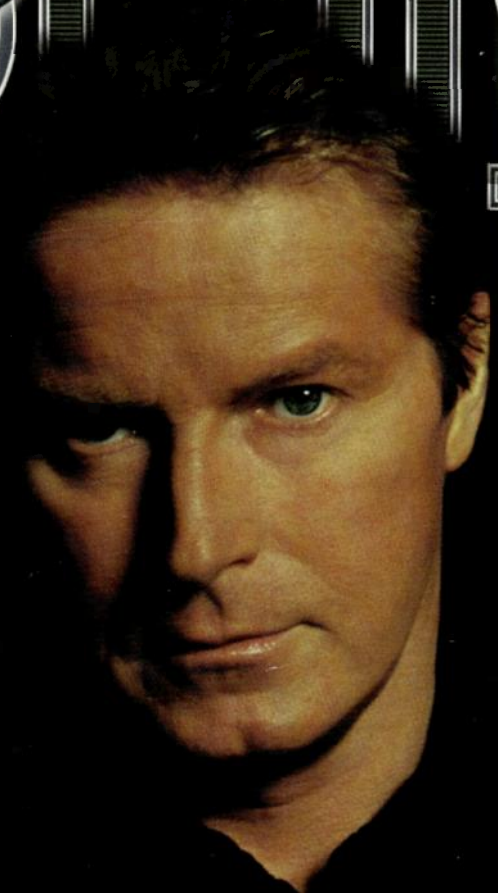


totallyadultt

ISSUE 33 • APRIL 28, 2000



DON HENLEY

• KGSR's Jody Denberg

• Acoustic Disc Celebrates 10 Years

• Music On The Web

• Island Def Jam's John Rosenfelder

• BACK PAGES: Station Liners

• Plus Many More Artist Features!

STEVE EARLE

TRANSCENDENTAL BLUES

the new single and album

Performing on **Late Night With David Letterman**
June 6th-day of release

totallyadult

#1 Most Added! 55/44

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WFUV	WXPB	WYEP	WDET
KGSR	WRLT	KCTY	KPIG
KRSH	KTHX	WNCS	WMMM

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10 KGSR's JODY DENBERG

In the past two years, Jody Denberg and the rest of the staff at KGSR "Radio Austin" have begun to reap the benefits of their efforts: the station's ratings have gone through the roof. As you'll read in this interview with John Schoenberger, Denberg attributes this success to a delicate balance between research and instinct.

14 DON HENLEY'S A HAPPY MAN!

In this revealing article written by *The Album Network's* Jim Nelson, you'll understand why Don Henley has a brand-new perspective on life (and a brand-new album—his first solo effort in 11 years!). He's brimming with gratitude for the blessings in his life, but that doesn't mean he's abandoned the social causes he so strongly believes in.

20 NEIL YOUNG'S A BUSY GUY!

totallyadult's Matthew Lawton brings us up to speed with Neil Young as he discusses his new album, his long-awaited retrospective series, a Buffalo Springfield box set and how music fulfills his life.

24 STEVE EARLE ISN'T REALLY BLUE

In the past handful of years, Steve Earle has finally been able to deal with the negative aspects of life, resulting in the most prolific musical period of his career. In many ways, his new album, *Transcendental Blues*, sets the record straight as to what he values in his own life and what social causes motivate him to take action.

26 MUSIC ON THE WEB

Wanna know where to get, and learn about, music on the World Wide Web? Well, Alex Cosper gives you the basics about where to get started and what to expect.

28 THE POP STING OF XTC

After several years out of the spotlight, XTC returned with *Apple Venus Volume One* in 1998, which was well-received by radio and the press. Now, Andy Partridge and Colin Moulding return with the second in the series—*Wasp Star: Apple Venus Volume Two*. Writer Mike Warren explains where XTC has been and why they've made a new album that's chock full o' pop classics.

32 HAPPY BIRTHDAY ACOUSTIC DISC!

Mandolin player/producer David Grisman started his Acoustic Disc label 10 years ago and, with the help of some very talented friends, the endeavor has proven to be very productive. Jon Peterson gives us some insight into the philosophy and vision of Grisman and why he started down this path to begin with.

36 INDIGENOUS COMES FULL CIRCLE

After multi-format airplay, rigorous touring and sales in excess of 120,000 units, the Native American band Indigenous is back with *Circle* and, as you'll read in this feature by Bruce Warren, they're ready to take their roots-blues sound to the world!

40 GETTING TO KNOW VELVET CHAIN

In our next Emerging Artist feature, we spotlight the LA-based outfit Velvet Chain. They have a smooth and sophisticated, yet accessible, sound that's perfect for the times, and, as you'll read, they know exactly what they're doing with their career.

44 ISLAND DEF JAM'S JOHN ROSENFELDER

John Rosenfelder has more experience under his belt than you might think, and in this day of corporate dominance, he's found a natural and passionate way to get his job done...and have some fun while he's doing it!

NEW RELEASES

5 LETTER FROM THE EDITOR

6 CHARTS

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56 THE BACK PAGES

This time we update station liners and provide a one-stop reference for your artists.

64 RADIO CONTACTS

68 LABEL CONTACTS

74 CHUCKLEHEAD STRIKES AGAIN!?





"The dream of rock and soul music living happily ever after remains with RBB5.... It proceeds as though the coolest job in town is rocking your neighborhood block."

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TIME TO DISCOVER, THE NEW ALBUM FROM ROBERT BRADLEY'S BLACKWATER SURPRISE.



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letter from the editor

I had the privilege of seeing Patti Smith and her band perform live the other night at the historic Wilshire Theatre in Beverly Hills. Not only did she put on a rousing and moving set, Smith got me to thinkin' about commitment and integrity. I worked with her during the early stages of her career while I was West Coast National Director of Rock Promotion at Arista, and I have to admit that I didn't fully understand where she was coming from at that time. To me she was just a street punk doing music that was simply for the sake of outrage and shock. It's only since she returned to the recording and performing scene a few years ago that I've begun to realize how artful and profound she is!

Did she change? No sir, not one little bit. Here's a woman who's always felt her art was far more important than just entertainment. Through her music, her prose and poetry and through her social activism, she was doing everything within her power to make us think about and see the truth! Here's a woman who was willing to put her career on hold indefinitely to commit to the duties of marriage and child-rearing. Here's a woman who remained active in several causes during this time, albeit behind the scenes. Here's a woman who has had to face her own tragedies, and she did it with dignity and poise. Here's a woman who always remained strong, and available for her friends in their time of need. Now she's returned and has not flinched one bit from the convictions and beliefs she established so many years ago.

Can I say that about myself? To be brutally honest—no way! For many years I thought I believed in certain ideals for my own personal life and for the way the world should be, but I certainly didn't walk like I talked. In my own case, I disconnected with the world and the universe through the abuse of drugs and alcohol. Final-

ly, about 10 years ago I began to deal with those destructive and anti-productive aspects of my life (15 more to go until I'm even!). All those years I thought I was increasing my connection, when, in reality, I was disconnecting.

So perhaps I was only ready to receive and understand Patti Smith's message when she decided to come back and rattle our cages again. There are many other artists, authors, poets, musicians, filmmakers and so on who have been and are doing the same thing, too. What's this have to do with us? Well, as so many of these visionaries have been telling us all along, we are slowly being immersed in an homogenized, self-serving, compassionless world that promotes division, hatred, loathing and greed. We are lucky enough to be in a particular profession where we can help these artists get their message out and, at the very least, fight apathy and selfishness in the way we conduct ourselves and in the way we interact with the people we come in contact with in our daily lives.

It took Patti Smith to remind me of this and to rededicate myself to try and make a small difference in the world. It may be someone else for you, but thank God these crusaders are out there to remind us our true purpose in life.

You now hold *totallyadult* #33, and our cover features another artist who has always told it like it is—Don Henley.

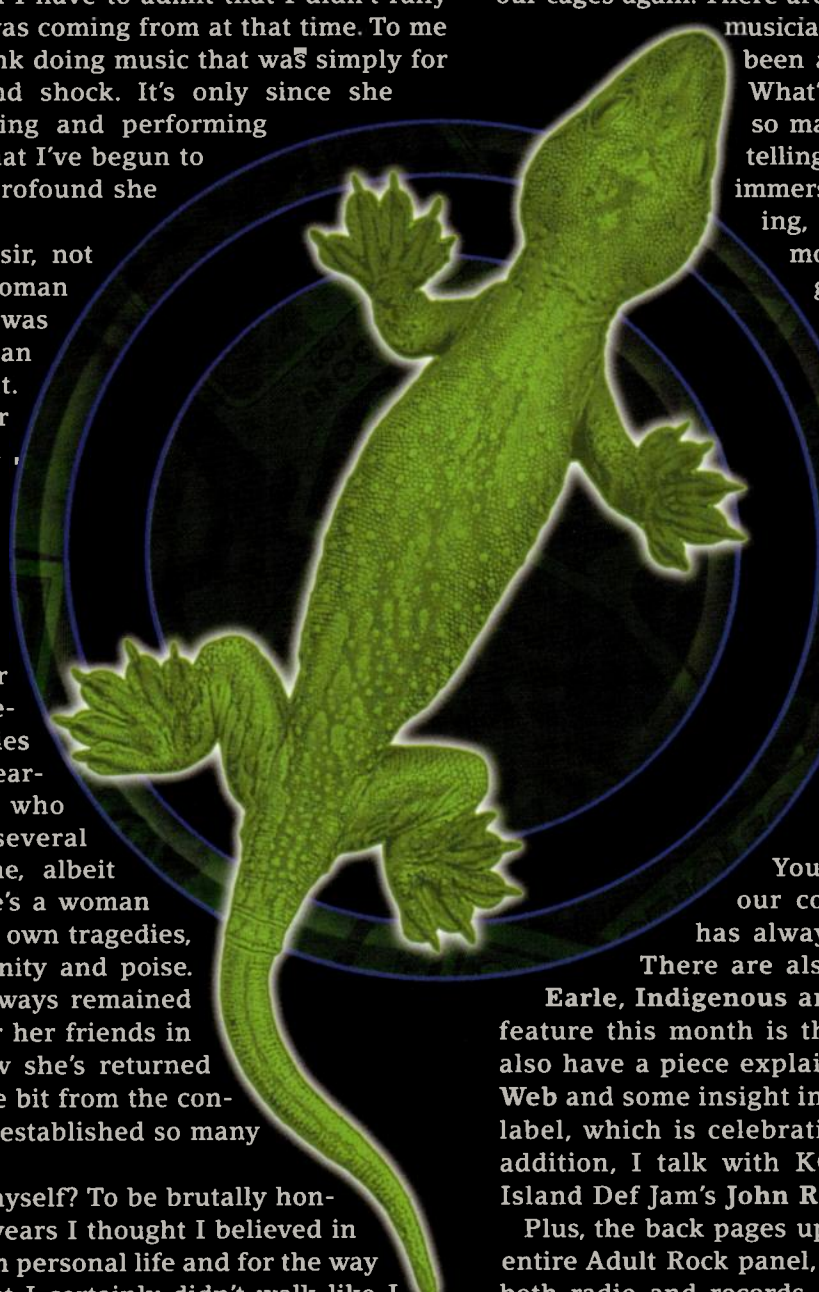
There are also features on Neil Young, Steve Earle, Indigenous and XTC, and our Emerging Artist feature this month is the LA-based Velvet Chain. We also have a piece explaining the basics of Music On The Web and some insight into David Grisman's Acoustic Disc label, which is celebrating its 10-year anniversary. In addition, I talk with KGSR Austin's Jody Denberg and Island Def Jam's John Rosenfelder.

Plus, the back pages update you on station liners for the entire Adult Rock panel, we have current contact pages for both radio and records, lots of music reviews and a little lighthearted humor from Mr. Chucklehead.

Gung Ho!



John Schoenberger
totallyjs@sfxnet.com



TOTALLYADULT ADULT ROCK

RETAIL CHART

COMBINED ALBUM AIRPLAY

LW	TW	ARTIST/Title	LABEL
D 1	1	PINK FLOYD <i>Is There Anybody Out There?</i>COLUMBIA • 62055	
1	2	SANTANA <i>Supernatural</i>ARISTA • 59080	
2	3	MACY GRAY <i>On How Life Is</i>CLEAN SLATE/EPIC • 69490	
D 4	4	ELLIOTT SMITH <i>Figure 8</i>DREAMWORKS • 50225	
4	5	3 DOORS DOWN <i>The Better Life</i>REPUBLIC/UNIVERSAL/UMG • 53920	
5	6	RED HOT CHILI PEPPERS <i>Californication</i>WARNER BROS. • 87380	
6	7	MOBY <i>Play</i>V2 • 27049	
7	8	STING <i>Brand New Day</i>A&M/INTERSCOPE • 90443	
10	9	JONI MITCHELL <i>Both Sides Now</i>REPRISE • 47620	
9	10	STEELY DAN <i>Two Against Nature</i>GIANT/REPRISE • 34719	
8	11	TRAVIS <i>The Man Who</i>INDEPENDIENTE/EPIC • 62151	
12	12	TRACY CHAPMAN <i>Telling Stories</i>ELEKTRA/EEG • 82478	
13	13	THE SMASHING PUMPKINS <i>Machina/The Machines Of God</i>VIRGIN • 48939	
11	14	STEVIE RAY VAUGHAN <i>Blues At Sunrise</i>LEGACY/EPIC • 63842	
14	15	VERTICAL HORIZON <i>Everything You Want</i>RCA • 87818	
15	16	VARIOUS ARTISTS <i>High Fidelity OST</i>HOLLYWOOD • 82188	
22	17	RY COODER <i>Buena Vista Social Club</i>WORLD CIRCUIT/NONESUCH/ATLANTIC/AG • 79478	
3	18	PAT MCGEE BAND <i>Shine</i>GIANT/WB • 24731	
18	19	THIRD EYE BLIND <i>Blue</i>ELEKTRA/EEG • 62416	
17	20	LENNY KRAVITZ <i>5</i>VIRGIN • 27156	
20	21	LOU REED <i>Ecstasy</i>REPRISE • 47425	
24	22	VARIOUS ARTISTS <i>Magnolia OST</i>REPRISE • 47563	
19	23	FATBOY SLIM <i>On The Floor At The Boutique</i>SHORT/ATLANTIC/AG • 80135	
26	24	BEN HARPER AND THE INNOCENT CRIMINALS <i>Burn To Shine</i>VIRGIN • 46183	
23	25	JOHN LENNON <i>Imagine</i>APPLE/CAPITOL • 24958	
28	26	YO LA TENGO <i>And Then Nothing Turned Itself Inside-Out</i>MAGNUS • 371	
21	27	OASIS <i>Standing On The Shoulder Of Giants</i>EPIC • 63586	
29	28	SHELBY LYNNE <i>I Am Shelby Lynne</i>MERCURY/IDJMG • 546177	
31	29	AIR <i>The Virgin Suicides Score</i>SOURCE/ATLANTIC/AG • 48848	
27	30	BECK <i>Midnite Vultures</i>DGC/INTERSCOPE • 90496	
16	31	MOE <i>L</i>FATBOY/RED RUM • 98633	
25	32	PATTI SMITH <i>Gung Ho</i>ARISTA • 54235	
D 33	33	FILTER <i>Title Of Record</i>REPRISE • 47388	
34	34	BOB SCHNEIDER <i>Lonely Land</i>SHOEN/ARISTA • 40574	
37	35	GUSTER <i>Lost And Gone Forever</i>HYBRID/SIRE/SRG • 31064	
36	36	BOB MARLEY <i>Chant Down Babylon</i>ISLAND/IDJMG • 546934	
D 37	37	GUS GUS <i>Vs. T-World</i>4AD/BEGGARS BANQUET • 70002	
40	38	U2 <i>The Best Of 1980-1990</i>ISLAND/IDJMG • 524612	
35	39	WILLIAM ORBIT <i>Pieces In Modern Style</i>MAVERICK/WB • 47596	
38	40	DAVID GRAY <i>White Ladder</i>ACCORDING TO OUR RECORDS • 22538	

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	TRACY CHAPMAN <i>Telling Stories</i>ELEKTRA/EEG	1154	1229	1279	
2	COUNTING CROWS <i>This Desert Life</i>DGC/INTERSCOPE	1063	1007	984	
3	STING <i>Brand New Day</i>A&M/INTERSCOPE	997	997	997	
4	STEELY DAN <i>Two Against Nature</i>GIANT/REPRISE	972	940	937	
5	BEN HARPER AND THE INNOCENT CRIMINALS <i>Burn To Shine</i>VIRGIN	902	950	1012	
6	VARIOUS ARTISTS <i>Wonder Boys OST</i>COLUMBIA/SONY MUSIC SOUNDTRAX	877	915	893	
7	NEIL YOUNG <i>Silver & Gold</i>REPRISE	834	715	608	
8	DON HENLEY <i>Inside Job</i>WARNER BROS.	768	692	630	
9	THE JAYHAWKS <i>Smile</i>AMERICAN/COLUMBIA	766	693	608	
10	MELISSA ETHERIDGE <i>Breakdown</i>ISLAND/IDJMG	732	780	771	
11	VARIOUS ARTISTS <i>The Million Dollar Hotel OST</i>INTERSCOPE	721	814	863	
12	SHELBY LYNNE <i>I Am Shelby Lynne</i>MERCURY/IDJMG	693	642	634	
13	PHISH <i>Farmhouse</i>ELEKTRA/EEG	592	435	145	
14	THIRD EYE BLIND <i>Blue</i>ELEKTRA/EEG	565	638	684	
15	VARIOUS ARTISTS <i>Where The Heart Is OST</i>RCA	549	401	173	
D 16	matchbox twenty <i>mad season by matchbox twenty</i>LAVA/ATLANTIC/AG	559	143	0	
17	WARREN ZEVON <i>Life 'Il Kill Ya</i>SHERIDAN SQUARE/ARTEMIS	548	555	476	
18	VERTICAL HORIZON <i>Everything You Want</i>RCA	545	599	617	
19	SHANNON CURFMAN <i>Loud Guitars</i>POP SENSE/ARISTA	538	527	502	
20	PATTI SMITH <i>Gung Ho</i>ARISTA	538	552	541	
21	SANTANA <i>Supernatural</i>ARISTA	515	557	590	
22	MARAH <i>Kids In Philly</i>E-SQUARED/ARTEMIS	506	510	469	
23	DAVID GRAY <i>White Ladder</i>ACCORDING TO OUR RECORDS	495	473	423	
D 24	ROBERT BRADLEY'S BLACKWATER SURPRISE <i>Time To Discover</i>RCA	468	249	181	
25	RED HOT CHILI PEPPERS <i>Californication</i>WARNER BROS.	439	476	471	
26	TRAIN <i>Train</i>AWARE/COLUMBIA	438	457	405	
27	SHIVAREE <i>I Oughtta Give You A Shot</i>ODEON/CAPITOL	422	423	374	
28	EUPHORIA <i>Euphoria</i>SIX DEGREES	389	458	450	
29	FOLK IMPLOSION <i>One Part Lullaby</i>INTERSCOPE	382	390	417	
30	PAT MCGEE BAND <i>Shine</i>GIANT/WB	379	338	247	
31	FIONA APPLE <i>When The Pawn Hits</i>CLEAN SLATE/EPIC	365	533	553	
32	JANIS IAN <i>God & The FBI</i>WINDHAM HILL	361	370	355	
33	PETER CASE <i>Flying Saucer Blues</i>VANGUARD	352	341	312	
34	VARIOUS ARTISTS <i>Magnolia OST</i>REPRISE	354	389	446	
D 35	ELLIOTT SMITH <i>Figure 8</i>DREAMWORKS	349	262	174	
36	JILL SOBULE <i>Pink Pearl</i>BEYOND MUSIC	345	324	214	
D 37	GUSTER <i>Lost And Gone Forever</i>HYBRID/SIRE/SRG	331	271	225	
38	JOSH ROUSE <i>Home</i>SLOW RIVER/RHYKODISC	331	332	339	
39	LOU REED <i>Ecstasy</i>REPRISE	312	314	276	
40	THE CURE <i>Bloodflowers</i>FICTION/ELEKTRA/EEG	310	337	446	

HOT FUTURES

- NEIL YOUNG** *Silver & Gold* REPRISE • 47305
- PEARL JAM** *Binaural* EPIC • 63665
- PHISH** *Farmhouse* ELEKTRA/EEG • 62521
- MEDESKI, MARTIN & WOOD** *Tonic* BLUE NOTE • 25271
- THE JAYHAWKS** *Smile* AMERICAN/COLUMBIA • 69522

IN-STORE PLAY

- ELLIOTT SMITH** *Figure 8* DREAMWORKS • 50225
- JOHN SCOTFIELD** *Bump* VERVE • 543430
- ROBERT BRADLEY'S BLACKWATER SURPRISE** *Time To Discover* RCA • 67861
- PINK FLOYD** *Is There Anybody Out There?* COLUMBIA • 62055
- TRAVIS** *The Man Who* INDEPENDIENTE/EPIC • 62151

BIN BURNERS

- PINK FLOYD** *Is There Anybody Out There?* COLUMBIA • 62055
- ELLIOTT SMITH** *Figure 8* DREAMWORKS • 50225
- JONI MITCHELL** *Both Sides Now* REPRISE • 47620
- 3 DOORS DOWN** *The Better Life* REPUBLIC/UNIVERSAL/UMG • 53920
- SHELBY LYNNE** *I Am Shelby Lynne* MERCURY/IDJMG • 546177

MOST ADDED

- STEVE EARLE** *Transcendental Blues* E-SQUARED/ARTEMIS
- MIRIAM MAKEBA** *Homeland* PUTUMAYO
- NEIL YOUNG** *Silver & Gold* REPRISE
- INDIGENOUS** *Circle* PACHYDERM
- KIM RICHEY** *Glimmer* MERCURY/IDJMG

MOST PROGRESS

- matchbox twenty** *mad season by matchbox twenty* LAVA/ATLANTIC/AG
- ROBERT BRADLEY'S BLACKWATER SURPRISE** *Time To Discover* RCA
- STEVE EARLE** *Transcendental Blues* E-SQUARED/ARTEMIS
- PHISH** *Farmhouse* ELEKTRA/EEG
- VARIOUS ARTISTS** *Where The Heart Is OST* RCA

MOST PROMISING

- THE GOO GOO DOLLS** *Dizzy Up The Girl* WARNER BROS.
- NINE DAYS** *The Madding Crowd* 550 MUSIC/EPIC
- TRAVIS** *The Man Who* INDEPENDIENTE/EPIC
- JONI MITCHELL** *Both Sides Now* REPRISE
- VARIOUS ARTISTS** *I-10 Chronicles* BACK PORCH/VIRGIN

TOTALLYADULT ADULT ROCK

COMMERCIAL SONG AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	BOB DYLAN "Things Have Changed" . . .COLUMBIA/SONY MUSIC SOUNDTRAX		765	777	750
2	BEN HARPER AND THE INNOCENT CRIMINALS "Steal My Kisses" .VIRGIN		746	787	848
3	COUNTING CROWS "Mrs. Potter's Lullaby" . .DGC/INTERSCOPE		743	685	639
4	STING "Desert Rose" . . .A&M/INTERSCOPE		743	723	740
5	TRACY CHAPMAN "Telling Stories" . . .ELEKTRA/EEG		729	798	842
6	DON HENLEY "Workin' It" . . .WARNER BROS.		663	640	571
7	U2 "The Ground Beneath Her Feet" . . .INTERSCOPE		635	717	769
8	NEIL YOUNG "Razor Love" . . .REPRISE		609	557	471
9	MELISSA ETHERIDGE "Enough Of Me" . . .ISLAND/IDJMG		597	636	649
10	THE JAYHAWKS "I'm Gonna Make You Love Me" . .AMERICAN/COLUMBIA		587	536	483
11	PHISH "Heavy Things" . . .ELEKTRA/EEG		530	407	142
D	matchbox twenty "bent" . . .LAVA/ATLANTIC/AG		517	136	0
13	THIRD EYE BLIND "Never Let You Go" . . .ELEKTRA/EEG		490	552	632
14	VERTICAL HORIZON "Everything You Want" . . .RCA		478	539	554
15	SHANNON CURFMAN "I Don't Make Promises" . .POP SENSE/ARISTA		440	421	402
16	RED HOT CHILI PEPPERS "Otherside" . . .WARNER BROS.		394	439	428
17	STEELY DAN "Jack Of Speed" . . .GIANT/REPRISE		376	220	120
18	SHELBY LYNNE "Life Is Bad" . . .MERCURY/IDJMG		353	340	316
19	FOLK IMPLOSION "Free To Go" . . .INTERSCOPE		331	340	361
20	MARAH "Point Breeze" . . .E SQUARED/ARTEMIS		320	326	312
21	EUPHORIA "Delirium" . . .SIX DEGREES		318	370	375
22	SHIVAREE "Goodnight Moon" . . .ODEON/CAPITOL		312	290	233
23	GUSTER "Fa Fa (Never Be The Same Again)" . .HYBRID/SIRE/SRG		295	245	191
24	TRAIN "I Am" . . .AWARE/COLUMBIA		289	303	282
25	PATTI SMITH "Glitter In Their Eyes" . . .ARISTA		277	277	290
26	PAT MCGEE BAND "Runaway" . . .GIANT/WB		271	257	202
D	ROBERT BRADLEY'S BLACKWATER SURPRISE "Baby" . .RCA		264	99	53
D	JOHN HIATT "Let It Slip Away" . . .RCA		262	178	31
D	WARREN ZEVON "Porcelain Monkey" . .SHERIDAN SQUARE/ARTEMIS		258	201	85
30	NINE DAYS "Absolutely Story Of A Girl" . . .550 MUSIC/EPIC		256	225	211
31	DAVID GRAY "Babylon" . . .ACCORDING TO OUR RECORDS		236	219	179
32	LEONA NAESS "Charm Attack" . . .OUTPOST/MCA		200	267	316
33	THE CURE "Maybe Someday" . . .FICTION/ELEKTRA/EEG		198	224	319
D	THE GOO GOO DOLLS "Broadway" . . .WARNER BROS.		196	175	117
35	AIMEE MANN "Save Me" . . .REPRISE		196	222	270

NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	STEELY DAN <i>Two Against Nature</i> . . .GIANT/REPRISE		308	317	279
2	TRACY CHAPMAN <i>Telling Stories</i> . . .ELEKTRA/EEG		303	337	359
3	JANIS IAN <i>God & The FBI</i> . . .WINDHAM HILL		267	255	250
4	SHELBY LYNNE <i>I Am Shelby Lynne</i> . . .MERCURY/IDJMG		263	236	246
5	DAVID GRAY <i>White Ladder</i> . . .ACCORDING TO OUR RECORDS		251	246	238
6	PATTI SMITH <i>Gung Ho</i> . . .ARISTA		248	256	246
7	NEIL YOUNG <i>Silver & Gold</i> . . .REPRISE		206	158	137
8	JIMMIE DALE GILMORE <i>One Endless Night</i> . . .WINDHAM MUSIC/ROUNDER		201	203	213
9	PETER CASE <i>Flying Saucer Blues</i> . . .VANGUARD		195	191	174
D	VARIOUS ARTISTS <i>Where The Heart Is OST</i> . . .RCA		191	111	58
11	JONI MITCHELL <i>Both Sides Now</i> . . .REPRISE		189	187	224
12	DR. JOHN <i>Duke Elegant</i> . . .BLUE NOTE		189	196	191
13	WARREN ZEVON <i>Life'll Kill Ya</i> . . .SHERIDAN SQUARE/ARTEMIS		188	220	201
14	JILL SOBULE <i>Pink Pearl</i> . . .BEYOND MUSIC		187	153	66
15	JOSH ROUSE <i>Home</i> . . .SLOW RIVER/RKODISC		187	175	175
16	MARAH <i>Kids In Philly</i> . . .E-SQUARED/ARTEMIS		177	178	151
17	RICHARD SHINDELL <i>Somewhere Near Paterson</i> . .SIGNATURE SOUNDS		175	191	232
18	ELLIOTT SMITH <i>Figure 8</i> . . .DREAMWORKS		167	152	98
19	LOU REED <i>Ecstasy</i> . . .REPRISE		166	165	135
20	VARIOUS ARTISTS <i>I-10 Chronicles</i> . . .BACK PORCH/VIRGIN		162	148	140
D	ROBERT BRADLEY'S BLACKWATER SURPRISE <i>Time To Discover</i> . .RCA		159	116	95
22	THE JAYHAWKS <i>Smile</i> . . .AMERICAN/COLUMBIA		157	142	119
23	COUNTING CROWS <i>This Desert Life</i> . . .DGC/INTERSCOPE		153	157	151
24	STING <i>Brand New Day</i> . . .A&M/INTERSCOPE		152	147	146
25	FIONA APPLE <i>When The Pawn Hits</i> . . .CLEAN SLATE/EPIC		148	153	158
26	A.J. CROCE <i>Transit</i> . . .OMTOWN/HIGHER OCTAVE/VIRGIN		136	136	141
27	COCO MONTOYA <i>Suspicion</i> . . .ALLIGATOR		134	151	161
28	VARIOUS ARTISTS <i>Magnolia OST</i> . . .REPRISE		128	140	148
29	CHUCK PROPHET <i>The Hurting Business</i> . . .HIGHTONE		122	167	175
30	STEVE FORBERT <i>Evergreen Boy</i> . . .KOCH		118	136	140
D	JULES SHEAR <i>Allow Me</i> . . .ZOE/ROUNDER		117	118	81
D	DAVE CARTER & TRACY GRAMMER <i>Tanglewood Tree</i> . .SIGNATURE SOUNDS		115	112	102
33	TERRY CALLIER <i>Lifetime</i> . . .BLUE THUMB		115	153	156
D	TRAVIS <i>The Man Who</i> . . .INDEPENDIENTE/EPIC		113	108	91
35	VARIOUS ARTISTS <i>Wonder Boys OST</i> . .COLUMBIA/SONY MUSIC SOUNDTRAX		112	138	143

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An Adult Rock Roundtable Discussion

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Gregg Steele
WZTA Miami

Tony Gates
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KGSR**



Radio Austin and *Where The Music*



They say that nice guys finish last, but KGSR Austin PD Jody Denberg is a strong example that that is simply not the case! During his near 10-year tenure at the station, we've seen KGSR remain a significant player in the Austin radio scene. Over the past two years, the station has made significant gains, resulting in a 4.3 position in the 12+ numbers and 6.0 (#2!) in the target demo of 25-54 in last fall's ARB. And their current trends are running even higher! What's been his secret? Consistency, a sharp insight into the market he programs to and the willingness to stick to what his gut has told him all along. He's also quick to point out that contributions of the entire staff at KGSR have really been the deciding factor.



Jody Denberg

Comes First!

At a time when the majority of radio in America is influenced by the short-term needs of the corporate paradigm, KGSR has remained an independent entity that uses the tools that modern programming research offers, while remaining true to their tradition of simply being Radio Austin. This Adult Rocker is one radio station that truly does not suck!

Join me as I talk with the fearless leader of KGSR's programming philosophy, Jody Denberg.

Okay, first off, congratulations! In the last 18 months or so you've shown substantial growth in the Arbitron rating game, and this latest book was just tremendous for you.

"Well, it was around two years ago that KGSR and 101X merged with the LBJ family of stations to become LBJ-S. And what that merger did was give me access to some resources that I never had before—auditorium testing, and most recently, call-out research. The research confirmed that we should be a roots-based station that focuses on not only roots music but, more specifically, Texas-roots music, like Lyle Lovett, Robert Earl Keen, Lucinda Williams, Kelly Willis and Shawn Colvin. We'd gotten some resistance from management over the years, because they always wanted us to play more classic rock, or more crossover music like Sugar Ray or whatever the flavor of the month was.

But our Music Director, Susan Castle, and I always said no. We felt like we should be more in an Americana-type direction, but no one really believed that until the research came out and

confirmed what we were saying. With the backing of research, they let us go in that direction more, and when we did, the ratings improved.

"However, I would like to point out that it's a true team effort. Jeff Carrol, our Operations Manager, has become a go-between for upper-management and myself. Jeff was always pushing for us to do what the research had shown, and he helped us to implement it in a way that was successful. He's a great ally and deserves his full share of the credit. Both of our midday people, Susan Castle and Bryan Beck, worked here back when KGSR was an NAC station, and they are *still* in place. Susan is an invaluable partner, not only programming-wise but just as a sounding board for everything. And I also have an assistant who splits her time between programming and promotions, Jyl Hershman-Ross—she's my right arm.

At the same time, Kevin Connor, who's been our morning guy—except for a brief hiatus—since the day we signed on, has got his finger on the pulse of this town and he loves what he does. It's just a blessing to have someone like that be so tied in. This is a guy who gets up at 4am to do his morning show, and then he'll go to City Council meetings. I won't do that! I'm not that interested in local politics, but Kevin's a big help and I turn to him for guidance on a lot of street and community issues. And our nighttime DJs—Bobby Ray and Kerry Dawson—nicely round out our on-air presentation. Finally [now KINK Portland PD], Dennis Constantine contributed as a consultant—pre-merger—with ideas we still use today. So it really is a collective thing; as much as it sounds like a cliché, it really is true. We've all worked really hard to get to where we're at today."

What's your morning show like?

"In the last year and a half, our morning show has really come together. Kevin Connor has a new partner named Kevin Phinney, so we have Kevin & Kevin in the morning. They're real music intensive—most hours they play eight to nine songs. They're two intelligent guys who avoid toilet-talk and focus on music and community. They have

continued ►



Jyl Hershman-Ross, Santa Claus & Denberg at KGSR's annual Christmas Bureau Star-A-Thon

some really great features, like *Wake Up Your Brain*, which is a brain twister, and *Soundbite Cinema*, where they play a bit of a movie and people have to identify it. They also do *Kevin & Kevin Make Your Morning*, where we have people E-mail obscure songs to play. If people hear their song and call in, they get a gift certificate for a CD and there's a monthly prize. It's also cool because songs fall by the wayside, like Freddie Jones Band's 'In A Daydream.' Three or four years ago it was everywhere, now it's not on the air anymore. It gives us a chance to give the audience an 'Oh Wow' factor every morning."

You do your show in the afternoon, and often times you do interviews with artists that end up being broadcast nationwide via world premiere specials or interview discs. How has the station benefited from that?

"In the last two years, I've done extensive interviews with B.B. King, Yoko Ono, Lyle Lovett, Tom Waits, Joni Mitchell, Patti Smith, Julian Lennon and, recently, Neil Young—those are just a few of them. Then we transcribe the interviews and post them on our 'listeners don't know these interviews are being produced for national distribution—they could care less. They just know that the afternoon drive guy is talking to all these people. It's been really great for me and for KGSR because, like I said, the listener doesn't distinguish that I'm doing them for the whole nation, they just know that we just had Tom Waits on for an hour last night. So it's been great for the station, and on a personal level, it's been very gratifying. Someone said the other day those interviews are my legacy, and I definitely feel that way about them."

One of the hallmarks that makes a successful station within our rag-tag group of Adult Rock Radio stations is localized programming. There are a lot of artists that live in Austin and you support many of them—but you can't get behind them all. How do you give those other artists on-air support, short of making them an official add

and running it up the charts?

"The morning show has a feature called *The Sound Of Our Town*, where they go over what's happening in town that night and play one of the artists. In the afternoon we have *The Daily Demo*, where we play a track that's either unreleased or self-released, and then in the evening we have *Spotlight*, where Bobby Ray subjectively mentions a half-dozen strong shows that evening and then plays one of the artists. Plus we have our Texas music show, *Lone Star State Of Mind*, which has a pretty darn good time slot, Friday nights from 10pm-midnight."

"But you can't play everyone; it's impossible! Another thing that's helped us succeed of late is we cut our list: when we started, almost 10 years ago, we probably had over 100 currents. Now we have 40 currents—30 that rotate through the daytime and another 10 at night. So you just *cannot* play all the local music. We try to be discriminating and play the ones that we feel are the best, but, you know, it's hard to tell an artist that we don't think their latest album measures up to being played next to the new Bob Dylan and Neil Young."

"We felt like we should be more in an Americana-type direction, but no one really believed that until the research came out and confirmed what we were saying."

That's got to be especially difficult, because you're probably good friends with a lot of those artists. But when you do embrace a signature artist for the station, you definitely play a lot of that record. How deep do you go into albums?

"Depending on the album, we might go three or four racks deep—we dole them out, though. We found that just going real deep with four tracks at once doesn't serve any purpose at all. For example, we're 16 months into the Kelly Willis record now and we're into the third and fourth track. We're topping 500 spins on Toni Price and we're still not showing any burn. And with our call-out research, we're still showing both artists testing in the Top 10 for us! You know, Toni Price has sold over 10,000 records in our market and Kelly Willis is closing in on 16,000 units. I don't claim all the responsibility for those sales, but we're part of it. Hey, 16,000 is almost 20% of our cume!"

Did you expect those records to have that long of a life for you?

"No. And before we had call-out research

we would have gone, 200 spins? God, let's get it off of there.' Of course you can be swayed by a couple of active listeners who will call or E-mail you and say, 'I'm so sick of that song.' And then you ask them how long they listen and they're listening, like, nine hours a day when our average TSL per week is only seven and a half or eight hours. So they're certainly an aberration, and that's why I go back to the fact that having those resources has taught us new insight in terms of the longevity of a record. We learned through our research what records to keep around and what records to toss after their life as a current. When Toni got over 500 spins, even *Susan and I* were going, 'This song may never burn.' So our recurrences are a lot of records that don't burn, or ones that are slowly decaying in the research, but the stuff that goes in that category is pretty damn solid."

At one time there was more of a jazz-flavor to the musical mix of the station, but you seem to have drifted away from that.

"The station was NAC until the end of 1990, so we still run the syndicated *Jazz Trax* program we inherited back then and we have an in-house jazz program, but I think jazz has pretty much drifted away, unless you categorize things like the *Gipsy Kings* as jazz. Furthermore, we used to try and play things like *Afro Celt Sound System*, and we did have some success with the last *Air* record, but it's just been proven time and time again that that's not what the

majority of our listeners want to hear. There's that rule of thumb, about 75% of your ratings come from your core—so we try to super-serve them."

What kind of sensitivity do you have in terms of the Mexican heritages in Austin and, therefore, Latin artists—like a Flaco Jimenez, for example?

"We play the *Texas Tornados*. They were on the cover of our last compact disc and they have some core songs in our library. We played *The Buena Vista Social Club* pretty shortly after it came out and we continue to play it to this day. It has sold over 22,000 units in my market and we play it just about every day in recurrent, and it's all in Español. And for about 12 weeks now, our choice for a Heavy song from the Santana album has been 'Corazon Espinado' with Maná. We wait till a record gets past 200 spins before we can get a read on it. We were at about 250 spins when we finally sent that Santana track through to research and we had our fingers crossed cause we didn't want it to come back negative—it was Top 10 the first time it went through the research. So we're not afraid to play the

right song in Spanish. And the reason KGSR can do what it does is because of Austin's heritage. When people come here, they want to plug into that, and I think we give them an opportunity to do it, in our own small way."

In a big way—Austin's population is closing in on 1,000,000. You've lived there a long time now and have seen it grow from a contained hip, little town to a sprawling metropolis.

"Yeah, I have, for better and for worse. I moved here in 1977 and it really has changed a lot. Programming-wise, you can't count on the fact that if you throw in a Willis Alan Ramsey track, everyone's gonna know what the heck it is, even though the old-timers will. So I think the whole thing is a balance, you know? We try to pick and choose what's best for us. We're not a Goo Goo Dolls station and we're not a Third Eye Blind station and we're not even a Vertical Horizon station, but we play enough Sting, Tracy Chapman, Bob Dylan, Steely Dan, Neil Young, Patti Smith and Santana, so we're hopefully accessible to new Austinites—it's a balance."

How has the station gotten involved with the Internet community?

"Well, for a town that's as wired as Austin is, we're not up to snuff yet. We have a decent Web site, but it's in the midst of a redesign. We had a management guy, who is no longer at the station, switch us from Broadcast.com to Webradio.com, which has really not been a good thing. So we're working on getting back on Broadcast.com. I think we're slightly behind the eight ball, but we're catching up. But having said that, I get a lot of compliments on our Web site! Maybe I'm just a little too critical. People seem to like it."

Do you see streaming through the Web site as a way to increase or hold your listeners for a longer period of time?

"I do. I think as the listening on the Web becomes measured in a better fashion, it's gonna be nothing but good news for me in terms of national sales. A couple of years ago, *Rolling Stone* had an article, Ten Commercial Radio Stations That Do Not Suck, and they listed KGSR as the first one. I think we got a lot of national listening out of that."

A general trend with the format over the last handful of years has been an increase in production of on-the-air drop-ins between songs and more of a voice image for the station. Have you evolved in that direction as well?

"Yeah, we have. When we started, we were totally dry, and we envisioned ourselves as a Public Radio station with commercials. But over the last few years, we've added a station voice and we have some drops that come before new music, plus we have our morning guys doing promos for their show that run throughout the day. I think the key is doing it in a no-hype way that reflects the 'stationality,' and doesn't make people feel like, all-of-a-sudden, we're changing."

So it's more of a reinforcing kind of thing. What kind of street presence does the station have?

"Our street presence—and our whole promotional attack—has progressed amazingly with the addition of the group's Promotion Director Tracy Walker about a year and a half ago, her staff and the evolution of my right-hand gal Jyl into being KGSR's Promotions and Programming Assistant. We have a couple of free live-concert series that are benchmarks; one is Blues On The Green, that runs for 12 weeks in the summertime, and another one is Unplugged At The Grove, which runs from April through October. We're all over the club scene and we never have anybody disputing the fact that our banner shouldn't hang somewhere

because we're not playing the music. If you look through the listings in the paper, our logo is all over the place. Our street presence is great. At the Austin Music Awards, we've won Best Station, like, nine of the last 10 years. Over the last three

years our *Broadcasts* CDs have contributed \$200,000 to the SIMS Foundation, which provides low-cost health care to Austin musicians. We presented our check a couple of weeks ago during South By Southwest and you could just feel that people appreciate the effort we make to be part of the community.

"Something else that we do is free 30-second recorded announcements for public service events. We call it the KGSR Radio Austin File and we drop them in-between the music, something like, 'Here's another item from KGSR's Radio Austin File: You can help the homeless and pick up a KGSR CD sampler at the same time by taking part in the Goodwill clothing drive,' or whatever."

You've been part of a cluster of stations for a couple of years now, which includes an Active Rock, a Modern Rock, a News Talk and a Country station, along with KGSR. When you were first involved in meetings with all of them, were your natural instincts set to work against those guys? Was it a difficult adjustment for you?

"I never really had the mindset of working against other stations. I'm not trying to be Pollyanna here, but we've just tried to make our station the best it could be. Even now, the biggest station outside of our group is the Hot AC station, which is now programmed by Jim Robinson, a refugee from the Triple-A wars. And I never feel like, 'How am I gonna ace them out of this?' I mean, sometimes our Music Director, Susan Castle, might see them add a record that we've been playing for six or eight weeks and go, 'Damn them!' And I'd say, 'Susan, we need them to play Aimee Mann. We've gotta have them playing a Tracy

Chapman or a Sting. We've gotta have some cross-cumeing music on this radio station—but we don't have to play Sugar Ray and Smash Mouth."

So as the station continues on with its success, I guess the S of LBJ-S Broadcasting is happy?

"Yes, Bob Sinclair is...and we're happy with him. I have a personal tendency to get a little tense when people micromanage me. But he's proven himself to us as a great owner by giving us the tools we need, and then mostly staying out of our way. At a South By Southwest panel this year they were talking about how most radio stations are owned by big conglomerates wherever you go. And our GM happened to be there, and he held up his hand and said, 'That's not true. We have five stations, we have no consultants, we have no exclusive indies. We make our decisions ourselves.' And you know John, as long as that's going on, I'm a happy camper." ★★



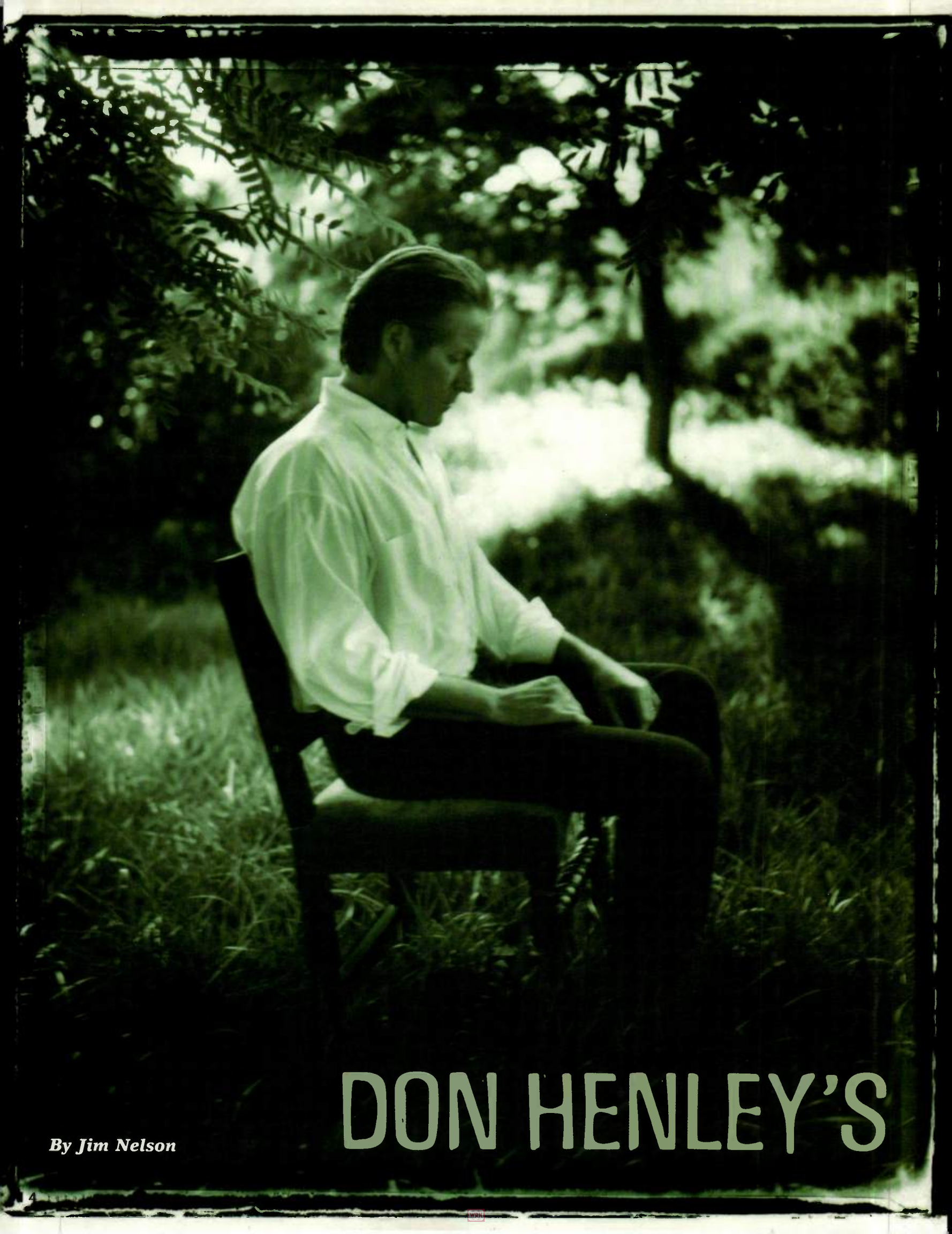
Presenting *Broadcasts* CD check to SIMS Foundation. Pictured (l-r): CD producer Bill Johnson, Denberg, Shawn Colvin, SIMS Director Peyton Wimmer, KGSR's Kevin Connor, Bryan Beck and Bobby Ray.

**"There's that rule of thumb:
75% of your ratings come
from your core—so we try
to superserve them."**

• Be sure to log onto KGSR's Web site at www.kgsr.com, where they stream the station 24-7.

• And take the time to check out the station's air—check out *totallyadult* TuneUp #44—disc one, track one.





By Jim Nelson

DON HENLEY'S

"I DON'T KNOW WHAT IT FEELS LIKE," DON HENLEY SAYS THOUGHTFULLY. THE COMMENT LEADING INTO THIS CONFESSION WAS SIMPLE ENOUGH. NOTHING MORE, REALLY, THAN AN ACKNOWLEDGMENT THAT, AS A FORMER EAGLE, HE SHARES IN THE BIGGEST-SELLING ALBUM EVER IN THE UNITED STATES. THREE YEARS HAVE GRACED US SINCE THEIR *GREATEST HITS 1971-1975* PASSED *THRILLER* FOR THAT HONOR (THE COLLECTION HAS BEEN RIAA-CERTIFIED WITH SALES OF MORE 26,000,000), AND YET THE REALITY OF IT STILL LEAVES HENLEY STRUGGLING FOR THE CORRECT RESPONSE.

"I HAVEN'T BEEN ABLE TO FIND A PLACE TO PUT IT YET. I DON'T WANT TO MAKE TOO MUCH OF IT, AND AT THE SAME TIME, I DON'T WANT TO MAKE TOO LITTLE OF IT. IT'S SOMETHING THAT I NEVER DREAMED OF WHEN I STARTED OUT, AND I DON'T KNOW WHAT IT MEANS EXACTLY.

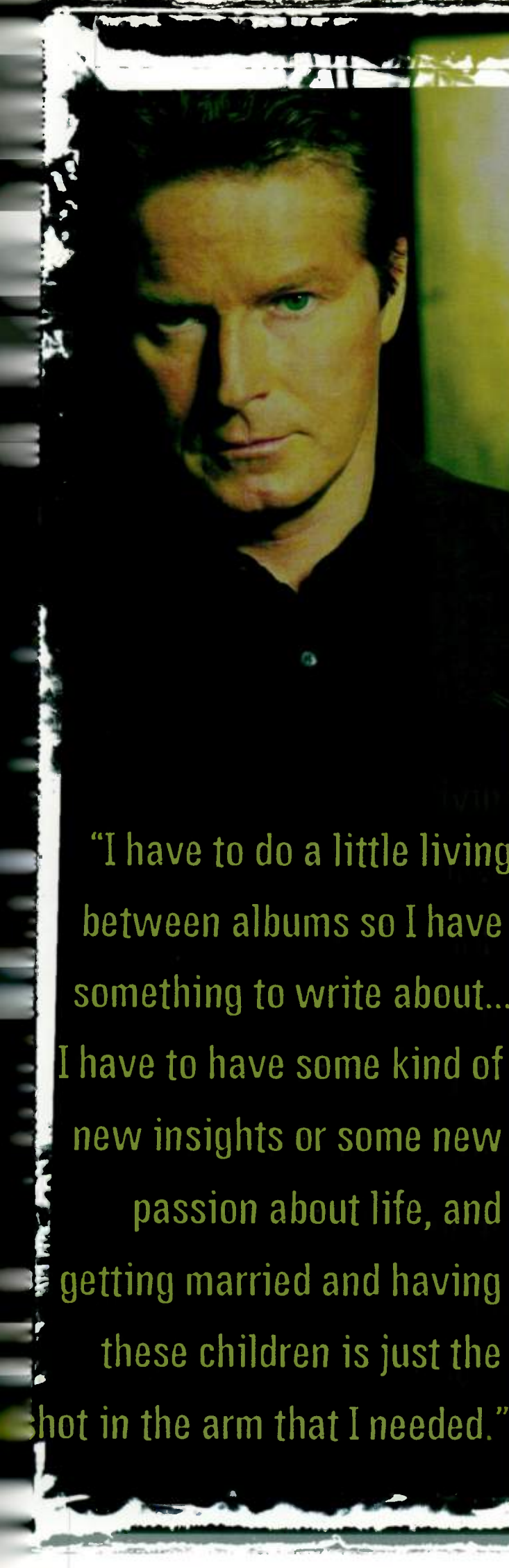
"OF COURSE I'M EXTREMELY GRATEFUL. EVERY MORNING WHEN I WAKE UP I'M GRATEFUL FOR MY LIFE AND ALL THE WONDERFUL THINGS THAT HAVE BEEN BESTOWED UPON ME, BUT I REALLY DON'T KNOW WHAT KIND OF COMMENT TO MAKE ABOUT THAT STATISTIC."

"I hate to tell you this, but I'm very, very happy," goes the opening line in "Everything Is Different Now," one of 13 new tunes on Henley's *Inside Job*. "I hate to tell you this, but I'm very, very happy." He's cold and vacant as he sings it, so instead of jubilation the line conveys an eerie disconnectedness. It's a setup. By the time it's through, "Everything Is Different Now" is a full-blown hymn-of-celebration to his wife Sharon, whom he wed halfway between the 11 years that separate *Inside Job* from its predecessor, *The End Of The Innocence*. Henley was very, very happy when he wrote it, as he was when he wrote the next single, "Taking You Home," also a paean to his wife, and "Annabel" for his daughter (they have two other kids, as well), and when he chose to cover Larry John McNally's "For My

Wedding." It is indeed a happier Don Henley than we've seen, and though he admits that "it's a little scary," he used *Inside Job* to share why.

"I've always tried to be a pretty private person"—he politely demurs when asked about his children's names—"although I've been pretty open in my work—in the songwriting at least. Songs like 'Heart Of The Matter' and 'Desperado,' I think those are pretty vulnerable statements. So it's not something that's particularly new to me as far as wearing my heart on my sleeve or bearing my innermost thoughts and emotions, but in the context of marriage and children, it is a new thing." New for Henley, perhaps, but a universal topic that speaks to nearly everyone. "I think anybody with a heart can relate to these songs. continued►

GOT THE PERFECT JOB



Writing from a place of happiness and appreciation is ground that the songwriter from East Texas isn't all that familiar with. Known more for his darker topics, like torment ("The Heart Of The Matter," the Eagles' "Wasted Time") or anger and distrust ("Dirty Laundry," "The End Of The Innocence," "Workin' It"), Henley has a different outlook on what can qualify as inspiration these days.

"I used to be one of these people who labored under the false impression that creativity could only come out of misery," says Henley now, "which has a lot of backup down through the centuries. I'm not comparing my stuff to the great works of art, but a lot of the great works, including paintings and poems and songs—even rock & roll songs—came out of pain or disillusionment or anger or anguish of some kind. I happily have learned that it doesn't have to be the case, that you can be happy and be creative at the same time.

"Which is not to say that I'm not still angry about a lot of things, because I obviously am with songs like 'Workin' It,' but that anger is toward the large special interests who run the world. And my sanctuary from that, my saving grace, is my family and the love of my wife and children. Those are the things that enable me to cope with all the unfairness and the callousness and the greed and just plain old meanness that I see in the world. So the album has all those emotions on it."

From "Witchy Woman," "Best Of My Love" and "Hotel California," through "Dirty Laundry," "Sunset Grill" and "The End Of The Innocence," Don Henley's Grammy-award-winning voice has been around just shy of three decades now. Songs like "Desperado," "The Last Resort" and "The Boys Of Summer" established him as one of the more important rock voices in the late 20th century. His arrangements are timeless, always flourishing comfortably outside of whatever the day's hipper-than-thou trend might be. And with the definitive "The Heart Of The Matter," Henley set a new standard for lyrics about breaking up. For Henley, the importance of strong words was first made clear in the days before the Eagles.

"I think I became aware of that when I met Jackson Browne and J.D. Souther and Glenn Frey. I think they taught me that it really mattered. Being an English major in college, I understood what they were talking about and I started to notice things that I hadn't noticed before in songwriting. I started to notice how bad most lyrics were. But I also want to say that all lyrics don't have to be what might be called deep. There are good lyrics that are happy-go-lucky. It's simply a matter of good craftsmanship." Henley also figures it was only a matter of time.

"When a person gets older and learns more about the world, then issues become weightier. I think it's all right to reflect that in music. It comes out of the folk music tradition of carrying messages, including bad news, from one town to the next with the wandering troubadours and the minstrels, going back all the way to the middle ages. So I subscribe to that school of songwriting and I've tried really hard over the years to improve as a songwriter and to improve as a human being. I think your work is only as good as your soul."

This industry is full of jokes about drummers. (What do you call a guy who hangs out with musicians? The drummer.) Even Henley has one.

"What's got three legs and an asshole on top?"

What?

"A drum stool."

The subject comes up to underscore the irony that *Inside Job* was produced, written and recorded predominantly by two drummers—the other being ex-Heartbreaker Stan Lynch. "He brings a lot of great music and a lot of great production value," Henley says of his partner. "Stan is one of the best producers I know and has grown a great deal on this project, both as a producer and as a songwriter. He did an enormous amount of the music on this album, including not only playing drums, but guitars and keyboards and other instruments. For instance, on 'Can't Get The Genie Back In The Bottle'—a moody rocker with a dance beat that decries heroin—"he played that crazy little snakecharmer thing. He played a lot of great guitar, and I couldn't have done it without him."

Lynch and Henley started working on *Inside Job* in the fall of 1997. Sharing both songwriting and production roles, they set out in search of a specific sound. "I wanted to take advantage of all the technological advances in the state of the art," he was recently quoted as saying, "but at the same time integrate those advances with the sound of natural instruments and voices." When it comes out May 23, it'll be a month this side of 11 years since he'd released *The End Of The Innocence*. To put that into perspective, the time between Henley's introduction to Glenn Frey in 1970 and the Eagles' implosion in 1980 was shorter. "Yeah, I know," Henley chuckles when he's reminded of this. "Well, I've never made albums quickly. I can't do it that way. But it's not like I haven't been doing anything in between." His dance card has been full, it's true. Since 1989, he has (better take a deep breath) toured a couple of years for *The End Of The Innocence*; founded the Walden Woods Project, for which he organized benefit concerts; organized a book of environmental essays written by celebrities (which he co-edited with Dave Marsh); went on the road to promote the book; had his dream home, which he designed, destroyed in the 1994 Northridge earthquake; toured with the Eagles for a couple of years; got married; moved back to Texas (after 24 years in LA); celebrated the birth of three children; and built a recording studio in LA.

continued ►

"I have to do a little living between albums so I have something to write about... I have to have some kind of new insights or some new passion about life, and getting married and having these children is just the shot in the arm that I needed."

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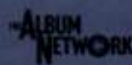
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"I'm always surprised when I finish one of these things. I never know how I get from the beginning to the end. It's sort of a trance that I go into, and you come out the other side and you look back and there's an album there."

Following the earthquake in 1994, Don Henley returned to Texas. Born in Gilmer and raised in Linden (a burgh of 200 people roughly three hours from his current home just outside of Dallas and 75 miles northwest of Shreveport), Henley's childhood came in a part of Texas that looks more like the East Coast—woods and forests—than it does the deserty image of the Lone Star State most of us have. Growing up in that part of the country, he was imbued with a love of many kinds of music—the distinct sounds of the Delta blues, country & western from Nashville and Dixieland jazz coming up out of New Orleans were all but indigenous to northeast Texas. As he notes in the preface of *Heaven Is Under Our Feet*, the 1991 book of essays he co-edited with Marsh, he spent a great deal of time in the woods around his home. In this preface, which is a superbly written dissertation on Henley's life, beliefs and ideals, he explains how a transplanted Texan who embodied the hedonistic rock & roll lifestyle came to care so deeply about a woods near Concord, Massachusetts, that he founded an organization to help preserve it (and still works at a decade later). "It's a part-time job for me, but I do work on it almost every week. I'm gonna play in Boston on June 5 and part of that money will go to the Walden Woods Project."

"This is our 10th anniversary," he says of the foundation, "and we are doing quite well. We have preserved over 100 acres of historically significant and environmentally sensitive land in Walden Woods, near Walden Pond. We have preserved the properties that were threatened by development—the historic properties. We've also begun an institute called the Thoreau Institute." Henley, who's regularly backed up his words with his money and his time, has a song on *Inside Job*, "Goodbye To A River," that will remind many of "The End Of The Innocence" with its fluid piano lines that whisper and dance. This time the topic is man's utter disregard for our planet, our home. "The rains have come early," he sings, "they say we're all going to wash away/Well that's all right with me if heaven's torrent can wash clean/The arrogance that lies unseen." It's a beautiful, lilting melody that only slightly shields the song's bite. Along with "Inside Job" and "Workin' It," it comprises a trilogy where Henley takes on corporate greed. Of "Workin' It," the Top 10 Adult Rock hit and his "tribute to Jimi Hendrix," he says, "I have a real problem with corporate America. I think it's ruining everything. Not only the environment—I think it's ruining radio."

"It's frightening, all this merger mania." He's on a roll now. "All these acquisitions and all these conglomerations, it's all about control and power and greed, and it's not good for culture. It's not good for music, it's not good for art, it's not good for the human soul, and I don't like what's happening in my business. Jim Ladd is the only disc jockey in America that I know of who is still allowed to do what's called free-form radio. Fragmentation is not good for any culture. It divides us. In the old days you could turn on a radio station and hear Engelbert Humperdink and Otis Redding on the same station and it exposed people to a variety of music and a variety of culture that they might not otherwise have been exposed to."

"I think the fragmentation of music and the specialization of formatting doesn't help us come together as a culture, as a nation, as a people. I think it narrows people's taste, it narrows their thinking, it narrows their world view, and I think it narrows tolerance for other cultures and other beliefs and other types of thinking."

"Rock & roll music and the radio saved my life and gave me a place to

have sanctuary, a thing I could relate to in what I consider to be a hostile environment. School is rough. Being an adolescent is rough. Being a child is rough, and I think rock & roll has served that purpose for a lot of kids. It's a wonderful thing, but it's like everything else in our society and everything else in the world: it has become corporatized. It is now nothing more than a corporate product and it is marketed as such.

"It's not good for diversity—diversity of thought, diversity of feeling, diversity of emotion. It's not good."

Between the Walden Woods Project and the marriage and the kids and the moving back to Texas, Henley did something many swore would never happen when he and the Eagles did an album and two-year tour. Then, they defied a bomb scare and the threat of Y2K-induced nightmares and played what Henley describes as "one of the best shows we've ever done live" New Year's Eve in LA. So, it begs the question that has undoubtedly plagued him for 20 years now: "We're considering it," Henley patiently answers it once more: will the Eagles work together again? "It's just a matter of making the time to get together and write some good, new songs. I think everyone in the Eagles feels strongly that we need a batch of new material and a new album." Before any of that will happen though Henley will do a tour of his own to support *Inside Job*, beginning May 22 in Austin. He's also got a VH1 "Storytellers" special scheduled for May and a live show for A&E coming up. Finally, there's an outdoor concert August 3 in Prospect Park in Brooklyn, which will be broadcast on CBS.

So he's back to it in full regalia. Eleven years go by, and Don Henley's got a new album, replete with some very fine new work, including "They're Not Here, They're Not Coming" (a sort of call for spiritual awakening disguised as a there's-no-such-thing-as-UFOs spoof), "My Thanksgiving" (in which he manages to write about all that he's grateful for without sounding the least bit contrived), "Everything Is Different Now," "Taking You Home" and "The Genie." And he's doing all the right stuff that goes with it, so we'll be seeing a lot of Don Henley in the coming months. A happier Don Henley. "I've got a whole new lease on life now. Frankly, I've never felt better. I work out religiously at least five times a week. I feel optimistic about the future; I feel creative. I want to go out and play for people. And I don't feel like I'm 53. I mean, 53—when I was 20 that sounded really old, but now with three almost brand-new kids in the house and a beautiful 36-year-old wife, I feel like I'm just beginning and I really look forward to the mysteries and the possibilities that the future holds."

"I'm always surprised when I finish one of these things," he says in closing. "I never know how I get from the beginning to the end. It's sort of a trance that I go into, and you come out the other side and you look back and there's an album there. It's an amazing thing, something I'm forever grateful for."



When Jim Nelson isn't slumming with us totallyadulttypes, he's the VP/Managing Editor of *The Album Network*.



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It used to be that the busiest man in show business was the Godfather Of Soul, James Brown. Well, move over Soul Brother #1, because with all the different projects Neil Young is working on, he's bound to be a contender for that title!

Neil Young spent most of last year working on four different projects at once, including the fantastic *Looking Forward* album and tour with Crosby, Stills, Nash & Young. After such a hectic year, most folks would take a break; but then again, most folks aren't like Neil Young.

Not only has Young just released his new acoustic album (and DVD), *Silver & Gold*, but in the upcoming months he's also set to release the first installment of the gigantic *Neil Young Archives*, its companion scrapbook, as well as a Buffalo Springfield box set. And that's not even counting the much-rumored live disc and DVD from the CSNY2K tour. So how much Neil Young can we stand? Well, if you ask me, there's never enough. Give it up and turn it loose!

NEIL YOUNG BUFFALO SPRINGFIELD RIVER SOUL

INTERVIEWED BY JODY DENBERG • WRITTEN BY MATTHEW LAWTON

Neil Young has been working on his latest album, *Silver & Gold*, for the past three years. But every time he got close to finishing it, some other project would require attention and Young would be off and running in another direction. One of those undertakings was the much-anticipated Buffalo Springfield box set. Slated for a November release, these four CDs capture all the glory and power of vintage Springfield, from the formation of the band to its untimely demise. "At the beginning we have all these demos we did for the first Buffalo Springfield record," says Young. "Then it goes into the mono masters of the *Buffalo Springfield* record and there's a fair amount of unreleased Buffalo Springfield things in there. So you hear us as just kids. You hear us coming together. You can hear the sound growing and then you can hear it breaking up and falling apart. It's kind of a sad thing because at the end, the group sounded pretty watered-down—it's pretty obvious that it's not the same group as it was in the beginning."

What's that old saying about how when one door closes, another one opens? Well, it was during the final stages of the Springfield box set when Young asked fellow Buffalo Springfield alumnus Stephen Stills to drop by for a listen. "The project was pretty well completed and I wanted Stephen to come up to the ranch and check it out," says

Young. They didn't know it at the time, but by closing out one band, they were about to continue on with another.

At the time, Stephen Stills was down in Los Angeles working on a new Crosby, Stills & Nash album. "I went to listen to what Neil had compiled," recalls Stills. "He had a whole gang working on it, which is fine—I can't do that, I am not that kind of animal. So I went up and we played everything, and he and I sat there and laughed and cried and relived our childhood. It was a very powerful moment. We grew up together, and it was a lot of people that we've become. So it was really a cathartic experience."

It was then that Stills played a song for Young and asked if he'd come contribute guitar on it, for the new CSN disc. "So I went down to LA and I played on that song and on a few other ones," recalled Young. After a few more road trips to Los Angeles, and having heard what they were up to, Young decided to make their trio a foursome. "It was a process of coming back together again. I only worked on their songs at first. I played on about 12 or 13 of their songs before I played any of my own songs, and then I just played them the 14 songs or so that I'd recorded for *Silver & Gold*, which had no title at the time. I said, 'Go ahead and take whatever ones you want. Just take 'em and we'll sing on 'em and we'll see what else they need.' So they chose the ones they chose."

"Looking Forward," "Slowpoke" and "Out Of Control" would become Crosby, Stills, Nash & Young songs, therefore leaving Young with three less tracks for the solo album he was working on. "The funny thing is, when CSN picked those three songs out and I was left with the other 10 or 11," Young remembers "everything suddenly just fell into place. There were too many songs for *Silver & Gold* and they were all struggling and holding each other down. I was struggling, trying to put it together, and when they took those three songs, I just wrote the rest out in order of what I wanted to hear and that was it. The running order and everything was right. It never changed again. So there was something about it that was really right; where you give something away and you get something back. It's like a reward for sharing or something. It was a good feeling."

Even though Neil Young's latest album *Silver & Gold*, has been three years in the making, some of the songs were written as far back as 1981. But it's not as if these tracks have been lying dormant all these years; Young has been recording and reworking them, trying to get them just right. The title tune itself has been recorded so many times that Young could release a full CD of the various incarnations of that one track alone. What was first recorded for 1981's aborted *Island In The Sun* and again in 1985 for *Old Ways* has finally seen the light of day. "I did record it several times. It's such a simple thing that I'd get it right the first time, and then by the time the band knew it it sounded too contrived to me. I recorded it a total of 11 times with different people and all kinds of different configurations. And we got 'em all and none of 'em are worth listening to. But this one here finally just got back to the roots of it—because I love 'Silver & Gold,' and I feel the song now, and it means something to me now. So I just sat down with my guitar and played it and said, 'That's it.'"

Silver & Gold opens with the carefree "Good To See You," and wraps up with the calming

were penned in the back of a bus, on a rather unusual notepad. "There was a thunderstorm and the H.O.R.D.E. Tour was playing and we had to shut down for a half an hour or something. So I went into the back of my bus, and because I'd been playing with Crazy Horse and screaming and yelling and carrying on, my voice was real low. And I wrote a couple of songs there on a big piece of newspaper. I remember I had a piece of newspaper with all this felt-tipped marker pen written over top of the other writing. I like to see the writing on top of pictures and other stuff, you know? So when you look at it it's not too imposing. It just looks like there's nothing there, really...it's like a note. It's comfortable to leave it around like that. You don't have to hide it."

Backing Young through most of *Silver & Gold* are longtime cohorts Spooner Oldham on keys, Jim Keltner on drums and Donald "Duck" Dunn on bass. Years of playing together made for an easy, relaxed recording process. "I'd write two or three tunes and then they'd fly in and we'd try to do those tunes and then some other ones that I already had—I've got quite a few of them just hovering out there."

Along with *Silver & Gold*, there's also a VHS and DVD recording of a solo live Young show recorded in Austin last year. Seated on the stage and surrounded by guitars, Young is completely at ease in this setting, playing his new songs for a live audience. "It's primarily the same material that's on the album, but it's a live performance of it. I'm trying to create another way for people to become familiar with this music, because these songs are so subtle that they may never make it on the radio. So if I don't do anything, people won't even know that the record came out. I love this record; I put a lot of my heart and soul into it, so I'm supporting it as much as I can within the boundaries of good taste," emphasizes Young. Along with seven tracks from the new CD, Young performs a few cuts from CSNY's *Looking Forward* and a splattering of older songs, including, "Philadelphia," "Harvest Moon" and a haunting "Long May You Run," which he plays on his trusty old pump organ.

One of the amazing things about a Neil Young show is that you never really know what he's going to do next. Whether he's playing with CSNY or fronting the electrifying Crazy Horse or even jamming with folks like Pearl Jam, Young has the ability to play with just about anyone. "Playing by myself is simple, direct and it's really rewarding, but after playing about 40 shows like that I get kind of boxed in. I feel like everybody is lookin' at me all the time. Even though it's fun, after a while, I think my nerves get a little shattered," he reveals. "But then you have Crazy Horse, where I am the leader of the band and I like to get down with them. Or when I'm playing with CSNY—that is really great because I'm just part of a band. I don't have to be in the front line all of the time. Sometimes I don't even sing in the song, I just play my guitar. And I like that because that's where I really feel most com-

fortable—in a band where I'm not the leader. So I have to keep changing from one thing to another to keep the balance going. The arrival of the new tunes is what dictates the pace of the change."

New tunes is something that Neil Young has never had a shortage of. For years I've been hearing about some sort of box set that Young's been working on. I heard stories of how it was going to feature 10 CDs, then people started saying 14 CDs...and I once even heard that this mysterious box set was going to be 60 discs! Well, coming out this fall [cross your fingers!] is the first installment of the long awaited *Neil Young Archives*—a four-part series of retrospective box sets. *Volume One* is a monstrous eight CDs and covers Young's career from 1963 to 1972. According to Young, "The thing that makes it interesting is the chronological order that it's in. You can really sense a growth and a change as it goes along. It reveals things about where songs actually fit, because a lot of times I'll record songs and just hold on to them for three or four years and then drop them into a record. So as this thing unfolds it puts my earlier records in another perspective." Some of *Volume One*'s many highlights include an emerging and exposed Young playing in a small coffeehouse, tracks from his first band, The Squires, some gems from the unreleased 1970 live album with Crazy Horse at the Fillmore East, and the rare 1972 single "War Song" from Buffalo Springfield.

"I LOVE THIS RECORD; I PUT A LOT OF MY HEART AND SOUL INTO IT, SO I'M SUPPORTING IT AS MUCH AS I CAN WITHIN THE BOUNDARIES OF GOOD TASTE."

But wait—just like those Ginsu knife commercials—there's more! Along with the release of the audio portion of *Neil Young Archives, Volume One* comes two DVDs of all the film work that Young did in those years; from the 1971 film *Journey Through The Past* to the original *Harvest* sessions with the London Symphony Orchestra recordings of "A Man Needs A Maid" and "There's A World." And after an evening of movie watching you might as well snuggle up with a good book—a book like no other. It's a scrapbook of sorts that features all the things that people have written about Young and his songs over the years—negative and

positive, it's all in there. Some might call this whole project overkill, including Young himself. He told David Fricke of *Rolling Stone*, "It's ridiculously huge. A lot of people will say, 'Well, there's a lot of trash on this thing.' But if you take it as a whole, it tells a story. And that's what I wanted to do."

It seems a bit crazy, but if you want to hear the full Neil Young story—even with all this great archival material coming out—you'll still need a working turntable. *Time Fades Away*, *On The Beach*, *American Stars 'N Bars*, *Hawks & Doves* and *Re-ac-tor* can only be found on scratchy old vinyl in your local "record" shop. How can Young be working on all these different projects, and still have not released five of his LPs on CD? "Well, that's a deep question," he muses. "The record companies have a huge problem right now. They have the DVD audio standard and the quality is unbelievably better than the CD—it approaches what you expected from digital in the first place. It's a wonderful standard, where the artist has control and programs the DVD so that when you put it in, it configures your system to play it back optimum for what's on the disc. I mean, if you had 40 minutes of music on a disc you could have a higher sampling rate, or you might decide you want to listen in stereo or you might want to listen in five-one. The artist decides and the format keeps changing as the artist programmed it. So you get to take advantage of all the digital information that the DVD has."

"So what happened? We got it all together and somebody figured out how to crack it. So now they could be duplicated and the record companies wouldn't make any money off of it. But that's already happened with the CD. What's the big deal? Why not put out the quality? If people are gonna crack it and send it around on Napster or MP3, who cares? I say just let it go. The DVD stuff was approaching the way it should be. And it's frustrating to me."

"So the answer to your question is, I really didn't see these albums on CD because CDs don't sound very good. I like the original analog masters and I don't want people to have bad-sounding CDs to listen to for the rest of time. I want to wait until the things are ready to be dumped into a format that I can understand and is relative to the original format in quality."

So there ya have it. Neil Young is setting 'em up and letting 'em go. *Silver & Gold* is on your desks now, *Neil Young Archives, Volume One* should be out in the third quarter and the Buffalo Springfield box set should make it in time for Christmas. And granted, he may not be the hardest working man in show business, but one thing's for sure: he's got soul! ✦

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Steve Earle

Of *Transcendance* And Satisfaction

It was the winter of 1987. The country was waiting for a follow-up to Steve Earle's *Guitar Town* album. *Guitar Town* was a #1 Country LP and bore a couple of hits, but yet, hip songs. Then *Exit O* came along and here's what we got: "Last night I dreamed I made it to the promised land/I was standing at the gate and had the key in my hand/St. Peter said, 'Come in boy you're finally home'/I said, 'No, thank you Pete, I'll be movin' along.'" —from "I Ain't Ever Satisfied"

There was Steve Earle just a year earlier shining on Music Row. One year later we heard the truth from deep inside...I ain't never satisfied! That song *rocked* and suddenly moved Earle into the gray land between formats. Record store clerks across America up and moved his stuff across the store.

In the years that have followed, people who write about Steve Earle have tried with some difficulty to...well...write about Earle. Is he country-rock? Alternative-rock? Alternative-country? Rock-bluegrass? It seemed like journalists covering Earle were getting paid by the hyphen!

There has been a lot of livin', dyin' and hyphens along the way for Steve Earle. He is now releasing his 10th album, *Transcendental Blues*. It is again on his own E-Squared Records—this time via Artemis. Fifteen tracks of questioning, losing, wanting, isolation, movin' on and the occasional touches of hope. In Earle's words, "It covers a lot of things in a lot of different gears."

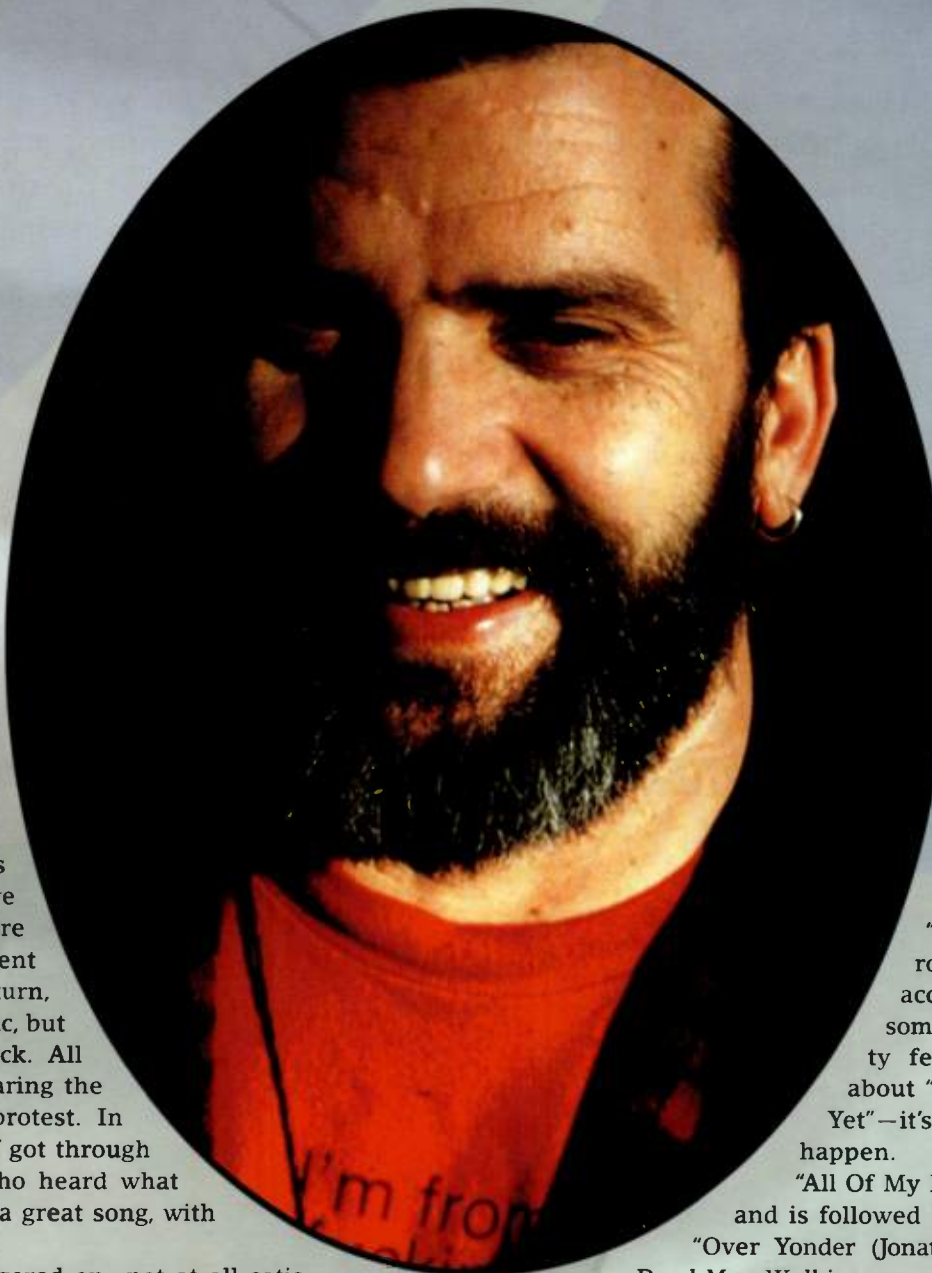
It's been a pretty good year so far for Steve Earle. He just completed teaching a seven-week course at the Old Town Square of Folk Music in Chicago. Ninety students got in, 1,000 applied. He even has a book on the way, a collection of short stories called,

Doghouse Roses. And the new album, *Transcendental Blues*, is just around the corner.

While it's been a good year, many of Earle's years up to now haven't been so great. If VH1 did a "Behind The Music" episode on Earle, the toughest job in America would be editing down his demons to just one hour. He's been to jail and the wedding rail more than a few times.



"[*Transcendental Blues*] covers a lot of things in a lot of different gears." —Steve Earle



It all started out like most rock & roll stories that we hear today: he saw Elvis and The Beatles on TV, got a guitar and found where to place three fingers to make a D-chord. He dropped out and found the folkies who spoke truth: Ochs, Buckley, Hardin, Dylan and Van Zandt. While initially setting in to write songs in Nashville, the *true* Steve Earle music and lyrics were just beginning to ferment inside. When it was his turn, he began in country music, but then pointed toward rock. All the while, Earle kept hearing the folk...the purpose...the protest. In 1989, "Copperhead Road" got through to Rock programmers who heard what Earle was saying. It was a great song, with lyrics that bled the truth.

Through it all, he staggered on...not at all satisfied. Add a little heroin and cocaine—no, make that a lot of heroin and cocaine—and the multi-formatic one had a demonic mix that made the whole Steve Earle show pretty damn scary to watch.

Which way to go? Steve Earle had some interesting choices early on. I once heard a great story about when he was a child, his father would take the family out and drive—just drive, all around Texas. Then when he got to an unknown intersection, he would ask the kids which way to turn. They would decide: they drove, they discovered and then they drove some more. Eventually they got out the map and found their way home.

Somehow Steve Earle got through some maps of his own and found his way to recording album number 10. *Transcendental Blues* has everything a Steve Earle fan needs and expects. The title track is one of those rare songs where the hook is the song. One long moment of musical truth.

"Everyone's In Love With You," is a plain ol' drivin' rock song, while "Another Town" features Earle's ease in combining country and rock. It would fit comfortably on any Eagles' album. And just when you think you have him figured out it segues into "I Can Wait." Earle delivers a beautiful song of hope—almost Beatlesque in moments.

Time to start movin'... "The Galway Girl" is a rockin' jig, with fiddle, banjo, accordion and tin whistle. And someone should alert some pretty female singer in Nashville about "I Don't Want To Lose You Yet"—it's a Top 10 song waiting to happen.

"All Of My Life" has a Stones' feel to it and is followed by the CD's brilliant closer, "Over Yonder (Jonathan's Song)." If the movie *Dead Man Walking* moved you (and it should have), you must experience this song to see how Earle feels about the death penalty. Its pure simplicity shows the complexity of this emotional issue.

So there it is, *Transcendental Blues*. This is Steve Earle's new CD. So...is it rock? Country? Triple-A? Americana? New Traditional? Bluegrass? Pop?

Answer: none of the above. The new Steve Earle album is simply the new Steve Earle album.

Oh, and by the way... he still ain't satisfied. ✱

• For more information, log onto www.e2records.com.

• Marty Bender is the Operations Manager for the AMFM cluster of stations in Indianapolis, which includes WFBQ, WRZX and WNDE. He is also the Executive Producer of the Bob & Tom syndicated morning show. Bender can be reached at mbender@wfbq.com.

JUMPING UP TO SPEED WITH MUSIC ON THE WEB

by Alex Cospier
info@sacramentomusic.com

As the Internet continues to become an important source for listening to, researching and purchasing music, it's easy to get lost in the white noise of information overload and Web site clutter. Every day, thousands of new musical Web sites are launched, only to fade into immediate obscurity. Streaming music on the Web can be expensive for a start-up business, which is why many of these sites fold early on.

In this limited space we've tried to put together a reference of

sites that will likely survive down the road. Keep in mind a couple of things about music on the Web: 1) The quality will only keep getting better; 2) The Internet itself is going to evolve, either through broadband or wireless technology.

Although audio streaming technology still has a way to go before sound quality rivals CDs, the Internet has already become a solid tool for researching and marketing music. Music on the Web is here to stay.

SEARCH ENGINES

The first place to look for Web sites are the search engines that allow you to enter a few words and get a list of Web sites that match that description. Yahoo.com, Lycos.com, MSN.com, AOL.com, Netscape.com, AltaVista.com, HotBot.com and Webcrawler.com each have a music link that takes you to a menu of various categories, which break down into subcategories and ultimately links to musical Web sites. The only problem is that these search engines don't always list the best possible sites in order, which can lead to hours of weeding through outdated, abandoned Web page garbage that has nothing to do with anything. So, you have to find sites that specialize in music—such as musicsearch.com.

MUSIC DIRECTORIES

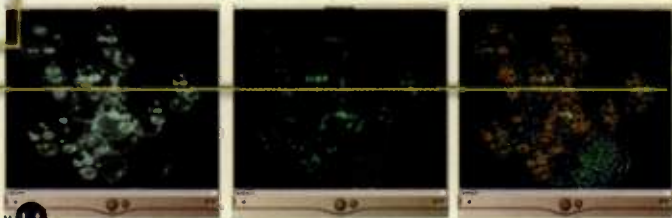
If you've already done the search engine thing and want to just skip to a site that links to a lot of other great sites about music, try the Ultimate Band List at www.ubl.com. The site is almost a one-stop shop for the whole music biz. You'll find an A-Z list of both major-label and regional artists, plus links to radio stations, record labels and direct downloads of music. Similar sites that take on the task of documenting all genres of music include Rollingstone.com, SonicNet.com and Wallofsound.com. These sites provide a great tool to research artists, because they link directly to artist sites in addition to providing important biographical data.

ONLINE MUSIC STORES

Yes, more and more CDs are being purchased online all the time. Direct marketing has proven to be the leading revenue stream for Web sites in general. Amazon.com is unquestionably the most popular site to buy music at, but they also sell books, videos, software, games and a multitude of other products. They accept various payment methods besides credit cards, including checks, postal orders and purchase orders. Online stores that specialize mainly in music include CDnow.com, tunes.com, airtunes.com and cdworld.com. Links to online stores have become popular all over the Web, because many of these stores offer affiliate programs in which your site can make money by referring customers for commissions. Visit www.associateprograms.com for a complete list of vendors offering E-commerce opportunities.

LISTENING TO YOUR COMPUTER

Today's computers still aren't quite ready to handle the exploding demands for music listening, but the technology keeps radically improving. The original idea of the Internet was to stream data, not tunes, over regular phone lines. Bandwidth issues, however, are being resolved with faster, wider connections such as T-1, ISDN and now DSL. Even a 28.8 modem on the user's end is satisfactory for listening, but the actual streaming on the server end needs to be at a much higher rate. Sound quality depends on 1) the quality of the original signal; 2) the connection between the streaming source and its Web host; 3) the tier level of the Web host and its relationship to the two major peering sites that most Internet traffic passes through, Mae West and Mae East; 4) the quality of the user's Internet service provider; 5) the connection between the end user and their ISP; 6) the end user's hardware and software, and 7) the type of streaming system used. The two most popular streaming systems involve downloading players: the Windows Media Player made by Microsoft and the G2 player made by Real Networks.



MUSIC DOWNLOADING

The concept of downloading music from a Web site continues to grow by leaps and bounds with every passing week. At the moment, it appears that MP3.com is leading the way in the digital distribution of music. MP3 is a technology that compresses audio files to overcome earlier bandwidth issues. The sample rate is half that of CD quality, which creates a slightly thinner sound than a professionally mastered CD, but it still sounds clean. Now that portable players are being used to listen to the files, users are no longer stuck at terminals if they want to hear music. In fact, new technology arriving this year will make it possible for you to hook a small transmitter to your PC and transmit audio to an unused channel on your FM receiver. While major labels are starting to distribute music through MP3 technology, the idea was originally embraced by regional talent, which found a new and easy way to expand their markets.

INTERNET RADIO

Hundreds of Internet-only radio stations have emerged over the past few years. Many of these sites play regional music, such as sacramentomusic.com, or specialty formats that can't be found elsewhere. Some are personality-driven, like howieradio.com. Some even offer video streaming, like mediatrip.com, where the infamous Buzz Fitzgerald gives entertainment news updates. The term "Internet Radio" has become loose enough to include all forms of audio on the Internet, but it's important to at least characterize stations as either "live" or "on-demand." "Live" means the station streams programming 24 hours a day, whether anyone listens or not. "On-demand" means users access programs of their choice through downloading. From a station point of view, live streaming is much more economical and potentially reaches more concurrent users, whereas the interactive nature of on-demand seems more in line with why users have flocked to the Web. Nevertheless, these niche stations provide a viable alternative to traditional radio and are sure to get gobbled up by bigger networks. At the same time, traditional radio stations are duplicating their signals on the Web for no other reason than to reach a worldwide audience. Broadcast.com is a great resource to find these stations. For a more thorough directory of radio stations and links to their Web sites, visit www.currentwavemedia.com, click "radio" and then "MIT List of Radio Stations on the Internet."

ONLINE MUSIC NETWORKS

Multi-format music sites are beginning to rise as an alternative to traditional radio listening. Spinner.com is one of many sites offering a variety of programming. Anyone can register with the site to listen to over 120 channels of music for free. The site, acquired by AOL in 1999, makes its money from banner advertising, so they never interrupt music with spots. They also provide artist information while you're listening. Another site, SonicNet.com, features Radio SonicNet, formerly known as Imagine Radio, in which you can create your own station for free. You may not get to hear the exact songs you want, but you can narrow it down by selecting and mixing genres. Other music networks include soundbreak.com, which features jocks live on camera in the studio, Broadcast.com, owned by Yahoo, and Lycos.com, which is powered by DMX.

AUDIO STREAMING SERVICES

If you want to stream your station on the Web or start your own Internet station, it's easy if you've got lots of money. At the bare minimum it costs about \$5,000 to set up a decent quality live streaming station. To stream an existing signal runs between \$300 and \$500 per month depending on the service you're looking for. Some ISPs are already equipped to do this for you using T-1, ISDN or DSL lines. Webradio.com provides hardware and software for existing stations which want to stream on the Web, saving users the hassle of downloading a player since they use Java-based technology, which eliminates any type of player. You just click on an icon and after a few moments you've got audio. Other streaming services include Intervu.com and Broadcast.com.

Here is a partial list of Adult Rock stations that stream live on the Internet:

KACD Los Angeles	www.channel1031.com	KTAO Taos	www.ktao.com
KBXR Columbia	www.bxr.com	KTCZ Minneapolis	www.cities97.com
KCRW Los Angeles	www.kcrw.org	WEBK Killington	www.webk.com
KFAN Fredericksburg	www.texasrebelradio.com	WFUV Bronx	www.wfuv.org
KFOG San Francisco	www.kfog.com	WKQC Norflok	www.thecoast.com
KGSR Austin	www.kgsr.com	WNCW Charlotte	www.wncw.org
KKMR Dallas	www.merge933.net	WRLT Nashville	www.wrlt.com
KMTT Seattle	www.ktao.com	WXPB Philadelphia	www.wxpb.org
KOTR San Luis Obispo	www.kotrfr.com	WXRV Boston	www.wxrv.com
KPIG Watsonville	www.kpig.com	WYEP Pittsburgh	www.wyep.org

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BY MIKE WARREN



THE POP STING

After a wait of eight years, the world finally has another quintessential XTC single to hum on the way to work, while cooking dinner, while strolling in the park—all those places where XTC's edgy and irrepressible pop works burrows its way into mental soundtracks. Not that last year's *Apple Venus, Volume 1* didn't have its moments of melody. It's just that those orchestral/acoustic soundscapes, as lush as humanly possible, weren't the kind of tunes that stayed with you all day. But *Wasp Star*, aka *Apple Venus, Volume 2*, is XTC doing exactly what fans look for, as infectiously as ever.

The new single, "The Man Who Murdered Love," with its sing-along chorus and gleeful melody, is a classic XTC parable. "I consider myself a hero in the song, because I've killed Love," songwriter Andy Partridge explains enthusiastically. "Love's asked me to kill him; it's a mercy killing. Nobody employs him anymore, he hasn't worked...he's out of a job. 'Put me out of my misery—kill me,' Love says. I do a favor and shoot him. He thanks me, lies down and dies, and heaven erupts. Everyone congratulates me and says, 'You're a hero.' Of course, in the eyes of the law, I'm a villain, but I say, 'I've freed everyone from all the problems that love brings.' It's a paradox song," he concludes. Then, in the kind of burst that makes talking to him so much fun, Partridge yells, "Paradox cleans your lavatories!"

His sense of humor has helped Partridge survive two decades in the music world, while also helping him hit upon the secret to XTC's run of creating the kind of pop music all pop bands wish they knew how to make. Reminded that the band has been around since 1977, Partridge blurts out, laughing, "1977—that's how it feels."

But he has a theory. "It's freaky, because we should have gotten really crap by now, but we haven't. This is really worrying me," he says, deadpan. "People are saying, 'You seem to be getting better,' which is like bucking the laws of physics. I've tried to figure out why this is, and I think I know why it is—it's totally and utterly because we haven't had true success."

He lets that one sink in for a minute, and perhaps anticipating an interviewer's protest, expands on the theory. "Not having success has been really good for us. You know, if the dog jumps up for the bone and keeps jumping, and the bone keeps getting a little bit higher each time—you know, that dog, if he's really hungry, is going to jump phenomenal heights if he keeps on jumping for 20-something years. Not having success—big 'wowie-zowie' success—has been really good for us, really kept us hungry."

It's tough hearing Partridge talk about his lack of success, even with the sense of

humor lurking below the surface. Hasn't XTC influenced roughly a bazillion bands? Isn't this the band that brought us "Making Plans For Nigel," "Generals And Majors" and "Life Begins At The Hop"? What about "Dear God"? What about "The Ballad Of Peter Pumpkinhead"?

Partridge clarifies "wowie zowie" success this way: "We've never even sold a million of any one album; we're talking about half a million as the most any album's ever done. We've not been backed into a corner by success, and a lot of people are. A lot of people, when they get 'big success,' stand up on top of that mountain and realize suddenly that the only view goes down. For example, I think David Bowie never recovered from the success of 'Let's Dance.' You know, that was #1 around the world forever, and what are you going to do then? I think it let the steam-valve loose; I think he lost the steam after that."

That, of course, leaves a question hanging—if they've never quite reached the top of the mountain, what keeps them plugging on? "I'm just an obstinate shit, I suppose," Partridge explains, laughing again. "If I want it, I'll keep after it."

So here they are, 23 years down the road—at least Partridge and co-songwriter and bassist Colin Moulding are still plugging away. "When we started, I just wanted the sort of crass, teenage stuff," says Partridge, chuckling at the memory. "You know, I

thought it was going to be like *Hard Day's Help!*. I thought we were all going to be living in one house, we'd all have great hair-dos, and the groovy chicks would be coming 'round. We'd just plug our guitars straight into the wall and it would sound perfect and we'd be loved. Everything would be a mad dash from one incredible sell-out show to another, and we'd all love each other."

There's a barely audible sigh as he says, "It's not like that once you get into the music world. You find out it's unbelievably hard work. And the other people you spend 365 days of the year

with...apart from living all together in one house, you just want to kill them," Partridge finishes, his chuckle back.

"I quickly became not interested in the trappings of fame and publicity, and I became enamored with the idea of song-writing," says Partridge, who put the brakes on XTC as a touring band in 1982. "These days, I think my obsessive nature is to kill off all of the songwriters that infested me when I was a kid—like an exorcism. I do that by writing my songs, but I don't know if I've done it. I don't know if I've killed off Ray Davies yet. I don't know if I've killed off Burt Bacharach or Lennon and McCartney or Brian Wilson. They infected me as a kid, and I think the reason I write songs now is to try and exorcise the ghosts of those people that wander around inside my head, with their fantastic music I heard when I was younger. The way of exorcism is to try to work toward writing material that will be better than what they wrote. I don't think I've achieved it yet, but that's what I'm aiming for."

"Did you ever see that movie called *Sir Henry At Rawlinson End*?" asks Partridge. "It's a really weird little film. Their stately home has got a ghost, and the ghost wanders because he's looking for his trousers. They have to put trousers on the ghost, and that gets rid of him. I guess I'm trying to put trousers on the ghosts of all these people who have infected me with their songs." ►

OF XTC

"I don't think we've had as much PLEASURE since one of the very early ones where we were just NAÏVE, and it was a GAS to be in the studio."

That exorcism has resulted in a pair of albums, *Wasp Star* and last year's *Apple Venus, Volume 1*. Says Partridge, "Imagine it's a double disc, but you just found *Wasp Star* in the back of the pack a year later, if you see what I mean. You know, sometimes you get those trays where you think, 'Oh, shit, there's another album under here' a month later. Imagine it took you another year to find it, and *Wasp Star* is the other side of the XTC coin.

The two sides of the coin have a long and storied past. "We were signed to Virgin, and we couldn't work, because we wanted to get out of Virgin, and if we had gone into a studio and recorded it, they would have owned it for perpetuity, and we would have never escaped. So we spent from '92 to '97 writing and storing songs, and attempting to get away from Virgin at the time. We wrote about four albums worth, but chronologically the best of the first lot of stuff was *Apple Venus, Volume 1*, which was all strings and acoustic guitars and so on, and the best of the noisier sounding stuff became *Wasp Star*."

That "stuff" is dominated by a return to electric guitars; says Partridge "It's a pretty guitar album; we're not shy on the ol' twangaholics, there. I think I'd gotten the desire to do the acoustic thing and the orchestral thing out of my system, and then it was, 'Well, I can't stop writing songs but, hey, where's my electric guitar? I really want to make some noise again!' Those guitars became the palette, the color, for *Wasp Star*."

The new album is surprisingly upbeat, even if love does wind up taking a bullet in the head. "It's pretty positive, despite containing a couple of sentiments in there that get a bit black at times," agrees Partridge. "I'd gone through a divorce and bad health and all sorts of crap, but I started to get into a much more positive state of mind, and I think the electric guitar and the optimistic lyrics—I think that was reflecting the 'upness' that was creeping in."

No song reflects that mood more completely than the riff-driven, simple "Stupidly Happy." "Yeah!" Partridge agrees. "What's the point of being happy? You might as well be *stupidly* happy. You know, so happy you can't function properly. You're so happy you're dizzy, you're in a trance and you don't know what the hell you're doing, and it all seems a mess...but it's okay. That doesn't matter. It's on the scale: you have 'reasonably happy,' then 'happy,' then 'very happy,' then 'incredibly happy,' and then it just gets medical—you're 'stupidly happy.'"

Partridge seems delighted with the description of *Wasp Star* as a "lusty" record. There's Partridge's "Church Of Women"

("Want to worship at the Church of Women/Breathe them in until my head goes spinning around"), and there's a deceptively lovely Moulding tune called "Standing In For Joe," about a man who looks after a friend's wife, though probably not in the sense the friend had in mind. There's "The Wheel And The Maypole," which kicks off with lines like, "I've got the plow if you've got the furrow/I've got the rabbit if you've got his burrow home." "That's pretty damn lusty," agrees Partridge. "It's pure, unadulterated filth, for the first half, actually. It's single entendre, I think they call it."

Then again, this wouldn't be an XTC if there weren't a twist, a little kick in the ribs (or lower) here and there. There's the hilariously depressing portrait of "Wounded Horse," for instance, as close to a country song as XTC has probably ever gotten. Partridge notes, "I'm trying to sound like a kind of a country western drunk. Instead of a microphone, it should be a three-quarters empty beer glass. But the sentiment is completely true; the emotion in it is completely true. I did get thrown over by my ex-wife, and I did feel very hurt—very *wounded*. I thought, well, 'If I'm going to sing the blues, I might as well find some chord changes and feel of an old-fashioned sort of vaudeville blues tune.' I wanted to sing it in a wounded manner. I wanted to put that over. I think if I had sung it just straight, it wouldn't have been so effective."

Asked if it's appropriate to see the character as funny, Partridge says "You do. You see someone blubbing into their beer and you think, 'Jesus, look at that turkey.' But the poor fellow's suffering. That's the effect I wanted—I wanted a slightly comical, slightly pitiable drunk, but he's really hurting. Something's happened that's really broken him in two."

Even the postcard sentiment of "You And The Clouds Will Still Be Beautiful" hides a core of resentment. "That was about my ex-wife," says Partridge. "We used to row, and sort of chuck stuff at each other, blah, blah...but dammit, she is still gorgeous!" says Partridge. "Even though I don't live with her and couldn't, that doesn't mean she can't be a handsome woman!" The song itself goes in some new directions for XTC. "The drummer, Chuck Sabo, really hit that rhythm great," Partridge says. "I said to him 'Look, you're supposed to drum this like a really happy 14-year-old Arabic boy who's just been given a drum set. That's the kind of groove I want.' I think he did pretty good."

While the American born Sabo and former Tubes drummer Prairie Prince play drums for *Wasp Star*, 95% of the music is done by Partridge and Moulding.

"The complicated chord changes...were done by the producer, Nick Davis, who'd just have to press "Record" and then lean over and play the keys because we couldn't do the changes fast enough," says Partridge.

Wasp Star hit a few rough spots, but Partridge and Moulding seemed to roll with the punches. "Because we ran out of money with *Apple Venus, Volume 1*," explains Partridge, "we had to finish it off in Colin's living room. We thought the result came out so good, we said to each other, 'Basically, if you have a nice mic, and a nice compressor and an okay mixing deck, you can record *anywhere*.' I looked at his double garage, and I said, 'You don't use that double garage, do you?' He said, 'No.' I said, 'You don't use that coal store next to it, do you?' He said, 'No.' So we got all the junk cleared out of that and had it made into a studio, and it's a pretty swish studio. And do you know it cost a fraction of the sum that it would cost to go into a conventional studio?"

Partridge sounds nothing if not content with the way *Wasp Star* turned out. "I have to say that this was the most pleasant album we've ever made, in terms of atmosphere. It felt good to be in our own studio. There wasn't the clock on the wall saying \$500, \$1,000, \$100,000; it wasn't clicking around in terms of money. I'm going to be a complete bitch here and say that [multi-instrumentalist and former bandmate] Dave Gregory [not being in the band, with all the problems we've had with Dave, made the atmosphere much lighter, and Colin and I have become friendlier because of that. We were closer. Nick Davis is a very energetic person, and a very 'up' person—it was just a complete pleasure with him. I don't think we've had as much pleasure since one of the very early ones where we were just naïve, and it was a gas to be in a studio. Nobody left the band, nobody fought with anybody, nobody had any terminal diseases and nobody ran out of money—the usual sort of problems that you get."

Partridge really only hit one snag: "The only thing was I went and looked at the eclipse when we started the album, and I did the album with a retinal impression of the eclipse burned onto my eyeballs for two months. The whole album looks like the eclipse to me because that was burned into my brain for two months," he says, laughing. Asked if the album's cover, reminiscent of both an "X-ray of an apple," as Partridge says, and some of the dirtier imagery of "The Wheel And The Maypole," is an image of the eclipse, Partridge says, "It kind of looked a bit like that, actually." ✦

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Dawg On A Roll

Acoustic Disc Records Fires Up 10 Birthday Candles On A Pizza!

By
Jon Peterson

David "Dawg" Grisman is a man on a mission. For the last 25 years, he has been a champion of great, stylistically diverse music of warmth, intimacy and plenty of live energy. His Acoustic Disc record label is dedicated to the preservation and integrity of acoustic music and has just celebrated its 10th birthday promoting what Dawg and his friends call "100% Handmade Music." With the upcoming release of *The Pizza Tapes* (featuring Grisman with Jerry Garcia and Tony Rice), he'll be leading his crusade for great acoustic grooves into the new millennium with plenty of aural ammunition, musical sincerity, pepperoni and mushrooms.

Grisman's been playing mandolin and carrying the banner for acoustic music since 1963, first as a session musician for the likes of Stephane Grappelli, Bonnie Raitt, James Taylor and Dolly Parton, and then into the 1970s on his own: first with the Great American Music Band, and then as the leader of his own David Grisman Quintet, where he perfected an intoxicating marriage of bluegrass, jazz, Latin and classical often called, simply, "Dawg Music." Through all those years of recording, he learned a little about the business-side of the music biz, too. "The basic business deal that gets carried on and perpetuated by the major labels is essentially a rip-off for the artist, unless you're a Madonna or R.E.M. So when the opportunity fell into my lap to start my own company and treat my musical friends with dignity, I couldn't pass on it. It wasn't something that I set out to do intentionally, but somehow the stars all fell into place," says Grisman.

The story of the label's inception actually began when the recording studio where Grisman had made many of his earlier records went out of business. The owners sold him their equipment at a price he couldn't refuse, so he built a studio in the basement of his Marin County home. According to Grisman, "Two friends from New York, Artie and Harriet Rose, moved out here and wanted to start some music related enterprise with me. I was still under contract to MCA, but they were jamming things up and looking for reasons to drop me. So the idea to start Acoustic Disc kind of fell into place in a way that satisfied all of our mutual interests."

On *Dawg 90*, Acoustic Disc's very first release, Grisman decided on a gutsy move and a strict "no returns" policy when selling the CD to retail distributors. "I'd been around the block a few times and knew that distributors would always burn the little guys. They were going in and out of biz every six months, so you'd never get paid. So I decided, even if I sold only 10 records, at least I'd get paid for them."

Shortly after that release, however, a turn of events with an old musical pal made record retailers stop their snickering. After not having seen him in 13 years, Jerry Garcia came over to his house and told Dawg that they should make a record so that they'd have a reason to get together more often. "I said, 'When do you want to start?' and he said, 'Now!' I said, 'Aren't you under contract?' and he said, 'That's just with the Grateful Dead, but I can do whatever I want.' I told him I had just started my own label, and he said, 'Great, then we'll do it for you.' So Jerry coming into the picture for our second release, *Garcia/Grisman*, was a great way to kick start the company and be taken seriously as a label."

Grisman likes the flexibility and freedom that comes with not signing artists to his label in the traditional sense. Then again, Dawg has always been a maverick. "I like to do musically worthwhile projects. I don't want to 'own' any artist for a long-term contract, being committed to cranking out one record every year. The commercial success of the first four records I made with Jerry allows us the luxury to put out music that I think makes important artistic statements, or is just beautiful music that needs to be heard. I realize that, at the

end of the day, we as a label have to make a little money. Still, we have things structured in a way where I can put out records by amazing talents like Brazilian mandolin master Jacob do Bandolim or this masterful Argentinean guitarist Enrique Coria...and still make everyone happy in the process."

While most instrumental virtuosos couldn't care less about the technical aspects of recording, once again, Dawg proves he's from a higher pedigree. "Throughout my career, I've worked with a lot of people who paid attention to the art of recording and capturing the fidelity of acoustic instruments. Engineers like Peter Seagal and Billy Wolf taught me a lot. As a music fan, I've always appreciated great-sounding records, and still do. I've developed my own way of doing things, which is a closed-miking technique in an acoustically dead room. There are guys who will record in a church and hang two high ambient microphones, but that's not what I'm interested in. I'm not really into documenting an environment. I'm of the philosophy that records should sound better than in real life. I don't have a formula, I just have my studio tweaked to the point where, over time, everything has been set right and we can jump right in. I've had classical violin players come in with \$300,000 instruments and tell me this was the best sound they every got."

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Dawg believes that the most important thing in making a session go well from a technical viewpoint is to leave nothing to chance or mystery. "Because I'm a specialist in folk and jazz acoustic styles of music, I always know sonically what sound we're gonna get. In fact, in the last three years, I haven't done any multi-tracking in my studio at all. Because my engineer Dave Dennison is so good, we just record live to two-track. Now that's not to say that sometimes I might hook the first half of a song to the second half of another take. They call me the 'Raja of the razor.' I tell people I'm a much better editor than a mandolin player. I'd much rather do those than overdub!

continued▶



Grisman, Rice & Garcia

"I like to do musically worthwhile projects. I don't want to 'own' any artist for a long-term contract, being committed to cranking out one record every year."

That said, I'm not above leaving minor musical muffs in there for the feeling of humans playing together in real time. It's like that old saying about Persian rugs, where they intentionally left a mistake in the pattern so that the evil spirits could go out through it. It's the feeling that you're looking for, and I'll sometimes live with something like that because that's the way it went down."

The confidence and assuredness that Grisman has in working in the same studio, project after project, sets a positive tone that gets everyone relaxed so that they can concentrate on their performance and just have fun. "The fact that I record a lot of people who I admire and who also like my work creates a great mutual respect thing, a terrific vibe and a wonderful energy to start a session. I like to work with incredibly talented people and so I just act as a facilitator to help their creative juices flow. I try to use their talents and provide them with a format where they can have a lot of space to do their thing, rather than attempt to make them fit into some pre-conceived mold that I might have devised for them. The whole thing about musicians is that they are unique individuals, and I appreciate that. The whole reason why someone's playing in my band or I'm recording them is that I dig what they do to begin with."

When asked to sum up his philosophy about making great music, Grisman stated it with one word: *communication!* "You communicate

to each other and find a middle ground that makes everybody comfortable. Like with Garcia, for example. He was more spontaneous and 'in the moment,' whereas I am more of a perfectionist. But when we got in the room together, he became more precise and I got more spontaneous. We naturally adjusted to each other in a way that helped us both. We didn't try to overthink things or talk about it—when you've got musical chemistry with someone or a group of people, it just happens that way."

Acoustic Disc's new CD, *The Pizza Tapes*, is a perfect example of letting something spontaneous and natural just happen. "When Jerry would come over to my house, playing meant recording—we would basically record everything. We did something, like, 40 of these laid-back sessions together, but there wasn't any tension that, 'Oh God, we've got to get this right so it can be on a record.' We knew that we wanted to release some stuff if we felt good about it. There wasn't an agenda other than, 'You wanna play this?' or, 'Hey, let's work on that!'"

On February 4, 1993, guitarist Tony Rice was at Dawg's house working on a track for Grisman's first *Tone Poems* CD when Garcia came over. According to Grisman, Tony and Jerry had met only once before and had never played together, and Garcia was really excited to jam with a guitarist of his caliber. "I didn't think that this session was necessarily something I was going to release—maybe just a tune here or there on some various-artist samplers. But about a year later, somebody had played it at WBAI in New York, and I got real upset because no tape had ever escaped from my studio like that. Legend has it that a pizza delivery guy swiped the ref-cassette I made for Garcia out of his kitchen, but I don't know that for sure. Could just be urban folklore."

According to Grisman, some bootleg CDs of those sessions were pressed and the Grateful Dead confiscated a quantity. "Over the next few years, people kept telling me how great that session was, so I lightened up a bit. But then I found out that it was available on the

Internet and the fidelity was just dreadful. So at that point, I figured we should just put it out in its entirety. People have got it already, so they might as well hear what it really sounds like. And calling it *The Pizza Tapes* is kind of a subtle disclaimer, because it wasn't made seriously with the intent to come out as an album."

A lot of the material on *The Pizza Tapes*, as loose and mellow as the vibe is, is nonetheless truly inspired. "I think that Jerry was getting off really heavy playing with Tony Rice. He never got to hear a guitar player of that stature play backup fills behind his singing. And the spontaneity of Tony's wife, Pam, asking him to sing 'Amazing Grace'...that was a mindblower! But that's the way Jerry was! We'd look up the words to something, and he'd just sing it. He could do that so well, and it's wonderful how well the stuff holds up. If Jerry had lived and we kept recording, maybe some of this stuff would never have gotten released, because we might have used these sessions as demos and re-recorded. But I really had to look at these tapes in a different way when he died. It's a finite thing. Not that I'm gonna release anything that I think is substandard, or milk every last recording we did together. When we release a few more of these sessions in the years to come, the last one in the series will probably be called *The Bottom Of The Barrel*—and it will still be mighty tasty!!" ✴

While Acoustic Disc is putting the final touches on their brand-new Web site (www.acousticdisc.com), check out Grisman's DawgNet at www.dawgnet.com.

For more information, give Rob Bleetstein a call at 415.485.1229

Jon Peterson is a regular contributor to *totallyadult*. He can be reached at rocknpetey@aol.com.

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SHAKE HANDS WITH SHORTY

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*** **ALLSTARS** ***



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— David Fricke, *Rolling Stone*

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— Neil Strauss, *The New York Times*

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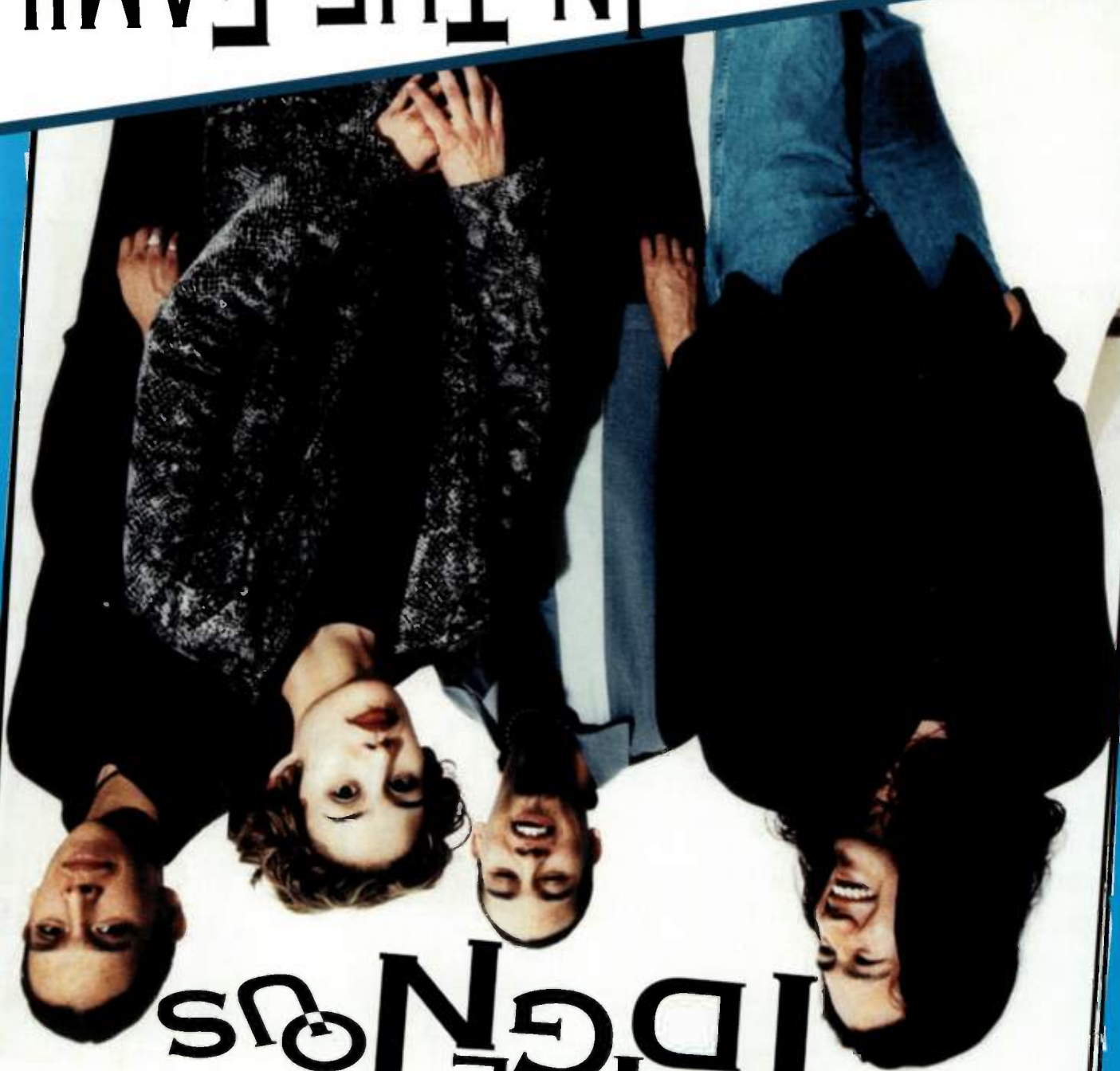


WORLD BOOGIE IS COMING...

KEEPING IT IN THE FAMILY

By Bruce Warren

INDIGENOUS



The critical acclaim for **Indigenous** has been as powerful and explosive as their live performances. Their lead guitarist **is the next** rock & roll guitar hero. Music critics have said they are "*a new name to throw on the blues-rock altar.*" They leave audiences in a **state of disbelief.** Two years ago, at one of their showcases at **SXSW**, fans **rushed** to the stage, descending on the band with rabid exuberance. Their music—an original **blues-rock** brew that draws on the great guitar bands and great guitar gods of our time—is incendiary and nothing short of **mind-blowing.**

Think Cream, Carlos Santana, Hendrix, Buddy Miles and Stevie Ray Vaughan with their own spiritual spin and you've got Indigenous—four Native Americans who are raising classic rock up from the grave. With the release of their new album, *Circle*, produced by legendary singer/songwriter and drummer Doyle Bramhall (best known for his collaborations with Stevie Ray Vaughan), Indigenous will continue to build on the already large blues-rock base they reached with their 1998 release, *Things We Do*. Now, they're about to take it to new, spectacular heights.

.....

Indigenous consists of two brothers, Mato Nanji (vocals, guitar) and Pte (bass), their cousin Horse (percussion) and their sister Wanbdi (drums, vocals). The Nakota Nation members grew up in the small southeastern town of Marty, South Dakota, on the Yankton Indian Reservation. They were inspired by their father, Greg Zephier, who had been a musician in the '60s and '70s as a member of The Vanishing Americans and later became a spokesperson for Native American rights.

While growing up, the family was home-schooled by their parents; in fact, Mato Nanji was named Standing Bear after an ancestor, the great chief Standing Bear, who championed Indian civil rights more than 100 years ago. They learned to play instruments in the basement by listening to their parents' collection of blues greats. The name Indigenous was even their parents' suggestion, although, Nanji laughs, "We were just kids and weren't even sure what it meant.

"My father showed me how to tune the guitar and all that, and then he gave me all these records," he continues, referring to a collection heavy on Carlos Santana, Buddy Guy, Jimi Hendrix and B.B. King. "He said, 'If you listen to it and learn it yourself, you'll never forget it.' I had all these old records that were all scratched up, listening to them all day long." It was in their home that Nanji studied and practiced the licks of guitar greats, including Lonnie Mack, Carlos Santana, Jimi Hendrix, Buddy Guy and the Kings, Freddie and Albert. As he was exposed to various genres of music, the blues spoke most vividly to him. "For me, it was the most in-your-face type of music, the one that hit me the most."

Indigenous's last album, the in-your-face type rock & roll of *Things We Do*, was well-received by the radio community. Released in 1998 on Pachyderm Records, an independent label

continued ►

based in Minnesota [spawned from a studio that has also been home to recordings by Soul Asylum, Nirvana, Live and others], it was a slow, steady build for Indigenous. Amassing a dutiful following based on a relentless touring schedule of more than 250 shows a year and a wildly popular Web site [www.indigenoussrocks.com], they eventually took Rock and Adult Rock Radio by storm with three singles, "Things We Do," "Got To Tell You" and "Now That You're Gone." At one point, they were even getting more play than U2 and The Rolling Stones at KLOS in Los Angeles! Not bad for an indie-rock band at a major market Rock station whose playlist usually has no space for labels like Pachyderm.

Before *Things We Do*, Indigenous recorded three self-released albums—*Awake* in 1994, 1996's *Love In The Midst* and *Live Blues From The Sky*, a live collection culled from the band's performance on the Nebraska-based PBS show "33rd Street Sessions." The band's big break came when their manager, Mark Tilsen, brought them to the attention of Indigo Girl Amy Ray, who was putting together her *Honor* album (a benefit project that included Bruce Cockburn, Toad The Wet Sprocket and Bonnie Raitt). "When I first heard about them and then heard them," said Ray recently, "I felt something passionate and spiritual in their music. Not to mention

that they rock! I felt we needed to have that on *Honor*. I also feel that this is a band that a lot



more people need to see, because when they do they will immediately connect with their music."

While Amy Ray was one of the first artists with mainstream commercial fame to step up and support Indigenous, it wouldn't be long before a line of music critics, fans and the band's colleagues—a who's who in rock & roll and blues—would form behind them. Bonnie Raitt, Jackson Browne, B.B. King and, recently, Bob Dylan gave Indigenous the highly coveted opening slot on their tours. "Each of these musicians has been very nice to the band and I," says the humble, soft-spoken Nanji, an unlikely heir to the rock & roll guitar god throne. "We didn't get to jam with Bob; however, just being with him and B.B. King and other artists allowed me to watch what they do, so that it inspired me." And B.B. himself has been inspired, saying, "Indigenous is a band America and the world should hear." Riding the wave of their 1998 release into '99, Indigenous was named Best Blues Band by Amazon.com, and they performed an inspiring set at Woodstock '99.

The new Indigenous album, *Circle*, shows inspired musical growth. Nanji continues to handle both lead and rhythm guitar; however, working with Doyle Bramhall allowed the group to bring a new and improved sense of song arrangement and texture to the recordings. Subtle acoustic guitars anchor many of the songs now. Wanbdi's drumming has taken on a new dimension of soulfulness and, together with the percussive drive of Horse, they sound like the double drums of those classic Allman Brothers albums. Adding a keyboard to their mix, a natural progression if you've ever seen the band live, fills out their wall of sound, pulling

everything together.

How did they choose Doyle Bramhall as the producer? "We met Doyle through a mutual friend," says Nanji. "I was a fan of his album *Bird Nest On The Ground*, which came out in 1994, and a few years ago he asked us to open a show for him. We became friends and we eventually asked him to produce the record. He brought a lot to the process. He worked with us to get more out of our sound. It was great working with him, and hopefully more people will get to hear his music as well." Listeners to *Circle* will, as two of the 11 songs on the album were written by Bramhall.

From start to finish, *Circle* is a rejuvenating blast of rock & roll from a band about to explode. They're rock & roll's best-kept secret, although they're becoming a popular one. From the full-on explosiveness of the album's first single, "Little Time," and the post-boogie shuffle of "Seven Steps Away" to the psychedelia-influenced "You Were The One" and the [dare I say it] "breezy" warmth of "Remember," *Circle* is an expansive re-examining of the blues-rock experience. Other highlights of the record include the instrumental "Evolution Revolution" and "Can't Keep Me From You" [which is reminiscent of "Melissa" from the Allman Brothers Band].

As Indigenous has won many fans, there are still some who can't pull away from the Stevie Ray Vaughan comparisons. "Well, that's funny," says Nanji, "cause I'm not going to say that Stevie wasn't an influence. He was. I don't know. I think, more so now than before, we're finding our unique sound. On *Circle*,

"ON *CIRCLE*, WE'VE BEEN ABLE TO DRAW BLUES AND ROCK AND LATIN AND PSYCHEDELIC MUSIC TOGETHER MORE THAN BEFORE. DOYLE HELPED US WITH THAT. AND PLAYING NIGHT AFTER NIGHT WITH THE BAND, WE GET TO EXPERIMENT WITH DIFFERENT THINGS, WHICH IS HELPING US DEVELOP."—MATO NANJI

we've been able to draw blues and rock and Latin and psychedelic music together more than before. Doyle helped us with that. And playing night after night with the band, we get to experiment with different things, which is helping us develop. We're just happy to play in front of so many people and to feel that back-and-forth excitement."

As one A&R executive said, "I am sure that when people first saw Stevie Ray Vaughan they were thinking, 'Man, this guy is just like Jimi Hendrix.' Then, Stevie found his own voice. I think when people first hear Indigenous they think: 'Man, this is the second coming of Stevie Ray.' But after they see Mato and the band, they can't help but realize this is unique and it completely blows people's minds."

However, in this crazy world of rock & roll, it's all about the fans and the connection with the audience. This Indigenous fan sums it up in a recent E-mail to the band: "I just wanted to say I first saw this band in Philadelphia with B.B. King, Kenny Wayne Shepherd and Tower Of Power. I enjoyed everyone that night, but you stole the show! *This band rocks!* When I heard the first note it sent chills down my spine. All I could do was sit back, close my eyes and take a journey through my mind. I heard the guitar speak when the words were silent! And the percussion on the hand drums was a unique sound. Your music is very moving and uplifting. Thanks for the great music!" ✨

Beside being an avid fan of Indigenous, Bruce Warren is the Program Director of WXPB Philadelphia. You can reach him at brucew@xpbonline.net

Wanna learn more about Indigenous? Log on to their Web site at www.indigenoussrocks.com.

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EMERGING

a r t i s t

Welcome to our third feature in the *totallyadult* Emerging Artists series. Velvet Chain is a Los Angeles-based band that's established an amazing local following. They've already released two full albums (*Groovy Side* and *Warm*) along with two EPs (*The Buffy EP* and *Warm EP*) on their own Freak Records, and their third studio effort, *Moody Groove Music*, has just been released. Not only do they sell out the venue practically every time they perform at any LA club, but word about the Velvet Chain has also been spreading far and wide via the Internet.

Velvet Chain

STRONG
LINKS
MAKE FOR
A SMOOTH
SOUND

By John Schoenberger

Velvet Chain seduces you. Velvet Chain is a sneak attack on your senses. Like their name, they come on all touchy-feely and ethereal; then they slam you up against the wall and have their way with you. For their melodic overdose, for the pelvic action they inspire, for the obvious visual delights. I heartily recommend you go experience a Velvet Chain performance. They probably won't hurt you, but they will haunt

Formed in 1994, Jeff Stacy and Erika Amato comprise the nucleus of Velvet Chain. The synergy between Stacy's cool-groove bass-lines and Amato's sultry vocals acts as the foundation for their multi-dimensional sound. The group is rounded out by the addition of two guitars, keys, drums, samples and DJ turntables. They incorporate a variety of styles, ranging from trip-hop to modern rock to smooth pop, yet manage to create a distinctive sound that's all their own.

It all began with the release of two cassettes by Velvet Chain in 1994-95, which started a word-of-mouth phenomenon about the act that led to sold-out club dates and the eventual recording and release of *Groovy Side* in 1996. Along with many others who

avidly supported them for the past five years.

This intelligent approach to their music, coupled with Erika Amato's striking stage presence (she's also a trained actress, with a degree in drama from Vassar College), gave them visual appeal that was hard to resist. In a short time Velvet Chain had a mailing list of several thousand names. This was also when the producers of the "Buffy The Vampire Slayer" TV series discovered the band. Before long, Velvet Chain was featured on the show, along with two of their songs ("Strong" and "Treason") from *Groovy Side*—and the monstrous fan base of that series took an immediate interest in Velvet Chain, too. Since then, Velvet Chain has performed at season wrap parties for the show as well as at two annual Buffy Posting Board charity functions

then made an appearance on VH1's Fashion Television series, ESPN's Pro Beach Hockey series and other outlets.

In addition, Velvet Chain's music has been included on a variety of compilations, such as the TRS *Radio Deadly Sampler* and Radio Mafia Records' "Dialed In" Volume II. To date they've sold over 12,000 CDs, and have built an impressive base of domestic and international fans via their Web site.

The current lineup for Velvet Chain is Erika Amato (vocals, percussion, recorder), Jeff Stacy (bass, composer, producer), David Fraga (keys), Brett Chassen (drums), Brian Reardon and Arif Hoszic (guitars) and Mark "DJ Swerve" Murray (turntables). They've just released *Moody Groove Music*, which solidly represents VC's modern and innovative



watch the local LA music scene, it was during this time that I got interested in the band. *Groovy Side* presented a hip sound featuring a diverse but cohesive collection of songs. Eventually the disc enjoyed airplay at KCRW Los Angeles and other local stations, which began to spread the story about the sophisticated (yet accessible) music Velvet Chain was creating. Velvet Chain was also embraced by the LA Musician's Underground, which has

in Los Angeles. Ultimately, the band's song "Strong" was included on the *Buffy The Vampire Slayer* OST released in 1999, which has sold over 100,000 units.

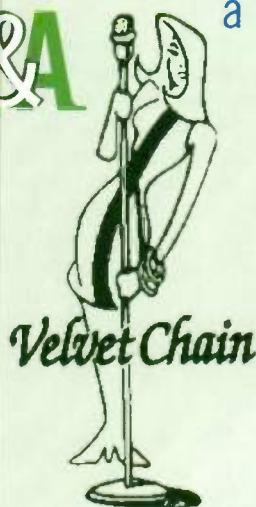
In 1997, Velvet Chain released their first nationally distributed album, *Warm* (via Overall Records), which spawned a coast-to-coast tour. *Warm* garnered airplay at stations across the country and set the stage for exposure on other levels including the use of

sound. Whether it's the pop grooves of "Wait For Me" and "Fall Away," the extended jam in "Watching You," the seductive mood of "Walk On Water" and "Medicine Man" or the rockin' vibe of "Little Sugar" and "You Got Me," Velvet Chain has a style that's right for the times and is quite capable of making a serious impact on the musical landscape.

CONTINUED ►

t h e EMERGING a r t i s t

Q&A



IT WAS IN THE MID-'90S WHEN YOU AND ERIKA FIRST MET, AND I'M ASSUMING IT WAS ON THE PROFESSIONAL LEVEL FIRST...OR AM I WRONG?

Jeff Stacy: "It was actually both. I met her at a party and we started dating pretty much right away. She had never been in a rock band, but she had been in all kinds of different singing situations other than that: she'd been in musicals and madrigals, she was a singing waitress and she's been in a lot of plays—the whole nine yards. She initially became a back-up singer in another band that I had at the time, but within three months I'd formed a completely new band around her."

YOU KNEW SHE WAS A STAR?

"Yeah. All she had to do was open her mouth. However, to be honest, before I had worked with her, she had not developed the voice she has now—the sort of smoky, sexy kind of style that she has. At first, I wasn't sure how to use her voice because it was actually *too* pretty, but after a while we figured out how to vibe it out, and she was just amazing with the music I was doing."

THERE SEEMS TO BE A VERY NICE, WELL-ROUNDED RELATIONSHIP BETWEEN YOU TWO ON A PERSONAL LEVEL AND, OBVIOUSLY, THE TWO OF YOU ARE THE NUCLEUS OF VELVET CHAIN. THERE'S BEEN AN EVOLUTION WITH THE OTHER MEMBERS AND THE GROUP HAS STRETCHED ITSELF OUT ALONG THE WAY, BUT YOU'VE NEVER STRAYED TOO FAR FROM THE BEAM OF WHAT VELVET CHAIN'S SOUND IS ALL ABOUT.

"Right. There is a creative center, as far as the style and the mood of the band. We don't really go out of our way to advertise the fact that Erika and I are married, but we don't go out of our way to hide it either. Plus we kind of take the middle path with respect to whether we promote Velvet Chain as a band, as opposed to a thing where she and I are the nucleus. Although Erika is the front person and focus of the band, and I'm the creative force behind most of the music, Velvet Chain is really more of a 'real band' than a singer/producer thing. The way we sound, especially on the new album, has very much to do with the all of the bandmembers."

THE CURRENT LINEUP OF VELVET CHAIN SEEMS PRETTY STABLE, AND THEIR INFLUENCE ON YOUR SOUND IS CLEAR. I WOULD IMAGINE YOU HOPE THAT THIS IS THE LINEUP YOU'RE GOING TO HAVE FOR A WHILE.

"Well, you know, you hope for that...but you really can't depend on it. We've learned that people change—their priorities change and their lives change and you can't bet that every member of your band is going to be into it six months or a year from now. When you're surviving as an independent band, there's very little money, so you do the best you can. It's all about the fun and creativity of the music on the artistic side, and the high potential of the music and the band on the professional side. That's what keeps great players in an unsigned band."

"I think that if we get a record deal, we'll be in pretty good shape because we'll have some financial support—which is the only missing element right now. The band would be very secure under those circumstances, because there's a tremendous amount of creative chemistry and we get along really well on a personal level. So we could go out on tour and work together very well over the long haul."

DO YOU FIND YOURSELF UNDER PRESSURE TO FOLLOW THE CURRENT TRENDS MUSICALLY?

"No. We're squarely focused on what it is that we do, and we have a lot of evidence that our music has mass appeal. So the current trends are irrelevant because we have our own trend. Anyway, we have the philosophy that artists are not supposed to be followers, they're supposed to be leaders. Unfortunately, the music business seems to have become more an industry of followers rather than an industry of leaders. That, I think, is based on economics, because a lot of record companies have gotten burned really bad trying to be leaders and a lot of companies have made a lot of money being followers. But now it

seems way out of balance, with way too much 'flavor of the month' going on, and everything on the radio is sounding much the same. When you mix economics and commerce with art you can end up with situations like this. As an artist you simply have to be dead-true to your vision, and hope you'll break through—just like Dave Matthews did. It can be done."

DO YOU THINK VELVET CHAIN WILL GET A RECORD DEAL IN THIS MARKET ENVIRONMENT.

"Yes, I think so. The fact of the matter is that our songs are musically and lyrically solid as pop songs—we're a bit on the eclectic side of mainstream, but we're not totally way out. We do some inventive arrangements and we try to do things that are different and unique, but in the big picture we're not playing outside, whacko jazz or experimental funk. I mean, we wouldn't have 6,000 people on our mailing list now if we didn't have some serious mainstream appeal. At this point, it's just a matter of exposure, and that's what record labels can provide."

YOU MUST BE GETTING IMPATIENT FOR THIS NEXT STEP TO HAPPEN.

"Of course, but we know that you have to look at the whole thing like you're climbing a mountain. Whether something happens now or later, eventually, we'll get to the top of the mountain. One thing we know for sure, though, is that we're getting higher on the mountain, and this new CD will help us continue progressing in the right direction. We know we have a fan base that's pretty juicy for an independent act, and when you lay a CD like this on them it will keep things going. What it does is verify Velvet Chain with them; it makes them think, 'I knew this band was great! I liked them from the beginning and now check out this CD, they kick ass.' And then they tell their friends and that enthusiasm keeps the band thriving and moving on...it's the old word-of-mouth thing, you know? But now, that activity turns into CD sales because of the Internet—this, in turn, provides the cash so we can keep recording and promoting ourselves until we're so undeniable that we'll finally get some help."


THE CURRENT STATE OF RECORDING TECHNOLOGY HAS PUT STUDIO-QUALITY RECORDING CAPABILITY WITHIN THE GRASP OF A DEVELOPING ACT. HOW HAS IT HELPED YOU?

"It has certainly helped, but you still need to do things the more traditional way to get a great sound. It's a bit of a fallacy that just because you have a ProTools rig you can create a world-class album in your living room. If you're a real band—especially a rock band—you can only do so much in a home studio. You really need a traditional studio as well, to capture a live-band sound. That's what makes Velvet Chain so unique and appealing, because we have learned how to marry the digital world and the real world. We're like, as our bio says, a trip-hop band mixed with a rock band. It's quite difficult to do both things well and commingle them successfully, either live or on a recording. But we know how to do it, and have a lot of experience finding out what works and what doesn't—especially for live performances. That's why we never use tape or play to sequences or anything like that. It's too mechanical. But we use a lot of samples, and often play arrangements that were worked out in digital land and are not exactly 'intuitive' from a traditional live-band perspective."

WHERE'D YOU COME UP WITH THE NAME VELVET CHAIN? WHAT SIGNIFICANCE DOES IT HAVE FOR YOU?

"Well, you don't realize how difficult it is to actually think up a name that isn't stupid. It's agonizing, because you have to end up living with it. The reason

why I chose Velvet Chain is because I, sort of, defaulted to trying to think up something that represented how the music sounds or how the music is put together. One of the fundamental stylistic things that I do is to transition different kinds of elements together in the same song or in the same set. I don't like to be married to a verse-chorus-bridge format. Usually our songs will have four or five parts instead of three. But the trick is figuring out how to make these things work together in an elegant way."

HENCE...VELVET CHAIN. 

• If you'd like to discover more about Velvet Chain, log on to their fantastic Web site at www.velvetchain.com.

• Velvet Chain is represented by Eric Custer, Esq. at Manatt, Phelps and Phillips in Los Angeles. His phone number is 310.312.4000. Publishing administration is by Michael Eames at PEN Music.

• Like the photography? It was done by Laurie Steiner at 310.450.0805.

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might think that

Rosie is kind of a new-

comer to the business, you'll soon discover that he has quite a bit of experience behind him. It simply comes down to the fact that he's one of the few people in this business who isn't jaded!

Join me as I unravel the complicated mind of John Rosenfelder.

Just to start things off, give me a little bit of your history in the music business.

"Well, I started out as a fan and I worked for my high school newspaper—that's actually when I made my first record company call. While I worked at the high school newspaper, my brother brought a friend home who worked at a College Radio station, which immediately got my attention. So when I went to school at SUNY Stony Brook, NY, I sought out the college radio station during orientation, and that became



my main thing. I worked at WUSB the whole time I attended college, and was Music Director the last two years.

"But then I realized I had more interest in music and records themselves than actually being at a radio station. So I wanted to go into records and started out by doing internships—my first real job was at a company called Upside Records, an indie label—as head of promotion. I went to California for a bit, then came back to New York and got a job at MCA Records in the publicity department—that lasted about a year—and then got a job with DGC in California to do College promotion in 1990. I left there in '93 and worked on my own as an independent promoter [Ear Bender] for about two years. I worked at Windham Hill for a year, and then I started working with Polydor, which ultimately led me back to New York to work for Island in New York at the end of '96. I've been doing this in various incarnations since."

When you went to Island, which has now merged with Mercury and Def Jam, it was initially as College promotion, right?

"College promotion and Alternative specialty shows. Then I got promoted to doing Triple-A promotion in August of '99. So I do Triple-A and College now."

You've been in the business long enough to see it go through tremendous changes, not only with the consolidation on the radio side, but certainly on the record side as well. As all that's been coming down, the style and method of promotion has evolved; yet I still see you as a person driven by passion for music, and that's a primary motivator for you to try to get your records on the radio.

"Yeah, that's pretty true. Luckily I'm involved with the two least scientific—and most aesthetic-based formats—College and Triple-A Radio. But I am interested in the historical view of promotion and show business itself. I am trying to combine the passionate and emotional side with technical information and skills to do the gig. Triple-A Radio does program from their gut more and it seems I'm able to reach them effectively because of that. Plus I get to work with some great people here—Scott Douglas on the Triple-A side and Howie Miura on the Alternative and College side."

On the promotional landscape, it's a battle out there these days, there's no denying that—the slots are less, instead of more. Would you say the label gives you the tools you need to

be competitive against the other majors?

"Absolutely. Not only do we have the tools other companies have, if it doesn't exist we will invent it. It's really great to work in a company that has such diversity in its roster. You'd be amazed at how many Triple-A guys want to go see Kiss, or my favorite: Bruce Warren needing a Beanie Sigel record, because it's a cross-cultural situation."

Between the two labels, Mercury and Island, there's a tremendous amount of heritage—that and a dime will get you a cup of coffee in terms of trying to work a new artist—but they still have a certain mystique and reputation.

"We do have a mystique and a reputation. We're serious about the heritage of the company and keeping it alive and building on it. When I tell people what my job is or where I work, I usually say that I'm on a mission for Bob Marley. Certainly the legacy of Island, Mercury and Def Jam is top of mind to us when we present a new artist like Shelby Lynne, but at the same time we are promoting a heritage Island artist in Melissa Etheridge. I think it shows a continuation of our commitment to quality artists."

I think it's easy to encapsulate everything these days, and with the merger of Island, Mercury and Def Jam—and it now being run by many of the Def Jam executives—it's easy to think that the whole place is going to become a hip-hop label. But if you look a little closer at the kind of artists that are active on the roster, you'll see that it really is a diversified, full-service label.

"Yeah, it's a wonderful thing. Def Jam being part of the management of this company is extremely important to artists like Lucinda Williams, Shelby Lynne and Melissa Etheridge. They may not have previously had enormous interaction with the Triple-A or Rock worlds, but Lyor Cohen, Julie Greenwald and Kevin Liles know quite a bit about music and marketing music. I think that influence and support is going to be helpful for artists that are not in the hip-hop world. These are expert, brilliant marketers and they really have a tremendous passion for music. In Jim Caparro and John Esposito, you have two guys that know every aspect of the record business so well that it creates a very powerful combination."

"We're all very hands-on with what's happening, and I think those ideas—and ideals—are having a tremendous impact on people like The Mighty Mighty Bosstones, Shelby Lynne, Tracy

Bonham and Supergrass. So if something's sensible and working, it really should be absorbed into the system, if possible. Not unlike when you would see grungers, reggae guys and other movements of music fans hanging out at a Grateful Dead show and interacting with the Dead Head community. We are into being a cross-cultural phenomenon, no color lines...the whole thing."

Part of your job includes emotion, but there's also a scientific and statistical aspect, too—and in the middle of those two is where innovation comes. You have a different kind of promotion style than most people and I was wondering what you bring to the table that other people don't?

"Well, let's see. I'm a media consumer and an entertainment-oriented person in general, so I feel like I'm pretty aware of what's going on culturally. I think it's always best to just buy into the most natural idea for each particular artist and project: we have a new Willie Nelson album that's coming out and it's a blues-oriented project. I mentioned in the marketing meeting that we'll hopefully be able to get something going right off the bat with all the blues radio shows nationally. It seemed obvious, but people considered it innovative because it's not in the normal list of things we do for a record—we're basically not a blues label. So, part one, basic understanding of music and people who like music."

"Then comes the technical information and the ability to interpret it, you know, the landscape of a record: adds, spins, etc. One of the skills I have been working on is artist relations, and all the things you do when Elvis visits a radio station. I've done these visits many times by now, so I kind of like knowing the route to each building, the available chows, etc."

"I'm right around the age of most of the College and Non-Commercial radio programmers, so I'm not just in a *totallyadult* world, but I'm also in the Alternative indie-rock and hip-hop worlds, too. It's something that looks different from every angle and somehow involves all aspects of music and ideas—it's really a pretty wonderful thing to be part of."

Do you feel that College Radio is still an important force out there? Some people will say, "They broke R.E.M. and they broke U2, but who has College Radio broken since Nirvana?"

"Well, it's not the force it once was—that's true. I think in a large part traditional College Radio lost its vision after the grunge explosion, but I do think it came back to a large extent with the electronica movement. The problem is that the listeners of these stations have gotten into other things—people can now go to the Internet and download all sorts of stuff and get a similar mindset as College Radio



Shelby Lynne,
Rosie & Jay-Z



— continued —

provides without listening. There are so many other things that give you freedom of expression; you could even have an Internet Radio station of your own if you really had your computer skills together. On the other hand, I am out of the scene as a programmer for 15 years now, so what the hell do I know? I do know that it is one of the few things in America that gives just about anybody a chance to express themselves."

You've got stations that are streaming their air signal and you've got channels that are broadcast for the Internet only now.

What discussions is your company having in terms of ways to market and promote Internet broadcasting?

"We're working on it right now, actually. Ken Lane, our new Senior VP Of Promotion, changed over our field rep's titles from Local Promotion Manager to Regional Manager Internet Marketing And Promotion. So the former local promotion guys are taking the lead in that area. But there are so many other aspects of the Internet that we're getting into. There's talk of putting together a Kiss channel; we did a massive amount of promotion for the new Hanson record via the Web sites of radio stations. Looking back on the Island days, we'll never forget how 'Discotheque' and 'Wake Up Dead Man' were leaked over the Internet via a Brazilian U2 Web site.

"I could probably name something going on with every one of our artists via the Internet. Shelby Lynne has received a tremendous push from Amazon.com. They have had thousands of downloads of her songs and that's pretty great; she is one of their top sellers now that the album's been released. So it's been tremendous for everybody and we're very proactive in trying to get even further on top of it."

Do you think the industry will pay more attention to Internet-only broadcasting stations? As they start to become rated by Arbitron, are all these channels going to start becoming more programmed and tighter with increased rotations and less titles, just like what's happened to traditional radio?

"Maybe. But it would take some kind of creative, weird-genius kind of a promotion guy who could really promote to such a diverse, random, freeform, massive group of Internet radio people—like me! The scary part will be if someone ever owns all the

"LUCKILY I'M INVOLVED WITH THE TWO LEAST SCIENTIFIC—AND MOST AESTHETIC-BASED FORMATS—COLLEGE AND TRIPLE-A RADIO."

wires—not just the content—but the connectivity.

"If you want to enter the hamburger business and you want to try to find a good corner to set up your hamburger stand on, you might find that all the good corners in America are taken up by McDonald's. But

you could create something that's so brilliant that it becomes a good corner—but then McDonald's and Burger King and everybody else would eventually surround your corner, and then dominate you and run you out. But if you

have a brilliant Web site, you can set up right next to AOL on the Web and no one can knock you off that corner, unless the connectivity becomes an issue and someone says you can't distribute your stuff on their wires.

Then I'm gonna be pissed.

"I agree with what the guy from Yahoo! said about choices: it's about giving people choices, more choices, not less. But I'm also into the Eno thing; from his point of view the consumer doesn't need so many choices. He feels people think, 'I don't want a lot of choices. How am I gonna pick between 15 different shades of white paint?' So, I don't know. I sometimes get overwhelmed and don't really have that strong an opinion about which white paint I want, you know what I mean?"

Just as long as it's white.

"Exactly. But I feel like I haven't even scratched the surface here."

You could go on forever, but my tape is running out, so any other key points we haven't touched upon that you'd like to make?

"Well, since this is a pretty widely read thing, I'd like to give respect and appreciation to the people who have been mentors to me in the music business. Can I name off some people?

Sure.

"I would say, let's see, Marko Babineau, Mark Kates, Barry Feldman, Johnny Barbis, David Leach, Lyor Cohen and Jim Caparro, John Esposito, Ken Lane and Scott Douglas, of course. Then going back into history, Norm

Prusslin, John Murphy and Thom O'Hair from Intercollegiate Broadcasting System and WUSB. Rambo, Howie Miura, Mike Watt, Hugh Surratt (got to have the humanoid launching a probe) and Steve Leavitt, Bill McGathy and Jeff McClusky, Andy Kipnes, Sonic Youth, Tricky, Arthur Russell, Willie Nelson, Spring Heel Jack....

And Bob Marley, of course.

"Bob Marley, and Lister Hewan-Lowe is an important one. Lister was the reggae DJ at WUSB and he taught me all about Island Records and reggae music and everything at a young age—he's the one that got me psyched to be in the music business and....

"...a little bit of lingo from each one of my guys. Like, I say, 'Launch a probe' like Hugh does, and I say, dog like my hip-hop guys.

So yeah, why don't you put Kevin Liles on that list, too, and Martha Reynolds, and how could I forget the Howman?! So yeah, there are a lot of them. John Schoenberger, Jonathan L. Rosen...I could go on!"

That's enough! We'll have to make a sidebar or something!

"How about a reading list! Can I put a list of books I like in there?"

Sure.

"Okay: *The Man In The Dugout* by Leonard Koppett, *The Last Mogul* by Dennis MacDougal, *Dog Days* by Daniel Lyons, *Bob Marley* by Stephen Davis, *Muddy Waters* by Sandra B. Tooze, *Deep Blues* by Robert Palmer, *Sweet Soul Music* by Peter Guralnick, the Elvis books by Peter Guralnick, *Neil And Me* written by his father, Scott Young. Let's see, that's probably enough for now. I could name more, like, *I Had A Hammer* by Hank Aaron...."

That's the baseball aspect of your life.

"Hank Aaron's one of my favorites, even though he was National League. I saw him hit a home run in the American League, though."

So you're an American League guy.

"Full on." ★

• Wanna talk with John Rosenfelder about music or baseball? You can reach him at 212.603.7871, or E-mail him at john.rosenfelder@umusic.com.

• And if you'd like to discover more about Island Def Jam's artists log onto www.islanddefjam.com.



tally pictures

Jill Sobule Is In The Pink

While attending this year's *Gavin* Convention, Beyond Music recording artist Jill Sobule was working the crowd! She's pictured here with:



Beyond's Damon Grossman, Sobule, WXRT Chicago's Norm Winer & KMTT Seattle's Chris Mays.



Sobule, KACD LA's Keith Cunningham and Beyond's Liz Healy & Damon Grossman.



Beyond's Jack Satter, WXRT Chicago's Patty Martin, Beyond's Damon Grossman, Sobule and Access Music Group's Mark Jeffrey.

Natalie MacMaster Has It All In Hand

While touring in the US, Rounder recording artist Natalie MacMaster made some station visits in New England. She's pictured here with:



WXRV Boston's Bob Angell & Joanne Doody, MacMaster, WXRV's Keith Andrews and Rounder's Katrinka Suydam.



Rounder's Katrinka Suydam, MacMaster and WMVY Martha's Vineyard's Barbara Dacey.



Rounder's Katrinka Suydam, MacMaster & WNCS Montpelier's Jody Peterson.



totallymusic

STEVE EARLE

ALBUM: *Transcendental Blues*

LABEL: E-Squared/Artemis

ARTIST: Steve Earle (vocals, guitar, keys, synths, harmonica).

GUEST ARTISTS: Dan Metz & Kelley Looney (bass); Ray Kennedy (bass, guitar); Ron Vance, Will Rigby & Patrick Earle (drums); David Steele (guitar, bouzouki); Tim O'Brien (mandolin, vocals); Darrell Scott (banjo, vocals); Doug Lancio (guitar); Benmont Tench (keys); Kristin Wilkinson (string arrangements); The Love Sponge (strings); The Woodchoppers (various instruments); Tom Littlefield (backing vocals).

PRODUCED BY: Twangtrust

ORIGIN: Fort Monroe, VA, but he now calls Nashville home

WHAT YOU SHOULD KNOW: I had the distinct pleasure of working Steve Earle's first few albums in the mid-'80s, and it's only become clear to me in retrospect how ahead of the trend toward roots music he was. What's more amazing is that, in spite of the personal demons he's had to face, Earle has always remained true to his musical calling. He now returns with *Transcendental Blues*, which not only faces many of his demons head on, but also returns him to a slightly more rocking approach. In addition, you may not be aware of the fact that Earle's also politically active, being passionately involved in several causes, including the Tennessee Coalition To Abolish State Killings (executions) and the Campaign For A Landmine Free World. In addition, he's set to release his first book of short stories called *Doghouse Roses*. You see, Steve Earle is a true renaissance man.

SUGGESTED SONGS: "Transcendental Blues"; "Everyone's In Love With You"; "I Can Wait"; "I Don't Want To Lose You Yet."

CONTACT: Bill Cason 212.433.1828 & Diane Gentile 212.433.1826



NORTH MISSISSIPPI ALLSTARS

ALBUM: *Shake Hands With Shorty*

LABEL: Tone-Cool/IDJMG

MEMBERS: Luther Dickinson (vocals, guitar, mandolin); Cody Dickinson (drums, samples, guitar, vocals); Chris Chew (vocals, bass).

GUEST ARTISTS: Cedric Burnside (drums); Garry Burnside & Richard "Hombre" Price (bass); Otha Turner (fife); East Memphis Slim (piano); Jimmy Crosthwait (washboard); Alvin Youngblood Hart, Steve Selvidge & Jimbo Mathus (guitar); Tate County Singers & Harmony Four (backing vocals).

PRODUCED BY: Luther & Cody Dickinson

ORIGIN: Mississippi

WHAT YOU SHOULD KNOW: There's an amazingly rich musical heritage in the South, and perhaps no place better has merged the music of Africa and Europe than the hill region of Mississippi. North Mississippi Allstars take these traditions of country blues, fife & drum, gospel (and a touch of Southern

rock) and blend them together into a raw, rebel-rousing sound that reaches deep inside. "This album represents Cody and me growing up down here in North Mississippi," says Luther Dickinson, "surrounded by Junior Kimbrough's juke joint and Otha Turner's family and their picnics. And R.L. Burnside and his family and hanging out with his sons, and listening to Fred McDowell and just putting our own modern twist on what has been going on around here."

SUGGESTED SONGS: "Shake 'Em On Down"; "All Night Long"; "Po' Black Maddie"; "Drinkin' Muddy Water."

CONTACT: Greg Reisch 781.263.9224 & John Rosenfelder 212.603.7871

NORTH MISSISSIPPI ALLSTARS



"SHAKE HANDS WITH SHORTY"

CROWDED HOUSE

ALBUM: *Afterglow*

LABEL: Capitol

MEMBERS: Neil Finn (vocals, guitar, keys); Paul Hester (drums); Nick Seymour (bass); Tim Finn (vocals, keys, guitar)

GUEST ARTISTS: Various

PRODUCED BY: Mitchell Froom, Youth & Crowded House

ORIGIN: New Zealand

WHAT YOU SHOULD KNOW: Formed by Neil Finn and Paul Hester after the demise of Split Enz, Crowded House went on to record four critically acclaimed albums from 1986 to 1993—*Crowded House*, *Temple Of Low Men*, *Woodface* and *Together Alone*—and although America at large really only discovered this band's brilliance after the fact, CH was extremely popular in New Zealand, Australia, the UK and Europe during their existence. Now, for the hard-core fans, Capitol is releasing *Afterglow*, a rarities collection of seven previously unreleased tracks along with a number of B-sides. All the material has been remixed and/or remastered.

SUGGESTED SONGS: "You Can Touch"; "Sacred Cow"; "Private Universe."

CONTACT: Kevin Sutter 425.649.1525 & Jodi Glisman-Best 818.587.4775



WEEN

ALBUM: *White Pepper*

LABEL: Elektra/EEG

MEMBERS: Aaron Freeman (vocals, guitar); Mickey Melchiondo (vocals, guitar); Claude Coleman, Dave Dreiwitz & Glenn McClelland (various instruments).

GUEST ARTISTS: Stu Basore, Jane Scarpantoni, Chris Shaw, Russel Simins, Janeese Thomas, Angela Clemons, Mark McDonald, Greg Frey, Pat Frey & Danny Madorsky (vocals, various instruments).

PRODUCED BY: Chris Shaw & Ween

ORIGIN: New Hope, Pennsylvania

WHAT YOU SHOULD KNOW: Ween has been taking shots at themselves, the music industry and the world at large since 1984. As time has passed, they've built an avid fan base and sold one helluva lotta records. Originally only a good-time and musically off-the-wall endeavor, Ween has created a distinctive sound over the course of six albums. As a follow-up to *The Mollusk* (considered by many to be their finest effort to date), Ween returns with *White Pepper*. You'll find this album different from any prior project, mainly due to the fact that the songs were written and subsequently recorded as a "band"—rather than just the sick dreams, mutterings and wit of Aaron Freeman (aka Dean Ween) and Mickey Melchiondo (aka Gene Ween) only—which has given the music a fuller, more "live" feel. Furthermore, the disc features strings, horns and female backup singers, which Freeman and Melchiondo quip are, "very bad signs for the future of Ween!"

SUGGESTED SONGS: "Even If You Don't"; "Flutes Of Chi"; "Stay Forever."

CONTACT: Lisa Michelson 212.275.4260



PHISH

ALBUM: *Farmhouse*

LABEL: Elektra/EEG

MEMBERS: Trey Anastasio (guitar, vocals); Jon Fishman (drums, vocals); Mike Gordon (bass, vocals); Page McConnell (keys, percussion).

GUEST ARTISTS: Jerry Douglas (dobro); Bela Fleck (banjo); Dave Grippio (sax); James Harvey & Andy Moroz (trombone); Jennifer Hartswick (trumpet); John Dunlop (cello); Roy Feldman (viola); David Gusakov & Laura Markowitz (violin).

PRODUCED BY: Bryce Goggin & Trey Anastasio

ORIGIN: Burlington

WHAT YOU SHOULD KNOW: Formed in 1983, Phish started out as a college band gigging on and around the University of Vermont campus, but as time has passed they've become nothing less than the heir apparents to the Grateful Dead legacy of mind-boggling improvisational live music. As their career's progressed, the quartet has begun to get more familiar with the recording format and started to present shorter songs on their CDs. This began in earnest with *Billy Breathes*, and now with *Farmhouse* (their 10th outing), Phish has delivered a downright commercial album! The project is already off to an instant start with "Heavy Things"—but this ain't no one-track disc, folks—there's plenty more begging to be played on the radio.

SUGGESTED SONGS: "Heavy Things"; "Farmhouse"; "Back On The Train."

CONTACT: Lisa Michelson 212.275.4260



BY JOHN SCHOENBERGER

JULIANA HATFIELD

ALBUM: *Beautiful Creature*

LABEL: Zoe/Rounder

ARTIST: Juliana Hatfield (vocals, guitar, bass, keys, harmonica).

GUEST ARTISTS: Jason Sutter, Damon Richardson, Michael Hale & Scott Litt (drums); John Thomasson (bass); David Garza (guitar, bass, keys); Duke Roth (cello); Brian Brown (keys); Wally Gagel (programming, bass, keys, guitar, drums); Andy Kravitz (drums, vocals); Jim Boggia (bass, vocals).

PRODUCED BY: Juliana Hatfield, David Garza, Wally Gagel & Andy Kravitz

ORIGIN: Maine, but she now lives in Boston

WHAT YOU SHOULD KNOW: Juliana Hatfield's career has flirted with superstardom more than once since she left the Blake Babies in 1990 to strike out on her own. While many alterna-pop sensations have come and gone over the past 10 years, Hatfield has always remained true to her own musical vision and creative integrity. *Beautiful Creature* is her second album for Zoe/Rounder and features some of the best songs she's ever written. But to prove that there truly are two sides to this artist, there's an "alter-ego" release coming at the same time by Juliana's Pony called *Total System Failure*, which is noisy, impudent and a lot of fun.

SUGGESTED SONGS: "Somebody Is Waiting For Me"; "Close Your Eyes"; "The Easy Way Out."

CONTACT: Katrinka Suydam 617.218.4477



JOSEPH ARTHUR

ALBUM: *Come To Where I'm From*

LABEL: Real World/Virgin

ARTIST: Joseph Arthur (vocals, guitar, harmonica, cello, effects).

GUEST ARTISTS: Carla Azar & Jim Keltner (drums); Marcus Dravs (programming); Ben Findlay (guitar); T Bone Burnett (keys, guitar); Rick Will (synths); Nadia Lanman (cello); Stella (backing vocals).

PRODUCED BY: T Bone Burnett, Rick Will & Joseph Arthur

ORIGIN: Akron, but he now lives in New York City

WHAT YOU SHOULD KNOW: Essentially discovered by Peter Dinklage and subsequently signed to his Real World label, Joseph Arthur is, in many ways, as eclectic and creative as his benefactor. An extremely gifted artist (he's also a prolific painter as well as a singer/songwriter), Arthur often looks at the darker side of human existence, but still manages to find moments of tenderness and grace. "I don't feel at all constrained to one art form," says Arthur. "I do all I do for the sake of doing something interesting"—for a sample of his artwork just check out the CD package. And perhaps, "interesting" is the best way to describe his music—it's singer/songwriter-based, but the simplicity of his approach abruptly stops there! *The New York Times* wrote, "Arthur learned from Leonard Cohen's stoicism, Kurt Cobain's sullen determination and Tom Waits' raw bone arrangements, as he looks at characters who have been kicked around but aren't down yet."

SUGGESTED SONGS: "Chemical"; "In The Sun"; "Tattoo."

CONTACT: Ray Gmeiner 212.288.2730 & Dawn Hood 310.288.2456

MELISSA FERRICK

ALBUM: *Freedom*

LABEL: W.A.R.?

ARTIST: Melissa Ferrick (vocals, guitar).

GUEST ARTISTS: Marika Tjelios (bass, percussion).

PRODUCED BY: Melissa Ferrick & Marika Tjelios

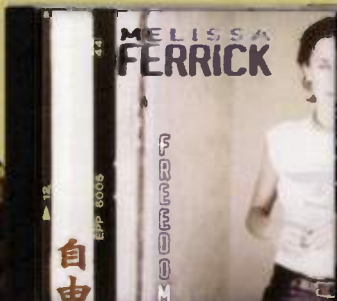
ORIGIN: Boston

WHAT YOU SHOULD KNOW: Over the course of what is now five albums, Melissa Ferrick has established herself as a fiercely independent artist who is proud of her lifestyle and grateful for the privilege to express herself via music. With each album she's progressively stripped her music down to the basics, relying almost completely on the power of the song to convey her emotions and her message. In 1999, Ferrick began to receive some of the recognition she's been working so hard for when *Everything I Need* won the Boston Music Award for Best Folk Rock Artist. She now returns with *Freedom*, a project over which she had total creative control. As the title suggests, and as Ferrick

shares, "For the first time in my career I'm not in debt. It's a relief to not owe my record label money and to be supporting myself by doing what I love."

SUGGESTED SONGS: "Hold On"; "Freedom"; "Some Kinda Nerve."

CONTACT: Josh Goodman 303.440.0666



VARIOUS ARTISTS

ALBUM: *Journeys*

LABEL: Virgin

ARTISTS: Peter Gabriel, Sarah McLachlan, Steve Winwood, Paul Simon, Roxy Music, Kate Bush, John Lennon, Cowboy Junkies, Sinéad O'Connor, UB40, Afro Celt Sound System, Loreena McKennitt, Over The Rhine, Heart, Crowded House and Don McLean.

PRODUCED BY: Various

WHAT YOU SHOULD KNOW: Virgin Records has been very successful selling compilation CDs via television, and the latest one that's doing gangbusters is *Journeys*. The package contains all kinds of hits by a broad variety of artists...along with a potential one by Over The Rhine called "All I Need Is Everything." The reason the folks at Virgin have serviced this package to you is because Over The Rhine's *Good Dog Bad Dog*, which contains this track, has now been released via Backporch through Virgin and they think the song's a hit. I agree. The rest of the disc should be a good addition to your station's library.

SUGGESTED SONG: "All I Need Is Everything" (OTR).

CONTACT: Ray Gmeiner 310.288.2730

BOB LOWERY

ALBUM: *Yellow Light*

LABEL: Cayman/E-Squared/Artemis

MEMBERS: Bob Lowery (vocals, guitar, dobro, harmonica); Tom Troxell (drums); Chico Huff (bass); George Mesterhazy (keys, accordion); Chris Callas (guitar, mandolin, vocals).

GUEST ARTISTS: Derek Smith, Paul Boddy & Sean McClintock (guitar); Jay Ansill (mandolin, violin); Michael Tolcher (backing vocals).

PRODUCED BY: Paul Boddy, Sean McClintock & Bob Lowery

ORIGIN: Philadelphia, but he now lives in New York City

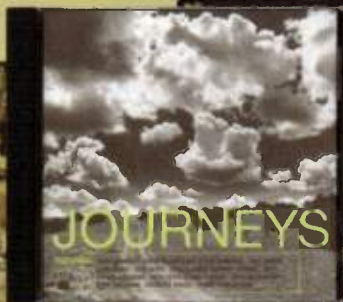
WHAT YOU SHOULD KNOW: Bob Lowery has a voice and a collection of songs that'll surely make him stand out from the crowded singer/songwriter playing field. In addition, he has the ability to attract top-notch musicians to be in his band, as well as participate in the recording of his debut for Cayman, *Yellow Light*.



If you were able to attend this year's Puerto Vallarta Getaway Weekend, then you'll remember Lowery's opening set the first night—he's the one who came through with flying colors in spite of the PA problems! Says Lowery of the project, "The idea behind the whole record is about making choices and trying to follow your own instincts." After you listen, it's not too hard to realize that Lowery's instincts are right on.

SUGGESTED SONGS: "Tell Me"; "Sad Stories"; "Yellow Light."

CONTACT: Paul Boddy 610.847.2200



HANK DECKEN

ALBUM: *Life Around The Edges*

LABEL: Anomaly

ARTIST: Hank Decken (vocals, guitar).

GUEST ARTISTS: Scott Woodman (drums); Mark Edgerly (guitar); Geoff Safford (bass).

PRODUCED BY: Hank Decken

ORIGIN: New Jersey, but he's now based in New England

WHAT YOU SHOULD KNOW: Henry von der Decken—or Hank Decken, for short—is a full-service kind of musician: he's a singer, a player, a writer, an engineer and a producer who excels in any facet he chooses. You may recall his early projects for Warner Bros., or his work with Sonic Joyride, but after that period Decken backed off a while to ponder his next move. It was at this time that he moved to an artist community along the New England coast and built the now-renowned Dizzyland studios, where many artists have since recorded. After this hiatus he decided it was time to record himself again, and the result is this moving and thoughtful self-titled release. As you'll hear, Decken has an organic sound that's akin to artists like John Hiatt, Bruce Cockburn and John Mellencamp.

SUGGESTED SONGS: "Shadows"; "Rain All Day"; "No Questions."

CONTACT: Judy Libow 212.888.0987



PHIL ROY

ALBUM: *Grouchyfriendly*

LABEL: Ear Pictures

ARTIST: Phil Roy (vocals, guitar).

GUEST ARTISTS: Julian Coryell (guitar, percussion, vocals); Heitor Pereira & Ricardo Silveira (guitar); John Leftwich (bass, cello); Gavin Greenaway, Greg "Harpo" Hilfman, Jeff Rona & David Levita (keys); Cassio Duarte, Efrain Toro, Walfredo Reyes & Debra Dobkin (drums, percussion); Lili Haydn (violin); Ralph Rickert & Eric Jorgensen (horns); Adam Cohen (vocals); Danielle Brisebois & Billy Valentine (backing vocals).

PRODUCED BY: Phil Roy

ORIGIN: Philadelphia, he but now lives in LA

WHAT YOU SHOULD KNOW: Phil Roy is a graduate of the Berklee College of Music and has had a couple of record deals. You most likely don't know who Phil Roy is at this point, but several artists you do know have recorded his songs, including Ray Charles, The Neville Brothers, Joe Cocker, Guster and Widespread Panic. In addition, his music has been used in several films, including *Leaving Las Vegas* and *The Mask*.

Roy now delivers a sophisticated and moving collection of songs with *Grouchyfriendly*. Tom Waits says of Roy, "This is Phil Roy at his Phil noir best. Eccentric, lush and musical. An atmospheric wicked beauty. Uncommonly smooth, yet strange and curious. Enjoy the Roy!"

SUGGESTED SONGS: "Melt"; "Show Me The Way Home"; "Trains Running."

CONTACT: Louise Coogan 212.978.6979



WORLD ROOTS

BY JOHN SCHOENBERGER

FEMI KUTI

ALBUM: *Shoki Shoki*
LABEL: Barclay/MCA

If you're a fan of popular African music, then the last name Kuti probably rings a bell: Femi is the son of the famous Nigerian Afro-beat star Fela Anikulapo-Kuti, who died in 1997. But the musical tradition his father laid down is clearly in good hands, as Femi Kuti has taken the Afro-beat style and broadened it. With *Shoki Shoki*, Kuti has added elements of dance hall, which gives the music new vitality. Femi Kuti first came into prominence in the mid-'80s, when he toured the world fronting his father's 40-piece band, Egypt 80. He's now a star in his own right.

SUGGESTED TRACKS: "Beng Beng Beng"; "Truth Don Die."

CONTACT: John Sigler 818.777.5923



WHIRLIGIG

ALBUM: *Spin*
LABEL: Prime CD

Your first impression when listening to *Spin* will be that Whirligig must be from the British Isles, but you'd be on the wrong side of the Atlantic—Whirligig hails from New York City! Whirligig—Greg Anderson, Lisa Gutkin, Paul Kovit, Matt Darriau, Yves Duboin, Lisa Moscatiello and Cillian Vallely—is a dedicated group of musicians who are striving to keep a variety of acoustic-based musical styles vibrant (such as Klezmer, Eastern European and, of course, Celtic), while adding new innovation and vision. "Huge and rich and warm and full of life!"—Kathy Rutz/*The Norwich Evening Sun*.

SUGGESTED TRACKS: The choice is yours!

CONTACT: David Seitz 212.366.5982



KHALED

ALBUM: *Kenza*
LABEL: Mondo Melodia/Ark 21

Khaled—the undisputed king of rai—was born in Algeria, but he now lives in France. Utilizing a blend of funk, reggae and Arabic music, he's become a worldwide sensation; and along with the rise in his popularity, so has the interest in rai music grown. *Kenza* is Khaled's fifth studio effort, and reflecting his international appeal, it was recorded in New York City, Cairo and Paris. With this effort, Khaled has expanded his musical influences even further via the input of renowned producer Steve Hillage and Brooklyn Funk Essentials founder Lati Kronlund.

SUGGESTED TRACKS: "Trigue Lycee"; "El Bab."

CONTACT: Andrea Weiss 818.325.1265



RICARDO LEMVO & MAKINA LOCA

ALBUM: *São Salvador*
LABEL: Putumayo

São Salvador is Ricardo Lemvo & Makina Loca's second outing for Putumayo, and it finds Lemvo continuing with his unique blend of Latin and African music. Since his 1998 release, *Mambo Yo Yo*, Lemvo and his band have toured the world, finding rave reviews from the press and appreciative audiences everywhere. With *São Salvador*, we find Lemvo adding some new flavors to the mix, creating what he calls trilingual funk: Latin, African and Portuguese styles blended together to create rousing, infectious music.

SUGGESTED TRACKS: "Le Rendez-Vous"; "São Salvador."

CONTACT: Jennifer Daunt 510.526.8221



VARIOUS ARTISTS

ALBUM: *Bringing It All Back Home Volume 3*
LABEL: Hummingbird/Valley

Bringing It All Back Home Volume 3 is the third and final release in the collection that spotlights the influences of Celtic music on British and American rock, folk and country music. Like the two critically acclaimed volumes before, it features recordings from the BBC documentary of the same name. On this disc are songs performed by some of the most popular artists keeping the Celtic torch burning today: Luka Bloom, Davy Spillane, An Emotional Fish with Máire Ní

Bhraonain, Pierce Turner, Paddy, Seamus & Kevin Glackin and many more.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Debbie Root 505.992.4902



GHAZAL

ALBUM: *Moon Rise Over The Silk Road*
LABEL: Shanachie

There are two sides to the music of India—the ancient, academic, traditional approach and the more spiritually inspired approach of making music in the moment. This blending of techniques has been taken to new heights by the musical collaborations of Ghazal—Kayhan Kalhor and Shujaat Husain Khan. We were first introduced to their moving music with 1997's *Lost Songs Of The Silk Road* and then with 1998's *As Night Falls On The Silk Road*. Ghazal now returns with the third in the series—*Moon Rise Over The Silk Road*, which reflects the growing synergy between the two artists.

SUGGESTED TRACKS: "Fire In My Heart"; "Besh'no Az Nay."

CONTACT: Frank Ritchie 212.334.0284



MIRIAM MAKEBA

ALBUM: *Homeland*
LABEL: Putumayo

Homeland is Grammy Award-winning Miriam Makeba's first recording in six years, and promises to be the vehicle to bring her back into prominence in the African music scene. Over her career, Makeba has had several high-profile performance credits to her name, including President Kennedy's 1962 Birthday Celebration and as a featured artist in Paul Simon's Graceland Worldwide Tour—as well as many years with her former husband, Hugh Masekela. Furthermore, Ms. Makeba is a recipient of the Dag Hammarskjöld Peace Prize and has twice addressed the United Nations General Assembly.

SUGGESTED TRACKS: "Pata Pata 2000"; "Liwawechi."

CONTACT: Jennifer Daunt 510.526.8221



VARIOUS ARTISTS

ALBUM: *Kindred Spirit*
LABEL: Green Linnet

Kindred Spirit explores the musical connection of contemporary Celtic music from Ireland, Scotland, Wales, Spain, France's Brittany and Canada, and the ways this ageless music is evolving today. The collection features such well-known artists as Altan, Capercaillie and Loreena McKennitt, as well as more regionally popular acts including Bagad Kemper, Barzaz, Skolvan, Dan Ar Braz, Milladoiro, Tannas, Michel Tonnerre, Déanta, Dafydd Iwan, Orion, Seosaimhín Ní Bheaglaoich and Shotts And Dykehead Caledonia Pipe Band.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Kevin Gardner 203.730.0333



THE ANANDA SHANKAR EXPERIENCE AND STATE OF BENGAL

ALBUM: *Walking On*
LABEL: Real World/Virgin

It was hard to choose whether *Walking On* should be reviewed in World Roots or Sonic Excursions, but I eventually decided that the former was more appropriate. Ananda Shankar was a pioneer of the '60s Indo-funk movement and the sitarist who jammed with Jimi Hendrix. Before his untimely death in 1999, Shankar and The Ananda Shankar Experience collaborated with London's hot Asian DJ/producer State Of Bengal, and the result is this creative and compelling mix of the traditional with the ultramodern. Or in the short form—this music grooves!

SUGGESTED TRACKS: "Walking On"; "Pluck."

CONTACT: Lisa Samper 414.961.8350



BLUES CORNER

BY MATTHEW LAWTON

COREY HARRIS & HENRY BUTLER



ALBUM: *Vū-Dū Menz*

LABEL: Alligator

Corey Harris is at the forefront of new-generation acoustic blues players, while Henry Butler is an old-school Crescent City piano legend. Together they have made one

of the year's most expressive albums. Featuring only Harris (guitar, vocals) and Butler (piano, vocals), *Vū-Dū Menz* was recorded in four days and warmly captures their songs of love and social observation; Harris' gruff voice and slinky guitar playing blends well with Butler's impressive piano playing and fiery singing. Powerful songs, refined voices, intoxicating arrangements, skillful playing...everything about this album is bewitching.

SUGGESTED TRACKS: "If You Let A Man Kick You Once"; "Let 'Em Roll."

CONTACT: Tim Kolleth 773.973.7736

LARRY GARNER

ALBUM: *Once Upon The Blues*



LABEL: Ruf

Larry Garner has spent most of his life *not* as a struggling musician, but as a working father. But as the '90s began, Garner started a career in the blues which has garnered him several awards and plenty of critical praise. On *Once Upon*

The Blues, Garner plays the roll of musician, poet, storyteller and, most of all, bad-ass bluesman. Backed by a small band with a huge sound, Garner sings of getting through life's ups and downs with as much of a smile as possible. From the acoustic blues of "Nothing But Life," to the paint-peeling scorch of "That Was Her Dance," and even with slow jams like "I Ain't The One," Garner proves that it's never too late to start lettin' it loose.

SUGGESTED TRACKS: "Edward Had A Shotgun"; "Where Blues Turn Black."

CONTACT: Ira Leslie 973.275.1077

MAGIC SLIM AND THE TEARDROPS



ALBUM: *Snakebite*

LABEL: Blind Pig

Magic Slim started playing the Delta blues when he was 11 years old, but eventually moved to Chicago, where he established himself as a supernatural guitar player with

one helluva vibrato. Slim released numerous albums during the '70s and '80s, thrilling crowds worldwide. *Snakebite* is Slim's fourth disc for Blind Pig and reminds us all of how fun and rockin' Chicago blues can be. Just like his live shows, Slim can be heard growlin' and delivering one-liners throughout most of *Snakebite*, as well as on Muddy Waters' "Country Boy." This is one *Snakebite* that you'll want to get!

SUGGESTED TRACKS: "Please Don't Dog Me"; "What's Wrong."

CONTACT: Edward Chmielewski 415.550.6484

JOHN PRIMER



ALBUM: *Knocking At Your Door*

LABEL: Telarc

During the course of his career, John Primer has had the opportunity to play alongside Willie Dixon, Muddy Waters and Magic Slim. For his debut Telarc release,

Primer signed up a few other top-notch players in the form of the McCray brothers—Larry on guitar and Steve on drums—along with harmonica great Matthew Skoller, bassist Al Brown and keyboardist Ken Sydak. Primer's philosophy on record-making goes back to the '60s: "I am very aware that the art of making records, as it was in the '60s, has been lost. You can't just go up and record something and say, 'This will work.' Do it 'til you get it right." With just one listen to *Knocking At Your Door*, you'll see that Primer got it right.

SUGGESTED TRACKS: "That's Alright"; "Hard Working Woman."

CONTACT: Vikki Rickman 216.464.2313

RICK HOLMSTROM



ALBUM: *Gonna Get Wild*

LABEL: Tone-Cool

No, that's not the sound of a cougar being slaughtered at the beginning of Rick Holmstrom's latest CD, *Gonna Get Wild*...it's simply Holmstrom ripping his GHS strings to

shreds. The beast behind Rod Piazza & The Mighty Flyers has just released his second solo album—and it's a killer! Holmstrom's secret weapon is his ability to play in and around a variety of musical styles. Whether it's boogie-woogie, straight-ahead blues or late-night swing, Holmstrom knows when to let a song breathe, or simply choke it to death! Honey and Rod Piazza, Juke Logan, Johnny Dyer and many others help keep things wild.

SUGGESTED TRACKS: "Wiggle Stick"; "You Missed Your Chance."

CONTACT: Greg Reisch 781.263.9224

JOHNNY A.



ALBUM: *Sometime Tuesday Morning*

LABEL: Aglaophone

Guitarist Johnny A. has been jamming around the Boston club scene for years, sharing the stages with a wide variety of folks ranging from Aerosmith to Yes. For the past

six years, A. has been Peter Wolf's right-hand man, playing on Wolf's '96 release, *Long Line*, and last year's *Fool's Parade*. A. has now struck out on his own with *Sometime Tuesday Morning*, a disc that features A. singing with his six strings. These 12 instrumental tracks highlight A.'s melodic and fluid guitar work and avoid the "flash" and "speed" that many instrumental guitarists promote. Along with his original compositions, A. plays a beautiful rendition of The Beatles' "Yes It Is" and Jimmy Webb's "Wichita Lineman."

SUGGESTED TRACKS: "Wichita Lineman"; "Sometime Tuesday Morning."

CONTACT: Johnny A. 978.745.7050

BRYAN LEE



ALBUM: *Crawfish Lady*

LABEL: Justin Time

By the time Bryan Lee was eight years old, his eyesight was gone—but his love of music was just beginning. Lee spent his formative years learning guitar and studying the blues, and then in his late

30s moved to New Orleans and scored a gig playing five nights a week at the Absinthe House...a job that lasted 14 years! *Crawfish Lady*, his first studio release, comes on the heels of his two live discs, recorded at the famed Absinthe. Lee's guitar work is reminiscent of the great Freddie King and his band is unstoppable. You can tell these guys have played a gig or two, 'cause they're tight as all hell.

SUGGESTED TRACKS: "Palace Of The King"; "Kiss My Ass For A Change."

CONTACT: Tracy O'Quinn 512.371.7050

DAVID JOHANSEN AND THE HARRY SMITHS

ALBUM: *David Johansen And The Harry Smiths*



LABEL: Chesky

Best known in the '70s as the lipstick-wearing glam-rockers of the New York Dolls, in the '80s David Johansen turned into the tuxedo-clad Buster Poindexter. With the release of *David Johansen And The Harry Smiths*, we now get a lowdown

and bluesy Johansen, who combines his background in rock & roll with Chicago blues, offering both traditional tunes like "Delia" (arranged by Bob Dylan) and classic blues by the likes of Muddy Waters ("Little Geneva"), Lightnin' Hopkins ("Katie Mae") and Mississippi John Hurt ("Richland Woman"). With his distinct voice and enthusiasm for music, Johansen makes these blues a celebration.

SUGGESTED TRACKS: "Well, I've Been To Memphis"; "Somebody Buy Me A Drink."

CONTACT: Luke Oom 917.405.7714

DARRELL NULISCH



ALBUM: *I Like It That Way*

LABEL: Severn

Darrell Nulisch started singing full-time for Anson Funderburgh And The Rockets in 1981. After spending seven years as their frontman, Nulisch joined Mike Morgan And The Crawl for a year before segueing to

Ronnie Earl And The Broadcasters in 1987. After three years with Earl, Nulisch went out on his own and has been delivering his bluesy soul ever since. *I Like It That Way* is Nulisch's fourth solo album and features his distinctive voice, along with a taste of jazz and soul. Nulisch tears up his own tracks and faithfully covers B.B. King's "Worried Dream" and Otis Redding's "Trick Or Treat."

SUGGESTED TRACKS: "Getaway Place"; "Once In A Lifetime Love."

CONTACT: Promotion 410.923.0593

AMERICAN ROOTS

By Matthew Lawton

JERRY GARCIA/DAVID GRISMAN/TONY RICE

ALBUM: *The Pizza Tapes*
LABEL: Acoustic Disc



If you've ever wondered what it would be like to jam with Jerry Garcia in your living room, *The Pizza Tapes* is the platter for you! Captured here is the only time Garcia ever played with guitarist Tony Rice, along with their mutual friend, mandolin master David Grisman. This session was not intended to be released; it was simply three friends jamming while the tape was rolling. Among the many standouts are the only recordings of Garcia doing "Long Black Veil," "House Of The Rising Sun" and "Man Of Constant Sorrow." Not only are the playing and sound on *The Pizza Tapes* sonically superb, but the banter and talk between the tracks is extremely tasty!

SUGGESTED TRACKS: "Man Of Constant Sorrow"; "House Of The Rising Sun."

CONTACT: Rob Bleetstein 800.294.3472

GREG BROWN AND FRIENDS

ALBUM: *Solid Heart*
LABEL: In Harmony

Armed with six strings, a deep voice and a sharp pen, Greg Brown has recorded 14 albums that deal with life's little pleasures, great disappointments and graceful moments. *Solid Heart* is a live recording (from two separate shows Brown played last year), with proceeds benefiting In Harmony, a non-profit organization that helps foster children. On *Solid Heart*, Brown is joined by his pals Bo Ramsey (guitar), Dave Carter (guitar) and Tracy Grammer (fiddle, mandolin). With just an acoustic guitar and his powerful voice, Brown mixes blues, jazz, folk and old country with plenty of passion and tons of heart.

SUGGESTED TRACKS: "Solid Heart"; "If I Had Known."

CONTACT: Julie Gessesse 541.753.3960



WYLIE & THE WILD WEST

ALBUM: *Ridin' The Hi-Line*
LABEL: Rounder

Often times you'll hear musicians sing of ridin' the trails and ropin' cattle, but when it comes to the cowboy lifestyle, Wylie's the real deal. Born and raised in Montana, this yodelin' cowhand runs his own ranch and has claimed many a ribbon in rodeo competitions. When he's not busy kickin' up his heels, Wylie's bustin' out songs and singin' 'em for folks everywhere. Wylie & The Wild West are usually on the road (over 200 days a year) and they've played the Grand Ole Opry over 40 times. *Ridin' The Hi-Line* (their third Rounder disc) is filled with an abundance of slide guitar solos, three-part harmonies and yodels that'll leave a tear in yer beer. Yee-haw!

SUGGESTED TRACKS: "Doggone Cowboy"; "Yodeling My Blues Away."

CONTACT: Katrinka Suydam 617.354.0700



THE JOHNNY STAATS PROJECT

ALBUM: *Wires & Wood*
LABEL: Giant/WB

You may have seen Johnny Staats featured in *People* magazine, or perhaps you caught his segment on "The CBS Evening News With Dan Rather," or maybe you saw Staats on "The Today Show"; whichever way, until you hear *Wires & Wood*, you ain't seen nothin' yet! This UPS driver by day sure is one helluva mandolin player by night. *Wires & Wood* is Staats' debut disc and features six blistering instrumentals that pair Staats up with Sam Bush, Jerry Douglas and Tammy Rogers, along with four vocal tracks with harmonies from Kathy Mattea, Tim O'Brien, John Cowan and Jon Randall. Staats has been getting a lot of press lately...and he's worth it.

SUGGESTED TRACKS: "Cool Tattoo"; "Legend Of The Ghost Coon."

CONTACT: Bob Catania 818.977.0409



BR5-49

ALBUM: *Coast To Coast*
LABEL: Arista

BR5-49 might actually be the only real country band in country music these days. Who else is out there rippin' up the stages with upright bass, fiddle, steel guitar and sweat-soaked four-part harmonies? BR5-49 plays a feverish brand of country-rock that blends equal amounts of Buddy Holly with Hank Williams. Nominated for a Grammy three times, BR5-49 has now delivered its fourth disc, a kick-ass live album recorded last summer. From jump-start tracks like "Tell Me Mama" to lonesome tearjerkers such as "Pourin' Pain" to a beautiful rendition of Gram Parsons' "Big Mouth Blues," *Coast To Coast* is the album all hillbilly fans have been waiting for!

SUGGESTED TRACKS: "Six Days On The Road"; "Uneasy Rider."

CONTACT: Nick Attaway 310.789.3917 & Pete Rosenblum 212.830.8416



RANDY WEEKS

ALBUM: *Madeline*
LABEL: HighTone

Randy Weeks started out in Minneapolis, but hit the road to Los Angeles where he formed The Lonesome Strangers, a band which helped launch the cowpunk movement. Weeks went on to play with folks like Tony Gilkyson and Dwight Yoakam before Lady Luck arrived: Lucinda Williams recorded his song "Can't Let Go" on her *Car Wheels On A Gravel Road*. *Madeline* is a rockin' record that delves into some wicked roadhouse romps, sweet soul music and simple, catchy pop. Weeks spins his tales of lost loves and road trips, while guitarist Gilkyson and drummer Don Heffington keep the beat bouncin'.

SUGGESTED TRACKS: "Baby You Got To Choose"; "Last DWL."

CONTACT: Darrell Anderson 510.763.8500



CHRISTINE LAVIN

ALBUM: *Getting In Touch With My Inner Bitch*
LABEL: christinelavin.com

Christine Lavin has not only released 12 solo albums, she's also recorded three discs with the group Four Bitchin' Babes. Having started her own label a few years ago, Lavin now delivers *Getting In Touch With My Inner Bitch*, a live album featuring all new tracks (along with four Lavin classics) recorded last year. Most of Lavin's songs are deeply moving and pensive, while others are ironically funny and lighthearted. As with all her live shows, *Getting In Touch With My Inner Bitch* features Lavin's quick wit in between songs as well as audience participation.

SUGGESTED TRACKS: "You Look Pretty Good For Your Age"; "What Was I Thinking In 1999?"

CONTACT: Sylvia Lavin 716.266.0260



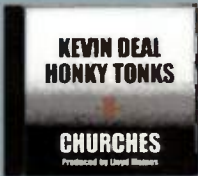
KEVIN DEAL

ALBUM: *Honky Tonks-N-Churches*
LABEL: Blind Nello/Artemis

Kevin Deal has been living two lives since he graduated high school. During the day, he's a hard-working family man, but at night Deal finds himself playing clubs and mending hearts with his real-life songs of everyday struggles. With his Dave Alvin-like voice, Deal sings of escaping the small towns in search of a better life, only to realize that, whether you're in a honky tonk or a church, home is anywhere you hang your hat. The *Dallas Observer* mentioned that Deal's music is the kind "Johnny Cash might have made in the '50s if he'd been backed by The Band instead of the Tennessee Twos." Produced by Lloyd Maines, *Honky Tonks-N-Churches* has a pure country/folk feel with plenty of steel guitars, fiddles and mandolins.

SUGGESTED TRACKS: "Death Of A Dream"; "The Man I Used To Be."

CONTACT: Leslie Rouffe 617.469.9943



BRYAN SUTTON

ALBUM: *Ready To Go*
LABEL: Sugar Hill

What a wild ride it's been for 26-year-old guitarist Bryan Sutton. He's played on the latest albums by Rhonda Vincent, Dolly Parton, Ricky Skaggs and the kazillion-seller *Fly* by the Dixie Chicks, all before releasing an album on his own! Well, Sutton is now *Ready To Go* with his debut disc. From complex original instrumentals to a broad range of covers from the likes of U2 ("When Love Comes To Town"), Bill Monroe ("Brown County Breakdown"), Django Reinhardt ("Minor Swing") and George Gershwin ("Lady Be Good"), *Ready To Go* reflects the immense talent that Sutton possesses. Guests include Parton, Skaggs, Jerry Douglas and more.

SUGGESTED TRACKS: "Smoky Mountain Memories"; "Brown County Breakdown."

CONTACT: Steve Gardner 919.489.4349



SONIC EXCURSIONS

By John Schoenberger

PURACANE

ALBUM: *Things You Should Leave Alone*

LABEL: Ubiquity

Puracane is the brainchild of programmer/producer/musician/composer David Biegel—he is one-half of the electronic act Bugs, as well as a soundscaper/remixer for a variety of artists ranging from Natalie Imbruglia to Luscious Jackson to 80 Mile Beach. For *Things You Should Leave Alone*, Biegel elicited the help of vocalist Ali Rogers and guitarist Knox Chandler, and together they've generated a sound that's part beat-driven, part pure pop...and wholly hypnotic. By the way, lead vocalist Ali Rogers was originally in the band Barbie Complex, and Knox Chandler has played with several artists.

SUGGESTED TRACKS: "Things You Should Leave Alone"; "Went Away."

CONTACT: Vinnie Esparza 415.864.8448



BILL LASWELL

ALBUM: *Emerald Aether: Shape Shifting*

LABEL: Shanachie

Bill Laswell is one of the most forward-thinking and creative producers/remixers/musicians in the world today. It seems that no genre or style of music is beyond his reach, and with each he has the uncanny talent to preserve its essence while taking it into new sonic dimensions. His latest deconstruction/reconstruction project focuses on Irish/Celtic music—he uses folk jigs, ballads and contemporary pop interpretations, all taken from Shanachie's deep catalog of artists. Find out why *Magnet* magazine calls him "the most prolific and adventurous artist around."

SUGGESTED TRACKS: "The Wayfaring Stranger"; "Dark Green."

CONTACT: Frank Ritchie 212.334.0284



MACEO PARKER

ALBUM: *Dial: Maceo*

LABEL: W.A.R.?

After years of playing with James Brown and George Clinton, saxophonist Maceo Parker has been expanding his musical horizons via recent collaborations with

The Artist and Ani DiFranco. He now steps out on his own with *Dial: Maceo*—a funky collection of tunes that's guaranteed to get you on your feet! Joining Parker for the party were The Artist, Ani DiFranco, James Taylor and some of the best players

around! "I look at the world of entertaining like a buffet," says Parker, "you go around and choose whatever you feel like at the time."

SUGGESTED TRACKS: "Coin Toss"; "Simply Toooley."

CONTACT: Josh Goodman 303.440.0666



JHNO

ALBUM: *Membrane*

LABEL: Delicate Ear

Jhno is on the cutting edge of electronic music. *Membrane* is his third sonic excursion into the realm of ambient, drum+bass, trip-hop and jazz, and he's clearly one of the leaders in melding these styles into an adventurous and moving sound. With *Membrane*, Jhno has also introduced more analog instrumentation into the mix, with a live drummer (Bay Area jazz drummer Bryan Bowman)

even appearing on a few tracks. Listen.com has written that Jhno "is skilled at the art of abstract aural stimulation"—a few listens to *Membrane* will stimulate you, all right!

SUGGESTED TRACKS: "Prelude"; "Ska Pastora."

CONTACT: Sepp Ghandishah 415.252.9397



ERA

ALBUM: *Era*

LABEL: Mercury/IDJMG

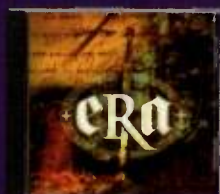
Hailing from France, the Era project is the brainchild of guitarist and composer Eric Lévi. Lévi has written many movie soundtracks and other special-project music—

some of which is included on *Era*—in addition to the original works composed for the album. The interesting angle here is that the vocalists aren't really singing in a specific language, but rather in a Latin-sounding imaginary language! The

new music was recorded mostly at Real World Studios, and features, among others, bassist Lee Sklar and drummer Chester Thompson—along with a variety of lead vocalists.

SUGGESTED TRACKS: "Ameno"; "Mother."

CONTACT: John Rosenfelder 212.603.7871



JOHN SCOFIELD

ALBUM: *Bump*

LABEL: Verve

Guitarist John Scofield has been chasing that funky beat for many years now, from his early 1980s recordings to his collaboration with Medeski, Martin & Wood on 1998's *A Go Go*. He now returns with *Bump*, where he continues to play incredible licks across the top of booming grooves. This time he's joined by drummer Eric Kalb and percussionist Johnny Durkin of the New England-based Deep Banana

Blackout, along with bassists David Livolsi and Chris Wood on a few tracks. In addition, the modern jazz quartet Sex Mob joined him for a few numbers.

SUGGESTED TRACKS: "Three Sisters"; "Groan Man."

CONTACT: Jill Weindorf 212.424.1088



KHAN

ALBUM: *Passport*

LABEL: Matador

Khan is the alter-ego of Can Oral (yes, that's his real name!). Born of a Turkish father and Finnish mother, he's become very active on the electronic/remixing front, first in Germany and now in New York City. Over the years he's been involved in a variety of projects, from H.E.A.D. to the Global Electronic Network. In addition, Khan operates three different record labels, as well as running

an influential music shop called Temple Records. *Passport* is a collection of some of Khan's best work, some being released in the US for the first time.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Donovan Finn 212.995.5882



VARIOUS ARTISTS

ALBUM: *No Categories 3*

LABEL: Ubiquity

San Francisco-based Ubiquity Records (and its imprints Luv N' Haight and CuBop) is quickly becoming one of the most important outlets for eclectic, adventurous music.

No Categories 3 is the third in a series of compilations that showcase the broad range of styles and sounds the label represents. The double-disc set features music by artists Dark Leaf, P'taah, Snowboy, Turner Bros.,

Nobody, Puracane, Future Life, Sons And Daughters Of Lite, Papo Vazquez, Mumbles And Cut Chemist, Skyjuice, Longineu Parsons, James Combs, Byard Lancaster and Francisco Aguabella.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Vinnie Esparza 415.864.8448



LIQUID SOUL

ALBUM: *Here's The Deal*

LABEL: Shanachie

In keeping with our funk theme, no new band on the scene today is doing more to keep that funky beat alive than Chicago's Liquid Soul. The band's two previous

releases (*Liquid Soul* and *Make Some Noise*) have garnered amazing critical acclaim and they're in constant demand to perform from coast to coast—and around the world. *Here's The Deal* takes Liquid Soul's phat sound and

adds a few new elements into the mix, including DJ scratches, a couple of guest rappers, Middle Eastern tonalities and some musical cues taken from jazz legends Miles Davis and Dizzy Gillespie.

SUGGESTED TRACKS: "Sure Fire One"; "All Blues."

CONTACT: Frank Ritchie 212.334.0284



totallyadult

2000

Magazine & TuneUp Schedule

configuration
totallyadult #35 & tuneup #42
street date

configuration
totallyadult #35 & tuneup #46
street date

dat/ad deadline
june 29/july 6

configuration
totallyadult #36 Special 5th Anniversary Issue!
street date

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

dat/ad deadline
august 10/august 17

configuration
totallyadult #37 & tuneup #48
street date

configuration
totallyadult #37 & tuneup #48
street date

dat/ad deadline
september 21/september 28

configuration
totallyadult #38 Special Tribute Issue
street date

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

dat/ad deadline
november 16/november 17

configuration
totallyadult #34 & tuneup #45
street date
dat/ad deadline
may 25/june 1

Station Liners

"Wasssup?! This is Matthew James Lawton from *totallyadult* and you're reading the *totallyadult* back pages...oh, wait a minute, wrong script."

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

ACOUSTIC CAFE

Nationwide

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

CIDR

Detroit, Michigan

- ...and you're listening to Smooth Rock, 93-9, The River.
- ...thanks for listening to Smooth Rock, 93-9, The River.
- ...and you're listening to 93-9, The River.

CKEY

Buffalo, New York

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

DMX MUSIC

Nationwide

- ...and you're in the DMX listening room.
- ...and you're listening to DMX Music.
- ...and *this* is DMX Music.

KACD

Los Angeles, California

- ...and you're listening to World Class Rock with Nicole Sandler on the new Channel 1-0-3-1!
- ...and you're listening to World Class Rock with Buzz Fitzgerald on the new Channel 1-0-3-1!
- ...and you're listening to Music In The Morning with Andy Chanley on the new Channel 1-0-3-1!
- ...wishing you a very happy holiday season on the new Channel 1-0-3-1.
- ...and you're listening to New Music Monday on the new Channel 1-0-3-1...World Class Rock.

KBAC

Santa Fe, New Mexico

- ...and you're listening to 98 FM, Radio Free Santa Fe.
- ...and you're listening to 98 FM, Radio Free Santa Fe, 95-9 in Albuquerque.
- ...reminding you to log on at www.kbac.com.

KBCO

Boulder, Colorado

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

KBXR

Columbia, Missouri

- ...on 1-0-2-3 B-X-R.
- ...wishing happy birthday to B-X-R.
- ...and you're tuned to Columbia's Quality Rock, 1-0-2-3, B-X-R.
- ...wishing happy holidays to everyone listening to 1-0-2-3, B-X-R.

KCRW

Los Angeles, California

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

KCTY

Omaha, Nebraska

- ...and when I'm in Omaha I listen to 1-0-6-9, The City.
- ...and I spell good music, K-C-T-Y, 1-0-6-9, The City.
- ...and you know, as well as I do, that Corporate Radio Sucks! That's why you can hear me on Free Form Radio, 1-0-6-9, The City, which does not suck.
- ...and I hope you like the next song on Free Form Radio, 1-0-6-9, The City, because it's me!

KDBX

Rapid City, South Dakota

- ...and you're listening to The X, 1-0-7-1.
- ...and you're on The Night Train. X 1-0-7-1.
- ...and you're on the Morning Express. X 1-0-7-1.

KEGR

Concord, California

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

KFAN

Fredericksburg, Texas

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

KFMU

Steamboat Springs, Colorado

- ...on 1-0-4 point 1 and 1-0-5 point 5, K-F-M-U. Colorado's Finest. K-F-M-U.
- ...on Steamboat's legendary solar-powered radio, K-F-M-U.

KFOG

San Francisco, California

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

KFXJ

Boise, Idaho

- ...and you're listening to The Music Difference, K-F-95.
- ...on K-F-95, The Music Difference.
- ...on The Music Difference, K-F-95.

KGSR

Austin, Texas

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

KHUM

Humboldt, California

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

KINK

Portland, Oregon

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

KISM

Seattle, Washington

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

KKCR

Kauai, Hawaii

- ...asking that you pledge your support to community radio, K-K-C-R FM.
- ...when I'm in Hawaii, I listen to community radio, K-K-C-R FM!

KKMR

Dallas, Texas

- ...and you're tuned to Merge Radio. Merge93.3.net.
- ...and you're listening to Cool Rock, Smart Pop, Merge Radio.

KLCC

Eugene, Oregon

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

KLRQ

Independence, Missouri

- ...and you're listening to Q-96 FM.
- ...and you're rockin' the stix with Q-96.
- ...and you're listening to the Late Afternoon Show with Steve Stevens.

KLRR

Bend, Oregon

- ...and you're on Clear, 1-0-1-7.
- ...Clear 1-0-1-7, where the music matters most.
- ...Clear 1-0-1-7, we love the music as much as you do!
- ...the Clear choice for music. Clear 1-0-1-7.

*"...When all is said and done, **Glimmer** is certain to be a pivotal record in Richey's career. A soaring pop track like **"The Way It Never Was"** - and several others on the album - scream for the kind of breakout radio play that made Shawn Colvin a household name..."*

Richard Skanse

Rolling Stone.com

Kim Richey

"The Way It Never Was"

Impacting Now!

from her current album



"Kim Richey is quickly becoming one of our core artists. We love her."

Jody Denberg

KGSR

"Kim Richey had one of our top 5 albums for 1999 and it looks like she will in 2000 as well."

Harry Reynolds

KTHX

www.kimrichey.com



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FCC Management

KMMS

Bozeman, Montana

- ...and you're listening to The Moose, 95-1, K-M-M-S.
- ...and you're listening to Montana's home of rock & roll, The Moose, 95-1, K-M-M-S.
- ...and you're tuned into Montana's Music Station, The Moose, 95-1, K-M-M-S.
- ...and you're waking up with the Acoustic Brunch on The Moose, 95-1, K-M-M-S.

KMTN

Jackson, Wyoming

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

KMTT

Seattle, Washington

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

KNBA

Anchorage, Alaska

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

KOTR

San Luis Obispo, California

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

KOZT

Mendocino, California

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

KPCW

Park City, Utah

- ...and this is your Park City Connection, K-P-C-W.
- ...on 91 point 9, K-P-C-W, Your Park City Connection.

KPFT

Houston, Texas

- ...and you're on Houston's 90 point 1, K-P-F-T. The sound of Texas.
- ...and I am K-P-F-T.
- ...and you're on 90 point 1, K-P-F-T, Houston.
- ...listener-sponsored radio is depending on you. Pledge your support of K-P-F-T right now by calling 713.526.5738.

KPIG

Monterey, California

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

KPTE

Durango, Colorado

- ...this is The Modern Music Alternative, K-P-T-E.
- ...and you're listening to The Point, K-P-T-E.

KRCC

Colorado Springs, Colorado

- ...and you're listening to Public Radio for Southern Colorado and Northern New Mexico, K-R-C-C.
- ...show your support for public radio. Call K-R-C-C at 473-4801 with your financial contribution, now.
- ...help keep the great music on the air on K-R-C-C, dial 473.4801 or 1.800.748.2727 with your pledge now.

KRCL

Salt Lake City, Utah

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

KROK

DeRidder, Louisiana

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

KRSH

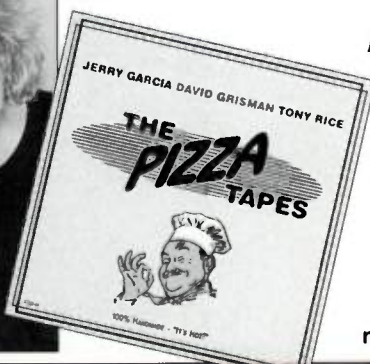
Santa Rosa, California

- ...on The Krush, K-R-S-H, 98 point 7, and on the Web at www.krsh.com.
- ...and this is the K-R-S-H Americana Show on The Krush, K-R-S-H, 98-7.

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"House of the Rising Sun," "Shady Grove,"
"Knockin' on Heaven's Door" and more

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KRVM

Eugene, Oregon

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

KSPN

Aspen, Colorado

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

KSUT

Durango, Colorado

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

KTAO

Taos, New Mexico

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

KTCZ

Minneapolis, Minnesota

- ...and I am Cities 97.
- ...and you're listening to Cities 97. True to the music.

KTEE

Monterey, California

- ...and you're tuned to The Tee.
- ...and you're swinging at The Tee.

KTHX

Reno, Nevada

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

KUNC

Northern Colorado, Colorado

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

KUWR

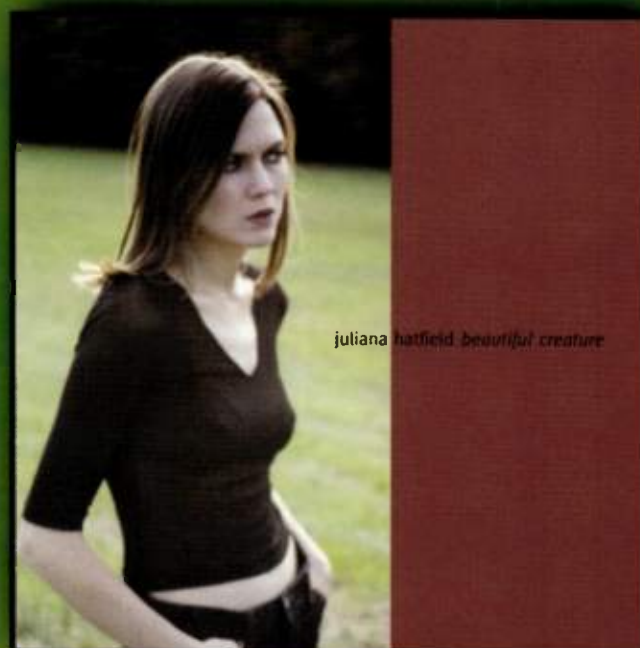
Cheyenne, Wyoming

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

KVNF

Paonia, Colorado

- ...you're listening to Mountain Grown Public Radio for Western Colorado.
- ...and this is Mountain Grown Public Radio for the Western Slope, KVNF.
- ...thanks for tuning in to the Morning Music Mix. This is KVNF, Mountain Grown Public Radio for Western Colorado.
- ...turn it up! You're tuned to KVNF. Mountain Grown Public Radio.



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to need these...**

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katrinka@rounder.com

KXST

San Diego, California

- ...and you're on Sets 1-0-2.
- ...it's Fresh Music Friday, and here's our latest, on Sets 102.
- ...and you're listening to a San Diego original. It's one of a kind, Sets 1-0-2.
- ...happy holidays from us and Sets 102.

MUSIC CHOICE

Nationwide

- ...and this is your Music Choice.

WAPS

Akron, Ohio

- ...and you're listening to 91-3, The Summit.
- ...and you're listening to Akron's Quality Rock on 91-3, The Summit.
- ...pledge your support for Akron's Quality Rock on 91-3, The Summit, by calling us at 330.761.9277.
- ...and you're listening to Akron's 91-3, The Summit. Become a member of this listener-supported public radio station by calling us now at 330.761.9277.

WBJB

Monmouth, New Jersey

- ...and you're listening to member-supported Brookdale Public Radio, 90 point 5, The Night.
- ...and you're listening to 90 point 5, The Night.
- ...and you're listening to commercial free 90 point 5, The Night.
- ...call now to pledge your support to member-supported Brookdale Public Radio, 90 point 5, The Night.
- ...call 732.224.2252 now to support 90 point 5, The Night.

WBOS

Boston, Massachusetts

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

WBZC

Burlington, New Jersey

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

WCBE

Columbus, Ohio

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

WDET

Detroit, Michigan

- ...and you're listening to the Judy Adams Program on W-D-E-T FM, Detroit.
- ...and you're listening to the Martin Bandyke Program on W-D-E-T FM, Detroit.
- ...and your listening to 1-0-1 point 9, W-D-E-T FM, Detroit.
- ...you're listening to W-D-E-T FM, Detroit. Your station for real music variety in Motown.

WDIY

Lehigh Valley, Pennsylvania

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

WDOO

Chattanooga, Tennessee

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

WEBK

Killington, Vermont

- ...and you've got it on The Mountain, 1-0-5 W-E-B-K, Killington. The station for people who get it!
- ...and you're listening to 1-0-5 W-E-B-K, Killington. Radio Paradise!
- ...and you're listening to 50,000 Watts of high altitude rock & roll, 1-0-5 W-E-B-K, Killington.
- ...and you're listening to Dana Marshall on Radio Paradise 1-0-5 W-E-B-K, Killington.
- ...and you're listening to Blake Smith on Radio Paradise 1-0-5 W-E-B-K, Killington.
- ...and you're listening to Spyder Glenn on Radio Paradise 1-0-5 W-E-B-K, Killington.
- ...and you've got it locked on 1-0-5 W-E-B-K, Killington, Where The Music Matters!

WEHM

Amagansett, New York

- ...you're listening to Progressive Music For The Hampton's, W-E-H-M.
- ...and you're listening to 'E-H-M, Progressive Music For The Hampton's.



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—Liz Man/WLPW (14-18PPWs!)

"...smart lyrics, spellbinding melodies, bittersweet vocal harmonies and arrangements that interpret the spectrum of psychedelia to blues."

—Houston Chronicle

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WERU

Blue Hill Falls, Maine

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

WEVL

Memphis, Tennessee

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

WFHB

Bloomington, Indiana

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

WFPK

Louisville, Kentucky

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

WFUV

New York City, New York

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

WHFC

Bel Air, Maryland

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

WJAA

Seymour, Indiana

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

WKOC

Norfolk, Virginia

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

WKPG

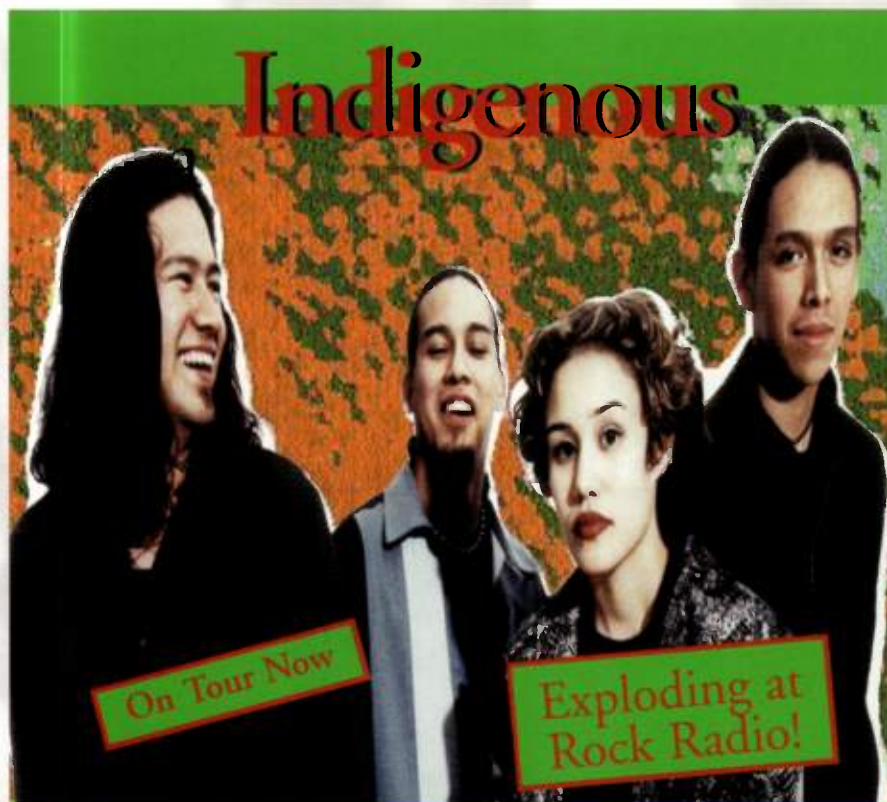
Hornell, New York

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

WKZE

Sharon, Connecticut

- ...and you're listening to 98 point 1 FM, W-K-Z-E.
- ...and you're listening to the midday show with Hal Lefferts on 98 point 1 FM, W-K-Z-E.
- ...and you're Up And Running with Andrew DiGiovanni on W-K-Z-E, 98 point 1 FM.
- ...and you're listening to the Doug And Pony show on 98 point 1 FM, W-K-Z-E.
- ...and you're listening to Bohemia After Dark with Michael Wright on 98 point 1 FM, W-K-Z-E.



"Little Time"

The first radio track
From the Highly Anticipated forthcoming
Pachyderm Records release

CIRCLE

Available May 9



totallyadult #3 Most Added!

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KCTY KPIG KTHX WMMM
KRSH Plus 15 More!

Promotion Contact Libow Unlimited 212 888 0987



CIRCLE Produced by Doyle Bramhall. Recorded at Pachyderm Studio Cannon Falls MN

Management MAZ Inc. Mark Tilsen



WLPW**Lake Placid, New York**

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

WMFO**Boston, Massachusetts**

- ...and you're listening to W-M-F-O 91 point 5, Medford.
- ...and you're listening to the Folk And Good Music Show on W-M-F-O 91 point 5, Medford.

WMKY**Lexington, Kentucky**

- ...and you're listening to Morehead State's Public Radio to the mountains, W-M-K-Y.
- ...and you're listening to Nothin' But The Blues with Paul Hitchcock on W-M-K-Y in Morehead.
- ...and you've found Kentucky's own W-M-K-Y in Morehead. The place for the best in new music.

WMMM**Madison, Wisconsin**

- ...on Madison's Progressive Radio, 1-0-5-5 Triple M.
- ...you're having lunch in the Radio Deli, on 1-0-5-5 Triple M.
- ...and it's another new music Thursday on 1-0-5-5 Triple M!
- ...and mornings mean music on 1-0-5-5, Triple M.

WMNF**Tampa, Florida**

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

WMVY**Martha's Vineyard, Massachusetts**

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

WMWV**Conway, New Hampshire**

- ...and you're listening to the Voice Of The Valley, 93-5 FM, W-M-W-V.
- ...and this is the Voice Of The Valley, The Lips Of The Lakes, 93-5 FM.
- ...we're tuned into the fabulous station for Western Maine and the White Mountains, W-M-W-V.

WNCS**Montpelier, Vermont**

- ...and you're listening to The Point.
- ...and you're listening to 104-7, The Point.
- ...and you're listening to 103-1 and 107-7, The Point.
- ...and you're listening to 95-7, The Point.

WNCW**Wilmington, North Carolina**

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

WNKU**Cincinnati, Ohio**

- ...wishing W-N-K-U a happy 15th anniversary, serving Greater Cincinnati with NPR news and great music..
- ...and you're listening to 89-7, W-N-K-U...with NPR news and great music.
- ...and you're listening to 89-7, your Natural Alternative.
- ...happy 15th anniversary to Greater Cincinnati's Natural Alternative...89-7, WNKU.
- ...asking, are *you* a member yet? W-N-K-U, your Natural Alternative.

WNRN**Charlottesville, Virginia**

- ...and you're listening to Modern Rock And No Commercials, W-N-R-N.
- ...this is 91 point 1, W-N-R-N.

WORLD CAFE**Nationwide**

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

WOLV**Houghton, Michigan**

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

Know What Time It Is?

**Time To Renew Your
Subscription to**

totallyadult

Name _____ Company _____

My Check For \$250 is Enclosed ☐

Please Charge It! (check one below):

☐ MasterCard ☐ AmEx ☐ Visa

Account Number _____ Exp. Date _____

Billing Address _____

City, State & Zip _____

WRLT

Nashville, Tennessee

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

WRNR

Baltimore, Maryland

- ...and you're listening to Progressive 1-0-3-1, W-R-N-R.
- ...and this is Chesapeake's Adult Alternative, 1-0-3-1 W-R-N-R.
- ...and this is radio that loves the music as much as you do, Progressive 1-0-3-1 W-R-N-R.

WRNX

Amherst, Massachusetts

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

WRSI

Greenfield, Massachusetts

- ...celebrating 19 years of musical diversity, The River, W-R-S-I.
- ...and you're listening to a radio station that's True To The Music, The River.
- ...and you're listening to radio without border guards, The River, True To The Music.

WRVG

Lexington, Kentucky

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

WTTS

Bloomington, Indiana

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

WUMB

Boston, Massachusetts

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

WUTC

Chattanooga, Tennessee

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

WVOD

Dare County, North Carolina

- ...and you're listening to the Outer Banks' Quality Rock, 99 point 1, The Sound.
- ...and you're listening to the Outer Banks' Modern Music station, 99 point 1, The Sound.

WXPB

Philadelphia, Pennsylvania

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

WXRT

Chicago, Illinois

- ...on 93 X-R-T, Radio Chicago.
- ...and you're listening to 93 X-R-T, Chicago's Finest Rock.
- ...and you're part of the X-R-T Morning Show. It's great to be alive!
- ...and we're stuck in the middle of an X-R-T Music Express.
- ...on X-R-T. Happy Holidays to all those listening to Chicago's Finest Rock!

WXRV

Boston, Massachusetts

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

WYCE

Grand Rapids, Michigan

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

WYEP

Pittsburgh, Pennsylvania

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

WYKT

Joliet, Illinois

- ...and you're on The Kat, W-Y-K-T.
- ...and you're listening to Today's Rock, The Kat.

WYYB

Nashville, Tennessee

- ...reminding you that W-Y-Y-B is changing the way Nashville listens.
- ...and you're listening to The Phoenix, W-Y-Y-B.

radio contacts

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totallyadult

MUSIC HOURS

STATION

TITLE MONDAY

CONTACT

PHONE/FAX/E-MAIL

MTWThF
noon-2p

KDBX Brookings, South Dakota

PD
MD

Mike Hart
Jeff Hollander

605.692.9125
fax 692.6434
jeffhollander@hotmail.com

MTF
10a-2p

KEGR Concord, California

PD

Steve O'Brien

925.945.2468
fax 674.9487

MT
11a-noon

KFAN Fredericksburg, Texas

PD

J.D. Rose

830.997.2197
fax 997.2198
txradio@kfc.net

M
3:15-6:15p

KGSR Austin, Texas

PD
MD

Jody Denberg
Susan Castle

512.908.4986
fax 908.4902
jdenberg@kgsr.com

MF
9a-5p

KKCR Kauai, Hawaii

MD

Jon Scott

818.981.9876
fax 981.9877
bornarebel@aol.com

MW
10:15-11:45a

KMTN Jackson, Wyoming

PD/MD

Mark "Fish" Fishman

307.733.4500
fax 733.7773
kmtn@blissnet.com

MTWThF
10a-5p

KPCW Park City, Utah

PD

Dan Hirschi

435.649.9004
fax 645.9063

MTh
12:30-2:30p

KPFT Houston, Texas

PD
MD

Edmundo Resendez
Mary Ramirez

713.526.4000
fax 526.5750
mary@kpft.org

MTW
8-10a

KPIG Monterey, California

PD/MD

Laura Ellen Hopper

831.722.9000
fax 722.7548
sty@kpig.com

M
10-11a

KRYM Eugene, Oregon

PD

Don Ferrell

541.687.3370
fax 687.3573
xraydbf@yahoo.com

M
3-5p

KTAO Taos, New Mexico

PD

Brad Hockmeyer

505.758.1017
fax 758.8430
ktao@newmex.com

M
9a-5p

KTEE Monterey, California

PD

Carl Widing

503.678.2688
fax 678.1795
carlwiding@aol.com

M 1-4p
T 9-11a

KUNC Greeley, Colorado

MD
AMD

Kirk Mowers
Kyle Dyas

970.351.1775
fax 351.1780
knowers@kunc.org

MW
1-3p

WBZC Burlington, New Jersey

PD
APD

Bonnie Hart
Mike Ryan

609.894.9311
fax 894.9440
radiobonnie@yahoo.com

MTW
1-4p

WDET Detroit, Michigan

PD
MD
AMD

Judy Adams
Martin Bandyke
Chuck Horn

313.577.4146
fax 577.1300
wdetfm@wdet.wayne.edu

M 4-7p
T 4-6p

WEBK Killington, Vermont

PD
MD

Blake Smith
Dan Ewald

802.422.3156
fax 422.3158
webk@vermontel.net

M
11a-2p

WERU Blue Hill Falls, Maine

PD

Joel Mann

207.469.6600
fax 469.8961
weru@celestat.com

M
11a-2p

WFPK Louisville, Kentucky

PD
APD

Dan Reed
Stacy Owen

502.814.6500
fax 814.6599
dreed@wfpk.org

M
3-5p

WKZE Sharon, Connecticut

PD
MD

Andrew DiGiovanni
Hal Lefters

860.364.5800
fax 364.0129
wkze@snet.net

MT
noon-2p

WMKY Lexington, Kentucky

PD/MD

Paul Hitchcock

606.783.2334
fax 783.2335
p.hitchc@morehead-st.edu

MTW
12:30-3p

WMWV Conway, New Hampshire

PD
MD

George Cleveland
Mark Johnson

603.447.5988
fax 447.3655
mark@wmwv.com

M 11a-1p
T 10a-noon

WNCW Spindale, North Carolina

PD
APD

Mark Keefe
Armando Bellmas

828.287.8000
fax 287.8012
wncw@blueridge.net

MTWThF
10a-noon

WOLV Houghton, Michigan

PD

Derek "Deve" Sever

906.482.7700
fax 482.7751
deve@up.net

M 10a-noon
Th 4-5:30p

WRNR Annapolis, Maryland

PD
MD

Alex Cortright
Damian Einstein

410.626.0103
fax 267.7634
info@wnr.com

MTWThF
11-noon

WUTC Chattanooga, Tennessee

PD
MD

Mark Colbert
Richard Winham

423.265.9882
fax 755.4174
richardw@chattanooga.net

MW
11a-3p

WXRT Chicago, Illinois

VP/Programming
MD

Norm Winer
Patty Martin

773.777.1700
fax 427.3543
comments@wxrt.com

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MTWThF 8:30-10a	WYYB Nashville, Tennessee	MD	Rusty Miller	615.242.5600 fax 242.9877 rusty@wyyb.com
MTWThF 9a-5p	Paragon Research	MP	Mike Henry	303.922.5600 fax 922.1589 info@paragon-research.com
MF 9a-5p	SBR Creative Media	MD	Tom Fricke	303.444.7700 fax 444.3555 tom@sbrcreative.com
TUESDAY				
TTh 3-6p W 10:30a-1p	KCTY Omaha, Nebraska	PD MD	Allison Steele Cliff Boler	402.553.2489 fax 561.9467 allison@1069thecity.com
T 9a-noon	KFMU Steamboat Springs, Colorado	PD	Sam Scholl	970.879.5368 fax 879.5843 sambassador@yahoo.com
T noon-2p	KLRQ Independence, Missouri	PD/MD	Steve Stevens	660.885.7517 fax 885.8318 sstevens@klrq.com
TTh 10a-noon	KLRR Bend, Oregon	PD/MD	Doug Donoho	541.382.5263 fax 388.0456 doug@klrr.com
TW 10a-noon	KPTE Durango, Colorado	PD APD	Tom Johnson Jared Ewy	970.247.1240 fax 247.1771 tjohnson@frontier.net
TTh 8:30-10:30a	KRCC Colorado Springs, Colorado	MD	Jeff Bieri	719.473.4801 fax 473.7863 jbieri@coloradocollege.edu
T 12:30-4:30p	KRCL Salt Lake City, Utah	MD	Doug Young	801.363.2801 fax 533.9136 iceman@krcl.org
TTh noon-2p	KROK DeRidder, Louisiana	GM MD	Doug Stannard Sandy Edwards	318.463.9298 fax 537.4152 krok@krok.com
T 10a-2p	KVNF Paonia, Colorado	MD	Candy Penneta	970.527.4866 fax 872.4288 cbcoreal@co.tds.net
T 2-4p	WEVL Memphis, Tennessee	PD/MD	Brian Craig	901.528.0560 fax 528.0561 prmmgr@wevl.org
TTh 1-3p	WJAA Seymour, Indiana	PD MD	Robert Becker Kris Kreinhagen	812.523.3343 fax 523.5116 wjaa@compuage.com
T noon-2p	WKOC Norfolk, Virginia	PD	Paul Shugrue	757.640.8500 fax 640.8552
T 10a-1p	WKPQ Elmira, New York	PD MD	Lynn O'Brian Timothy T. Thomas	607.324.2000 fax 324.2001 justin@wkpq.com
T 10a-noon	WLPW Lake Placid, New York	PD/MD	Liz Man	518.523.3341 fax 523.1349 wirdwlpw@northnet.org
T 1-5p F 2-5p	WMNF Tampa, Florida	PD	Randy Wynne	813.238.8001 fax 238.1802 rwyne@wmnf.org
TW 3-5p	WMVY Martha's Vineyard, Massachusetts	SM	Barbara Dacey	508.693.5000 fax 693.8211 wmvy@vineyard.net
TW 2-3p	WNCS Burlington, Vermont	PD APD MD	Greg Hooker Eric Thomas Jody Petersen	802.223.4295 fax 223.1520 pointfm@together.net
T 10a-1p	WNRN Charlottesville, Virginia	MD	Kevin Jones	804.971.4096 fax 971.6562 kev@wnrn.org
TTh 2-4p	WRLT Nashville, Tennessee	MD	Rev. Keith Coes	615.242.5600 fax 242.9877 kcoes@wrlt.com
TW 1-2p	WRVG Lexington, Kentucky	PD AMD	Tom Martin Mike Francis	502.868.6565 fax 868.6566 tommartin@worldradio.org
T 2-2:30p W 1-2p	WTTS Bloomington, Indiana	PD MD	Rich Anton Marie McCallister	812.332.3366 fax 331.4570 mariered@aol.com
T 2-5p	WYOD Dare County, North Carolina	PD MD	Matt Cooper Ryan Young	252.473.1993 fax 473.1757 99.1@wyod.com
TTh 11a-1p	WYKT Joliet, Illinois	PD	Mike Tomano	815.727.9555 fax 724.1025 thekat@kat1055.com

radio contacts

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MUSIC HOURS

STATION

TITLE

CONTACT

PHONE/FAX/E-MAIL

TW
9a-5p

DMX Music USA

MD
MD

Dave Sloan
Mike Wheaton

310.444.1744
fax 444.1717
sloand@dmxmusic.com

T
1-5p

Music Choice USA

PD

Adam Neiman

973.731.0500
fax 731.6505
aneiman@musicchoice.com

T
9a-5p

Constantine Consulting

GM

Dennis Constantine

503.296.9010
fax 296.9009
dennver@aol.com

WEDNESDAY

WTh
11a-1:30p

CIDR Detroit, Michigan

PD
MD

Wendy Duff
Rich Griffin

313.961.9811
fax 961.1603
wduff@theriver939.com

WTh
1-2p

CKEY Buffalo, New York

APD

Rob White

905.356.6710
fax 356.0696

W
11:30a-1:30p

KACD Los Angeles, California

PM
MD

Keith Cunningham
Nicole Sandler

310.451.1031
fax 395.8736
nsandler@jacor.com

W
3-5p

KBCO Boulder, Colorado

PD

Scott Arbough

303.444.5600
fax 444.2929
kbco@kbcoradio.com

W noon-3p
Th 1-3p

KCRW Los Angeles, California

MD
AMD

Nic Harcourt
Eric J. Lawrence

310.314.4640
fax 450.7172
nic.harcourt@kcrw.org

WThF
2-5p

KFOG San Francisco, California

PD
APD
MD

Dave Benson
Bill Evans
Haley Jones

415.817.5364
fax 995.6867
bevans@kfog.com

W
9-9:45a/2:15-3:45p

KHUM Humboldt, California

APD
MD

Gary Franklin
Michael Dronkers

707.786.5104
fax 786.5100
mike@khum.com

W
noon-3p

KISM Bellingham, Washington

PD
APD/MD

Greg Roberts
Jon Eliot

360.734.9790
fax 733.4551
joneliot@elvismail.com

W 2:30-4p
F 10a-noon

KKMR Dallas, Texas

PD

Scott Strong

214.525.2530
fax 525.2525
sstrong@dfwradio.com

W
12:30-3:30p

KLCC Eugene, Oregon

PD
MD

Don Hein
Michael Canning

541.744.3982
fax 744.3962
canningm@lanec.edu

W
10a-noon

KMMS Bozeman, Montana

PD
MD

Cara Wilder
Michelle Wolfe

406.586.2343
fax 587.2202
wolfe@primemedia.net

W
8:30a-12:30p

KMTT Seattle, Washington

VP/GM
MD

Chris Mays
Shawn Stewart

206.233.1037
fax 233.8979
cmays@kmtt.com

W
9-11a

KTHX Reno, Nevada

PD

Harry Reynolds

775.333.0123
fax 333.0101

W
1:30-4p

KUWR Cheyenne, Wyoming

PD

Don Woods

307.766.6624
fax 766.6184
dwoods@uwyo.edu

W
1-4p

KXST San Diego, California

PD/MD

Dona Shaieb

858.678.0102
fax 320.7024
kxst@compuserve.com

W
10a-4p

WAPS Akron, Ohio

PD/MD
APD

Bill Gruber
Matt Smith

330.761.3098
fax 761.3240
billgruber@hotmail.com

W
3-5p

WBJB Lincroft, New Jersey

PD
MD

Tom Brennan
Russ Borris

732.224.2457
fax 224.2494
rborris@wbjb.org

W
11a-1p

WEHM Eastern Long Island, New York

PD
APD

Steve Ardolina
Briant Cosgrove

631.267.7800
fax 267.1018
wehm@peconic.net

W
1-3p

WFHB Bloomington, Indiana

PD/MD

Jim Manion

812.323.1200
fax 323.0320
ionman@bluemarble.net

W
5-7p

WFUV New York City, New York

PD
MD
AMD

Chuck Singleton
Rita Houston
Meg Griffin

718.817.4550
fax 365.9815
musiccalls@wfuv.org

W
2:30-4:30p

WNKU Highland Heights, Kentucky

PD
MD

Grady Kirkpatrick
Scott Levy

606.572.6568
fax 572.6604
levy@nku.edu

W
2-3:30p

WRNX Springfield, Massachusetts

OM

Bruce Stebbins

413.536.1105
fax 536.1153
wrnx@wrnx.com

W
11a-1p

WRSI Northampton, Massachusetts

PD
MD

Sean O'Mealy
Johnny Memphis

413.774.2321
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

WTh
8-10a

W
2-5p

WTh
3-5p

W
10a-4p

W
3-6p

W
9a-noon

W
3-6p

ThF
9-11a

Th
noon-2p

Th
10a-1p

Th
2-5p

Th
10a-noon

Th
9a-noon

Th
1-3p

Th
9a-noon

Th
9a-noon

Th
3-5p

Th
3:30-5:30p

Th
4-6p

Th
1-5p

Th
2-4p

Th
3-5p

F
noon-2p

F
9a-noon

F
10a-1p

STATION

WUMB Boston, Massachusetts

WXPN Philadelphia, Pennsylvania

WXRV Boston, Massachusetts

WYCE Grand Rapids, Michigan

WYEP Pittsburgh, Pennsylvania

Acoustic Cafe USA

World Cafe USA

KBAC Santa Fe, New Mexico

KBXR Columbia, Missouri

KFXJ Boise, Idaho

KINK Portland, Oregon

KNBA Anchorage, Alaska

KOTR San Luis Obispo, California

KOZT Mendocino, California

KSPN Aspen, Colorado

KSUT Durango, Colorado

KTCZ Minneapolis, Minnesota

WBOS Boston, Massachusetts

WCBE Columbus, Ohio

WDIY Lehigh Valley, Pennsylvania

WDOD Chattanooga, Tennessee

WMMM Madison, Wisconsin

KRSH Santa Rosa, California

WHFC Bel Air, Maryland

WMFO Boston, Massachusetts

TITLE

PD
MD

PD
MD

PD
AMD

OM

PD
MD

OM
PD

PD

THURSDAY

VP/GM
APD

PD
APD

PD

PD
MD

PD
MD

PD
MD

GM
MC

PD

PD
MD

PD
MD

PD
MD

MD

PD
AMD

OM
PD

PD
AMD

FRIDAY

PD
MD

SM
MD

MD

CONTACT

Brian Quinn
Marilyn Rea Beyer

Bruce Warren
Helen Leicht

Joanne Doody
Keith Andrews

Catherine Black

Rosemary Welsch
Jack Barton

Tony McReynolds
Rob Reinhart

Bruce Warren

Ira Gordon
Sam Ferrara

Kevin Redding
Lana Trezise

Colter Langan

Dennis Constantine
Kevin Welch

Loren Dixon
Tina Spears

Drew Ross
Rick Williams

Tom Yates
Kate Hayes

Craig Koehn

Steve Rauworth
Stasia Lanier

Lauren MacLeash
Mike Wolf

Shirley Maldonado
Amy Brooks

Maxx Faulkner

Neil Hever
Katie Riess

Danny Howard
Jeff Martin

Tom Teuber
Mike McCoy

Benji McPhail
Bill Bowker

Gary Helton
Jen Zandarski

Morgan Huke

PHONE/FAX/E-MAIL

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brian.quinn@umb.edu

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wxpn@xpnonline.net

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keith@wxrv.com

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503.226.5080
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kinkpd@aol.com

907.258.8812
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805.786.2579
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drewross949@aol.com

707.964.0095
fax 964.9536
thecoast@kozt.com

970.925.5776
fax 925.1142

970.563.0255
fax 563.0399
stasia@ksut.org

612.339.0000
fax 333.2997

617.822.6724
fax 822.6759
wbosonline@aol.com

614.365.5555
fax 365.5060
mfaulkner@iwaynet.net

610.694.8100
fax 954.9474
wdiyfm@enter.net

423.321.6200
fax 321.6270
pd@965mtn.com

608.826.0077
fax 826.1244
tteuber@prodigy.net

707.588.0707
fax 588.0777
krsh987@aol.com

410.836.4151
fax 836.4169
whfc@harford.cc.md.us

617.625.0800
fax 625.6072

label contacts



LABEL	CONTACT	PHONE	FAX	E-MAIL
ACOUSTIC DISC	Rob Bleetstein	415.485.1229	482.8909	rb1229@earthlink.net
ALLIGATOR	Tim Kolleth	773.973.7736	973.2088	tim@allig.com
ALMO SOUNDS	Paul Kremen	310.289.3080	289.8662	pkremen@rondor.com
ARISTA	Pete Rosenblum Nick Attaway	212.830.8416 310.789.3917	830.2248 789.3945	pete.rosenblum@bmge.com nick.attaway@bmge.com
ARK 21	Andrea Weiss	818.325.1265	461.1745	radio@ark21.com
ARTEMIS	Diane Gentile Bill Cason	212.433.1826 212.433.1828	414.3196 414.3196	dgentile@artemisrecords.com bcason@artemisrecords.com
ASTRALWERKS	Sean Maxson Crystal Stephens	212.886.7519 212.886.7570	643.5569 643.5573	seanum@astralwerks.com crystal@astralwerks.com
ATLANTIC	Bonnie Slifkin Kris Metzdorf Lee Anne Callahan	212.707.2247 310.205.7452 212.707.2519	405.5525 205.5725 405.5520	bonnie.slifkin@atlantic-recording.com kstove@earthlink.net leeanne.callahan@atlantic-recordings.com
ATLANTIC JAZZ * NONESUCH * WORLD CIRCUIT	Erica Linderholm	212.707.2263	405.5525	erica_linderholm@wmg.com
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AWARE	Mark Cunningham	312.226.6335	226.6299	mark@awaremusic.com
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www.ween.com

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on tour:

4/29 Brunswick, ME
 5/01 New Haven, CT
 5/02 Somerville, MA
 5/04 Winooski, VT
 5/05 Winooski, VT
 5/07 Montreal, QC
 5/08 Toronto, ON
 5/09 Cleveland, OH
 5/11 Pontiac, MI
 5/12 Chicago, IL
 5/13 Minneapolis, MN
 5/18 Atlanta, GA

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KBAC
WERU**

**WRLT
WFHB
KHUM**

**KCTY
WLPW
KDBX**

**KTHX
WAPS
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**WNCS
KRCC**

**WMVY
WHFC**

and many more!

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runaway

PAT McGEE band

from the
debut album

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KRSH	KPTE
KTHX	KROK
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WOLV	KTAO
WLPW	WVOD



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First Run
4/27 - Ann Arbor, MI
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4/28 - Chicago, IL
House of Blues
4/29 - Gettysburg, PA
Gettysburg College
5/1 - Pittsburgh, PA
Club Laga
5/2 - Rochester, NY
Milestone's
5/3 - Northampton, MA
Pearl Street Night Club
5/4 - Providence, RI
Lupos
5/5 - Albany, NY
Valentine's
5/6 - New York, NY
Irving Plaza
5/9 - Athens, GA
Georgia Theater
5/10 - Birmingham, AL
Five Points Music Hall
5/11 - Charleston, SC
Music Farm
5/12 - Atlanta, GA
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5/13 - San Francisco, CA
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chucklehead Strikes Again!?

A magician worked on a cruise ship in the Caribbean. The audience was different each week, so that allowed the magician to do the same tricks over and over again. There was only one problem: the captain's parrot saw the shows each week and began to understand how the magician did every trick. Once he understood, he started shouting in middle of the show, "Look, it's not the same hat!" "Look, he's hiding the flowers under the table." "Hey, why are all the cards the Ace of Spades?" The magician was furious but couldn't do anything. It was, after all, the captain's parrot. One day the ship had an accident and sank. The magician found himself on a piece of wood in the middle of the sea with, as fate would have it, the parrot. They stared at each other with hatred but did not utter a word. This went on for two, long, torturous days. On the third day, the parrot couldn't hold back and shouted, "Okay, I give up. Where's the boat?"

- Top 10 Oxymorons!**
10. Act Naturally
 9. Resident Alien
 8. Airline Food
 7. Government Organization
 6. Political Science
 5. Computer Jock
 4. Pretty Ugly
 3. Plastic Glasses
 2. Soft Rock
 1. Microsoft Works



This guy goes to see his doctor and the doc asks him, "What's wrong?" The man answers by putting his finger to his chest and touching near his heart, says, "Oooh, it hurts...right here...when I do this...ouch!" The doc asks if there's anything else. The man puts his finger to his left temple, just in front of his ear, and says, "Ow!...right here...the pain...I can't take it...the pain!" The doc asks if that's all. The man reaches down to his right knee and touches it, "Ouch...right here it's killing me...Doc you gotta help me, what's wrong?" The doctor responds, "Your finger's broken."

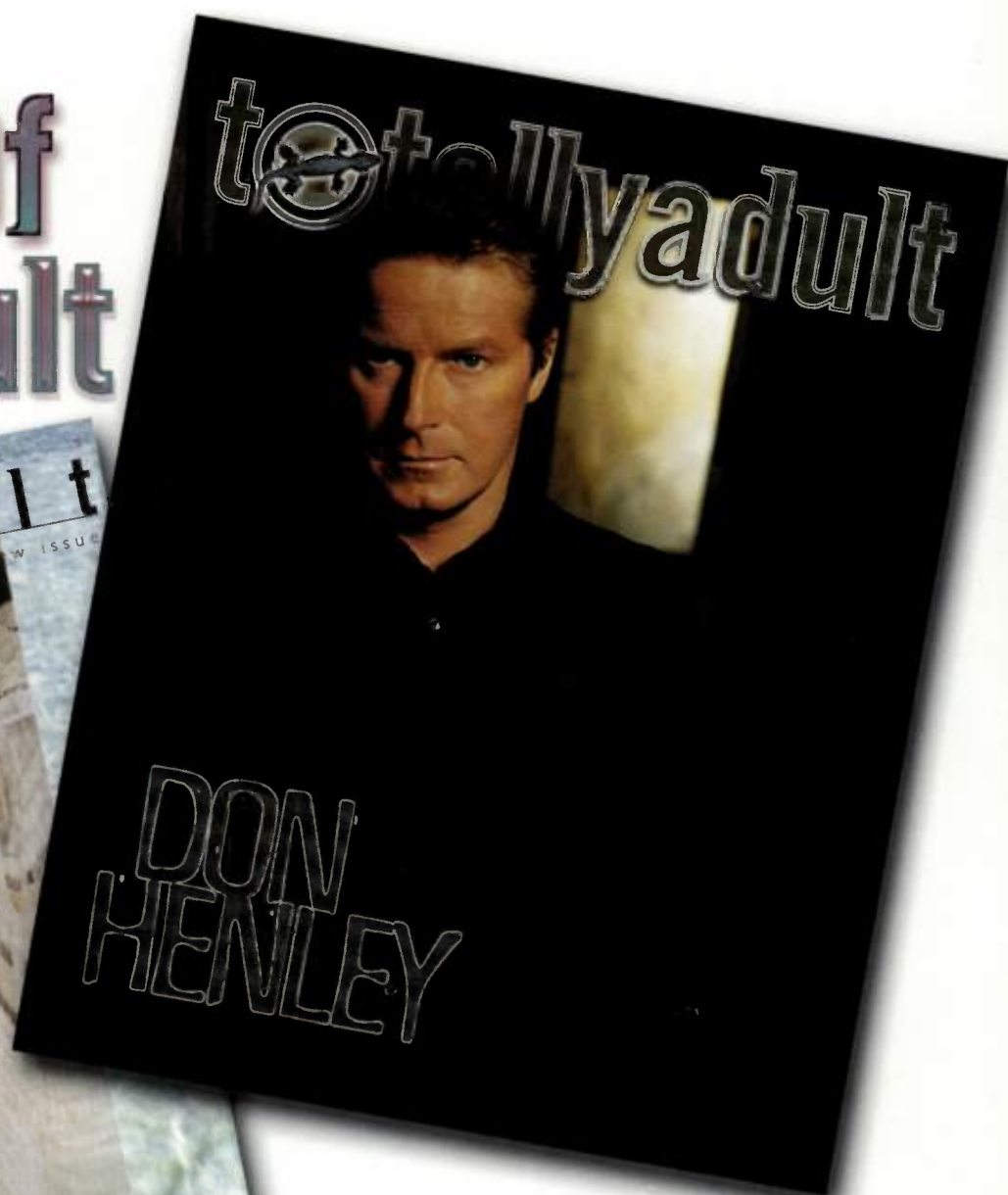
Question: Why is Bill Clinton so reluctant to decide the fate of
Answer: Elian Gonzalez?
Because the last time he made a decision about where to put a Cuban, he got impeached!

A teacher asked her students to use the word "fascinate" in a sentence. David said, "My family went to the New York City Zoo and we saw all the animals. It was fascinating." The teacher said, "That was good, David, but I wanted you to use the word 'fascinate.'" Patrick raised his hand and said, "My family went to the Philadelphia Zoo and saw the animals. I was fascinated." The teacher said, "Good Patrick, but I wanted you to use the word 'fascinate.'" Little Timmy raised

his hand. The teacher hesitated because Timmy was noted for his bad language. She finally decided there was no way he could damage the word "fascinate," so she called on him. Timmy said loudly, "My sister has a sweater with 10 buttons." The teacher said, "That was good, Timmy. However, you didn't use 'fascinate' in your sentence." Little Timmy continued, "But her tits are so big she can only fasten eight!"

Two animals are moving across a field when they run into each other. The first animal says to the second, "I'm sorry; I'm blind and couldn't see you." The second animal replies, "I'm blind too. I don't even know what I am. Do you think you can rub up against me and tell me what I am?" The first one says, "Okay and when I'm done, can you try to figure out what I am?" They both agree, and the first animal rubs up against the second and says, "Well, you're warm, fuzzy and have long ears; you must be a rabbit!" "Great, now tell me what I am!" says the second animal. The rabbit runs his paws all over the other creature and says, "Well, you're cold, slimy and have no ears. You must be an A&R Executive."

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