is the recording I've been wanting to make for years. I live within these songs." With guests like Merrill, Tim O'Brien, Terry Wilson and Shannon Rubicam, *Runnin' From The Devil* is good for the soul.

**SUGGESTED TRACKS:** "Well, Well, Well"; "Souvenirs."

**CONTACT:** Jodi Tack 800.245.6472



# totallyadult

2000

## configuration

totallyadult #32 & tuneup #42  
street date



## configuration

totallyadult #33 & tuneup #43  
street date



## configuration

totallyadult #33 & tuneup #44  
street date

april 28

dat/ad deadline

april 13/april 20

## configuration

totallyadult #34 & tuneup #45  
street date

june 9

dat/ad deadline

may 25/june 1

## Magazine & TuneUp Schedule

### configuration

totallyadult #35 & tuneup #46  
street date

july 14

dat/ad deadline

june 29/july 6

### configuration

totallyadult #36 Special 5th Anniversary Issue!  
& tuneup #47  
street date

august 25

dat/ad deadline

august 10/august 17

### configuration

totallyadult #37 & tuneup #48  
street date

october 6

dat/ad deadline

september 21/september 28

### configuration

totallyadult #38 Special Tribute Issue  
& tuneup #49  
street date

december 1

dat/ad deadline

november 16/november 17

# totallyadult

# Theme Park

## totallyafrica

Jimmy Buffett  
Johnny Clegg  
Enya  
Roy Harper  
Bob Marley  
The Samples  
Paul Simon  
Simple Minds  
Toto

"African Friend"  
"Scatterlings Of Africa"  
"Storms In Africa"  
"South Africa"  
"Africa Unite"  
"African Ivory"  
"Under African Skies"  
"African Skies"  
"Africa"

*Son Of A Son Of A Sailor*  
*Third World Child*  
*Watermark*  
*Lifemask*  
*Natural Mystic*  
*Transmissions From The Sea...*  
*Graceland*  
*Real Life*  
*Toto IV*

## totallyanimals

The Doors  
Grateful Dead  
The Jackson 5  
Jefferson Airplane  
The Kinks  
Loggins & Messina  
Meat Loaf  
The Ramones  
Spirit  
Talking Heads  
Stevie Ray Vaughan  
Doc Watson  
Sonny Boy Williamson  
Neil Young  
Warren Zevon

"Twentieth Century Fox"  
"Dire Wolf"  
"Ben"  
"White Rabbit"  
"Apeman" *Lola Vs. Powerman & The Moneygoround*  
"House At Pooh Corner"  
"Bat Out Of Hell"  
"Pet Sematary"  
"Animal Zoo"  
"Animals"  
"Mary Had A Little Lamb"  
"Froggie Went A Courtin'"  
"Wild Cow Moan"  
"Ride My Llama"  
"Werewolves Of London"

*The Doors*  
*Workingman's Dead*  
*Anthology*  
*Surrealistic Pillow*  
*Sittin' In*  
*Bat Out Of Hell*  
*Brain Drain*  
*Best Of*  
*Fear Of Music*  
*Texas Flood*  
*Home Again*  
*Story Of The Blues*  
*Rust Never Sleeps*  
*Excitable Boy*

## totallyapples

Aerosmith  
Andrew Sisters  
Erykah Badu  
Barenaked Ladies  
The Byrds  
Glen Campbell  
  
Cibo Matto  
George Harrison  
Chantal Kreviazuk  
The Osmond Brothers  
Pink Floyd  
The Smashing Pumpkins

"Adam's Apple"  
"Don't Sit Under The Apple Tree"  
"Appletree"  
"These Apples"  
"Green Apple Quick Step"  
"Little Green Apples"  
  
"Apple"  
"Apple Scruffs"  
"Green Apples"  
"One Bad Apple"  
"Apples And Oranges"  
"Rotten Apples"

*Toys In The Attic*  
*Andrew Sisters*  
*Baduizm*  
*Maybe You Should Drive*  
*Byrdmaniax*  
*Bobby Gentry*  
*& Glen Campbell*  
*Cibo Matto*  
*All Things Must Pass*  
*Under These Rocks And Stones*  
*Greatest Hits*  
*Saucerful Secrets*  
*The Aeroplane Flies High*

## totallycities

The Band  
Glen Campbell  
The Clash  
Sam Cooke  
Crosby, Stills, Nash & Young  
Sheryl Crow  
Fats Domino  
Bob Dylan  
  
John Fogerty  
Aretha Franklin

"Look Out Cleveland"  
"By The Time I Get To Phoenix"  
"London Calling"  
"Rome Wasn't Built In A Day"  
"Woodstock"  
"Leaving Las Vegas"  
"Kansas City"  
"Stuck Inside Of Mobile With The  
Memphis Blues Again"  
"Big Train From Memphis"  
"Spanish Harlem"

*The Band*  
*Classic Collection*  
*London Calling*  
*Man & His Music*  
*Deja Vu*  
*Tuesday Night Music Club*  
*Greatest Hits*  
*Blonde On Blonde*  
*Centerfield*  
*30 Greatest Hits*

Arlo Guthrie  
Chris Isaak  
The Jayhawks  
Billy Joel  
The Kinks  
Loving' Spoonful  
Bob Marley  
John Mellencamp  
Joni Mitchell  
Graham Nash  
Roxy Music  
Bob Seger  
Bruce Springsteen

Steely Dan  
X  
Neil Young  
Tom Waits

"City Of New Orleans"  
"San Francisco Days"  
"Wichita"  
"Allentown"  
"Waterloo Sunset"  
"Nashville Cats"  
"Trenchtown Rock"  
"When Jesus Left Birmingham"  
"Free Man In Paris"  
"Chicago"  
"Avalon"  
"Get Out Of Denver"  
"New York City Serenade"

*Hobo's Lullaby*  
*San Francisco Days*  
*Hollywood Town Hall*  
*Nylon Curtain*  
*Kronikles Anthology*  
*Songs Of Freedom*  
*Human Wheels*  
*Court & Spark*  
*Songs For Beginners*  
*Avalon*  
*Live Bullet*  
*The Wild, The Innocent And The E Street Shuffle*  
*Pretzel Logic*  
*Los Angeles*  
*Tonight's The Night*  
*Heart Of Saturday Night*

## totallycoffee

Kate Bush  
Bob Dylan  
Tom T. Hall  
Humble Pie  
Lightnin' Hopkins  
Bob Marley  
Chris Rea  
Otis Redding  
Squeeze

"Coffee Homeground"  
"One More Cup Of Coffee"  
"Don't Forget The Coffee Billy Joe"  
"Black Coffee"  
"Coffee Blues"  
"One Cup Of Coffee"  
"Espresso Logic"  
"Cigarettes & Coffee"  
"Black Coffee In Bed"

*Lionheart*  
*Desire*  
*Essential*  
*Best Of*  
*Mojo Hand*  
*Songs Of Freedom*  
*Espresso Logic*  
*Story*  
*Sweets From A Stranger*

## totallymonday

Allman Brothers  
The Bangles  
Boomtown Rats  
Buckshot Lefonque  
Jimmy Buffett  
The Carpenters  
Eric Clapton  
Ry Cooder  
Marianne Faithfull  
Fleetwood Mac  
Lisa Germano  
B.B. King  
Mamas And The Papas  
New Radicals

"Stormy Monday"  
"Manic Monday"  
"I Don't Like Mondays"  
"Black Monday"  
"Come Monday"  
"Rainy Days And Mondays"  
"Stormy Monday"  
"On A Monday"  
"Monday Monday"  
"Monday Morning"  
"Blue Monday" *On The Way From The Moon Palace*  
"Stormy Monday"  
"Monday Monday"  
"Crying Like A Church On Monday"

*At The Fillmore East*  
*Different Light*  
*Fine Art Of Surfacing*  
*Music Evolution*  
*Living And Dying In 3/4 Time*  
*Interpretations*  
*Crossroads II*  
*Into The Purple Valley*  
*Greatest Hits*  
*Fleetwood Mac*  
*Blues Summit*  
*Greatest Hits*  
*Maybe You've Been Brainwashed, Too*  
*Voices Carry*  
*Storm In Heaven*  
*Being There*

## totallytuesday

Badfinger  
Cowboy Junkies  
  
Marianne Faithful  
Stan Getz  
Kristin Hersh

"Sweet Tuesday Morning"  
"Sun Comes Up, It's Tuesday Morning"  
"Ruby Tuesday"  
"Tuesday Next"  
"Tuesday Night"

*Straight Up*  
*The Caution*  
*Horses*  
*Greatest Hits*  
*Billy Highstreet Samba*  
*Hips And Makers*

Lynyrd Skynyrd  
Metallica  
Moody Blues  
The Pogues  
The Rolling Stones  
Smithereens  
Cat Stevens  
Stevie Wonder  
Steve Wynn

"Tuesday's Gone" *Pronounced Leh-Nerd Skin-Nerd Garage Inc.*  
"Tuesday's Gone"  
"Tuesday Afternoon"  
"Tuesday Morning"  
"Ruby Tuesday"  
"Groovy Tuesday"  
"Tuesday's Dead"  
"Tuesday Heartache"  
"Tuesday"

*This Is The Moody Blues Waiting For Herb Between The Buttons Especially For You Teaser & The Firecat Talking Book Dazzling Display*

Billy Joel  
Elton John  
  
Rickie Lee Jones  
Lynyrd Skynyrd  
Willie Nelson  
Graham Parker  
Frank Sinatra  
  
Tom Waits  
Bob Weir

"Piano Man" *Piano Man*  
"Saturday Night's Alright For Fighting" *Goodbye Yellow Brick Road*  
"On Saturday Afternoon In 1963" *Rickie Lee Jones*  
"Saturday Night Special" *Skynyrd's Innyrds*  
"Texas On A Saturday Night" *Half Nelson*  
"Saturday Nite Is Dead" *Squeezing Out Sparks*  
"Saturday Night Is The Loneliest Night" *Come Dance With Me*  
"Heart Of Saturday Night" *Heart Of Saturday Night*  
"One More Saturday Night" *Ace*

## totallywednesday

The Beatles

"She's Leaving Home" *Sgt. Pepper's Lonely Hearts Club Band*  
"Wednesday Car" *Rambler Armed Forces*  
"Wednesday Week" *Hobo Blues*  
"Wednesday Evening Blues" *Tail*  
"Waiting For Wednesday"  
"Wednesday Night Prayer Meeting, Pt. 1" *Better Git It In Your Soul*  
"Wednesday Morning 3AM" *Wednesday Morning 3AM*  
"Tuesday Wednesday" *Wooden Foot Cops On The Highway*

hours...  
*Fairytales*  
*The Sweet Keeper*

## totallythursday

David Bowie  
Donovan  
Tanita Tikaram

"Thursday's Child"  
"Jersey Thursday"  
"Thursday's Child"

Black Sabbath  
The Commodores  
Doobie Brothers  
The Doors  
Joe Jackson  
Kris Kristofferson

"Black Sabbath" *Black Sabbath*  
"Easy" *The Commodores*  
"Another Park, Another Sunday" *What Were Once Vices...*  
"Blue Sunday" *Morrison Hotel*  
"Sunday Papers" *Look Sharp!*  
"Sunday Morning Coming Down" *Songs Of Me & Bobby McGee*  
"Dayton Ohio 1903" *Sail Away*  
"Girl With Faraway Eyes" *Some Girls*  
"Naked Sunday" *Core*  
"Sunday Morning Blues" *Big Joe Is Here*  
"Sunday Bloody Sunday" *War*  
"Sunday Morning" *Live At Max's Kansas City*

## totallyfriday

J.J. Cale  
Joe Jackson  
The Cure  
George Clinton  
The Specials  
Easybeats  
David Bowie  
The Black Crowes  
Cowboy Junkies  
Steely Dan  
The Replacements

"Friday" 5  
"Friday"  
"Friday I'm In Love"  
"Friday Night"  
"Friday Night, Saturday Morning" *Singles Collection*  
"Friday On My Mind" *Friday On My Mind*  
"Friday On My Mind" *Pin Ups*  
"Good Friday" *Three Snakes And One Charm*  
"Good Friday" *Miles From Our Home*  
"Black Friday" *Katy Lied*  
"Love You Till Friday" *Sorry Ma, Forgot To Take Out The Trash*  
  
"Get 'Em Out By Friday" *Foxtrot*

Tori Amos  
The Beach Boys  
Blood, Sweat & Tears  
Jimmy Buffett  
Billie Holiday  
Marvin Gaye  
Waylon Jennings  
Joni Mitchell  
John Lennon  
Sex Pistols  
Richard Thompson  
U2

"God" *Under The Pink*  
"God Only Knows" *Pet Sounds*  
"God Bless The Child" *Blood, Sweat & Tears*  
"God's Own Drunk" *Living And Dying In 3/4 Time*  
"God Bless The Child" *Songbook*  
"God Is Love" *What's Going On?*  
"Ain't No God In Mexico" *Honky Tonk Heroes*  
"God Must Be A Boogie Man" *Shadows & Light*  
"God" *Plastic Ono Band*  
"God Save The Queen" *Never Mind The Bollocks*  
"God Loves A Drunk" *Rumor & Sigh*  
"God Pt II" *Rattle & Hum*

## totallysaturday

Genesis  
Bay City Rollers  
David Bowie  
Cheap Trick  
Chicago  
Dave Edmunds

"Saturday Night"  
"Drive In Saturday"  
"Clock Strikes Ten"  
"Saturday In The Park"  
"Almost Saturday Night"

Bay City Rollers  
*Aladdin Sane*  
*In Color*  
V  
Twangin'

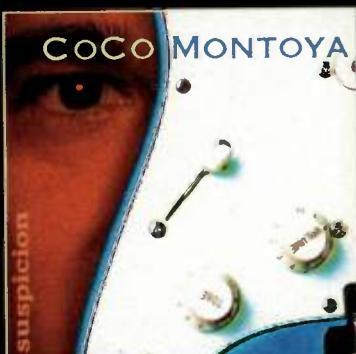
Gregg Allman  
Big Head Todd & The Monsters  
Melissa Etheridge  
Chris Isaak  
Al Green  
  
"Queen Of Hearts" *Laid Back*  
"Broken Hearted Savior" *Sister Sweetly*  
"Chrome Plated Heart" *Melissa Etheridge*  
"Heart-Shaped World" *Heart-Shaped World*  
"How Can You Mend A Broken Heart" *Let's Stay Together*

# CASTING MY SPELL

the first single from **COCO MONTOYA'S**  
Alligator Records debut  
**SUSPICION**

Albert Collins' protégé and guitar alumnus of John Mayall's Bluesbreakers!

"Awe-inspiring." — *VILLAGE VOICE*  
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## totallyadult

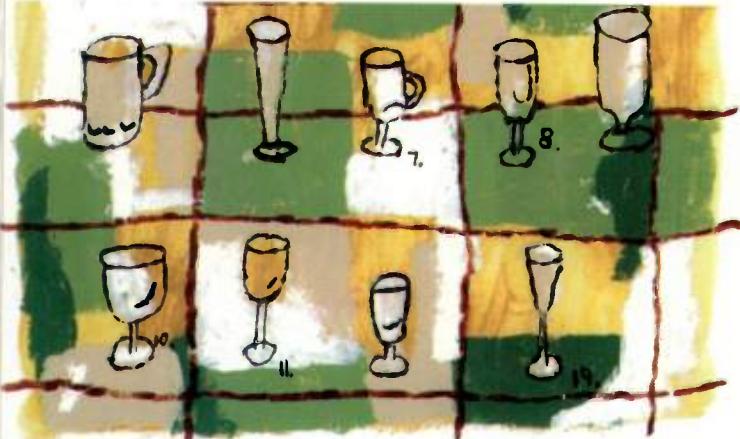
Combined Album Airplay 31  
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Non-Commercial Airplay 19

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-ROLLING STONE

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### ON TOUR:

3/10	Raleigh, NC	3/25	Chattanooga, TN
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3/17	Ft. Lauderdale, FL	4/2	Melbourne, FL
3/18	Miami, FL	4/5	Ft. Myers, FL
3/24	Greenville, SC	4/6	Clearwater, FL

IN STORES MARCH 21

Robert Johnson  
Janis Joplin  
Joni Mitchell  
Nirvana  
Tom Petty  
Bonnie Raitt  
Sting  
Tom Waits  
Paul Westerberg  
Hank Williams

"Drunken Hearted Man"  
"Piece Of My Heart"  
"Woman Of Heart & Mind"  
"Heart-Shaped Box"  
"Change Of Heart"  
"Have A Heart"  
"Be Still My Beating Heart"  
"Bad Liver And A Broken Heart"  
"Dyslexic Heart"  
"Your Cheatin' Heart"

*Complete Recordings*  
*Cheap Thrills*  
*For The Roses*  
*In Utero*  
*Long After Dark*  
*Nick Of Time*  
*Nothing Like The Sun*  
*Small Change*  
*Singles OST*  
*40 Greatest Hits*

### totallyheaven

David Bowie  
Cheap Trick  
Eric Clapton  
Iris DeMent  
Donovan  
Bob Dylan  
  
Van Morrison  
  
The Platters  
John Prine  
  
The Rolling Stones  
Bruce Springsteen  
Talking Heads  
James Taylor  
Stevie Wonder  
  
Yes

"Somebody Up There Likes Me"  
"Heaven Tonight"  
"Tears Of Heaven"  
"Fifty Miles Of Elbow Room"  
"Where Your Love Like Heaven"  
"Knockin' On Heaven's Door"  
  
"Jackie Wilson Said (I'm In Heaven  
When You Smile)"  
"Heaven On Earth"  
"Your Flag Decal Won't Get  
You Into Heaven"  
"Heaven"  
"All That Heaven Will Allow"  
"Heaven"  
"Anywhere Like Heaven"  
"Heaven Is 10 Zillion Light Years Away"  
  
"We Have Heaven"

*Young Americans*  
*Heaven Tonight*  
*Rush OST*  
*Infamous Angel*  
*Summer Of Love*  
*Pat Garrett*  
*& Billy The Kid OST*  
*St. Dominic's Preview*  
*Encore Of Golden Hits*  
*John Prine*  
*Tatoo You*  
*Tunnel Of Love*  
*Fear Of Music*  
*Sweet Baby James*  
*Fulfillingness' First Finale*  
*Fragile*

### totallyhell

AC/DC  
The Clash  
Ry Cooder  
Alice Cooper  
The Eagles  
Willie Nelson  
Pink Floyd  
Bonnie Raitt  
Stryper  
The Who  
Hank Williams Jr.

ZZ Top

"Highway To Hell"  
"Straight To Hell"  
"See You In Hell, Blind Boy"  
"Go To Hell"  
"Good Day In Hell"  
"Heaven & Hell"  
"Run Like Hell"  
"Hell To Pay"  
"To Hell With The Devil"  
"Heaven & Hell"  
"Whiskey Bent & Hell Bound"  
  
"Beer Drinkers And Hell Raisers"

*Back In Black*  
*Combat Rock*  
*Crossroads OST*  
*Go To Hell*  
*On The Border*  
*Phases & Stages*  
*The Wall*  
*Longing In Their Hearts*  
*Can't Stop The Rock*  
*Who's Missing*  
*Whiskey Bent & Hell Bound*  
*Tres Hombres*

### totallykissing

Mary Chapin Carpenter  
The Crystals  
Lefty Frizzell  
Peter Gabriel  
Bruce Hornsby  
Indigo Girls  
Joni Mitchell  
  
Prince  
Red Hot Chili Peppers  
The Replacements  
Seal  
The Shangri-Las

"Passionate Kisses"  
"Then He Kissed Me"  
"Always Late (With Your Kisses)"  
"Kiss That Frog"  
"Every Little Kiss"  
"Language Of The Kiss"  
"In France They Kiss On Main Street"  
  
"Kiss"  
"Suck My Kiss"  
"Kiss Me On The Bus"  
"Kiss From A Rose"  
"Give Him A Great Big Kiss"

*Come On, Come On*  
*Best Of*  
*American Originals*  
*Us*  
*The Way It Is*  
*Swamp Ophelia*  
*Hissing Of*  
*Summer Lawns*  
*Around The World In A Day*  
*Blood Sugar Sex Magik*  
*Tim*  
*Seal*  
*At Their Best*

### totallylies

The Beatles  
Elvis Costello  
Dexy's Midnight Runners  
Eagles

"Day Tripper"  
"The Imposter"  
"Liars A To E"  
"Lyn' Eyes"

*Yesterday And Today*  
*Get Happy!*  
*Too-Rye-Ay*  
*One Of These Nights*

Aretha Franklin  
Glenn Frey  
Peter Gabriel  
Buddy Guy  
Don Henley  
Elton John  
  
B.B. King  
Van Morrison  
The Rolling Stones  
Sex Pistols  
The Who

"Don't Play That Song (You Lied)"  
"All Those Lies"  
"Digging In The Dirt"  
"No Lie"  
"Dirty Laundry"  
"I've Seen That Movie Too"  
  
"Tired Of Your Jive"  
"Great Deception"  
"Lies"  
"Liar"  
"Substitute"

*Greatest Hits*  
*No Fun Aloud*  
*Us*  
*Buddy Guy*  
*I Can't Stand Still*  
*Goodbye Yellow*  
*Brick Road*  
*Great Moments With B.B. King*  
*Hard Nose To The Highway*  
*Some Girls*  
*Never Mind The Bollocks*  
*Meaty Beaty Big & Bouncy*

The Beatles  
Chuck Berry  
Johnny Cash  
Roseanne Cash  
Joe Ely  
Peter Frampton  
Rickie Lee Jones  
Steve Miller  
Minutemen  
Van Morrison  
Peter, Paul & Mary  
Prince  
Boz Scaggs  
Joe Walsh  
Hank Williams  
Lucinda Williams

"Can't Buy Me Love"  
"No Money Down"  
"Ballad Of Forty Dollars"  
"Ain't No Money"  
"Rich Man, Poor Boy"  
"Money"  
"Easy Money"  
"Your Cash Ain't Nothin' But Trash"  
"Price Of Paradise"  
"Blue Money"  
"Brother Can You Spare A Dime"  
"Money Don't Matter 2 Night"  
"Loan Me A Dime"  
"Life's Been Good"  
"Mansion On The Hill"  
"Price You Pay"

*Hard Day's Night*  
*Chess Box*  
*Heroes*  
*Somewhere In The Stars*  
*Dig All Night*  
*Frampton Comes Alive*  
*Rickie Lee Jones*  
*The Joker*  
*3-Way Tie (For Last)*  
*His Band And Street Choir*  
*See What Tomorrow Brings*  
*Diamonds And Pearls*  
*Boz Scaggs*  
*But Seriously Folks*  
*Lovesick Blues*  
*Lucinda Williams*

## totallymen'snames

The Beatles  
Jackson Browne  
Johnny Cash  
Counting Crows  
Grateful Dead  
Jimi Hendrix  
Billy Joel  
Elton John  
Rickie Lee Jones  
Loggin's & Messina  
Curtis Mayfield  
John Mellencamp  
R.E.M.  
Townes Van Zandt  
The Who

"Doctor Robert"  
"Song For Adam"  
"Boy Named Sue"  
"Mr. Jones"  
"St. Stephen"  
"Hey Joe"  
"Captain Jack"  
"Bennie And The Jets"  
"Chuck E.'s In Love"  
"Danny's Song"  
"Freddie's Dead"  
"Jackie Brown"  
"Voice Of Harold"  
"Pancho & Lefty"  
"Tommy Can You Hear Me?"

*Revolver*  
*Jackson Browne*  
*Biggest Hits*  
*August And Everything After*  
*Aoxomoxoa*  
*Are You Experienced?*  
*Piano Man*  
*Goodbye Yellow Brick Road*  
*Rickie Lee Jones*  
*Sittin' In*  
*Superfly OST*  
*Big Daddy*  
*Dead Letter Office*  
*Live & Obscure*  
*Tommy*

Jeff Beck Group  
The Byrds  
Bruce Cockburn  
Eric Clapton  
Bob Dylan  
The Grateful Dead  
Joni Mitchell  
Willie Nelson  
Harry Nilsson  
Frank Sinatra  
  
James Taylor  
Neil Young

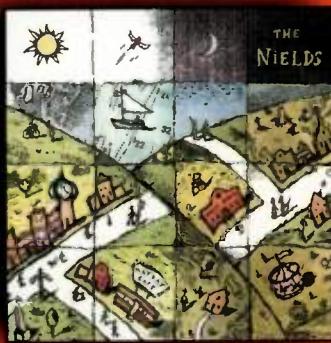
## totallymorning

"Morning Dew"  
"Draft Morning"  
"To Raise The Morning Star"  
"Blues Before Sunrise"  
"As I Went Out One Morning"  
"Till The Morning Comes"  
"Morning Morgantown"  
"Bloody Mary Morning"  
"Gotta Get Up"  
"In The Wee Small Hours Of The Morning"  
"What Is This Thing Called Love?"  
"Another Grey Morning"  
"Till The Morning Comes"

*Truth*  
*Notorious Byrd Brothers*  
*Stealing Fire*  
*From The Cradle*  
*John Wesley Harding*  
*American Beauty*  
*Ladies Of The Canyon*  
*Phases & Stages*  
*Schmilsson*  
*JT*  
*After The Goldrush*



JULES SHEAR



THE NIELDS

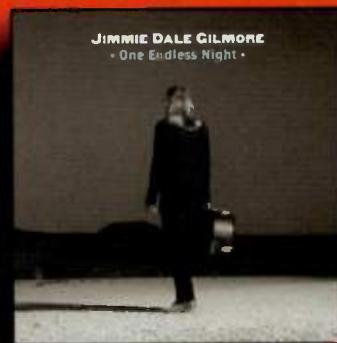
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## totallynight

Animals	"San Franciscan Nights"	<i>Greatest Hits</i>
The Band	"Night They Drove Old Dixie Down"	<i>The Last Waltz</i>
Bruce Cockburn	"Berlin Tonight"	<i>World Of Wonder</i>
Shawn Colvin	"Dead Of The Night"	<i>Steady On</i>
Cream	"Dance The Night Away"	<i>Disraeli Gears</i>
Creedence Clearwater Revival	"Night Time Is The Right Time"	<i>Green River</i>
Fleetwood Mac	"Night Watch"	<i>Penguin</i>
INXS	"Need You Tonight"	<i>Kick</i>
Guess Who	"No Sugar Tonight"	<i>American Woman</i>
B.B. King	"Into The Night"	<i>Six Silver Strings</i>
Gladys Knight & The Pips	"Help Me Make It Through The Night"	<i>Anthology</i>
Vicki Lawrence	"Night The Lights Went Out In Georgia"	<i>Super Hits</i>
		<i>Of The '70s</i>
Led Zeppelin	"Night Flight"	<i>Physical Graffiti</i>
Los Lobos	"One Time, One Night"	<i>By The Light Of The Moon</i>
John Mellencamp	"Lonely Ol' Night"	<i>Scarecrow</i>
Tom Petty	"Night Watchman"	<i>Hard Promises</i>
Elvis Presley	"Are You Lonesome Tonight?"	<i>In Person</i>
Bonnie Raitt	"My First Night Alone Without You"	<i>Home Plate</i>
The Rolling Stones	"Let's Spend The Night Together"	<i>Between The Buttons</i>
Bob Seger	"Night Moves"	<i>Night Moves</i>
Paul Simon	"Late In The Evening"	<i>One Trick Pony</i>
Patti Smith	"Because The Night"	<i>Easter</i>

Bruce Springsteen

Steely Dan

Cat Stevens

Them

Jerry Jeff Walker

Jackie Wilson

Neil Young

"Drive All Night"

"Night By Night"

"But I Might Die Tonight"

"Here Comes The Night"

"Night Rider's Lament"

"Night"

"If I Could Have Her Tonight"

*The River*

*Pretzel Logic*

*Tea For The Tillerman*

*Best Of*

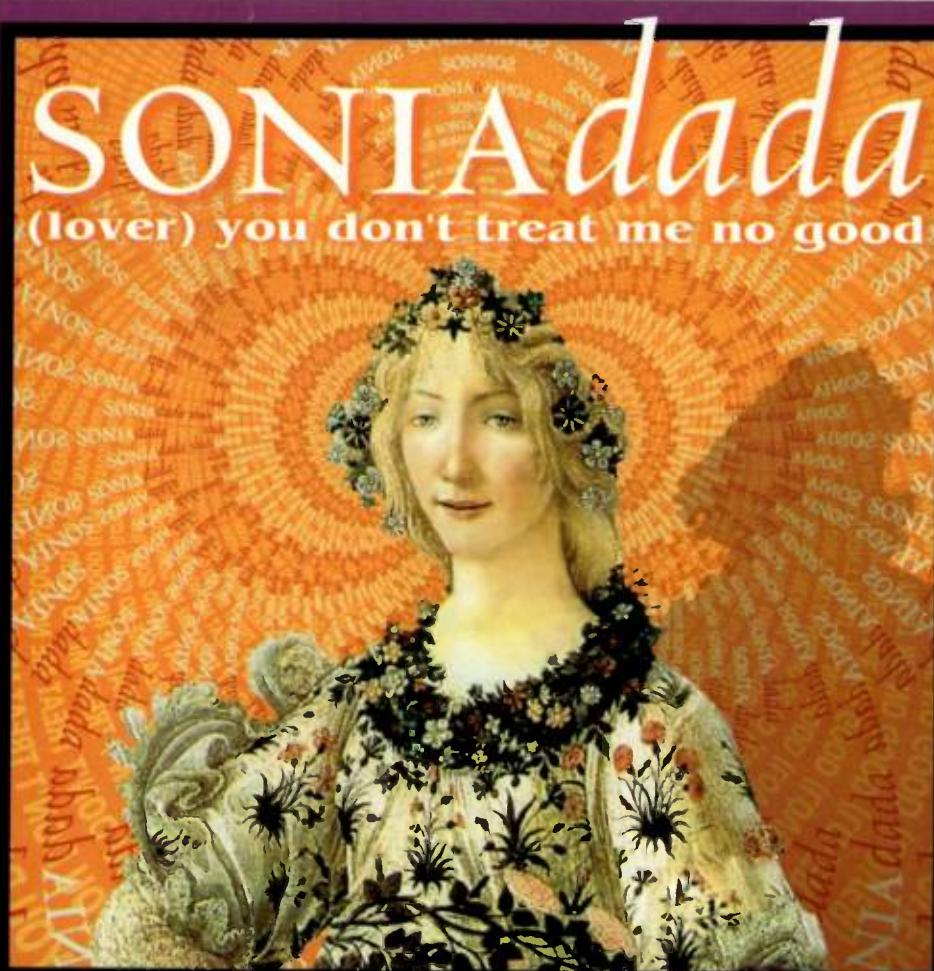
*Ridin' High*

*Mr. Excitement*

*Neil Young*

## totallyradio

The Kinks	"Around The Dial"	<i>Give The People What They Want</i>
Van Morrison	"Caravan"	<i>Moondance</i>
George Harrison	"Devil's Radio"	<i>Cloud Nine</i>
Southside Johnny	"Havin' A Party"	<i>Havin' A Party With...</i>
Public Enemy	"How To Kill A Radio Consultant"	<i>Enemy Strikes Black</i>
Emylou Harris	"KSOS"	<i>Ballad Of Sally Rose</i>
Nanci Griffith	"Listen To The Radio"	<i>Storms</i>
Wall Of Voodoo	"Mexican Radio"	<i>Call Of The West</i>
Warren Zevon	"Mohammed's Radio"	<i>Warren Zevon</i>
R.E.M.	"Radio Free Europe"	<i>Murmur</i>
John Hiatt	"Radio Girl"	<i>Slug Line</i>
Roger Waters	"Radio Waves"	<i>Radio KAOS</i>
Rush	"Spirit Of Radio"	<i>Permanent Waves</i>
Joni Mitchell	"You Turn Me On I'm A Radio"	<i>For The Roses</i>
Harry Chapin	"W.O.L.D."	<i>Short Stories</i>



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## totallyrain

Bill Withers	"Ain't No Sunshine"	<i>Just As I Am</i>
Van Morrison	"And It Stoned Me"	<i>Moondance</i>
Grateful Dead	"Box Rain"	<i>American Beauty</i>
Willie Nelson	"Blue Eyes Crying In The Rain"	<i>Red Headed Stranger</i>
Crosby, Stills & Nash	"Cold Rain"	<i>CSN</i>
James Taylor	"Fire And Rain"	<i>Sweet Baby James</i>
Creedence Clearwater Revival	"Have You Ever Seen The Rain"	<i>Creedence Clearwater Revival</i>

The Temptations	"I Wish It Would Rain"	<i>Motown Story</i>
Eric Clapton	"Let It Rain"	<i>Eric Clapton</i>
Prince	"Purple Rain"	<i>Purple Rain OST</i>
The Beatles	"Rain"	<i>Past Masters 2</i>
Counting Crows	"Rain King"	<i>August And Everything After</i>
John Mellencamp	"Rain On The Scarecrow"	<i>Scarecrow</i>
Led Zeppelin	"Rain Song"	<i>Houses Of The Holy</i>
Jimi Hendrix	"Rainy Day"	<i>Electric Ladyland</i>
Joni Mitchell	"Rainy Night House"	<i>Ladies Of The Canyon</i>
Peter Gabriel	"Red Rain"	<i>So</i>
Neil Young	"See The Sky About To Rain"	<i>On The Beach</i>
Sting	"Shadows In The Rain"	<i>Dream Of The Blue Turtles</i>
Elmore James	"Sky Is Crying"	<i>Red Hot Blues</i>
Billie Holiday	"Stormy Weather"	<i>Fine &amp; Mellow</i>
Chris Isaak	"Waiting For The Rain To Fall"	<i>Chris Isaak</i>
Los Lobos	"Wicked Rain"	<i>Kiko</i>
Jackson Browne	"You Love The Thunder"	<i>Runnin' On Empty</i>

## totallyroads

The Beatles	"The Long And Winding Road"	<i>Let It Be</i>
Jackson Browne	"Road And The Sky"	<i>Late For The Sky</i>
Ray Charles	"Hit The Road Jack"	<i>Anthology</i>
Cream	"Crossroads"	<i>Wheels Of Fire</i>
The Doors	"Roadhouse Blues"	<i>Morrison Hotel</i>

Duane Eddy  
 Grateful Dead  
 The Kinks  
 Willie Nelson  
 Tom Petty  
 The Pretenders  
 Bonnie Raitt  
 Bruce Springsteen  
 Rod Stewart  
 Jerry Jeff Walker

"Forty Miles Of Bad Road"  
 "Going Down The Road Feeling Bad"  
 "Life On The Road"  
 "On The Road Again"  
 "King's Road"  
 "Middle Of The Road"  
 "The Road's My Middle Name"  
 "Thunder Road"  
 "Hard Road"  
 "L.A. Freeway"

*Greatest Hits*  
*Grateful Dead*  
*Sleepwalker*  
*Honeysuckle Rose OST*  
*Hard Promises*  
*Learning To Crawl*  
*Nick Of Time*  
*Born To Run*  
*Smiler*  
*Great Gonzos*

## totallyrivers

The Band  
 BoDeans  
 Jimmy Cliff  
 Joe Cocker  
 Creedence Clearwater Revival  
 John Hiatt  
 Bruce Hornsby  
 Loggins And Messina  
 Joni Mitchell  
 R.E.M.  
 Ike And Tina Turner  
 Doc Watson  
 Neil Young

"Across The Great Divide"  
 "Red River"  
 "Many Rivers To Cross"  
 "Cry Me A River"  
 "Green River"  
 "Buffalo River Home"  
 "Across The River"  
 "Watching The River Run"  
 "River"  
 "Cuyahoga"  
 "River Deep, Mountain High"  
 "Banks Of The Ohio"  
 "Down By The River"

*The Band*  
*Home*  
*Harder They Come OST*  
*Mad Dogs & Englishmen*  
*Green River*  
*Perfectly Good Guitar*  
*Night On The Town*  
*Full Sail*  
*Blue*  
*Life's Rich Pageant*  
*Best Of*  
*On Stage*  
*Everybody Knows*  
*This Is Nowhere*

## totallysex!

Jimmy Buffett  
 Joe Cocker  
 Willie Dixon  
 Fats Domino  
 Jimi Hendrix

"Why Don't We Get Drunk"  
 "White Sports Coat  
 And A Pink Crustacean"  
 "You Can Leave Your Hat On"  
 "Cocker"  
 "You Shook Me"  
 "I Am The Blues"  
 "Blueberry Hill"  
 "My Blue Heaven"  
 "Foxey Lady"  
 "Are You Experienced?"

## totallyadult

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**Non-Commercial Airplay** 

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**to the teeth**  
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Steely Dan  
T-Rex

"Rock Me Baby"  
"Whole Lotta Love"  
"Don't You Feel My Leg"  
"Young Lust"  
"Live With Me"  
"Night Moves"  
"Prove It All Night" *Darkness On The Edge Of Town*  
"Fez"  
"Bang A Gong"

*Greatest Hits II*  
*Maria Muldaur*  
*The Wall*  
*Get Your Ya-Ya's Out*  
*Night Moves*  
*Royal Scam*  
*Electric Warrior*

Simon & Garfunkel  
Gene Vincent

"The Boxer"  
"Race With The Devil"

*Bridge Over Troubled Water*  
*Capitol Collectors Series*

## totallystates

The Beat Farmers	"California Kid"	<i>Tales Of The New West</i>
The Bee Gees	"Massachusetts"	<i>Here At Last</i>
The B-52's	"Private Idaho"	<i>The B-52's</i>
Greg Brown	"Iowa Waltz"	<i>Iowa Waltz</i>
Rick Danko	"New Mexico"	<i>Rick Danko</i>
Dan Fogelberg	"Illinois"	<i>Souvenirs</i>
Ray Charles	"Georgia On My Mind"	<i>Anthology</i>
Guy Clark	"Texas Cookin'"	<i>Greatest Hits</i>
The Grateful Dead	"Mississippi Half-Step Uptown Toodeloo"	<i>Wake Of The Flood</i>
Nanci Griffith	"Deadwood, South Dakota"	<i>One Fair Summer</i>
Johnny Horton	"When It's Springtime In Alaska"	<i>Evening</i>
Billy Joel	"New York State Of Mind"	<i>American Originals</i>
Los Lobos	"Arizona Skies"	<i>Turnstiles</i>
Lyle Lovett	"North Dakota"	<i>Kiko</i>
Pat Metheny	"Florida Greeting Card"	<i>Joshua Judges Ruth</i>
Mark O'Connor	"Arkansas Traveler"	<i>Watercolors</i>
Bill Monroe	"Kentucky Mandolin"	<i>Championship Years</i>
Tom Petty	"Louisiana Rain"	<i>Kentucky Bluegrass</i>
Elvis Presley	"Blue Hawaii"	<i>Damn The Torpedoes</i>
Bruce Springsteen	"Nebraska"	<i>Blue Hawaii OST</i>
Stephen Stills	"Colorado"	<i>Nebraska</i>
James Taylor	"Carolina On My Mind"	<i>Manassas</i>
George Thorogood And The Destroyers	"Delaware Slide"	<i>Greatest Hits</i>
Tom Waits	"Jersey Girl"	<i>George Thorogood And The Destroyers</i>
Frank Zappa	"Montana"	<i>Heartattack And Vine</i>
Neil Young	"Alabama"	<i>You Can't Do That On Stage Anymore</i>
		<i>Harvest</i>

## totallyshowbiz

The Band  
The Beatles  
David Bowie  
The Eagles  
Elton John  
The Kinks  
Pink Floyd  
Prince  
Bob Seger  
Sly & The Family Stone  
Patti Smith  
Supertramp

"Stage Fright"  
"Act Naturally"  
"Fame"  
"King Of Hollywood"  
"Candle In The Wind"  
"Celluloid Heroes"  
"Have A Cigar"  
"Baby I'm A Star"  
"Hollywood Nights"  
"Everybody Is A Star"  
"So You Wanna Be A Rock & Roll Star"  
"Gone Hollywood"

*Last Waltz*  
*Yesterday & Today*  
*Young Americans*  
*The Final Run*  
*Goodbye Yellow Brick Road*  
*Everybody's In Show Biz*  
*Wish You Were Here*  
*Purple Rain OST*  
*Stranger In Town*  
*Anthology*  
*Wave*  
*Breakfast In America*

## totallysports

Camper Van Beethoven  
Cheech & Chong  
Cream  
Dire Straits  
Lightnin' Hopkins  
L.L. Cool J.

"Take The Skinheads Bowling"  
"Basketball Jones"  
"Anyone For Tennis"  
"Skateaway"  
"Going To Dallas To See My Pony Run"  
"Mama Said Knock Me Out"

*Telephone Free*  
*Landslide Victory*  
*Los Cochinos*  
*The Very Best Of Cream*  
*Making Movies*  
*Blues In The Bottle*  
*Mama Said Knock Me Out*



*"One Of These Days"*  
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## totallytelephones

B-52's "606-0842"  
 Big Bopper "Chantilly Lace"  
 Ry Cooder "634-5789"  
 Robert Cray "Phone Call"  
 Jim Croce "Operator"  
 Dire Straits "Calling Elvis"  
 Electric Light Orchestra "Telephone Line"  
 Al Green "Call Me"  
 David Grey "1-900-2LONELY"  
 Albert King "Call My Job"  
 The Marvelettes "Beachwood 4-5789"  
 Public Enemy "911 Is A Joke"  
 The Replacements "Answering Machine"  
 Steely Dan "Ricki Don't Lose That Number"  
 Tommy Tutone "867-5309"

B-52's *American Graffiti OST*  
*Borderline*  
*Bad Influence*  
*You Don't Mess Around With Jim*  
*On Every Street*  
*New World Record*  
*Greatest Hits*  
*Signature*  
*King Albert*  
*Anthology*  
*Fear Of A Black Planet*  
*Let It Be*  
*Pretzel Logic*  
*Tbmmmy Tutone #2*

Counting Crows  
 Sandy Denny

"Time And Time Again" *August And Everything After*  
 "Who Knows Where The Time Goes" *Who Knows Where*  
*The Time Goes*

The Doobie Brothers "Minute By Minute"  
 Bob Dylan "Times They Are A-Changin'" *Times They Are A-Changin'*  
 INXS "Not Enough Time" *Welcome To Wherever You Are*  
 Jane's Addiction "My Time"  
 John Lennon "Borrowed Time"  
 Bob Marley "Time Will Tell"  
 John Mellencamp "Minutes To Memories"  
 Willie Nelson "Funny How Time Slips Away"  
 Pink Floyd "Time"  
 Bonnie Raitt "Takin' My Time"  
 The Rolling Stones "Time Is On My Side"  
 Frank Sinatra "As Time Goes By"  
 Sting "All This Time"  
 Rod Stewart "Seems Like A Long Time" *Every Picture Tells A Story*  
 Booker T. And The M.G.'S "Time Is Tight"  
 Traffic "No Time To Live"  
 The Vaughan Brothers "Tick Tock"  
 Tom Waits "Time"  
 Steve Winwood "Time Is Running Out" *Steve Winwood The Time Goes*  
*12x5*  
*Point Of No Return*  
*Soul Cage*  
*Greatest Hits*  
*Traffic*  
*Family Style*  
*Rain Digs*

## totallytelevision

Bruce Springsteen "57 Channels (And Nothin' On)"  
 Dramarama "70s TV"  
 Don Henley "Dirty Laundry"  
 John Fogerty "I Saw It On TV"  
 Dire Straits "Money For Nothing"  
 Gil Scott-Heron "The Revolution Will Not Be Televised"  
 Talking Heads "Television Man"  
 Disposable Heroes Of Hiphoprisy "Television, The Drug Of The Nation"  
 Joe Jackson "TV Age"

*Human Touch*  
*Struck In Wonderamaland*  
*I Can't Stand Still*  
*Centerfield*  
*Brothers In Arms*  
*Pieces Of A Man*  
*Little Creatures*  
*Hypocrisy Is The Greatest Luxury*  
*Night & Day*

Allman Brothers "Jessica"  
 The Beach Boys "Barbara Ann"  
 Elvin Bishop "Fanny Mae" *Don't Let The Bossman Get You Down*  
 Creedence Clearwater Revival "Susie Q"  
 Elvis Costello "Alison"  
 Dexy's Midnight Runner's "Come On Eileen"  
 The Doors "Gloria"  
 Buddy Holly "Peggy Sue"  
 Tom Petty "Mary Jane's Last Dance"  
 Elvis Presley "Lawdy Miss Clawdy"  
 Simon & Garfunkel "Mrs. Robinson"  
 Bruce Springsteen "Kitty's Back"  
 Richie Valens "Donna"  
 The Who "Pictures Of Lily"  
 Frank Zappa "Electric Aunt Jemima"  
*Brothers & Sisters*  
*Spirit Of America*  
*Chooglin'*  
*My Aim Is True*  
*Too-Rye-Ay*  
*Alive She Cried*  
*Buddy Holly*  
*Greatest Hits*  
*Live On Stage*  
*The Graduate OST*  
*The Wild, The Innocent*  
*And The E Street Shuffle*  
*Best Of*  
*Meaty Beaty Big & Bouncy*  
*Uncle Meat*

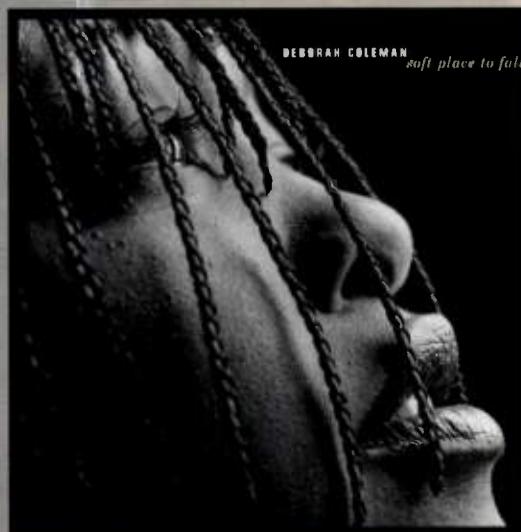
## totallytime

Allman Brothers "Ain't Wastin' Time No More"  
 Bad Company "Passing Time"  
 David Bowie "Time"  
 Jackson Browne "Nothing But Time"  
 Chicago "Does Anybody Really Know What Time It Is?"  
 Elvis Costello "Man Out Of Time"  
 Crosby, Stills, Nash "Long Time Gone"

*Eat A Peach*  
*Burnin' Sky*  
*Aladdin Sane*  
*Running On Empty*  
*If You Leave Me Now*  
*Imperial Bedroom*  
*Crosby, Stills, Nash*

## totallywomen'snames

Allman Brothers "Jessica"  
 The Beach Boys "Barbara Ann"  
 Elvin Bishop "Fanny Mae" *Don't Let The Bossman Get You Down*  
 Creedence Clearwater Revival "Susie Q"  
 Elvis Costello "Alison"  
 Dexy's Midnight Runner's "Come On Eileen"  
 The Doors "Gloria"  
 Buddy Holly "Peggy Sue"  
 Tom Petty "Mary Jane's Last Dance"  
 Elvis Presley "Lawdy Miss Clawdy"  
 Simon & Garfunkel "Mrs. Robinson"  
 Bruce Springsteen "Kitty's Back"  
 Richie Valens "Donna"  
 The Who "Pictures Of Lily"  
 Frank Zappa "Electric Aunt Jemima"  
*Brothers & Sisters*  
*Spirit Of America*  
*Chooglin'*  
*My Aim Is True*  
*Too-Rye-Ay*  
*Alive She Cried*  
*Buddy Holly*  
*Greatest Hits*  
*Live On Stage*  
*The Graduate OST*  
*The Wild, The Innocent*  
*And The E Street Shuffle*  
*Best Of*  
*Meaty Beaty Big & Bouncy*  
*Uncle Meat*



## DEBORAH COLEMAN

*a singer and guitar player  
 of unparalleled fire and grace*

### "LOOK WHAT YOU DO TO ME"

FROM THE CD  
*soft place to fall*  
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 ON YOUR DESK NOW.



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## totallyworking

The Band	"The Weight"	<i>Music From Big Pink</i>
Jimmy Buffett	"It's My Job"	<i>Coconut Telegraph</i>
Mary Chapin Carpenter	"He Thinks He'll Keep Her"	<i>Come On, Come On</i>
Bob Dylan	"Maggie's Farm"	<i>Bringing It All Back Home</i>
B.B. King	"Big Boss Man"	<i>Silver Strings</i>
Little Village	"Do You Want My Job"	<i>Little Village</i>
Johnny Paycheck	"Take This Job And Shove It"	<i>Biggest Hits</i>
The Pretenders	"Back On The Chain Gang"	<i>Learning To Crawl</i>
Queen & David Bowie	"Under Pressure"	<i>Classic Queen</i>
Chris Rea	"Working On It"	<i>New Light Through Old Windows</i>
Otis Redding	"Chain Gang"	<i>Best Of</i>
The Rolling Stones	"Salt Of The Earth"	<i>Beggar's Banquet</i>
Rose Royce	"Car Wash"	<i>Greatest Hits</i>
James Taylor	"Company Man"	<i>Flag</i>
Pete Townsend	"Keep On Working"	<i>Empty Glass</i>

## totallywriting

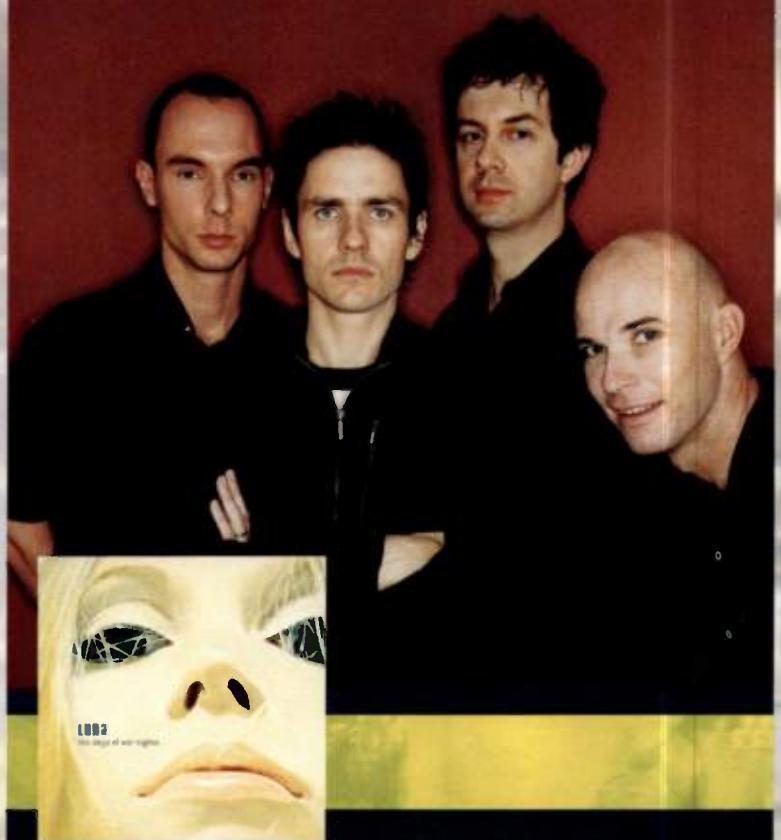
Cream	"Tales Of Brave Ulysses"	<i>Disraeli Gears</i>
Dire Straits	"Lady Writer"	<i>Communique</i>
Bob Dylan	"My Back Pages"	<i>Another Side Of</i>
John Hiatt	"Washable Ink"	<i>Slug Line</i>
Don Henley	"Johnny Can't Read"	<i>I Can't Read</i>
Elton John	"Writing" <i>Capt. Fantastic &amp; The Brown Dirt Cowboy</i>	
Lynyrd Skynyrd	"All I Can Do Is Write About It" <i>Gimme Back My Bullets</i>	
Santana	"Written In Sand"	<i>Beyond Appearances</i>
Stephen Stills	"Turn Back The Pages"	<i>Stills</i>
Paul Simon	"Sounds Of Silence"	<i>Sounds Of Silence</i>
Traffic	"Empty Pages"	<i>John Barleycorn Must Die</i>
Yes	"Wondrous Stories"	<i>Going For The One</i>

## totallyworld

David Bowie	"The Man Who Sold The World"	<i>The Man Who Sold The World</i>
James Brown	"It's A Man's Man's World"	<i>Greatest Hits</i>
J.J. Cale	"I'll Kiss The World Goodbye"	<i>Really</i>
Chicago	"Colour My World"	<i>Chicago II</i>
Dire Straits	"One World"	<i>Brothers In Arms</i>
Grateful Dead	"Eyes Of The World"	<i>Wake Of The Flood</i>
George Harrison	"Living In The Material World"	<i>Living In The Material World</i>
Joe Jackson	"Another World"	<i>Night &amp; Day</i>
Steve Miller	"Brand New World"	<i>Brave New World</i>
Prince	"Around The World In A Day" <i>Around The World In A Day</i>	
John Prine	"Oldest Baby In The World"	<i>Aimless Love</i>
Steely Dan	"Any World"	<i>Katy Lied</i>
Talking Heads	"Perfect World"	<i>Little Creatures</i>
Stevie Wonder	"If I Ruled The World"	<i>Looking Back</i>
X	"More Fun In The New World"	<i>New World</i>

# Luna "Dear Diary"

Just added at WXRT!



## totallyadult

Spring Tour Includes:

2/26	Austin	La Zona Rosa (Sold Out!)
3/23	Boston	Co-pro with WXRV
3/29	Seattle	Showbox
3/31	Portland, OR	Paradine
4/1	San Francisco	Fillmore
4/2	San Francisco	Fillmore
4/3	Boulder	Fox Theatre
4/4	Chicago	Co-pro with WXRT
4/8	New York	Bowery Ballroom

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"The Late Late Show With Craig Kilborn" and "Later" in April!

George Gerrity • Gerrity Entertainment • 201.217.3000 • [gerrity@aol.com](mailto:gerrity@aol.com)  
Michael Ehrenberg • Out Source Music • 510.530.8262  
Jesse Barnett • Out Source Music • 914.381.2977  
Kevin Sutter • M3 Marketing • 425.649.1525

Visit Luna's website:  
[www.fuzzywuzzy.com](http://www.fuzzywuzzy.com)

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JERICHO



theme park

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MONDAY				
MTWThF noon-2p	<b>KDBX</b> /Brookings, South Dakota	PD MD	Mike Hart Jeff Hollander	<b>605.692.9125</b> fax 692.6434 <a href="mailto:jeffhollander@hotmail.com">jeffhollander@hotmail.com</a>
MTF 10a-2p	<b>KEGR</b> /Concord, California	PD	Steve O'Brien	<b>925.945.2488</b> fax 674.9487
MT 11a-noon	<b>KFAN</b> /Fredericksburg, Texas	PD	J.D. Rose	<b>830.997.2197</b> fax 997.2198 <a href="mailto:txradio@ktc.net">txradio@ktc.net</a>
All 'Music Hours' are based on the station's own time zone.	M 3:15-6:15p	<b>KGSR</b> /Austin, Texas	PD MD	Jody Denberg Susan Castle <b>512.908.4986</b> fax 908.4902 <a href="mailto:jdenberg@kgsr.com">jdenberg@kgsr.com</a>
MF 9a-5p	<b>KKCR</b> /Kauai, Hawaii	MD	Jon Scott	<b>818.981.9876</b> fax 981.9877 <a href="mailto:bornarebel@aol.com">bornarebel@aol.com</a>
MW 10:15-11:45a	<b>KMtn</b> /Jackson, Wyoming	PD/MD	Mark "Fish" Fishman	<b>307.733.4500</b> fax 733.7773 <a href="mailto:kmtn@blissnet.com">kmtn@blissnet.com</a>
MTh 12:30-2:30p	<b>KPFT</b> /Houston, Texas	PD MD	Edmundo Resendez Mary Ramirez	<b>713.526.4000</b> fax 526.5750 <a href="mailto:mary@kpft.org">mary@kpft.org</a>
MTW 8-10a	<b>KPIG</b> /Monterey, California	PD/MD	Laura Ellen Hopper	<b>831.722.9000</b> fax 722.7548 <a href="mailto:sty@kpig.com">sty@kpig.com</a>
M 10-11a	<b>KRYM</b> /Eugene, Oregon	PD	Don Ferrell	<b>541.687.3370</b> fax 687.3573 <a href="mailto:xraydbf@yahoo.com">xraydbf@yahoo.com</a>
M 3-5p	<b>KTAO</b> /Taos, New Mexico	PD	Brad Hockmeyer	<b>505.758.1017</b> fax 758.8430 <a href="mailto:ktao@newmex.com">ktao@newmex.com</a>
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 <a href="mailto:kmowers@kunc.org">kmowers@kunc.org</a>
MW 1-3p	<b>WBZC</b> /Burlington, New Jersey	PD APD	Bonnie Hart Mike Ryan	<b>609.894.9311</b> fax 894.9440 <a href="mailto:radiobonnie@yahoo.com">radiobonnie@yahoo.com</a>
MTW 1-4p	<b>WDET</b> /Detroit, Michigan	PD MD AMD	Judy Adams Martin Bandyke Chuck Horn	<b>313.577.4146</b> fax 577.1300 <a href="mailto:wdetfm@wDET.wayne.edu">wdetfm@wDET.wayne.edu</a>
M 4-7p T 4-6p	<b>WEBK</b> /Killington, Vermont	PD	Dan Ewald	<b>802.422.3156</b> fax 422.3158 <a href="mailto:webk@vermontel.net">webk@vermontel.net</a>
M 11a-2p	<b>WERU</b> /Blue Hill Falls, Maine	PD MD	Joel Mann Sara Willis	<b>207.469.6600</b> fax 469.8961 <a href="mailto:weru@celestat.com">weru@celestat.com</a>
M 11a-2p	<b>WFPK</b> /Louisville, Kentucky	PD APD	Dan Reed Stacy Owen	<b>502.574.1749</b> fax 574.1671 <a href="mailto:dreed@wfpk.org">dreed@wfpk.org</a>
M 3-5p	<b>WKZE</b> /Sharon, Connecticut	PD MD	Andrew DiGiovanni Hal Lefferts	<b>860.364.5800</b> fax 364.0129 <a href="mailto:wkze@snet.net">wkze@snet.net</a>
MT noon-2p	<b>WMKY</b> /Lexington, Kentucky	PD/MD	Paul Hitchcock	<b>606.783.2334</b> fax 783.2335 <a href="mailto:p.hitchc@morehead-st.edu">p.hitchc@morehead-st.edu</a>
MTW 12:30-3p	<b>WMWY</b> /Conway, New Hampshire	PD MD	George Cleveland Mark Johnson	<b>603.447.5988</b> fax 447.3655 <a href="mailto:mark@wmwy.com">mark@wmwy.com</a>
M 11a-1p T 10a-noon	<b>WNCW</b> /Spindale, North Carolina	PD APD	Mark Keefe Armando Bellmas	<b>828.287.8000</b> fax 287.8012 <a href="mailto:wncw@blueridge.net">wncw@blueridge.net</a>
MTWThF 10a-noon	<b>WOLV</b> /Houghton, Michigan	PD	Derek "Deve" Sever	<b>906.482.7700</b> fax 482.7751 <a href="mailto:deve@up.net">deve@up.net</a>
M 10a-noon Th 4-5:30p	<b>WRNR</b> /Annapolis, Maryland	PD MD	Alex Cortright Damian Einstein	<b>410.626.0103</b> fax 267.7634 <a href="mailto:info@wrnr.com">info@wrnr.com</a>
MTWThF 11-noon	<b>WUTC</b> /Chattanooga, Tennessee	PD MD	Mark Colbert Richard Winham	<b>423.265.9882</b> fax 755.4174 <a href="mailto:richardw@chattanooga.net">richardw@chattanooga.net</a>
MW 11a-3p	<b>WXRT</b> /Chicago, Illinois	VP/Programming MD	Norm Winer Patty Martin	<b>773.777.1700</b> fax 427.3543 <a href="mailto:comments@wxrt.com">comments@wxrt.com</a>
MTWThF 8:30-10a	<b>WYYB</b> /Nashville, Tennessee	MD	Rusty Miller	<b>615.242.5600</b> fax 242.9877 <a href="mailto:rusty@wyyb.com">rusty@wyyb.com</a>

radio  
contacts

Stations are  
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All  
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on the station's  
own time zone.



# radio contacts

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
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>				
TTh 3-6p W 10:30a-1p	<b>KCTY/Omaha, Nebraska</b>	PD MD	Allison Steele Cliff Boler	<b>402.553.2489</b> fax 561.9467 <a href="mailto:allison@1069thecity.com">allison@1069thecity.com</a>
T noon-2p	<b>KLRQ/Independence, Missouri</b>	PD/MD	Steve Stevens	<b>660.885.7517</b> fax 885.8318 <a href="mailto:ssstevens@klrq.com">ssstevens@klrq.com</a>
TTh 10a-noon	<b>KLRR/Bend, Oregon</b>	PD/MD	Doug Donoho	<b>541.382.5263</b> fax 388.0456 <a href="mailto:oug@klrr.com">oug@klrr.com</a>
TW 10a-noon	<b>KPTE/Durango, Colorado</b>	PD APD	Tom Johnson Jared Ewy	<b>970.247.1240</b> fax 247.1771 <a href="mailto:tjohnson@frontier.net">tjohnson@frontier.net</a>
TTh 8:30-10:30a	<b>KRCC/Colorado Springs, Colorado</b>	MD	Jeff Bieri	<b>719.473.4801</b> fax 473.7863 <a href="mailto:jbieri@coloradocollege.edu">jbieri@coloradocollege.edu</a>
T 12:30-4:30p	<b>KRCL/Salt Lake City, Utah</b>	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/DeRidder, Louisiana</b>	GM MD	Doug Stannard Sandy Edwards	<b>318.463.9298</b> fax 537.4152 <a href="mailto:krok@krok.com">krok@krok.com</a>
T 10a-2p	<b>KYNF/Paonia, Colorado</b>	MD	Candy Penneta	<b>970.527.4866</b> fax 872.4288 <a href="mailto:cbcreal@co.tds.net">cbcreal@co.tds.net</a>
T 2-4p	<b>WEVL/Memphis, Tennessee</b>	PD/MD	Brian Craig	<b>901.528.0560</b> fax 528.0561 <a href="mailto:prmmgr@wevl.org">prmmgr@wevl.org</a>
TTh 1-3p	<b>WJAA/Seymour, Indiana</b>	PD MD	Robert Becker Kris Kreinhagen	<b>812.523.3343</b> fax 523.5116 <a href="mailto:wjaa@compuage.com">wjaa@compuage.com</a>
T noon-2p	<b>WKOC/Norfolk, Virginia</b>	PD	Paul Shugrue	<b>757.640.8500</b> fax 640.8552
T 10a-1p	<b>WKPQ/Elmira, New York</b>	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 10a-noon	<b>WLPW/Lake Placid, New York</b>	PD/MD	Liz Man	<b>518.523.3341</b> fax 523.1349 <a href="mailto:wirdwlpw@northnet.org">wirdwlpw@northnet.org</a>
T 1-5p F 2-5p	<b>WMNF/Tampa, Florida</b>	PD	Randy Wynne	<b>813.238.8001</b> fax 238.1802 <a href="mailto:rwyinne@wmnf.org">rwyinne@wmnf.org</a>
TW 3-5p	<b>WMVY/Martha's Vineyard, Massachusetts</b>	SM	Barbara Dacey	<b>508.693.5000</b> fax 693.8211 <a href="mailto:wmvy@vineyard.net">wmvy@vineyard.net</a>
TW 2-3p	<b>WNCS/Burlington, Vermont</b>	PD APD MD	Greg Hooker Eric Thomas Jody Petersen	<b>802.223.4295</b> fax 223.1520 <a href="mailto:pointfm@together.net">pointfm@together.net</a>
T 10a-1p	<b>WNRN/Charlottesville, Virginia</b>	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/Nashville, Tennessee</b>	MD	Rev. Keith Coes	<b>615.242.5600</b> fax 242.9877 <a href="mailto:kcoes@wrlt.com">kcoes@wrlt.com</a>
TW 1-2p	<b>WRVG/Lexington, Kentucky</b>	PD AMD	Tom Martin Mike Francis	<b>502.868.6565</b> fax 868.6566 <a href="mailto:tommartin@worldradio.org">tommartin@worldradio.org</a>
T 2-2:30p W 1-2p	<b>WTTS/Bloomington, Indiana</b>	PD MD	Rich Anton Marie McCallister	<b>812.332.3366</b> fax 331.4570 <a href="mailto:marierad@aol.com">marierad@aol.com</a>
T 2-5p	<b>WVOD/Dare County, North Carolina</b>	PD MD	Matt Cooper Ryan Young	<b>252.473.1993</b> fax 473.1757 <a href="mailto:99.1@wvod.com">99.1@wvod.com</a>
TW 9a-5p	<b>Digital Music Express/USA</b>	MD MD	Dave Sloan Mike Wheaton	<b>310.444.1744</b> fax 444.1717 <a href="mailto:sloand@dmxmusic.com">sloand@dmxmusic.com</a>
T 1-5p	<b>Music Choice/USA</b>	PD	Adam Neiman	<b>973.731.0500</b> fax 731.6505 <a href="mailto:comments@musicchoice.com">comments@musicchoice.com</a>

# radio contacts

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
T 9a-5p	<b>Constantine Consulting</b>	GM	Dennis Constantine	<b>503.296.9010</b> fax 296.9009 dennver@aol.com
<b>WEDNESDAY</b>				
WTh 11a-1:30p	<b>CLDR/Detroit, Michigan</b>	PD MD	Wendy Duff Rich Griffin	<b>313.961.9811</b> fax 961.1603 wduff@theriver939.com
WTh 1-2p	<b>CKEY/Buffalo, New York</b>	APD	Rob White	<b>905.356.6710</b> fax 356.0696
W 11:30a-1:30p	<b>KACD/Los Angeles, California</b>	PM MD	Keith Cunningham Nicole Sandler	<b>310.451.1031</b> fax 395.8736 nsandler@jacob.com
W 3-5p	<b>KBCO/Boulder, Colorado</b>	PD APD	Dave Benson Scott Arbough	<b>303.444.5600</b> fax 444.2929 kbcu@kbcoradio.com
W noon-3p Th 1-3p	<b>KCRW/Los Angeles, California</b>	MD AMD	Nic Harcourt Gary Calamar	<b>310.314.4640</b> fax 450.7172 nic.harcourt@kcrw.org
W 2-5p	<b>KFMU/Steamboat Springs, Colorado</b>	PD	Sam Scholl	<b>970.879.5368</b> fax 879.5843 sambassador@yahoo.com
WThF 2-5p	<b>KFOG/San Francisco, California</b>	OM APD MD	Paul Marszalek Bill Evans Haley Jones	<b>415.817.5364</b> fax 995.6867 bevans@kfof.com
W 9-9:45a/2:15-3:45p	<b>KHUM/Humboldt, California</b>	APD MD	Gary Franklin Michael Dronkers	<b>707.786.5104</b> fax 786.5100 mike@khum.com
W noon-3p	<b>KISM/Bellingham, Washington</b>	PD APD/MD	Greg Roberts Jon Eliot	<b>360.734.9790</b> fax 733.4551 joneliot@elvismail.com
W 2:30-4p F 10a-noon	<b>KKMR/Dallas, Texas</b>	PD	Scott Strong	<b>214.525.2530</b> fax 525.2525 sstrong@dfwradio.com
W 12:30-3:30p	<b>KLCC/Eugene, Oregon</b>	PD MD	Don Hein Michael Canning	<b>541.744.3982</b> fax 744.3962 canningm@lanecc.edu
W 10a-noon	<b>KMMS/Bozeman, Montana</b>	PD MD	Dave Cowan Michelle Wolfe	<b>406.586.2343</b> fax 587.2202 wolfe@primemedia.net
W 8:30a-12:30p	<b>KMTT/Seattle, Washington</b>	VP/GM MD	Chris Mays Dean Carlson	<b>206.233.1037</b> fax 233.8979 dcarlson@kmtt.com
WF 8-10a	<b>KTHX/Reno, Nevada</b>	PD MD	Bruce Van Dyke Harry Reynolds	<b>775.333.0123</b> fax 333.0101 bruce@thex.net
W 1:30-4p	<b>KUWR/Cheyenne, Wyoming</b>	PD	Don Woods	<b>307.766.6624</b> fax 766.6184 dwoods@uwyd.edu
W 1-4p	<b>KXST/San Diego, California</b>	PD/MD	Dona Shaieb	<b>858.678.0102</b> fax 320.7024 kxst@compuserve.com
W 10a-4p	<b>WAPS/Akron, Ohio</b>	PD/MD APD	Bill Gruber Matt Smith	<b>330.761.3098</b> fax 761.3240 billgruber@hotmail.com
W 3-5p	<b>WBJB/Lincroft, New Jersey</b>	PD MD	Tom Brennan Russ Borris	<b>732.224.2457</b> fax 224.2494 rborris@wbjb.org
W 11a-1p	<b>WEHM/Eastern Long Island, New York</b>	PD APD	Steve Ardolina Brian Cosgrove	<b>516.267.7800</b> fax 267.1018 wehm@peconic.net
W 1-3p	<b>WFHB/Bloomington, Indiana</b>	PD/MD	Jim Manion	<b>812.323.1200</b> fax 323.0320 jmanion@bluemarble.net
W 5-7p	<b>WFUV/New York City, New York</b>	PD MD AMD	Chuck Singleton Rita Houston Meg Griffin	<b>718.817.4550</b> fax 365.9815 musiccalls@wfuv.org
W 2:30-4:30p	<b>WNKU/Highland Heights, Kentucky</b>	PD MD	Grady Kirkpatrick Scott Levy	<b>606.572.6568</b> fax 572.6604 levy@nku.edu
W 2-3:30p	<b>WRNX/Springfield, Massachusetts</b>	OM	Bruce Stebbins	<b>413.536.1105</b> fax 536.1153 wrnx@wrnx.com
W 11a-1p	<b>WRSI/Northampton, Massachusetts</b>	PD MD	Sean O'Mealy Johnny Memphis	<b>413.774.2321</b> fax 772.6400 sean@wrsi.com

# radio contacts

Stations are listed by first available music call hour.

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

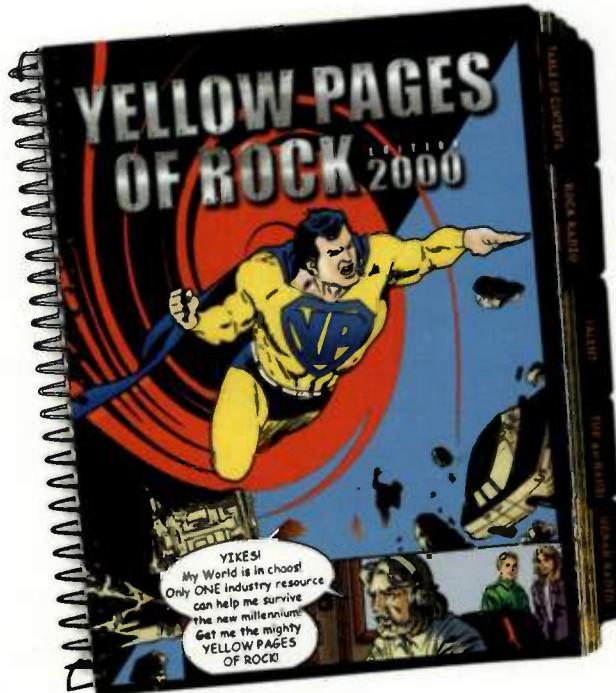


MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
WTh 8-10a	<b>WUMB</b> /Boston, Massachusetts	PD MD	Brian Quinn Marilyn Rea Beyer	<b>617.287.6900</b> fax 287.6916 <a href="mailto:brian.quinn@umb.edu">brian.quinn@umb.edu</a>
W 2-5p	<b>WXPN</b> /Philadelphia, Pennsylvania	PD AMD	Bruce Warren Helen Leicht	<b>215.898.2571</b> fax 898.0707 <a href="mailto:wxpn@xpnonline.net">wxpn@xpnonline.net</a>
WTh 3-5p	<b>WXRV</b> /Boston, Massachusetts	PD AMD	Joanne Doody Keith Andrews	<b>978.374.4733</b> fax 373.8023 <a href="mailto:keith@wxrv.com">keith@wxrv.com</a>
W 10a-4p	<b>WYCE</b> /Grand Rapids, Michigan	OM	Catherine Black	<b>616.459.4788</b> fax 742.0599 <a href="mailto:cat@grcmc.org">cat@grcmc.org</a>
W 3-6p	<b>WYEP</b> /Pittsburgh, Pennsylvania	PD MD	Rosemary Welsch Jack Barton	<b>412.381.9131</b> fax 381.9126 <a href="mailto:rwelsch@wyep.org">rwelsch@wyep.org</a>
W 9a-noon	<b>Acoustic Cafe</b> /USA	OM PD	Tony McReynolds Rob Reinhart	<b>734.761.2043</b> fax 761.4412 <a href="mailto:rob@acafe.com">rob@acafe.com</a>
W 3-6p	<b>World Cafe</b> /USA	PD	Bruce Warren	<b>215.898.2571</b> fax 898.0707 <a href="mailto:worldcafe@xpnonline.net">worldcafe@xpnonline.net</a>
<b>THURSDAY</b>				
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 <a href="mailto:irag@kbac.com">irag@kbac.com</a>
Th noon-2p	<b>KBXR</b> /Columbia, Missouri	PD APD	Kevin Redding Lana Trezise	<b>573.449.1520</b> fax 449.7770 <a href="mailto:lana@bxr.com">lana@bxr.com</a>
Th 10a-1p	<b>KFXJ</b> /Boise, Idaho	PD MD	Colter Langan Carl Scheider	<b>208.888.4321</b> fax 888.2841 <a href="mailto:kfxj@rmci.net">kfxj@rmci.net</a>
Th 2-5p	<b>KINK</b> /Portland, Oregon	PD MD	Dennis Constantine Kevin Welch	<b>503.226.5080</b> fax 226.4578 <a href="mailto:kinkpd@aol.com">kinkpd@aol.com</a>
Th 10a-noon	<b>KNBA</b> /Anchorage, Alaska	PD MD	Loren Dixon Tina Spears	<b>907.258.8812</b> fax 258.8803 <a href="mailto:tspears@knba.org">tspears@knba.org</a>
Th 1-3p	<b>KOZT</b> /Mendocino, California	GM MC	Tom Yates Kate Hayes	<b>707.964.0095</b> fax 964.9536 <a href="mailto:thecoast@kozt.com">thecoast@kozt.com</a>
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 <a href="mailto:stasia@ksut.org">stasia@ksut.org</a>
Th 3-5p	<b>KTCZ</b> /Minneapolis, Minnesota	PD MD	Lauren MacLeash Mike Wolf	<b>612.339.0000</b> fax 333.2997
Th 3:30-5:30p	<b>WBOS</b> /Boston, Massachusetts	PD MD	Shirley Maldonado Amy Brooks	<b>617.822.6724</b> fax 822.6759 <a href="mailto:wbosonline@aol.com">wbosonline@aol.com</a>
Th 4-6p	<b>WCBE</b> /Columbus, Ohio	MD	Maxx Faulkner	<b>614.365.5555</b> fax 365.5060 <a href="mailto:mfaulkner@iwaynet.net">mfaulkner@iwaynet.net</a>
Th 1-5p	<b>WDIY</b> /Lehigh Valley, Pennsylvania	PD AMD	Neil Hever Katie Riess	<b>610.694.8100</b> fax 954.9474 <a href="mailto:wdiyfm@enter.net">wdiyfm@enter.net</a>
Th 2-4p	<b>WDOD</b> /Chattanooga, Tennessee	OM PD	Danny Howard Jeff Martin	<b>423.321.6200</b> fax 321.6270 <a href="mailto:pd@965mtn.com">pd@965mtn.com</a>
Th 3-5p F 10:30a-1p	<b>WMMM</b> /Madison, Wisconsin	PD AMD	Tom Teuber Mike McCoy	<b>608.826.0077</b> fax 826.1244 <a href="mailto:tteuber@prodigy.net">tteuber@prodigy.net</a>
<b>FRIDAY</b>				
F 10a-2p	<b>KOTR</b> /San Luis Obispo, California	PD	Drew Ross	<b>805.786.2579</b> fax 547.9860 <a href="mailto:drewross949@aol.com">drewross949@aol.com</a>
F noon-2p	<b>KRSH</b> /Santa Rosa, California	PD MD	Benji McPhail Bill Bowker	<b>707.588.0707</b> fax 588.0777 <a href="mailto:krsh987@aol.com">krsh987@aol.com</a>
F 9a-noon	<b>WHFC</b> /Bel Air, Maryland	SM MD	Gary Helton Jen Zandarski	<b>410.836.4151</b> fax 836.4169 <a href="mailto:whfc@harford.cc.md.us">whfc@harford.cc.md.us</a>
F 10a-1p	<b>WMFO</b> /Boston, Massachusetts	MD	Morgan Huke	<b>617.625.0800</b> fax 625.6072

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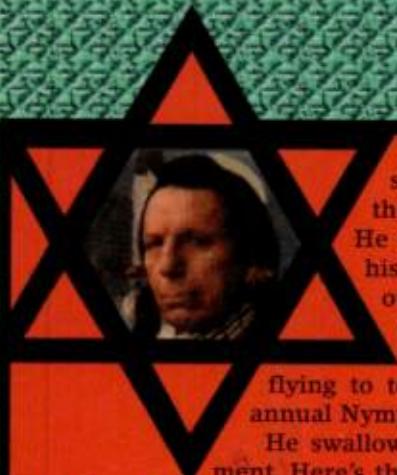
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# chucklehead

## STRIKES AGAIN!

I vowed I'd never forward a chain letter, but YOU have to read this!



**X**A man boards an airplane and takes his seat. As he settles in, he glances up and sees the most beautiful woman boarding the plane. He soon realizes she is heading straight toward his seat. A wave of nervous anticipation washes over him. Lo and behold, she takes the seat right beside his. Anxious to strike up a conversation, he blurts out, "So where are you flying to today?" She turns, smiles and says, "To the annual Nymphomaniac Convention in Chicago."

He swallows hard and is instantly crazed with excitement. Here's the most gorgeous woman he's ever seen, sitting right next to him, and she's going to a meeting of nymphomaniacs. Struggling to maintain his outward cool, he calmly asks, "And what's your role at this convention?" She flips her hair back, turns to him, locks onto his eyes and says, "Well, I try to debunk some of the popular myths about sexuality." "Really," he says, swallowing hard. "And what myths are those?" She explains, "Well, one popular myth is that African-American men are the most well-endowed when, in fact, it's the Native American Indian who is most likely to possess this trait. Another popular myth is that Frenchmen are the best lovers, when actually it's men of Jewish descent who romance women best." "Very interesting," the man responds. Suddenly, the woman becomes very embarrassed and blushes. "I'm sorry," she says, "I feel so awkward discussing this with you and I don't even know your name." The man extends his hand and replies, "Tonto. Tonto Goldstein."



Two Irishmen, Patrick and Michael, were adrift in a lifeboat following a dramatic escape from a burning freighter. While rummaging through the boat's provisions, Patrick stumbled across an old lamp. Secretly hoping that a genie would appear, he rubbed the lamp vigorously. To the amazement of Patrick, a genie came forth. This particular genie, however, stated that he could only deliver one wish, not the standard three. Without giving much thought to the matter, Patrick blurted out, "Make the entire ocean into Guinness!" The genie clapped his hands with a deafening crash, and immediately the entire sea turned into the finest brew ever sampled by mortals. Simultaneously, the genie vanished. Only the gentle lapping of Guinness on the hull broke the stillness as the two men considered their circumstances. Michael looked disgustedly at Patrick, whose wish had been granted. After a long, tension-filled moment, he spoke: "Nice going, Patrick! Now we're going to have to pee in the boat."

hands with a deafening crash, and immediately the entire sea turned into the finest brew ever sampled by mortals. Simultaneously, the genie vanished. Only the gentle lapping of Guinness on the hull broke the stillness as the two men considered their circumstances. Michael looked disgustedly at Patrick, whose wish had been granted. After a long, tension-filled moment, he spoke: "Nice going, Patrick! Now we're going to have to pee in the boat."

### Your Help Is Requested:

I am a very sick little boy. My mother is typing this for me because I can't. She is crying. "Don't cry, Mommy!" Mommy is always sad, but she says it's not my fault. I asked her if it was God's fault but she didn't answer and only started crying harder, so I don't ask her that anymore. The reason she is so sad is that I'm so sick. I was born without a body. It doesn't hurt, except when I go to sleep. The doctors gave me an artificial body. My body is a burlap bag filled with leaves. The doctors said that was the best they could do on account of us having no money or insurance. I would like to have a body transplant, but we need more money.

Mommy doesn't work because she said employers don't hire crying people. I said, "Don't cry, Mommy," and she hugged my burlap body. Mommy always gives me hugs, even though she's allergic to burlap, and it chafes her real bad. I hope you will help me. You can help me if you forward this E-mail.

Dr. Van Nostrem from the clinic said if you forward this E-mail then Bill Gates will team up with AOL and do a survey with NASA. Then the astronauts will collect prayers from school children all over America and take them up to space so that the angels can hear them better. Then they will go to the Pope, and he will take up a collection in church and send the money to the doctors. The doctors could help me better then. Maybe one day I will be able to play baseball. Or maybe just use my lungs and heart, when the doctors make them. The doctors said that every time you forward this letter, the astronauts could take another prayer to the angels.

Please help me. Mommy is so sad, and I want a body. I don't want my leaves to rot before I turn 10. If you don't forward this E-mail, my Mommy says you're a mean, heartless shithead who doesn't care about a poor little boy with only a head. She says that if you don't help me you'll die a long slow horrible death and burn forever in hell.

What kind of goddamned person are you that you can't take five fucking minutes to forward this to all your friends so that they can feel guilt and shame for the rest of their day and then, maybe, help a poor, bodiless nine-year-old boy? Please help me. This really sucks. I try to be happy but it's hard.

I wish I had a puppy. I wish I could hold a puppy.

Thank You. Billy "Smiles" Evans, the boy with just a head. And a burlap sack for a body.

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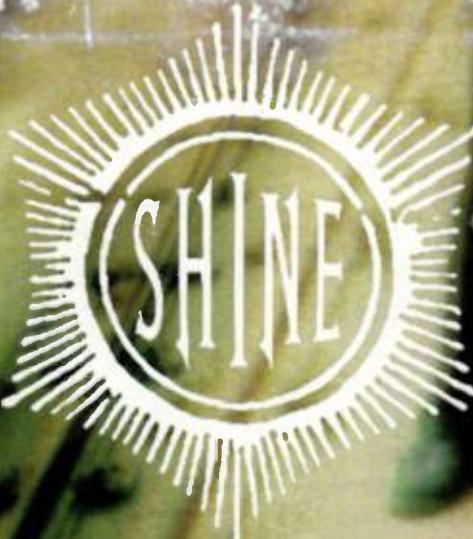
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runaway

**PAT McGEE band**

from the  
debut album



Pat McGee Band, originally based out of Virginia, have sold over 90,000 units combined on their three previous self-released titles, winning fans over from New York to Chicago, Atlanta to Virginia, Boston to Washington D.C..

At a recent Boston appearance, the band had to turn away 400 fans who couldn't fit into the already oversold venue. The fans who did make it in were treated to what has routinely become a 2 1/2 hour set.

In the past, Pat McGee Band has played 250 dates/year performing with the likes of The Wallflowers, Ziggy Marley, Counting Crows, Rusted Root, Fleetwood Mac, Jimmy Buffett, as well as appearances on the H.O.R.D.E. tour and three consecutive appearances at the July 4th *Freedom Fest* in Washington D.C..

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