

totallyadult

JUNE 9, 2000 • ISSUE 34

k.d.
lang

Internet Radio

WFPK's Dan Reed

Public Radio Conference 2000

550 Music's Chris Siciliano

Back Pages: Summer Tours

Plus many more artist features!

Quality music

since the
20th century

Joseph Arthur Chemical



the first song
from the new album

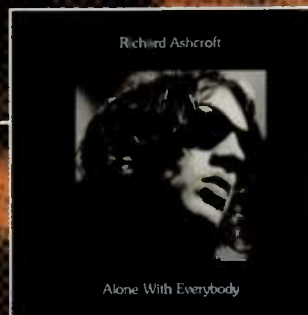
Come To Where I'm From

North American Tour
In Progress Now!

"The Late Late Show With
Craig Kilborn" June 12.

World Café July 5.

Richard Ashcroft A Song For The Lovers



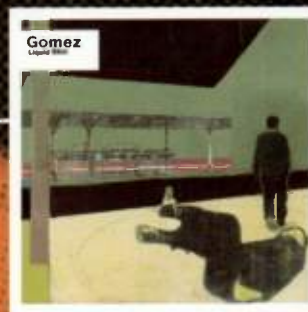
the first song
from his much anticipated
debut album

Alone With Everybody

Early Believers...

KMTT WXPB WXRV
WRNX KBAC KFMU
KRVM WKPQ WLPW

Gomez Revolutionary Kind



the new song from the album

Liquid Skin

The Second Single
And Follow Up To
"We Haven't Turned
Around Yet."
Couldn't Wait...

WNCS WYEP

Ben Harper and the Innocent Criminals Forgiven



the new song from the album

Burn To Shine

The Follow Up To The
#1 *totallyadult* Smash,
"Steal My Kisses."

Already On "Forgiven"-
WXRT!

Summer Stadium Tour
With The Dave Matthews
Band Starts June 25.



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- 8 WFPK's DAN REED**
 Dan Reed has been around the horn a time or two, but he never feels more motivated or comfortable than when he's programming a Public Radio station. As you'll read in this interview with John Schoenberger, he's grateful he's been given all the right tools to make WFPK a success in Louisville.
- 12 K.D. LANG'S SUMMER OF CONTENTMENT**
 The golden-voiced k.d. lang returns with her first album of original material in five years, *Invincible Summer*, and as you'll discover in the message of her lyrics and in this feature written by our very own Megan Hey, she's never been more at ease with herself and her career.
- 18 A PERSONAL DISSERTATION ON INTERNET RADIO**
 If you know Art Phillips, then you know he's a genuine aficionado of radio...and now that it's been given a new twist via the Internet, he's got a reason to get excited about it all over again! This piece shares his thoughts about the subject and includes some of his favorite sites.
- 20 REVISITING MERMAID AVENUE**
 The 1998 collaboration between Billy Bragg & Wilco on Woody Guthrie's songs/lyrics called *Mermaid Avenue* produced tremendous critical acclaim and garnered quite a bit of radio airplay. We now have *Mermaid Avenue Vol. II* and Matthew Lawton gives us some keen insight into the entire process and the importance of Guthrie's legacy.
- 24 MIRIAM MAKEBA—MAMA AFRICA**
 Since emerging in the early 1960s, Miriam Makeba has become a living musical legend, as well as an important voice for freedom throughout the world. As Jim Manion writes, "The significance of Makeba's new album, *Homeland*, gets deeper the more you know about her life story."
- 28 PUBLIC RADIO CONFERENCE 2000**
 J. Mikel Ellcessor returns to the pages of *totallyadult* with this lighthearted diatribe on the recently held PRC 2000 conference in Orlando.
- 30 SHE IS SHELBY LYNNE**
 Shelby Lynne has had some extremely tough periods in her life, as well as times of elation, all of which have contributed to the emotional impact of her triumphant new album, *I Am Shelby Lynne*. As you'll read in this Bruce Warren-penned feature, she views herself as just a regular gal trying to make music that matters.
- 34 PHIL ROY STEPS OUT FRONT**
 Singer/songwriter Phil Roy is our fifth artist in the Emerging Artist series. He's been enjoying amazing success behind the scenes for many years, but like so many, he now has the urge to perform what he writes; and his debut solo outing, *Grouchyfriendly*, is a top-notch effort.
- 38 550 MUSIC'S CHRIS SICILIANO**
 He's lively...he's motivated...and he's ready to take on the world! 550 Music's Chris Siciliano has recently moved to the home office in New York City and, as he reveals, the label has some exciting plans for Adult Rock Radio.

- 5 LETTER FROM THE EDITOR**
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50 THE BACK PAGES
 Everyone knows that the summer is when the choice for live entertainment is at its best, so we've compiled as many artist tours as we could for easy reference.
- 60 RADIO CONTACTS**
66 CHUCKLEHEAD STRIKES AGAIN!?

Aimee Mann

the first single from *Bachelor No. 2*



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6/24 New Haven
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June 27th live on the TONIGHT SHOW
★ ★ ★ ★ ★
ROLLING STONE

letter from the editor

I recently got one of those "chain" E-mails promising that if you send it out to a certain number of other people, wonderful things will happen in your life. It's always nice to think that all you have to do to improve your life situation is pass along an E-mail message to 15 other people—ah, if it were only that simple! However, this message did contain some wisdom that, if followed, would certainly do just that. You see, it claims that this is what the Dalai Lama (arguably one of the more insightful people on this planet) said during the transition into the new millennium. Even if these aren't his own words, they offer sound advice to each and everyone of us. If you'll indulge me, I'd like to reprint them here:



- 1) Take into account that great love and great achievements involve great risk.
- 2) When you lose, don't lose the lesson.
- 3) Follow the three Rs:
Respect For Self
Respect For Others
Responsibility For All Your Actions
- 4) Remember that not getting what you want is sometimes a wonderful stroke of luck.
- 5) Learn the rules so you know how to break them properly.
- 6) Don't let a little dispute injure a great friendship.
- 7) When you realize you've made a mistake, take immediate steps to correct it.
- 8) Spend some time alone every day.
- 9) Open your arms to change, but don't let go of your values.
- 10) Remember that silence is sometimes the best answer.
- 11) Live a good, honorable life. Then when you get older and think back, you'll be able to enjoy it a second time.
- 12) A loving atmosphere in your home is the foundation for your life.
- 13) In disagreements with loved ones, deal only with the current situation. Don't bring up the past.
- 14) Share your knowledge. It's a way to achieve immortality.
- 15) Be gentle with the earth.
- 16) Once a year, go someplace you've never been before.
- 17) Remember that the best relationship is one in which your love for each other exceeds the need for each other.
- 18) Judge your success by what you had to give up in order to get it.
- 19) Approach love and cooking with reckless abandon.

Or as Don Henley puts it in "Everything Is Different Now": "I got a telegram from the god of simple things."

You now hold *totallyadult* issue #34 in your hands. As you can see, it features k.d. lang on the cover, which heralds the imminent release of her new album, *Invincible Summer* ✨ We also have artist features on Billy Bragg & Wilco, Miriam Makeba, Shelby Lynne and this issue's Emerging Artist, Phil Roy ✨ In addition, we have special features on Internet Radio and this year's Public Radio Conference ✨ Our Adult Rock station spotlight falls on WFPK Louisville, and we also get to know 550 Music's Chris Siciliano a little better.

The back pages highlight Summer Tour information, and, as usual, there are plenty of music reviews, updated radio contact pages and a little levity from Mr. Chucklehead.

John Schoenberger
totallyjs@sfx.com

TOTALLYADULT ADULT ROCK

Adult Rock Retail is compiled from the piece counts of Adult Rock albums at 224 reporting stores.

RETAIL CHART

LW	TW	ARTIST/TITLE	LABEL
1	1	matchbox TWENTY <i>mad season by matchbox TWENTY</i>LAVA/ATLANTIC/AG • 83539	
3	2	VARIOUS ARTISTS <i>M:I-2 OST</i>HOLLYWOOD • 62244	
2	3	PEARL JAM <i>Binaural</i>EPIC • 81885	
9	4	SANTANA <i>Supernatural</i>ARISTA • 19080	
4	5	DON HENLEY <i>Inside Job</i>WARNER BROS. • 87061	
7	6	3 DOORS DOWN <i>The Better Life</i>REPUBLIC/UNIVERSAL/UMG • 53920	
6	7	MACY GRAY <i>On How Life Is</i>CLEAN SLATE/EPIC • 69490	
5	8	PHISH <i>Farmhouse</i>ELEKTRA/EEG • 62521	
D	9	BILLY BRAGG & WILCO <i>Mermaid Avenue Volume II</i>ELEKTRA/EEG • 62522	
10	10	MOBY <i>Play</i>V2 • 27049	
12	11	STING <i>Brand New Day</i>A&M/INTERSCOPE • 90443	
13	12	RED HOT CHILI PEPPERS <i>Californication</i>WARNER BROS. • 47388	
8	13	WIDESPREAD PANIC <i>Another Joyous Occasion</i>WIDESPREAD • 1001	
14	14	NEIL YOUNG <i>Silver & Gold</i>REPRISE • 47305	
11	15	XTC <i>Wasp Star: Apple Venus Vol. II</i>TVT • 3260	
18	16	ELLIOTT SMITH <i>Figure 8</i>DREAMWORKS • 50225	
19	17	TRAVIS <i>The Man Who</i>INDEPENDIENTE/EPIC • 62151	
17	18	AIMEE MANN <i>Bachelor No. 2</i>SUPREMO/RED INK • 92	
23	19	VERTICAL HORIZON <i>Everything You Want</i>RCA • 67818	
16	20	THE JAYHAWKS <i>Smile</i>AMERICAN/COLUMBIA • 69522	
22	21	BEN HARPER AND THE INNOCENT CRIMINALS <i>Burn To Shine</i>VIRGIN • 44151	
32	22	LENNY KRAVITZ <i>5</i>VIRGIN • 47758	
21	23	CARLY SIMON <i>The Bedroom Tapes</i>ARISTA • 18027	
15	24	KING CRIMSON <i>The ConstruKction Of Light</i>VIRGIN • 88281	
29	25	TRACY CHAPMAN <i>Telling Stories</i>ELEKTRA/EEG • 62478	
24	26	NINE DAYS <i>The Madding Crowd</i>550 MUSIC/EPIC • 63634	
27	27	DIDO <i>No Angel</i>ARISTA • 15885	
30	28	RY COODER <i>Buena Vista Social Club</i>WORLD CIRCUIT/NONESUCH/ATLANTIC/AG • 79478	
34	29	WEEN <i>White Pepper</i>ELEKTRA/EEG • 62449	
D	30	THE MIGHTY MIGHTY BOSSTONES <i>Pay Attention</i>BIG R/ISLAND/IDJMG • 542450	
D	31	DWIGHT YOAKAM <i>dwaytyoakan.net</i>REPRISE • 47714	
28	32	JONI MITCHELL <i>Both Sides Now</i>REPRISE • 47826	
D	33	JANIS JOPLIN <i>Janis Joplin's Greatest Hits</i>LEGACY/COLUMBIA • 65889	
26	34	DAVID GRAY <i>White Ladder</i>ACCORDING TO OUR RECORDS • 31624	
20	35	JEFF BUCKLEY <i>Mystery White Boy</i>COLUMBIA • 68805	
D	36	JOHNNIE TAYLOR <i>Gotta Get The Groove Back</i>MALACO • 7499	
D	37	OMARA PORTUONDO <i>Buena Vista Social Club</i>NONESUCH/ATLANTIC/AG • 79603	
35	38	BOB SCHNEIDER <i>Lonely Land</i>SHOCK O'RAMA • 46574	
40	39	GARCIA/GRISMAN/RICE <i>The Pizza Tapes</i>ACOUSTIC DISC • 41	
36	40	STEELY DAN <i>Two Against Nature</i>GIANT/REPRISE • 24719	

Combined Album Airplay is compiled from the total PPWs the album received from the playlists of 101 Commercial and Non-Commercial Adult Rock reporters.

COMBINED ALBUM AIRPLAY

TW	ARTIST/TITLE	PLAYS	LW	2W
1	THE JAYHAWKS <i>Smile</i>AMERICAN/COLUMBIA	1202	1188	1137
2	PHISH <i>Farmhouse</i>ELEKTRA/EEG	1170	1091	963
3	matchbox TWENTY <i>mad season by matchbox TWENTY</i>LAVA/ATLANTIC/AG	1130	1041	992
4	NEIL YOUNG <i>Silver & Gold</i>REPRISE	1129	1147	1146
5	COUNTING CROWS <i>This Desert Life</i>DGC/INTERSCOPE	1107	1123	1128
6	STEELY DAN <i>Two Against Nature</i>GIANT/REPRISE	956	1021	1026
7	TRACY CHAPMAN <i>Telling Stories</i>ELEKTRA/EEG	911	914	909
8	STEVE EARLE <i>Transcendental Blues</i>E-SQUARED/ARTEMIS	881	801	720
9	STING <i>Brand New Day</i>A&M/INTERSCOPE	841	877	935
10	ROBERT BRADLEY'S BLACKWATER SURPRISE <i>Time To Discover</i>RCA	801	770	753
11	DON HENLEY <i>Inside Job</i>WARNER BROS.	789	756	669
12	B.B. KING & ERIC CLAPTON <i>Riding With The King</i>REPRISE	773	698	511
13	DAVID GRAY <i>White Ladder</i>ACCORDING TO OUR RECORDS	718	671	641
14	VARIOUS ARTISTS <i>Where The Heart Is OST</i>RCA	698	690	700
15	BILLY BRAGG & WILCO <i>Mermaid Avenue Volume II</i>ELEKTRA/EEG	661	564	426
16	BEN HARPER AND THE INNOCENT CRIMINALS <i>Burn To Shine</i>VIRGIN	574	561	601
17	THE GOO GOO DOLLS <i>Dizzy Up The Girl</i>WARNER BROS.	525	497	457
18	XTC <i>Wasp Star: Apple Venus Vol. II</i>TVT	509	495	464
19	INDIGENOUS <i>Circle</i>PACHYDERM	499	454	433
20	SHELBY LYNNE <i>I Am Shelby Lynne</i>MERCURY/IDJMG	487	516	562
21	SHIVAREE <i>I Oughtta Give You A Shot</i>ODEON/CAPITOL	484	467	491
22	PAT MCGEE BAND <i>Shine</i>GIANT/WB	451	458	469
23	THIRD EYE BLIND <i>Blue</i>ELEKTRA/EEG	442	463	504
24	NORTH MISSISSIPPI ALLSTARS <i>Shake Hands With Shorty</i>TONE-COOL/IDJMG	435	386	303
25	SINÉAD O'CONNOR <i>Faith And Courage</i>ATLANTIC/AG	435	420	380
26	GUSTER <i>Lost And Gone Forever</i>HYBRID/SIRE/SRG	423	374	351
27	NINE DAYS <i>The Madding Crowd</i>550 MUSIC/EPIC	416	372	381
28	PATTI SMITH <i>Gung Ho</i>ARISTA	414	385	393
29	ELLIOTT SMITH <i>Figure 8</i>DREAMWORKS	407	482	455
30	VARIOUS ARTISTS <i>Wonder Boys OST</i>COLUMBIA/SONY MUSIC SOUNDTRAX	387	447	504
31	RED HOT CHILI PEPPERS <i>Californication</i>WARNER BROS.	384	379	386
32	TRAVIS <i>The Man Who</i>INDEPENDIENTE/EPIC	375	339	318
33	CROWDED HOUSE <i>Afterglow</i>CAPITOL	373	328	311
34	WARREN ZEVON <i>Life 'll Kill Ya</i>SHERIDAN SQUARE/ARTEMIS	371	430	478
35	VERTICAL HORIZON <i>Everything You Want</i>RCA	364	365	403
36	PETER CASE <i>Flying Saucer Blues</i>VANGUARD	338	346	359
37	JILL SOBULE <i>Pink Pearl</i>BEYOND MUSIC	337	348	344
38	MARAH <i>Kids In Philly</i>E-SQUARED/ARTEMIS	321	419	461
D	STONE TEMPLE PILOTS <i>No. 4</i>ATLANTIC/AG	319	306	291
D	ACOUSTIC JUNCTION <i>Strange Days</i>OMAD/NEVER	312	302	276

HOT FUTURES

- STEVE EARLE *Transcendental Blues*E-SQUARED/ARTEMIS • 751033
- B.B. KING & ERIC CLAPTON *Riding With The King*REPRISE • 47612
- SINÉAD O'CONNOR *Faith And Courage*ATLANTIC/AG • 83337
- RICHARD ASHCROFT *Alone With Everybody*HUT/VIRGIN • 49494
- K.D. LANG *Invisible Summer*WARNER BROS. • 47605

IN-STORE PLAY

- THE JAYHAWKS *Smile*AMERICAN/COLUMBIA • 69522
- XTC *Wasp Star: Apple Venus Vol. II*TVT • 3260
- PHISH *Farmhouse*ELEKTRA/EEG • 62521
- BILLY BRAGG & WILCO *Mermaid Avenue Volume II*ELEKTRA/EEG • 62522
- TRAVIS *The Man Who*INDEPENDIENTE/EPIC • 62151

BIN BURNERS

- VARIOUS ARTISTS *M:I-2 OST*HOLLYWOOD • 62244
- BILLY BRAGG & WILCO *Mermaid Avenue Volume II*ELEKTRA/EEG • 62522
- SANTANA *Supernatural*ARISTA • 19080
- ELLIOTT SMITH *Figure 8*DREAMWORKS • 50225
- TRAVIS *The Man Who*INDEPENDIENTE/EPIC • 62151

MOST ADDED

- LITTLE FEAT *Chinese Work Songs*CMC INTERNATIONAL
- KOKO TAYLOR *Royal Blue*ALLIGATOR
- AIMEE MANN *Bachelor No. 2*SUPREMO/RED INK
- LOS LOBOS *This Time*HOLLYWOOD
- EVERCLEAR *Songs From An American Movie 1*CAPITOL

MOST PROGRESS

- BILLY BRAGG & WILCO *Mermaid Avenue Volume II*ELEKTRA/EEG
- EVERCLEAR *Songs From An American Movie 1*CAPITOL
- MATCHBOX TWENTY *mad season by matchbox TWENTY*LAVA/ATLANTIC/AG
- AIMEE MANN *Bachelor No. 2*SUPREMO/RED INK
- LITTLE FEAT *Chinese Work Songs*CMC INTERNATIONAL

MOST PROMISING

- ENTRAIN *All One*DOLBY SAFE
- STACEY EARLE *Demon With Them That Brung Me*GEARLE/E-SQUARED/ARTEMIS
- MIRIAM MAKEBA *Homeland*PUTUMAYO
- JULIANA HATFIELD *Beautiful Creature*ZOE/ROUNDER
- DAVE CARTER & TRACY GRAMMER *Tanglewood Tree*SIGNATURE SOUNDS

TOTALLYADULT ADULT ROCK

Commercial Song Airplay is compiled from the total PPWs each song received from the playlists of 58 Commercial Adult Rock reporters.

COMMERCIAL SONG AIRPLAY

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	MATCHBOX TWENTY "Bent" . . . . .	.LAVA/ATLANTIC/AG	1019	980	933
2	PHISH "Heavy Things" . . . . .	.ELEKTRA/EEG	858	812	737
3	THE JAYHAWKS "I'm Gonna Make You Love Me" . . . . .	.AMERICAN/COLUMBIA	814	793	800
4	COUNTING CROWS "Mrs. Potter's Lullaby" . . . . .	.DGC/INTERSCOPE	779	817	836
5	STING "Desert Rose" . . . . .	.A&M/INTERSCOPE	694	708	765
6	B.B. KING & ERIC CLAPTON "Riding With The King" . . . . .	.REPRISE	647	574	412
7	STEELY DAN "Jack Of Speed" . . . . .	.GIANT/REPRISE	609	603	618
8	NEIL YOUNG "Razor Love" . . . . .	.REPRISE	590	625	636
9	ROBERT BRADLEY'S BLACKWATER SURPRISE "Baby" . . . . .	.RCA	562	525	525
10	THE GOO GOO DOLLS "Broadway" . . . . .	.WARNER BROS.	481	456	394
11	BEN HARPER AND THE INNOCENT CRIMINALS "Steal My Kisses" . . . . .	.VIRGIN	461	450	489
12	SHIVAREE "Goodnight Moon" . . . . .	.ODEON/CAPITOL	425	407	418
13	STEVE EARLE "Transcendental Blues" . . . . .	.E-SQUARED/ARTEMIS	418	401	369
14	DAVID GRAY "Babylon" . . . . .	.ACCORDING TO OUR RECORDS	416	375	344
15	NINE DAYS "Absolutely (Story Of A Girl)" . . . . .	.550 MUSIC/EPIC	396	351	358
16	JOHN HIATT "Let It Slip Away" . . . . .	.RCA	396	395	414
17	THIRD EYE BLIND "Never Let You Go" . . . . .	.ELEKTRA/EEG	388	407	441
18	GUSTER "Fa Fa (Never Be The Same Again)" . . . . .	.HYBRID/SIRE/SRG	363	336	315
19	XTC "I'm The Man Who Murdered Love" . . . . .	.TVT	358	357	326
20	PAT MCGEE BAND "Runaway" . . . . .	.GIANT/WB	353	353	371
21	DON HENLEY "Workin' It" . . . . .	.WARNER BROS.	351	394	433
22	TRACY CHAPMAN "Wedding Song" . . . . .	.ELEKTRA/EEG	349	309	259
23	BOB DYLAN "Things Have Changed" . . . . .	.COLUMBIA/SONY MUSIC SOUNDTRAX	343	367	418
24	SINÉAD O'CONNOR "No Man's Woman" . . . . .	.ATLANTIC/AG	341	326	292
25	RED HOT CHILI PEPPERS "Otherside" . . . . .	.WARNER BROS.	336	336	324
26	BILLY BRAGG & WILCO "Secret Of The Sea" . . . . .	.ELEKTRA/EEG	324	273	187
27	INDIGENOUS "Little Time" . . . . .	.PACHYDERM	322	309	297
28	STONE TEMPLE PILOTS "Sour Girl" . . . . .	.ATLANTIC/AG	309	294	280
29	VERTICAL HORIZON "Everything You Want" . . . . .	.RCA	303	312	363
30	TRACY CHAPMAN "Telling Stories" . . . . .	.ELEKTRA/EEG	303	332	384
31	SHELBY LYNNE "Life Is Bad" . . . . .	.MERCURY/IDJMG	269	283	306
D	TRAVIS "Why Does It Always Rain On Me" . . . . .	.INDEPENDIENTE/EPIC	239	214	202
D	DON HENLEY "Taking You Home" . . . . .	.WARNER BROS.	234	222	168
34	PEARL JAM "Nothing As It Seems" . . . . .	.EPIC	217	232	228
35	SHANNON CURFMAN "I Don't Make Promises" . . . . .	.POP SENSE/ARISTA	216	288	345

Non-Commercial Album Airplay is compiled from the total PPWs each album received from the playlists of 43 Non-Com Adult Rock reporters.

NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	STEVE EARLE <i>Transcendental Blues</i> . . . . .	.E-SQUARED/ARTEMIS	425	363	314
2	NEIL YOUNG <i>Silver & Gold</i> . . . . .	.REPRISE	421	412	403
3	THE JAYHAWKS <i>Smile</i> . . . . .	.AMERICAN/COLUMBIA	340	345	304
4	BILLY BRAGG & WILCO <i>Mermaid Avenue Volume II</i> . . . . .	.ELEKTRA/EEG	331	281	233
5	DAVID GRAY <i>White Ladder</i> . . . . .	.ACCORDING TO OUR RECORDS	289	281	282
6	JILL SOBULE <i>Pink Pearl</i> . . . . .	.BEYOND MUSIC	238	254	244
7	PATTI SMITH <i>Gung Ho</i> . . . . .	.ARISTA	237	227	231
8	VARIOUS ARTISTS <i>Where The Heart Is OST</i> . . . . .	.RCA	236	224	208
9	STEELY DAN <i>Two Against Nature</i> . . . . .	.GIANT/REPRISE	225	261	262
10	ELLIOTT SMITH <i>Figure 8</i> . . . . .	.DREAMWORKS	216	256	229
11	PHISH <i>Farmhouse</i> . . . . .	.ELEKTRA/EEG	212	198	162
12	STACEY EARLE <i>Dancin' With Them That Brung Me</i> . . . . .	.GEARLE/E-SQUARED/ARTEMIS	206	152	143
13	NORTH MISSISSIPPI ALLSTARS <i>Shake Hands With Shorty</i> . . . . .	.TONE-COOL/IDJMG	206	197	177
14	PETER CASE <i>Flying Saucer Blues</i> . . . . .	.VANGUARD	202	199	198
15	TRACY CHAPMAN <i>Telling Stories</i> . . . . .	.ELEKTRA/EEG	190	206	198
16	ROBERT BRADLEY'S BLACKWATER SURPRISE <i>Time To Discover</i> . . . . .	.RCA	189	196	186
17	CROWDED HOUSE <i>Afterglow</i> . . . . .	.CAPITOL	181	143	146
18	INDIGENOUS <i>Circle</i> . . . . .	.PACHYDERM	168	140	131
19	JOSEPH ARTHUR <i>Come To Where I'm From</i> . . . . .	.REAL WORLD/VIRGIN	167	179	156
20	SHELBY LYNNE <i>I Am Shelby Lynne</i> . . . . .	.MERCURY/IDJMG	165	181	192
21	COUNTING CROWS <i>This Desert Life</i> . . . . .	.DGC/INTERSCOPE	154	153	142
22	XTC <i>Wasp Star: Apple Venus Vol. II</i> . . . . .	.TVT	151	138	138
23	MARAH <i>Kids In Philly</i> . . . . .	.E-SQUARED/ARTEMIS	148	174	177
24	DAVE CARTER & TRACY GRAMMER <i>Tanglewood Tree</i> . . . . .	.SIGNATURE SOUNDS	145	140	137
D	JOE JACKSON <i>Summer In The City—Live In NYC</i> . . . . .	.SONY CLASSICAL	144	100	58
26	MIRIAM MAKEBA <i>Homeland</i> . . . . .	.PUTUMAYO	142	121	111
27	JANIS IAN <i>God & The FBI</i> . . . . .	.WINDHAM HILL	141	199	196
28	TRAVIS <i>The Man Who</i> . . . . .	.INDEPENDIENTE/EPIC	136	125	116
D	VARIOUS ARTISTS <i>'Til We Outnumber 'Em</i> . . . . .	.RIGHTEOUS BABE	133	106	87
D	DON HENLEY <i>Inside Job</i> . . . . .	.WARNER BROS.	130	88	47
31	B.B. KING & ERIC CLAPTON <i>Riding With The King</i> . . . . .	.REPRISE	126	124	99
32	LOU REED <i>Ecstasy</i> . . . . .	.REPRISE	125	139	140
33	WARREN ZEVON <i>Life'll Kill Ya</i> . . . . .	.SHERIDAN SQUARE/ARTEMIS	125	144	141
34	TODD SNIDER <i>Happy To Be Here</i> . . . . .	.OM BOY	124	137	103
D	AIMEE MANN <i>Bachelor No. 2</i>SUPREMO/RED INK	120	79	25

trina hamlin.

Trina Hamlin

featuring
"Wounded Knee"

Living Room

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Dan Reed And WFPK Are... Radio Louisville!

91.9 FM

WFPK

RADIO LOUISVILLE

By John Schoenberger

It's no secret that I'm a big fan of Public Radio. Whenever I get the chance, I gladly sing its praises. This becomes very easy when you have knowledgeable and passionate programmers such as Dan Reed at the helm.

After learning the proverbial ropes at high school station WHSS in his hometown of Hamilton, Ohio, Reed graduated from Ohio University in Athens; there he worked at ACRN, one of the college's stations. His first pro job was overnights at a college town AOR called WOXY (97X) in Oxford; at just 22 years old, Reed helped talk the management into making the station an Alternative outlet in the early days when KROQ Los Angeles had just begun—and he ended up as the PD! He then got into the concert business as a promoter rep and production manager for five years before returning to radio at WNKU Cincinnati in '91, which was the beginning of his career in Public Radio (and also during the formative years of Triple-A as a format). From there Reed programmed WNCW Spindale before trying his hand at independent promotion—where he did Non-Com promotion with Michele Clark Promotions. He eventually heard the call of Public Radio again and returned to his native region to guide WFPK Louisville. By all accounts, the entire Triple-A community is glad to have him back where he belongs—especially at a station that makes a significant contribution like his.



Not only did you get back in to Public Radio, but essentially you got to go back home again.

"Yeah, my mother and father are not getting any younger—they're still alive and doing great—but I felt like I hadn't seen them in a while. I always liked Louisville, even though I never lived here, and it's only about 100 miles from Cincinnati...but it's a whole other world. So I've had to learn a new market anyway. The other challenge was that they wanted somebody to do mornings and I had never done mornings in my whole career. So I started here as Music Director and Morning Host. At the time I was really bound and determined to get back to school and get my Master's degree, but instead, I became PD. I've been here almost two and a half years now."

Have you made drastic changes at the station or have you just sort of nudged it along?

"Some would say they were drastic. I've got a different opinion as to what the format is than some other people, and most of this opinion is based on where a station is at. I would not be doing the same things here if I were back at WNCW—no way. It took me a while to acclimate and get used to the town and to meet people...to get the feel of the place. It's a Midwest river town, almost like Cincinnati or Pittsburgh, but yet it's got this Southern funkiness, a sort of Memphis vibe, to it. You can always tell a town by its blues scene. Cincinnati's blues scene is much more into Chicago blues, for example, and Louisville is much more of a Delta blues town.

"The other thing is that it's been an epiphany for me to realize that I am back in Public Radio. But I have specific goals to accomplish, just like any radio station. My bosses tell me two things: they tell me to keep an eye on the numbers—they want to see progress. But we're not numbers-driven only, because

what they also want to see is how I'm doing on fund-raising, what kind of press we're getting and how people are reacting to what we're doing at WFPK. Secondly, they want make sure I'm following the mission statement of the radio station. When you put all of those factors together, it's a lot more than worrying about if you're down two-tenths of a point in your cume, which is totally different from Commercial Radio."

Yeah. I think Commercial Radio sometimes has a tendency to think, "Oh, they're not rated—none of that pressure means anything to them." But you are really in that aspect of radio programming just like every other radio station.

"We are, but I am not an Arbitron or a radio research expert by any means. Besides, I get the feeling that, as a Public Radio station, if you look at that too much and don't follow your gut and the conscience of your listening public, then you can really get in a rut."

Because your core listeners, your P1 listeners, are the ones that become members of the radio station. And that's more of a loyalty than any Commercial Radio station will ever have.

"Absolutely. If I'm going super-serve anyone, I'm going to super-serve the people who give us money. We program this radio station for music fans. It's that simple. Could I reach out and get a bigger audience? No doubt about it. But a bigger audience doesn't necessarily mean I'm going to get more members. We went on the air with a capital campaign two years ago and WFPK members coughed up about \$400,000 for our new building. \$400,000 in a market size 52, it blows my mind! How can you not give those people what they want? You have to, and what

"We always have to understand that every time we flip the mic on, we're talking to refugees from the Commercial side of the band. Part of our job is to convert them."

Plus you're one of a handful of Public Radio stations that are full-time music, and not squeezing music in between All Things Considered and other NPR-type programs.

"Well, that's because of our situation here. There are three Public Radio stations in town. There's WFPK, there's WFPL and there's WUOL. WFPL is the NPR station—



they're news and information, and they do Fresh Air, All Things Considered, Morning Edition and so on. Then there's WUOL, which is the Classical station."

I noticed when we did last year's tribute to 'XPN in Philadelphia, one of the points they wanted to make was the cooperative effort of the Public Radio stations in town. Instead of competing with each other, they got together and said, "Okay, we'll take this show, you take that one; let's stay out of each other's way and let's all be a focused."

"The Philly stations are smart. There are a lot of markets where they have two or three stations each playing All Things Considered or running World Café. But the Public Radio listening pie slice is pretty small compared to Commercial Radio. You have to be realistic because a lot of people don't make it over to the left end of the dial, no matter what.

"So, we've taken it further—we're true sister stations here under the banner of the Public Radio Partnership. I promote the news on 'FPL on my show, they in turn front-sell my hour. WUOL promotes our jazz programming and in return we run spots for them that say, 'Hey, take a break, try classical music.' That was one of the things that we three program directors had to deal with, because that's a weird mindset; one of the first things you learn in radio is you don't talk about another radio station and promote what they're doing, ever! But we had to understand that if I talk about Fresh Air on WFPL, it's not really another radio station, it's us. We're all under the same umbrella. So that in turn meant that management would start looking at trends over the three stations. They'd start looking at cumulative cumes—as opposed to each station—because they know we're sending people away to listen to classical music, for example. Basically, we're trying

continued→



to build all three stations together.

"We're in this totally refurbished building, which gives us an opportunity to do new things. Like, we've got a 75-seat performance studio, state-of-the-art sound equipment is en route and we even have a drum kit, a bass amp and some assorted instruments. What we're hoping to do is attract a decent amount of artists touring through the area who can come in and give a little concert before they go over and play a club. It's an amazing room, it really is. This has all been designed so that it's easy for the public to come in and feel like they're part of the stations...which is very important. We want to take the mystery out of it to some degree. If you give us \$100 a year, we want you to come on down, see a show, talk to the jocks and see how it all happens."

Now, does your underwriting department go out and sell all three stations as a package?

"They sell all three stations as a package, but some people do buy just 'FPL or 'UOL or whatever special event they're into; but if you've got a shoe store in town, you're on all three of these Public Radio stations. The cost is amazingly affordable, and you reach a ton of people. Of the three stations—I've been given the charge of bringing new listeners into Public Radio, so I've got a somewhat younger demo. The other two stations have an older crowd, so it's a very attractive package for a local underwriter."

It almost seems like there's a similar mentality to what Commercial Radio's going through these days with all the consolidation. I mean, you guys sort of have a cluster mentality, too.

"We do, but we have to survive, too. Part of our station's mission is to make smart business decisions with forethought and with regard to the future of this organization. But the holy separation between underwriting and programming still exists here. I have a lot of freedom, and a lot of responsibility goes with that free-

"When was the last time you've ever heard of a Triple-A Public station *not* meeting their membership goals? It doesn't happen—everybody always succeeds. You've got some highly motivated listener bases out there listening to these stations, and that's exciting."

dom, but I've got the reigns of 'FPK and that's the only way I'd want it. And my colleagues at the other two stations, I'm sure, feel the same way."

The Public Radio listenership of America has really heeded the call. It's definitely been the trend, since the time Congress starting cutting back on the dollars they were allocating to Public Radio, that every time a fund drive is finished, it's more successful than the one before. That loyal listenership is there to support you in spite of what Washington thinks. And I would imagine that you've seen growth from fund drive to fund drive at WFPK, as well.

"Yes we have! There's not too many of us Non-Commercial Adult Rock stations out there, and I'm really proud of all my colleagues. When was the last time you've ever heard of a Triple-A Public station *not* meeting their membership goals? It doesn't happen—everybody always succeeds. You've got some highly motivated listener bases out there listening to these stations, and that's exciting."

"We always have to understand that every time we flip the mic on, we're talking to refugees from the Commercial side of the band. Part of our job is to convert them. They're flipping around to hear something like 'Motherless Children' by Eric Clapton—and maybe they'll stick around to hear something from this new Moby album, too. That's what we want, because we don't have large budgets to go out and buy bus boards and TV spots and all that."

But do you think they have certain expectations of radio, from being commercial listeners, that you have to incorporate in the way you program a public station?

"I hate to be pessimistic, but I

would think the majority of people who would try us out would not want to hear that approach because they're committed to music. You have to really be a music fan and you have to really want to seek something new to be a fan of WFPK, because we play a lot of music."

But you still have rotations, you still have certain records that you want to come up every three or four hours and so on. Don't you?

"Of course, we do that. It's a pretty simple rotation, but I differ from a lot of stations in that we leave a lot of it up to the jocks. We pick from categories so that we get well-rounded with AOR gold, maybe some Alternative gold, world music, reggae or whatever the category may be. We're certainly not a Musicmaster-type station that spits playlists out. It's pretty bare-bones. If you listen to WFPK and you're not a music fan, you're not going to hear much that's identifiable to you in a large sense. I just have to be realistic about that. I used to think, 'God, if I can only get people to hear this radio station, everybody will love it.' I still think I have the best station in town, but I know it's not for everybody. And once I arrived at that—what I think is reality—it became a lot easier for me to make this a better radio station and it made it easier for me to do more outreach to those people who don't normally listen, because I know what I'm after now."

"There's no doubt that you can be too hip for the room, but you got to be hip enough to have them look *into* the room."

You seem to have a nice balance,



at least from my perspective, when I look at your playlist. Like many of the Public stations, you've embraced the Americana style music, but you haven't jumped too far to that side.

"Yeah. When I first started doing this, I was thinking everybody who I was programming to looked like David Crosby. I don't know what it was, a mental picture I had. Then I started realizing that I'm 39 years old and I'm in about the middle of what I'm shooting for here: I'm a 39-year-old music nut, I loved Aerosmith, I listened to early Stones and when the Sex Pistols came out I was crazy about them. It's easy for us to get the notion that our listeners are no longer into rock & roll. Hell, they grew up on it!"

And speaking of rock & rollers, you recently brought your old compatriot, Stacy Owen, into the station. What were your hopes for what she was going to bring to 'FPK?

"Well, she's a fellow Aries."

Well, that says it all.

"Ha, ha, ha. But her rising sign is definitely something a little mellower than mine. Stacy has the most underrated ear in the Non-Com format, as far as I'm concerned. I knew that she was

passionate about radio and I knew that she could be counted on to do a good job; she's a consummate professional and she's great on the air."

Did you really have to woo her to leave 'NKU?

"Well, you know, I think she was ready to make a change—she had been at WNKU for 15 years. But she took a big chance, man. She lived in that area pretty much all of her life. She was rooted there with a house, husband, baby—the whole beautiful thing—and she moved her whole family here."

What sort of community involvement makes 'FPK stand out of the crowd in the market?

"I think we're best known here for our support of Louisville musicians. That's always been important to me, but it's extra important here. I'm fortunate that there's a real deep pool of talent here, so we're the station that plays the local musicians. I'm a gatekeeper here

so we can't play everything, but there's a lot of stuff that's really, really good—and I won't ghettoize the local music. I think it's a lot cooler to be sitting at home and hear Tom Petty and then a local record, as opposed to just hearing local music at 11 o'clock on Sunday night. We won't do that. We throw it right in with the mix. It has to stand up with whatever else is out there, or we don't play it.

"We also do a free concert series every month. We want to make it easy for the listeners to enjoy the station and our events, so once a month we get three bands to come in and play. In addition to local acts, we've had Shannon Curfman, Josh Rouse,

Afghan Whigs—bands like that—here, too. We get these people to come by and play a free show—it's great."

You mentioned earlier how Stacy brought her whole family to Louisville, and now that you're a dad, how's fatherhood been for you?

"Oh, it's good, man. It's pretty crazy. My wife and I had a tragedy a couple of years ago and I never felt like that before. I would never want anybody else to, either. It was the most helpless feeling."

But hats off to you to have the courage to try again.

"Well, the courage wasn't really ours, because we weren't really planning this. It happened. It was a strange thing, so I can't take any credit for the courage, but Max is great. He's healthy. He's extra cool. Max Reed...sounds like an eight-to-midnight guy, doesn't it? Good radio name, but I'm going to try and keep him out of radio, though." ✈

You can contact Dan Reed at 502.814.6500, or at dreed@wfpk.org

Check out the station's Web site at www.wfpk.org, and be sure to listen to WFPK's aircheck on *totallyadult* TuneUp #45—Disc1, track 1.



Reed serenading
APD Stacy Owen



the summer of

K.C.

contentment

By
Megan
Kathryn
Hey

Invincible: WILL NOT BE DEFEATED

Summer: SEASON OF WARMTH, RELAXATION AND RELEASE OF K.D. LANG'S EIGHTH ALBUM

If there is no fear of a boundary," says K.D. Lang. Having spoken with her, I can more realistically estimate the validity of this statement. The variety of her catalog demonstrates Lang's willingness to throw her god-given gift of a voice into everything from classic and punk-country to torch song standards; hence, no fear of musical genres. Her outspokenness about her sexuality and other causes, like People for the Ethical Treatment of Animals, has engendered just a bit of animosity from the more conservative, meat-eating set, and proves that she isn't afraid to break the boundaries of social convention. And if one combines the essence of both displays of fearlessness—of invincibility in her own esteem—then it seems pretty logical that one of the next boundaries slated for "Langification" would be that of her fan base. That is, she plans to expand it, issuing an album that draws on what she calls "the best time of her life," the healing powers of the summer sun and surf, and love, sweet love.

It's been five years since Lang last released a collection of original material. That album, *All You Can Eat*, appeared to spread the doors cracked open by 1992's Grammy-winning *Ingénue*. Bearing song titles like "You're OK," "Sexuality" and "Get Some," *All You Can Eat* strikes one as overtly addressing the issue of her coming out, an event that came during the success of *Ingénue*. *Ingénue* was, without question, Lang's breakthrough record, courtesy of "Constant Craving," the song's unbridled sentiment bringing her global attention—"Constant Craving" appears on at least 27 different international compilations, from an Asian *Car Tunes* album to the Pan-European *Las Mejories Cancioni*—as well as a Grammy for Best Pop Vocal Performance/Female. Both of these albums signified a departure in style for Lang: *Ingénue* was a not-so-subtle cycle of songs about unrequited love, while *All You Can Eat* was a self-affirming extension of her then recently revamped public identity. Both could be considered Adult Pop or Contemporary, and neither displayed Lang's previous leanings toward twang and classic country à la Patsy Cline. And, both albums rank among the three which she considers her most autobiographical, the third being the imminent (and optimistically titled) *Invincible Summer*. She says the three share "most autobiographical" status equally. Taken as a trilogy, they show the ascendance and stabilization of a very open artist.

"I think this is definitely the fruition of all my previous works," Lang says of *Invincible Summer*. "A culmination?" I ask. "A culmination, a fruition," she replies. "Testimony, then," I say. "Testimony," she repeats. "Survival," I offer. "Beginning," she states, and I sense we've found our word.

"In the depths of winter, I finally learned that within me there lay an invincible summer."

Invincible Summer takes its title from a quote book in which Lang found a passage by French existentialist Albert Camus, author of *The Stranger*. I asked her whether the irony in choosing a title from a guy whose basic tenet was that humans are all alone for such a romance-laden, love-of-another album was intentional. She laughed heartily and said she didn't know...that hadn't occurred to her. Perhaps this was just another Langification of some boundary, albeit a subconscious one. She did, by the way, get the blessing of the Camus family. Listening to *Invincible Summer*, one is impressed by the fact that

this lady is hardly an existentialist; in fact, she appears to have come to terms with not only her love of self and her career, but of other people.

If *Ingénue* marked the depths of love, the "Season Of Hollow Soul"—to use one of its songs' titles—then with *Invincible Summer*, the "hollow soul" is now filled. *Invincible Summer* rides love's loftier heights, and is all about rejuvenation. Its sentiment, from beginning to end, reads like a try-it-you'll-like-it manual about putting your trust in love, and gaining confidence from things that are bigger than mere people—forces like the seasons, like

Mother Nature or Father Time. The album is a product of the prototypical career burnout which Lang faced following the release of the appropriately titled—given the state it left her attitude in—*Drag*. *Drag*, her concept-driven collection of covers, explored the metaphor of love as an addiction via smoking. It, like her paean to old-school country (and Patsy Cline's own producer Owen Bradley), 1988's *Shadowland*, stands apart from her original work. *Drag* and *Shadowland* are almost like companion pieces for the two realms—torch and twang—which she's perfected. It's worth mentioning that Lang's

**"Whether you're an
artist in a bakery or an
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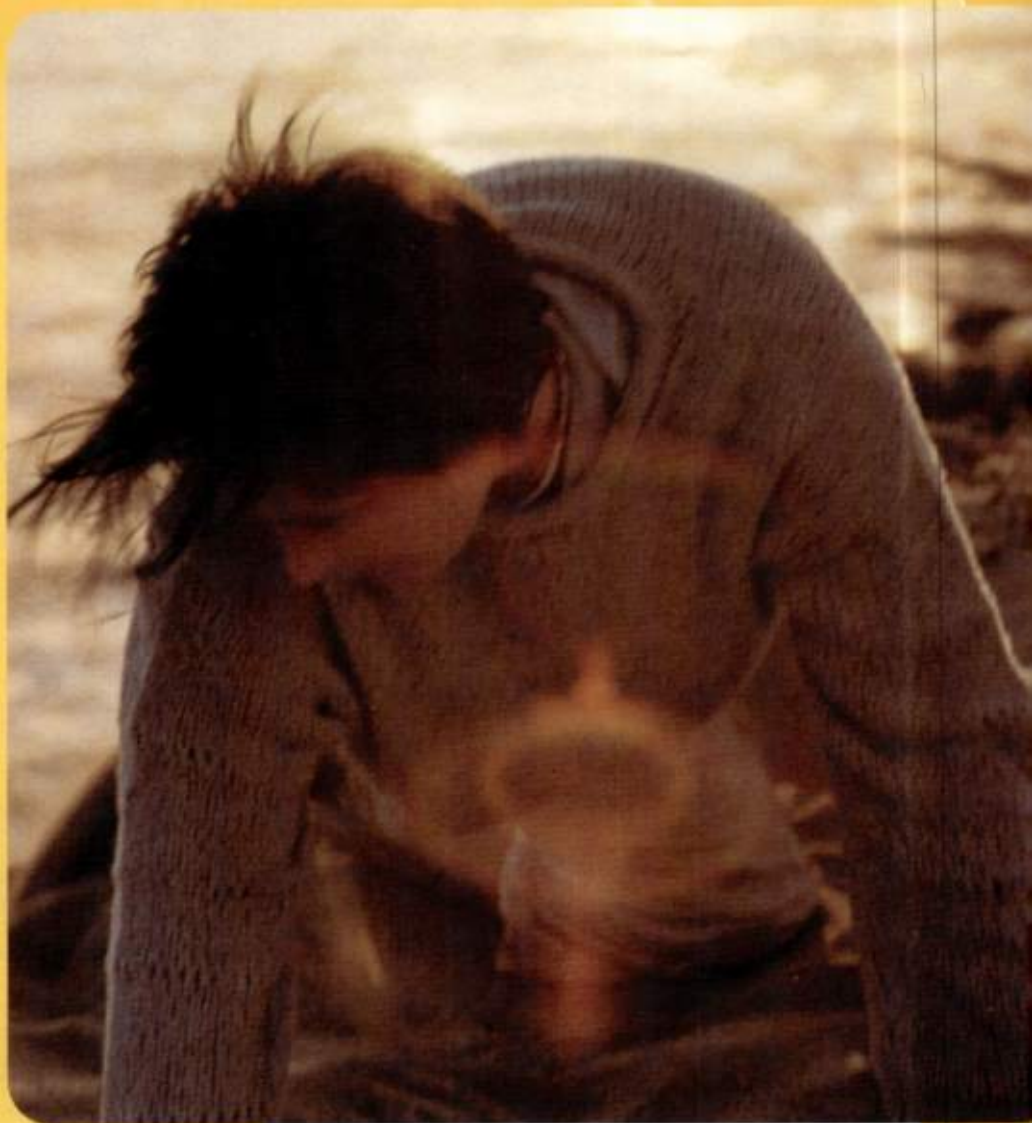
received Grammys for both Best Female Pop Vocal and Best Female Country Vocal—no small feat.

On the front-side of *Shadowland* are her days in Nashville. In 1989, the hybrid release, *Absolute Torch And Twang* gracefully combined elements of past and future, and then came the aforementioned highly autobiographical albums (*Ingénue* and *All You Can Eat*), far more torch and pop than twang. With *Drag* as both a bookend and a buffer, *Invincible Summer* seems even more like new territory, or a different perspective of familiar ground.

I wondered how much of the shift in perspective could be attributed to simple time: age and maturation of an artist who's pretty self-aware. "100%," she said. "I think taking time off and smelling the roses literally changed it. I think when you're on the treadmill, you don't really see how it's benefiting you." In this way, *Invincible Summer* is also like a gracious thank you to her life as a musician. I wondered though, especially given the nature of the music business, whether the very tool she used to prop herself up, the inspiration that, in large part, compelled her to keep creating, could possibly undo its own magic. I mean, she just released an album she's now got to promote. There's a tour. Interviews. A possible drag? "Yes," she says. "But that's the problem with being an artist—a professional artist. Whether you're an artist in a bakery or an artist in a masonry shop, I think part of the passion is surviving the pain of what it gives you. Whether it's calluses or bags under your eyes, I think that it comes with anything. It comes with child labor. It comes with making records. There's always a pro and con."

Staying open to the possibilities that both pro and con afford impresses me as something for which Lang's striven in all sorts of areas of her life, as though by welcoming sour notes, she'll fine-tune her genius. I asked her about the life of her voice. She agreed that it's changed through the years, and offered this explanation: "I think I'm eliminating my brain from my voice. That's really a good thing. I'm not controlling it. Not producing it while I'm singing. Not manipulating it through my brain." Like an autopilot, I wondered? "Hopefully, yeah. It's open and flowing naturally." Strikes me a bit like the nature of living and loving she's espousing on her new album. Another product of gracious maturation.

I asked her if she could have made this album earlier in her career. "Hypothetically, probably not. I don't think so, because I never felt it. I made the records that I made because that's where I was, that was the evolution of me. And I don't know if I'll ever make another record like this again." Ah, so even an optimist can remain grounded. "I just follow my instincts and I'm capable of what I'm capable of at any given moment." Lang's pleased by the latest example of what she's capable of.



She calls herself "100% happy" with *Invincible Summer*, happier even than with her previous work. "I think it turned out exactly the way I wanted it to. I think this is the absolute happiest I've ever been with a record."

There are lots of reasons why Lang might feel this love. Her co-producer, Damian leGassick (an understudy of William Orbit, the man who gave Madonna her *Ray Of Light*), added what Lang terms "the perfect amount of the contemporary" to her ideas. With leGassick at her side, Lang seems to have been able to push her own boundaries within her music, while at the same time, fulfilling her desire to reach out to radio and fans who haven't yet found her voice. She puts it like this: "I used to want my music to be like a gourmet dining experience. Now I want it to be like water—a necessity." I didn't quite understand her correctly from reading that in her press kit. I'd put emphasis on the "necessity" part of the thought—thinking her fans already considered her music a necessity—perhaps, to some particularly ardent 'Lang-thangs,' one already more important than water. In actuality, she meant it to mean music that everyone will want. As in everybody needs water.

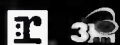
AT THE FORE OF "EVERYBODY" might be Lang herself, for *Invincible Summer* not only breathed her career spirits back to life, thus getting her writing and singing back to her own metaphoric voice again, but it's also her most radio-friendly album to date—a fact which will help her expand her audience. "In the past, I always chose to swim upstream. I'm kind of going with the flow right now, and it feels pretty good," she says. "I realized I have a beautiful catalog behind me. I've survived 15 years in the music business, which, to me, is hugely successful. I just feel a little less like I'm trying to prove myself, and a little more like I want to

Lou Reed

Ecstasy

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"I think this is the absolute happiest I've ever been with a record."

connect with people." That desire to connect will beget reciprocation from fans both new and old. Listening to the joyful buoyancy of her new music, one can't help but be happy for her, and want to dance along. It's almost like Lang's recent experiences helped her take the universal love archetype used so successfully in *Ingénue* and open it out to the world in an altogether more positive light. Given that *Ingénue*'s inward soul-searching earned her the ears and admiration of critics and an already significant, but still somewhat niche, listenership, *Invincible Summer*'s outward-bound, happy and danceable spirit should, like a wave of love, capture a bigger, broader populus in its warmth.

Another reason for *Invincible Summer*'s love might be the Golden State of sunny Southern California. Lang permanently relocated from her native Canada, to, as she says, be close to her friends, her girlfriend, her record label and the sunshine. "I like LA," she says, and its coastline clearly influenced the ebb and flow of *Invincible Summer*. She also found inspiration in renovating the house she bought there. "I gained a real appreciation for everyday life and for people who take pride in what they do," she says, referring to the carpenters, plumbers and contractors with whom she worked. She likens the renovators' dedication to her own craft as a singer. Perhaps it's interaction like this—where an artist really learns to respect her audience, (that is, the world at large) on a work ethic level—that inspires her own art into the realm of truly wanting to "connect," and not merely self-express. Thinking through layers of meaning is part of the beauty and fun of K.D. Lang's work, because even when it's lighthearted and open—accessible—it's still complex, like the lady who created it. I wanted to know if she could've made this album in say, Topeka. "Probably not the same way. I think I could have written a love album, a romance record, but I probably wouldn't have used summer and sunshine as its metaphor. To me, living in California's kind of synonymous with what I'm doing now, and the album reflects that." In essence, I guess it would be a lot harder to go down to the ocean with her dog, Saylor, and pull out her suitcase of paper and writing utensils and get lost, found and inspired by Mamma Pacifica and all her accompanying sounds, were she anywhere but where she is now. But, like *Invincible Summer* aims to tell its listeners, it's all a state of mind...and it's all about love.

"I'm only interested in love," Lang says, when I ask her about the topic that, especially during her post-Recline (the name of her band honoring Patsy Cline) period, proliferates her work. When asked why, she explains simply that it's "because that's all there is. In everything. In total. That's exactly why we exist, I think." Love of self or someone else, I wondered. Was there a difference? "Love in general," she says.

Yes, love in general contains the specific, and vice versa, so to be complete, one should mention the girlfriend to whom Lang referred when enumerating her relocation reasons: fellow musician/actress Leisha Haley of Murmurs. Their relationship predates *Drag* and the Murmurs' 1997 album *Pristine Smut*, which Lang co-produced. I asked Lang if she's settled, knowing that relationships with other people and one's self go hand in hand. "I would like to think I'm settled, but I'm not quite naïve to believe that you take it for granted. I think it's something that can come and go, or be taken from you, but I'd like to believe that it's definitely a settled feeling. But I wouldn't be so brash to say that it's the end. I'm just saying that I'm lucky that I'm experiencing it."

"Experiencing it" is an apt term to talk about the love Lang's showing on *Invincible Summer*, but it's not the whole picture. The album itself becomes the adjective to describe how great Lang's experience can be and, apparently, is. Take, for example, the single, "Summerfling." Lang calls the tune the "thematic core" of the album. "I'd say it's about how being in love makes you feel like it's summer all the time," she says. Indeed, this sentence, like the song about which it speaks, epitomizes the role of *Invincible Summer*. There's something to be said for the quintessential California sound: The Mamas & The Papas, The Beach Boys' harmony and theramin, references to running on the sand with "Kennedy



flair." In short, it makes you feel cinematic ideals—that sensation of hope and desire and warmth.

To get there, Lang teamed with multi-instrumentalist David Piltch—one of her bandmates and also one of a host of new collaborators. Ben Mink and Lang used to work fairly exclusively together, but parted ways amicably after *All You Can Eat* so Mink could raise a family and pursue other interests. Lang and Mink did pen one tune on the new album together, "Love's Great Ocean." She says they did it while they were still hanging out, about two years ago. She calls the current Team Lang her "studio musicians."

"Piltch has been playing with me in the studio since *Torch And Twang*, and Abe [Laboriel Jr., drummer/bassist/guitarist and co-writer] is my new friend that I met during the *Drag* sessions. They both live here, so we kind of just ganged together and started writing and having fun, and voila, there was an album's worth." Rounding out the *Invincible* group are guitarists Wendy Melvoin and Greg Leisz, Teddy Borowiecki and co-producer leGassick on keys. Together, the group created a groove in and around Los Angeles at a "leisurely pace." Mink contributes strings to their one collaboration, "Love's Great Ocean," but Lang says he won't be touring with her as she spends the summer opening for Sting.

ABOUT THE STING THING, Lang says she's doing it "because it's a good opportunity to warm up my tour. It's a good opportunity for me to sort of get in touch with a new, slightly different, audience. And it's a good opportunity for me to maybe open up radio's mind a little bit." I understand the "good opportunity" part of opening for an artist like Sting, but I was a little shocked that radio's mind needed opening to someone as well respected and critically acclaimed as K.D. Lang. Reference the constant desire to forge ahead, redefine and approach boundaries fearlessly that was literally one of the first things she said when we spoke. Radio in general, I wanted to know, or just Triple-A? "Triple-A, AC, whatever," she said. "I've never had much luck on radio, so I'm just showing them that I'm interested."

Lang'll be putting her love out there on her own tour, too, for which Shelby Lynne is opening. I wondered if they went back to Nashville together, where Lynne was also based in her early days. "No, I don't know her at all. I think her record's good, and it turns out that it's great timing for both of us," says Lang. Having spent some real time with *Invincible Summer*, I think she's right about the timing aspect in general. Summer may well be the season for K.D. Lang, and since sound waves never diminish, the summer that she's set to music becomes endless. Time may be the biggest boundary every artist aims to bend. ✱

• Megan Kathryn Hey is a musician, and the Web Analyst for SFX Multimedia. "Hi, Mom." Shout-outs to mkhey@sfxnet.com.

• For more info on K.D. Lang's *Invincible Summer*, call Jenifer Polenzani at 818.953.3395, or surf on over to www.kdlang.com.

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LOG ON-TUNE IN:

INTERNET RADIO,

the new media

by art phillips

Recently, on a train between New York City and Philadelphia, I was deep into my second read of *High Fidelity*, when the friendly chap next to me inquired, "Hey. I hear they're making a movie of that book. Who's the author?" "Nick Hornby," I replied, my book-as-defense strategy apparently not effective. The kid (24) whips out his Palm VII, pulls up the antenna, signs onto the Internet, gets on Amazon.com and proceeds to order the Hornby novel. In less than five minutes—moving down the track at 80 mph! "Pretty cool," I meekly offered. "While you're at it, could you see what Intel closed at today?"

The wireless Internet could very well become the future of radio. Right now, you can get thousands of stations, terrestrial and Internet-only, via your computer. If you don't have a high-speed connection like a DSL or T-1 line, tuning in can be a frustrating experience. But as the technology improves, the frequent drop-outs, buffering problems and not-so-digital reception is only going to improve. Permission Marketing chief Seth Gordon, during his presentation at the RadioINK Internet Convention in Boston professed, "It's not about the audio streaming technology. It's about the proliferation of choice."

So, if you're sitting up in your terrestrial radio tower thinking that Internet radio is just a dot-com-and-go phase, you're not paying attention. Granted, many of the over 200 Internet-only station sites will not make the final cut. But companies are sinking big bucks into getting these stations easier to access, more fun to maneuver and sounding better all the time. The format music choices are mind-boggling. Radio Sonic Net, for example, just launched a multi-million dollar ad campaign utilizing major artists (it helps when the mothership is MTV) to raise awareness of their site. Now think about satellite radio providers XM and Sirius coming to a vehicle near you soon, not to mention full Internet access in your car by 2001. No room on the terrestrial radio dial for KNAC or possibly KACD? Pick 'em up on the World Wide Web. The radio transmitter as we know it could become obsolete before the end of the decade.

Many *Album Network* stations have excellent Web presence and their full-time programming streams are very popular online. Some stations are wisely developing custom streams of music programming...they already sense the growing presence of Internet radio. But for this discussion, we'll look at my personal short list of Internet-only sites.



50's 60's 70's 80's 90's
Dixie Jockey.com

radio
sonicnet

Surf's Up—the choices are endless. You get a ticker-tape wipe across the bottom of the player with song and artist.

Net Radio (www.netradio.net): Sixteen different "genres," divided into subsets of 120 channels. Under "rock" alone there are 32 custom formats. It's very easy to navigate as you "listen, learn and buy." The stations' individual programmer writes a paragraph about the format and

makes CD recommendations that you can click and buy. (Our old friend Jane Fredericksen heads up the Adult Alternative channel.) All of the stations run well-produced liners and spots for their music store. A pop-up screen in their player tells you song title, artist, album—and links to its affiliate retailer. The *learn* section features detailed background on all artists.

www.com (www.com): The self-proclaimed "largest music broadcaster" on the Internet, www.com has 200+ stations and a library of over 325,000 songs. The songs are easy to read-out via their specialized



next." You can download their handy *icaster*: a tuning device that enables you to pick up every form of radio on the Web—worldwide, terrestrial and Internet-only.

KNAC.com (www.knac.com): It's the good old hard rockin' station from Long Beach—KNAC—and Lon Friend, Long Paul and company are making it happen only on the Internet. "The first live Internet-only, 24/7 Heavy Metal Community," KNAC.com is doing everything right: contests, music news, easy read-out of song titles, CD buying power and an in-studio cam. The futuristic promo window on the homepage flashes stellar graphics touting the station's contests, downloads and other visual advertisements, mostly for new heavy metal releases. You can "rant your ass off," chat with other metal heads and preview the forthcoming KNAC.com TV. The "loudest dot com on the planet"—and arguably the best live Internet-only station out there.

The Dial (www.thedial.com): If content is king, then The Dial has it right by proclaiming, "Audio is a key component of the Internet of the future." The Dial provides privately labeled audio entertainment to a variety of partners like Salon.com, Amazon, Microsoft and the Sporting News. Former KMTT MD Dean Carlson is programming a few of the current 14 stations, which include Rock dot Roll and Mental Static. On the Rock dot Roll channel, I heard everything from The Ramones to a very funny Bill Clinton-parody comedy bit.

These are just a few of the hundreds of Internet-only radio sites now available. You should also check out **Radiowoodstock.com** (especially their free form channel), **Rollingstoneradio.com** (great presentation), **Choiceradio.com** and **Cyberradio2000.com**. It's more fun than your first transistor radio. ✈

"The radio transmitter as we know it could become obsolete before the end of the decade."

Radio Sonic Net (radio.sonic.net.com): I counted close to 100 channels on one of the Internet's most listened to radio sites, Radio Sonic Net. It's very easy to get around as you genre-jump between blues, folk, rock, Latin, country, pop, hip-hop and more. I really like the Guest DJ Channel, where artists as diverse as Moby, Buddy Guy, Aimee Mann, Filter and Dwight Yoakam lay down their favorite songs. They've made it easy to "create your own station," by choosing from your preferred genres of music. You can then inform them whether you want to hear a certain song more or less. The *skip ahead* button lets you jump past that 30-minute version of "Space" from the Dead.

Radio GoGaGa (www.gogaga.com): The "S" in SBR, Ray Skibitsky is part owner of The Eclectic Radio Company, the parent of Radio GoGaGa, and one of the best programmed Internet-only sites. They've got 17 custom channels, including the popular Free Form station, which features a live afternoon show, Music For Cubicles. This is perfect background streaming music, and you can see what's spinning via a handy song-by-song playlist. Now you can hear GoGaGa Denver (denver.gogaga.com) with a live Triple-A format from *Denver Post* music critic G. Brown and market vet John Hayes. The site is also giving away \$52,000 for a consultant gig—great incentive for gathering database information from listeners.

Disc Jockey.com (discjockey.com): If you want variety, move your mouse to Discjockey.com—close to 200 different stations and growing daily, according to Programmer George Taylor Morris. There is truly something for every music taste here. Cowboy Country, Jukebox From Hell, Ska'd For Life, Hawaiian Luau,

tuner. One click of "Buy CD" and you're on Amazon, ready to plop down your credit card. Artist, album and song title info comes up cleanly, and there's good song selection within each of the channels. (Their Hard Bop Jazz station is superb.) They're running spots, with an apology/disclaimer before each one: "We hate ads, but we've got to pay the rent. So please listen for the next 60 seconds." When's the last time you heard that rap—1972?

iCAST.com (www.icast.com/radio): iCAST calls themselves the "new breed of entertainment company," with a myriad of multi-media avenues. The company purchased greenwitch.com, which now runs their over 20 radio streams, from Triple-A ("The last bastion of the Progressive/Underground Radio of the late '60s") to the Blues Palace. They boast a "Talk-free, pure sound zone. We do DJs, but no ads. Just the songs you want one after the



As you know, Art Phillips has been a radio freak since they first invented the transistor! He can be reached through the end of June at RCA at 310.358.4074.



BILLY BRAGG & WILCO STROLL DOWN MERMAID AVENUE AGAIN WOODY LIVES!

BY MATTHEW LAWTON

"I hate a song that makes you think you're not any good. I hate a song that makes you think you are just born to lose. Bound to lose. No good to nobody. No good for nothing. Because you are either too old or too young or too fat or too slim or too ugly or too this or too that...songs that run you down or songs that poke fun of you on account of your bad luck or your hard traveling. I am out to fight these kinds of songs to my very last breath of air and my last drop of blood. I am out to sing songs that will prove to you that this is your world and that if it has hit you pretty hard and knocked you for a dozen loops, no matter how hard it's run you down or rolled over you, no matter what color, what size you are, how you are built, I am out to sing the songs that make you take pride in yourself and your work. And the songs I sing are made up for the most part by all sorts of folks just about like you."

—Woodrow Wilson Guthrie, 12/3/44

There are few of adjoining neighborhoods in Brooklyn—Coney Island, Brighton Beach and Sheep's Head Bay—that in the '40s and '50s were little enclaves with a mixed group of everyday poor people. From Yiddish Russians and Italians to African-Americans and Irish immigrants—the melting pot was a-brewing back then. Just the kind of place you'd expect to find a poet, storyteller and voice of everyman.

Woody and Marjorie Guthrie raised their four children—Cathy, Joady (named after Tom Joad), Arlo and Nora—on Coney Island's Mermaid Avenue. "It was a very lively place to be because it was a kind of poor community," recalls Nora Guthrie. "Everyone was out on the stoops and the streets, talking to each other and listening to the radio together. We lived one block from this massive, expansive beach and my mother used to say my father had the same space that he had in Oklahoma."

You could turn around and if you kind of half-closed your eyes it could be like an Oklahoma wheat field, you know? Even the color of the sand was the same as the wheat. So if he ever needed space, he always had the beach to kind of look out into the miles and miles away. Then he would turn around and there would be some great streetcar with a couple of hundred people milling around."

Little did Woody know, but on the other side of that vast ocean was a young family who were about to raise quite the storyteller themselves. Billy Bragg is known for his acoustic punk-like protest songs, and over the years he's become quite the Guthrie authority. Bragg's been to Okema, Oklahoma, where Woody was born and raised. He's been to Pampa, in the Texas panhandle, where Woody lived with his first family and where he wrote most of his Dust Bowl songs. He's been to KFVD in California, where Guthrie first had his radio show, and he's spent many a day roaming the sidewalks on Coney Island. To most folks who aren't as well-versed in Guthrie history, it's easy to think of him spending his life in Oklahoma on a farm, but he only lived in Oklahoma for 16 years or so. Most of Guthrie's life was spent in New York...on Mermaid Avenue...writing songs. Lots of 'em.

It's difficult to envision Guthrie the same way we think of most recording artists today, because he really wasn't one. He never toured, there weren't really any Woody Guthrie gigs, and he rarely went into the studio to formally record a full album. "He wasn't in the recording business," mentions Nora Guthrie, "although he certainly enjoyed it, mostly to preserve his material. He had this arrangement with Mo Ash, who owned Folkways Studios in New York. He could basically record anything he wanted on the off hours when Ash didn't have another session going on. He'd just sing them one after the next, nonstop, until all the new material was recorded." If you wanted to hear Woody sing live, your best bets were to hit the political and union meetings, catch him on the corner of Mermaid and 36th, or perhaps find him at a local tavern—there would be some songs, and Woody would sing.

Early in his life Guthrie made his living as a sign painter, some of which remained in Okema and in Pampa until just recently. But the Guthrie family relied mostly on Marjorie, who was a professional dancer, for income. She held it all together so Woody could sit at home and write songs. And write songs he did. One of the most famous compositions he wrote

was a response to "God Bless America" by Irving Berlin, which at the time was on jukeboxes everywhere. The original lyric Guthrie wrote was, "God blessed America for you and me," which he later changed to "This land was made for you and me." And the tragedy is, the man who wrote "This Land Is Your Land," "Plane Wreck At Los Gatos (Deportee)," "Pretty Boy Floyd" and many more, was never really well-known—or well-off—in his lifetime. By the time most of us became aware of Woody Guthrie, through Bob Dylan, he had already been hospitalized for years, incapacitated.

"It's ironic that most of the recordings that we have—and there's probably only about 300 songs ever recorded—are actually more like less-than demos compared to today's recording styles," explains Nora Guthrie. "Which in a way gives me good feelings about re-recording and re-releasing a lot of his material, because certainly the technology has changed, and I feel like sometimes people get turned off to the recording quality and don't really get a chance to hear the song."

For the 15 years that Guthrie was hospitalized with Huntington's Disease, it was Marjorie who took him home every weekend and fed him, played music for him and took care of the ailing man. "They didn't know enough about it," recalls Nora, "there's no treatment; it's just like, 'Stick them in a mental ward.' So under the worst, worst possible hospital conditions he existed for many, many years. When he finally died, my mother was so frustrated and she vowed—I remember her literally sitting at the kitchen table and she said, 'I'm going to find a cure. I'm going to find a cure for this Goddamn disease.' And she was the kind of woman that you'd better step out of the way if she says something like that."

The Woody Guthrie Foundation was formed in 1972 by Marjorie Guthrie as a way of collecting funds for Huntington's Disease research. As the foundation evolved into the Hunt-

ington's Disease Society Of America, it became an international organization and continues to promote and support research to find a cure for HD. In the mid-'90s, the Foundation started the Woody Guthrie Archives of memorabilia. "It happened very organically," remembers Nora. "While I was kind of looking through some of my dad's stuff, I noticed they started to crumple in my hands. And when you grow up with stuff your whole life, it's like nothing special. But then I realized that some of the papers were 60 years old, and this is just regular construction paper and loose-leaf paper. This is not high-quality stuff. This is five-and-dime kind of material. All of his artwork, notebooks and diaries, they were obviously in really bad shape—I was very fearful of losing the whole thing. So we created an archive and now the Foundation supports the Archives. My mother saved everything, and it's thanks to her that we have about 15,000 pieces in the Archives now, of original writing."

It was around this time that Nora first thought of having someone write music to some of her father's lyrics. She contacted Billy Bragg about the idea and she included some photocopies of the lyrics. As Bragg read lines like, "I'm gonna tell all you fascists you may be surprised/The people in this world are getting organized," he knew this was one opportunity that he could not pass by. Bragg flew to New York and spent some time in the Archives, and what he found was simply amazing. "Who would have thought that Woody Guthrie would write a song about how much he wanted to make love to Ingrid Bergman?" muses Bragg. "And you think of Woody as being a pre-war figure, but then you realize he wrote a song about somebody who married Marilyn Monroe!"

For purposes of filing and preserving the lyrics, the Archives has photocopied many of the writings. But some of the lyrics Bragg had access to were on the original paper, so Bragg and others had to wear gloves to hold them—except Nora. "She doesn't wear white gloves," states Bragg. "She refuses to wear white gloves on the grounds that these things were lying around on the floor when she was a child and she didn't mess them up then, she's not going to mess them up now."



"IT'S STILL LIKE IT WAS WHEN BOB DYLAN WAS WORKING WITH HIM. HE CAN'T SPEAK TO US, HE CAN'T PLAY HIS GUITAR, HE CAN'T DO GIGS AND HE CAN'T DO INTERVIEWS, BUT BY GOD, HIS ART IS MOVING US ALL." —Billy Bragg

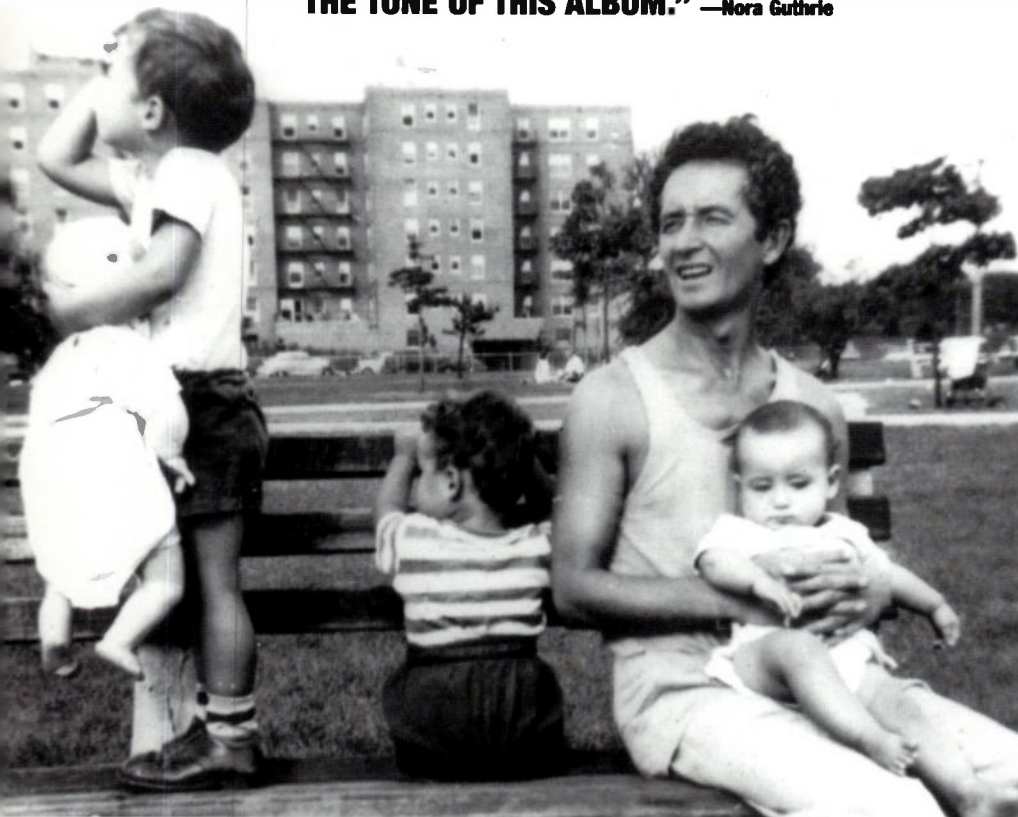
—continued—

Once Bragg and Guthrie began picking and choosing lyrics, they decided this really wasn't a job for the Woody-obsessive. They didn't want the songs to be played by an all-star cast of big-name Guthrie fans. They wanted to put all the legendary stuff to one side and focus on the voice that comes out of the crumpled sheets in the Archives. The most important thing on the albums would have to be the songs. They knew right off the bat that Bragg couldn't just do them alone. He needed someone to collaborate with, someone who could help him get deep into the songs and bring them roaring into the 21st century. "I knew Jeff Tweedy from when he was in Uncle Tupelo," mentions Bragg. "I felt if I spoke to him he would understand how unique an opportunity it was, not to just collaborate with one of the great poets of America, but also to step back in time and get a feel for that."

The majority of the songs on both *Mermaid Avenue* albums were recorded at the same time, but because Bragg was working on the project about a year before he enlisted Wilco, he had gathered most of the songs. When it came time to compile *Vol. II* there was a plethora of Billy Bragg songs, but not many Wilco tracks. So Wilco went back to the Archives and chose some new songs. "I think they did a great thing in doing that," states Bragg, "because they had the benefit of knowing what was missing from the album." With a year between volumes, Wilco had the chance to absorb the first disc and then dig through the Archives for some new-old gems. Tracks like "Someday Some Morning Sometime," "Remember The Mountain Bed" and "Secret Of The Sea" were some of the lyrics Wilco found when they raided the Archives again. "Secret Of The Sea" conjures up the time when Guthrie was a merchant seaman in the Second World War and made a few trips across the Atlantic in convoys, which were attacked by U-boats. "He was on a ship carrying troops, and then another time he was on a ship carrying high explosives," said Bragg. "Now, there's a lot of time to spend leaning over the rail of a ship, looking out over the ocean and thinking. I guess he's there somewhere. That would be my guess. I mean, he lived on the ocean as well on Mermaid Avenue, so who can guess the secret of the sea? Sometimes it's clear what he's writing about, other times you have to kind of have a guess about it."

While some of the songs require a certain imagination to figure out what Guthrie might have been thinking about, others

"THE COVER IS THE CAT LOOKING OUT AND THE BACK IS MY DAD LOOKING OUT AND THEY'RE BOTH SITTING ON MERMAID AVENUE AND THEY BOTH HAVE SIMILAR EXPRESSIONS. I THINK THIS WAS THE TONE OF THIS ALBUM." —Nora Guthrie



are strictly imaginative, in that classic Guthrie style. "My Flying Saucer" was written in 1950, which is just at the beginning of the first flying saucer flap," mentions Bragg. "He just thinks a flying saucer is another way of bumming a lift home, like on a freight train or a car—it's very Woody. He actually wrote that in Los Angeles, and he writes on the bottom of the manuscript, 'Mommy 3,000 miles away.' So he's obviously thinking of his wife and family and Coney Island. This comes from a period before you Americans became rather ambivalent about going for rides in flying saucers for fear of being fiddled about in the extremities of the night. I don't know why you Americans only get chosen, but in my country they just leave beautiful shapes in the crop fields."

At the time Billy Bragg & Wilco were recording the songs, they made a conscious decision to release two separate albums. "There was talk of a double-album, but my concern was that people focused on the songs," explains Bragg. "It's a difficult project to explain, really. You have to understand that, firstly, Woody Guthrie wrote all of these songs. Then you have to get the fact that they've got no music. Then you have to get the fact that these guys have got together and recorded this new music. I just was worried that if we had a 30-track record, stuff would get lost."

When comparing the albums to each other, Bragg comes to the conclusion that *Vol. II* seems to cover topics that weren't hit upon as much on the first *Mermaid Avenue*. "It seems we've gone into areas and subjects that we didn't really touch on volume one. The overall feeling is that there's something a little darker going on here. Songs like 'Hot Rod Hotel,' where he's talking about his experiences of working as a teenager in a flophouse in Texas, and 'Against The Law,' where he's been messing around down in Winston-Salem. Whatever happened there, I don't know, but something obviously happened."

The album cover of the first *Mermaid Avenue* depicts the type of house that Woody raised his family in on Mermaid Avenue in the late-'40s and early '50s. Although it's not the actual house, you can still get a sense of the surroundings the Guthries grew up in. But if you look closely at the cover of *Vol. II*, behind the cat is the place the Guthries called home. "If you look over the cat's shoulder in the middle of the picture, there's the house!" exclaims Bragg. "People say, 'Why did you put a cat on the cover?' and I'm like, 'You're looking at the wrong thing, it's the house.' The great thing is, Woody took the photo of the cat." And if you think the cat's cool, wait 'til you flip the album over. "On the back cover we found a picture of my dad that matches the exact expression of the cat," shares Nora. "So it's like the cover is the cat looking out and the back is my dad looking out, and they're both sitting on Mermaid Avenue and they both have similar expressions. I think this was the tone of this album."

Mermaid Avenue Vol. II is filled with hot rods, cowboys, baseball, Jesus and plenty of Woody Guthrie sentiments. Yet there is still much more to learn from him, because the Woody Guthrie we think we know is based on 10% of the songs he wrote. "The real Woody Guthrie, the whole Woody Guthrie, the 3-D Woody Guthrie is still out there, still alive, still vibrant and still surprising people with these songs," declares Bragg. "In some ways it's ironic—it's still like it was when Bob Dylan was working with him. He can't speak to us, he can't play his guitar, he can't do gigs and he can't do interviews, but by God, his art is moving us all, isn't it? What's really different from when Dylan went to see him in '63? Very little. His spirit is still moving among us. Woody lives!" ✈

- For more information on the Billy Bragg & Wilco *Mermaid Avenue* albums, call Lisa Michelson at 212.275.4260.
- If you'd like to find out more about Woody Guthrie, call the Woody Guthrie Foundation And Archives at 212.541.6230, or check 'em out on the Web at www.woodyguthrie.org.
- For more information on Huntington's Disease, visit www.hdsa.org.



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The Life and Times Of

The significance of South African singer/songwriter Miriam Makeba's new Putumayo release, *Homeland*, gets deeper the more you know of her life story. The obstacles and challenges she's overcome to get to this new expression of potent musical grace are mind-boggling.

Putumayo chief Dan Storper says, "The music on *Homeland* conveys her humanitarianism, the grace she has as a human being. She has survived car crashes, cancer, a plane crash and 30 years of exile from her homeland. She's an extraordinary artist and still a great performer."

Makeba's undeniable impact on the global tide against Apartheid in South Africa is legendary and has earned her the endearing title "Mama Africa." Her story is one of synchronicity and destiny, but Miriam Makeba is humble about these things. All she ever really wanted to do was sing.

And she sings her heart out on *Homeland*. "I have never before worked on a project so filled with love," says producer Cedric Samson. The album has a wide dynamic, ranging from upbeat and celebratory anthems to reflective moods of solitude and deep emotion. The songs of *Homeland* showcase the many nuances of Makeba's amazing, expressive voice in a variety of up-to-date musical settings.

By Jim Manion

miriam makeba Woman Of The World

Homeland is her first release in over six years and was produced in South Africa, where Makeba has been living since the fall of Apartheid in 1990. She returned home after living nearly 30 years in exile, banned by the South African government after speaking out against Apartheid on her first visits to the United States in the early '60s.

Throughout those years she lived in the United States and spent time in a number of African countries, steadily touring and recording around the world. Miriam Makeba was the first world music diva. In her first years in the United States, she gained renown on the college folk circuit and at concerts produced by Harry Belafonte. Utilizing a fresh blend of South African folk and roots music seasoned with jazz flavor, she struck a resonant chord with American audiences. Hitting the Top 40 charts with "Pata Pata" in 1967, Miriam Makeba was the first African artist to ever do so. At the time, "Pata Pata" was a signal for many, triggering a still-evolving exploration and appreciation of international music.

Upon arriving in New York City in 1960, Miriam Makeba was the toast of the town. Harry Belafonte swiftly mentored her into stage and club performances, and she appeared on "The Steve Allen Show" and "The Tonight Show." Along the way she crossed paths with a litany of that era's cultural icons—Nina Simone, Miles Davis, Sidney Poitier, Duke Ellington, Marlon Brando and many others. She performed at President Kennedy's 1962 birthday party at Madison Square Garden, and went on to perform around the globe for many heads of state, including Nelson Mandela, Fidel Castro, Haile Selassie and three audiences with the Pope. She was awarded a Grammy for the recording *An Evening with Belafonte/Makeba*.

Despite her charmed entry into the Western music world and her recognition as a humanitarian activist, wherever she was in the world Miriam Makeba always longed for her homeland in South Africa. She details this long struggle in her moving autobiography, *Makeba: My Story*, written in 1986 while she was still in exile. As the book opens, she writes, "Given a choice, I would have certainly selected to be what I am: one of the oppressed instead of one of the oppressors." The book also speaks of her strong connection with nature-based African spirituality, and of psychic connections with her mother, a *sangoma* (a mystical traditional healer of the Xhosa tribe).

She elaborated on her story recently, on the phone from Paris. Miriam Makeba spoke with openness and down-to-earth eloquence, and began with the roots of her music.

Born in 1932, she explains that in her home and community "there was always music; my mother sang very well. She also played the thumb piano and drums and my whole family, brothers and sisters, we all could sing and we grew up in a home of music." Makeba's zest for singing is obvious, despite the limits of a trans-Atlantic connection, "I always just loved to sing. When I was little you didn't have to ask me twice to get up and sing. As far back as I can remember, we were always singing."

That constant singing interlaced their lives, told stories with spirited observations and connected them with the world around and within them. What came naturally to Miriam Makeba, a powerful voice moved by an ingrained cultural dedication to music as expressive messenger, eventually carried the weight of Apartheid and the struggle against it to the outside world's attention through song. No matter what words she sang, the sound of her voice was always a lament for her people.

After sharpening her singing skills in whatever school or church singing group that would have her, Makeba stepped into performing with a group of friends who played for fun at parties and gatherings, "a young non-professional group called The Cuban Brothers. I was seen singing with them by a very popular professional singing group, The Manhattan Brothers, who asked me to join them.

"They introduced me to a wider audience at home and into the neighboring countries which were then South and North Rhodesia, and Belgian Congo, which are today Zimbabwe, Zambia and the Democratic Republic of Congo." Nathan Mdlhede, the leader of The Manhattan Brothers, said in 1953 of his new singer, "It's the voice of a nightingale."

Singing groups with names like the Cuban or Manhattan Brothers point to the black South African perception of blacks in America, which came through the mediums of film and recordings. "People were always influenced in those days by black films from America, Cab Calloway and all that, so they took these names," Makeba explains with a laugh. But their inspiration from America was serious at the time and strongly influenced South African culture.

The creative freedom of black Americans was a glimpse of hope to black South Africans in the 1950s. Makeba elaborates, "We all looked up to that, but we never knew at the time there was discrimination there, too. When we saw films like *Cabin In The Sky*, we saw the glamorous side of black life in America; we aspired to that, you know? That was kind of an inspiration, and in a way we thought if we could be like that, it would get us out of the situation in which we found ourselves.

"It gave us much hope. Even in the '60s, when I was in America, when the African countries were becoming independent and there was the civil rights movement in America, one was influencing the other."

The strong influence of American jazz in South Africa, which Miriam Makeba learned much about from her older brother, opened up musical possibilities beyond the indigenous sounds she grew up with. But she never lost connection with those roots.

The Manhattan Brothers were the South African version of The Ink Spots, and their jazzy arrangements were the perfect setting for young Miriam Makeba. In 1956, at the suggestion of her record company, she moved on to form her own all-female

jazz/folk singing group, The Skylarks, and toured Africa extensively as part of the African Jazz And Variety Show.

Nineteen-fifty-nine was a significant year for Makeba, and would prove to be her last in South Africa until she returned from exile in 1990. She spent much of the year in the leading role of a groundbreaking black jazz opera called *King Kong*. She also got attention for her role in a documentary film, *Come Back Africa*. An invitation to the Venice Film Festival to honor her role in the film was her departure from her homeland.

"The film was done in 1956 in South Africa. It was called *Come Back Africa*, which is an expression of the ANC (African National Congress), meaning Africa should come back to its rightful owners. I sang two non-political songs in this film, which was about the everyday lives of black people in South Africa, which wasn't pretty at all. The authorities didn't like that at all.

"I left home to represent the film in Venice in 1959; I left legally with a passport that took me two years to get. I went on to America from Venice and when my mother died in 1960 I tried to go back home. That was when I became aware that I was banned from going home." Furthermore, her records were banned in South Africa, although they were still sold under the counter.

"To this day they have never told me exactly why they banned me, and to this day I really don't consider myself a politician or that I sing politics. I've never really thought of it that way. To us, we always expressed what was happening in our community and around us through song."

Over the next 30 years, her songs took her on a globe-trotting life of performance and family ties. She married Stokely Carmichael, and as the political winds changed in America, the red carpet treatment she received early on from the US entertainment industry turned to a cold shoulder. In 1969, she left the United States to make the African country of Guinea her home base when she wasn't touring. Her drop in popularity in the US had little effect on her global audience.

While Miriam Makeba humbly downplays the effect of the bright light she shined on Apartheid through media interviews and speeches to the UN, she had no doubts about stepping into that role. "I felt that I was fortunate enough to have left South Africa and to have been well received in America and other countries. I was aware of the problems we had at home and I felt lucky enough to be out here and tell our stories, either through my music or through interviews and so on."

Through the years of painful exile, Miriam Makeba stayed active musically. Highlights include Paul Simon's 1987 Graceland tour and touring with jazz greats like Dizzy Gillespie and her second husband, Hugh Masekela. She also gained notice for her Three Diva Tour with Odetta and Nina Simone. She appeared in the film version of the South African musical play *Sarafina*. Her 1990 move back to South Africa energized her musical activities even further, and just last year she sold out London's Royal Festival Hall and Paris's Olympia Theater.

Her new release, *Homeland*, made its way to Putumayo after it was recorded in Gauteng, South Africa. Dan Storper explains, "Denzyl Feigelson, a South African who had worked with Miriam on Paul Simon's tour, had been enlisted to help the recording find a home in America. He sent me a copy and it struck me as sounding *really* good, besides considering Miriam's heritage in world music and as a humanitarian icon. She's an extraordinary artist, and 'Pata Pata 2000' is the perfect summer party song. I'm thrilled to have her on our label and I'm thrilled that we're finding a great receptivity at Adult Rock Radio for her new release.

"I've loved her music and respected her for many years, and know she is still capable of delivering an incredible performance. I flew down to South Africa for New Year's Eve and the millennium celebration with Nelson Mandela. It was very powerful and moving; it was held on the island where Mandela was incarcerated for all those years. Miriam performed for Nelson

"To this day I really don't consider myself a politician or that I sing politics. I've never really thought of it that way. To us, we always expressed what was happening in our community and around us through song."

Mandela and President Mbeki—she just blew everyone away. Mandela has always been a huge fan of hers, and a friend as well."

Miriam Makeba reciprocates Storper's enthusiasm for her new release. "I'm quite happy to have a new album out...it's been six years. I'm happy to work with this company because they put something more into it. Dan Storper has travelled a lot in countries around the world and to him it's the culture of the people that matters. So there is a little more love in what we are doing in different countries that we put into Putumayo."

She also enjoyed the creative process of *Homeland*, especially working at home in South Africa. "I worked with Cedric Samson, a South African, and Lokua Kanza, a very wonderful musician and singer from Congo who now lives in Paris. Working with them was very fulfilling, even though I was not well when I recorded this album."

The production process had its challenges, though. Makeba explains, "I had a terrible case of bronchitis; recording it was really difficult and I did not know how I was going to do it, but it came out quite nice. I loved the songs they wrote for me and it was very happy. I like to cook and I would bring a lot of food in for everyone, and that made everyone happy and we worked better."

That spirit is infectious on upbeat tracks like "Pata Pata 2000," "Masakhane" and "Homeland." Integral to the uplifting polyrhythmic melodics of these funky-fresh Afro-pop anthems are the support-

ing vocal choruses of the Crew Of Six, whose percolating energy and soul impacts nearly all the songs on *Homeland*. Also crucial to the diverse sounds of *Homeland* are the guitar lines and chords of Mauritz Lotz, who plays everything from atmospheric rock leads to delicate acoustic patterns with a syncopated style rooted in ultra-rhythmic township dance music.

The songs on *Homeland* address things both personal and universal, Makeba taking the same musical approach she has all her life—truly feeling the songs she sings and the stories they carry. "I love to sing," she declares, "I'm happy when I'm singing...very happy to sing. I have been through a number of things in my own life. I guess it comes from inside, because I'm able to put myself in the songs and know the feeling of what I'm singing—because I've been through that."

Other songs on *Homeland* range from the stripped-down tribal sound of the Congolese folk song "Lindelani" to the contemporary R&B slow jam sound of "Liwawechi," a lament for a popular soccer player who died tragically. A gospel-music feel carries Makeba's vocal on "Unhome" and "Africa Is Where My Heart Lies," as she wails with force and finesse, combining the octave leaps of South African indigenous music with the adventurous melodic attack of jazz and gospel singing.

The most powerfully moving songs on the album are the ones that carry the most global weight—and hope. The title track "Homeland" tells the story of her years in exile and her happiness upon her return. The opening track, "Masakhane," is a post-Apartheid call for unity and hope, with Makeba and her singers calling on the people of South Africa to "build the nation and ensure a better future for all."

When we talk on the phone, Miriam Makeba is days away from flying from Paris to New York City for a number of events to be held in her honor. A May 18 United Nations reception celebrates her lifetime achievements in the anti-Apartheid movement, her support of women's rights and her recent campaign for AIDS awareness in South Africa. She is also set to speak at the African Film Festival, where *Come Back Africa* will be screened, and at the New York City African performing arts presentation of *Bandenya 2000: Voices Of Hope*. Later this summer, she'll be touring the US and many other countries, performing for her loving fans around the world.

But always in her heart are thoughts of her home, and the changes underway there. She is bothered by the notion that everything is settled in South Africa, the feeling that no more change is needed, despite continuing serious discrepancies of equality on many fronts. Makeba's soft voice takes on more punch as she

explains, "Some mistakenly say it's enough change. But those who are realistic about life cannot say it is so. We know we have to still work, and work very hard."

"It is not finished because, like I often say, 'We have the flag, but not the money.' We have certain freedoms, yes, that we did not have before, like the fact that we are back home after being banned, the fact that we can vote and we couldn't before." She sternly continues, "But there is a lot of work to be done still. Our government is only seven years old, this new democracy. The new government doesn't have enough money yet to make everybody's life comfortable. So many people at home have not yet felt their new freedom."

"But, there are some very positive things that have happened. For instance, mothers and children from day one can now be treated for free in clinics." (Makeba saw many friends and family die over the years from lack of health care, and the racist attitudes of South Africa's Apartheid-era health care providers when it was available.)

"Also, now children can go to the same schools—the former black schools and white schools are unified. And women are gaining power in South Africa; we now have 200 women in a congress of 405. I am very happy with that because they have not left these women behind; these women were there from the beginnings in the '50s."

When asked if there was anything she wanted to add in closing, Miriam Makeba stressed, "We are grateful to all those who raised their voices against the injustices of Apartheid. We wouldn't be where we are without the help of people around the world in the anti-Apartheid movement and the artists who helped. But, please don't say that we no longer need your help—we also have a very big problem with AIDS in our country, and around the African continent, and that's a new and terrible thing. I appeal to all of you to still help. Sometimes we don't have the means or the money to help, but one's voice—just to raise your voice—is helpful."

Let us hope Miriam Makeba raises her beautiful and powerful voice for years to come, a voice that has already changed the world for the better. ✦

• You can learn more about Miriam Makeba at her official Web site: www.medials.com/makeba.

• If you search the World Wide Web you'll find literally hundreds of sites that have information about her amazing life and career.

• You can also get a copy of her autobiography, *Makeba: My Story*, written by Makeba and James Hall. She's also written a book called *Homeland*.

• If you'd like to talk with our author, Jim Manion, he can be reached at ionman@bluemarble.com.

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6/27	Newark, NJ
6/28	Baltimore
7/2-3	Quincy, CA
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7/8	Denver
7/9	San Francisco
7/14	Anaheim, CA
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Public Radio Conference 2000

How do your headphones fit
over these ears?

by J. Mikel Ellicessor

Disclaimer: This isn't journalistic coverage of the Public Radio Conference, the largest annual gathering of Public Radio professionals, and the people who want to do business with that mob. It's pages torn from a synaptic sketchbook.

Schoenberger throws this stuff at me because, like a court jester or member of the Sunday punditocracy, I eagerly speak in a way that keeps me dancing on the edge of the King's favor. In this case, the King is Pubradio's collective opinion. Mercifully, most of my peers don't know I write this sort of stuff, therefore, bells on, I recite primarily for your pleasure and edification.

prc: 2000: the next generation

May 24 - 27, 2000

Orlando, Florida

Memo to self #1: What's with the title of the conference? This design fad is annoying. Does anyone think this still looks cool and modern? If you still describe yourself as a cyberpunk this "url-as-naming" convention can work, but it seemed stale in the late '80s when it was originally appropriated from command line code.

Memo to self #2: Find out whose idea it was to book the PRC on Memorial Day weekend. Why Orlando? Why Disney World?

I know I'm a cranky, neo-McLuhanist, but I like spending a lot of time thinking of radio, media and the whole communications business as a discipline of daily interaction. In that worldview, a radio conference at a Disney hotel property creates a significant disconnect.

The Disney installation, resisting any perceptible pressures, is a cocoon. You can't reach any non-Disney property on foot unless you like tramping through central Florida desolation. You are left with the experience of being on another planet. It's the fulfillment of Walt's bizarre unified reality social construct theories.

Everything about the Wyndham Resort and Spa, the site of prc: 2000: the next generation, was designed to curb any disruptive stimulation. Maybe it was intentional, but the irony of the suffocatingly beige design palate that surrounded a spa hotel—an environment created to facilitate a tactile life experience—was creepy.

I live in New York City. The unnatural quiet of a hermetically sealed hotel freaks me out. The combination of environmental isolation, neurally numbing hallways, sleep deprivation and that magical mix of conference food, dehydration and the careerist jockeying that surrounds industry events left me wandering the halls in complete identification with Oscar Valparaiso, the protagonist genetic freak, spin doctor and professional political operative of Bruce Sterling's *Distraction*. When asked if he would like something to eat, he demurs and replies, instead that, "I could do with a black coffee and some media coverage."

Enough warm-up, let's sling a few arrows....

The Public and Commercial Radio environments share a lot of business realities. Both have been driven into a boiling froth by multiple pressures: a revenge-of-the-nerds human resources marketplace, splintering content niches, constantly evolving communication message strategies and the mind-shearing assimilation of technological change.

Like all media gatherings, the crowd at the PRC is too smart, too smug and too cynical by more than a measure. I would generally include myself in those categories. There was plenty to ogle, gossip about and a few Christians had been thrown to the lions in the last year.

The big announcements at the 1999 PRC, for example, were new Internet ventures. Public Interactive was launched as a partnership between PRI [Public Radio International] and a Boston new media firm. Public Interactive was created to serve up locally branded content for Pubradio Web sites. NPR [National Public Radio] and Minnesota Public Radio also announced a Web venture, eXplore Radio, although exactly what would be produced and how it would benefit stations has never been clear.

No surprise, the combination of PRI's superior customer service model and the experience of a successful new media firm has delivered the NPR/MPR initiative a solid trouncing. If NPR doesn't pick up the slack, Public Interactive is going to press their lead and open a major can of industrial strength Whup-Ass. Things could get ugly. As this sunk in to the assembled masses, the gloating and gossiping kicked into high gear. NPR, after years of capricious dues hikes and lousy service, was finally getting it.

Public Radio may be high-minded, but that doesn't preclude a little trench warfare among the family.

The edgy tone of prc: 2000: the next generation was exacerbated by the omnipresent talk about the Internet, Future, Change and Mission. It's scary when groups find themselves talking about abstract concepts in a fashion that necessitates the use of capital letters. Usually, that means the conversation has tipped over into the areas of God/Satan, Death, Fear and Love.

Upon consideration, that's pretty analogous to the feelings of many at this conference. Ask any attendee sampling and the response would often break down roughly as:

Internet = God/Satan

Future = Death

Change = Fear

Mission = Love

For an industry that is now over 30 years old—with many of the original leaders still in place—this seems a little silly. Public Radio has survived numerous rabid Congresses, the steady erosion of Public Television's stature and the danger of guilt-by-association irrelevance, an oftentimes twee editorial tone and its own fundraising excesses. A market shakedown, some new technology and a nice, sharp paradigm shift to the eye are just what the industry needs.



"I feel like that's one of the things that a lot of us in our jobs as programmers aren't doing—people just aren't having enough fun and you can hear it on the air."

-Ira Glass

Ira Glass, aided and abetted by PRI, was on hand to provide the latter.

Every year, PRI presents their Award for Innovation And Entrepreneurship. This year Ira Glass, the creator and host of *This American Life*, was the acknowledged visionary. It was more than fitting. Glass is a true product of Public Radio. He's cut tape, humped a Nagra—albeit now a much more humane DAT—and pitched during pledge for 22 years. He launched *This American Life* in 1996, won a Peabody his first year, scoops up truckloads of newsprint every year, is now on over 300 stations with over 1,000,000 listeners every week and has single-handedly refashioned the sound of Public Radio fundraising. Glass is top dog in the Pubradio innovation kennel.

PRI knows what it's talking about when it wants to discuss innovation and entrepreneurship. Under the guidance of current president Steve Salyer, PRI has seen the use of their programs rise dramatically. PRI will never match NPR's consumer brand strength, but when your programs grow from occupying 7-21% of the Public Radio systems' schedule you can live with people knowing the names of your roster: *World Café*, *A Prairie Home Companion*, *This American Life*, *Marketplace*, *Whad'Ya Know?* and *The World* are all PRI-distributed shows.

The PRI Award is a check for \$1,000 and a plexi-encased, Crosley-style vintage radio. Glass, warming up to the moment and preparing to launch into what will probably be known as the equivalent of the conference's convocation, oozed that "It's creepy to see a radio in a plastic box like this. It makes one feel like one's medium is obsolete."

His gift for storytelling has crossed the line to an almost worshipful love of the narrative form. This has endeared him to his audience, whipped otherwise balanced writers into frenzies of poetic adulation and leveraged him into his latest position in the Public Radio system: the voice of the successfully realized mission.

In the 30 years since the Carnegie Commission report, the federal government document that laid the framework for modern Public Radio, the enterprise has seen its audience grow from 2,000,000 to over 20,000,000 million every week.

To Ira Glass, and everyone working in Public Radio, this has been accomplished through a carefully choreographed sabre dance between the twin peaks of mission and pragmatism.

"Doing radio," Glass commented upon receiving the award, "is a mix of idealism and creativity. I think everybody in this room...we all got into Public Radio out of a feeling of idealism. Then, to keep it all going, we had to become pragmatists. For anybody who's managing a radio station or producing a show, it's one pragmatic

question after another and I just want to take this moment to remind you of the idealistic side of it.

"*This American Life* is an experiment of doing all of the most idealistic things that we tried to do, which is, bring new voices on the radio, provide a perspective on this country which you can't get anywhere else and try new things. The idea was to do all of that stuff and at the same time run it in the most pragmatic way as a business. That is, great station service...killer pledge stuff.

"One way to describe where Public Radio has been over the last 30 years, and a lot of people have described it this way, is as kind of an early idealistic phase where there wasn't a lot of pragmatism and the audience was really small. The phase we're in now, where there's tremendous pragmatism and a real savvy quality when it comes to numbers and scheduling and making things go from one thing to the next and holding an audience, is focusing how a station is programmed.

"I would like to believe we're heading into a third phase where the two merge a little more. One of the things *This American Life* tries to do is just that: to be really idealistic *and* to have fun. I feel like that's one of the things that a lot of us in our jobs as programmers aren't doing—people just aren't having enough fun and you can hear it on the air. The goal is to do that at the same time as being pragmatists."

Glass spoke for a while more, and you can hear the rest at www.thislife.org/pages/trax/prc/main_notes.html.

Facing returning to my stations' irascible hosts, the millstone of on-air fundraising, the morass of brand creation in a contentiously Non-Commercial media.... After Ira's remarks and the near-benediction he gave in the final session, it became a PRC worth the price of admission.

If we could just stay away from the Disney stuff in the future. ✱

•It's great to have J. Mikel Elcessor—Mr. Intense—back in the pages of *totallyadult*!

•Elcessor is now the Director of Marketing at WNYC AM/FM in New York City and can be reached at 212.669.8978, or mellcessor@wnyc.org

I didn't know how Shelby Lynne, the new diva of country soul, would react to my last interview question, but I asked it anyway. I've been told many times throughout my life by both women and men that women don't liked to be asked about their age or their hairdos. Since I already knew how old she was, I went for the "do." So, I asked: "Out of all the hairdos you've had on the covers of your records, what's your favorite?" After a brief pause, Lynne, in her laconic Southern drawl, said, "It's definitely this one. The one I got now. Somehow that's always been kind of what I am. Underneath all those other records and the years behind them, I had to make a record which was who I was...and now who I am. The haircut, I guess, like the album, is the real me."

With perhaps as many hair style changes as the number of years she spent on the cookie-cutter production lines in Nashville, along with the tragic death of her parents she silently captured as a burning memory etched in her history, Shelby Lynne's comeback this year is laced with intense anguish yet filled with plenty of affirmation.

Last January, Lynne reintroduced herself to the world with *I Am Shelby Lynne*, a country/soul classic rivaling records like Dusty Springfield's *Dusty In Memphis*, Al Green's *Call Me* and Bonnie Raitt's *Give It Up*. Rooted in the same succulent soul stew as Ray Charles's country & western recordings, *I Am Shelby Lynne* is an intimate, emotionally powered statement of freedom—and one of the best records of the year. Critics around the world are already declaring it the Album Of The Year, with comparisons to other classics like Neil Young's *Tonight's The Night*, Aretha's *I Never Loved A Man (The Way I Love You)*, and Otis Redding's *The Immortal Otis Redding*. Only 10 songs long and registering at a mere 36 minutes, it's got more bang to the buck than most efforts twice as long by the superstars who currently have albums happening at the Adult Rock format. "Yep, that's just how I wanted to make it," says Lynne about the length of the album. "A little dab'll do ya!"

SHE IS SHELBY LYNNE



BY

BRUCE WARREN





When she first arrived in Nashville in 1987, the petite (5' 2") singer from Southern Alabama was on her way to becoming a country superstar. From her first recording in 1988—a duet with George Jones called “If I Could Bottle This Up”—through three country records for Epic, a big-band swing record (*Temptation*) she recorded in 1993 for Morgan Creek, and the 1995 release called *Restless*, Shelby Lynne was becoming a pure product of the Nashville Music City machine.

Her appearance on a local cable-TV show called “Nashville Now” got it all started when it caught the attention of legendary producer Billy Sherrill, who helped craft “Stand By Your Man” by Tammy Wynette. Sherrill was coaxed out of semiretirement to work on Lynne’s debut album, *Sunrise*, and soon her star was on the rise in the country music world. Tammy Wynette called her “one of the best new voices in country music” and George Jones called her his “little adopted daughter.” Willie Nelson took Lynne on tour with him as his opening act. Randy Travis called her an “incredible singer.” The critics went crazy. But radio stations did not. It was a tough time in Nashville being a manicured up-and-comer, and programmers resisted playing her music.

Lynne began to despise the Nashvegas machine she was naively thrown into. Being the fine outspoken citizen she is, Lynne began earning a reputation as a troublemaker, calling Nashville as she saw it. “I just flat out hated it,” said Lynne during an interview on the World Café last February. “There was



“THERE IS NOT A LINE ON THIS RECORD I HAVEN’T LIVED. THAT’S WHY I CALLED THIS I AM SHELBY LYNNE.”

just nothing moving about it. The sessions were boring, and the marketing kind of made me sick. I got to the point where I

wouldn’t even sing the hits when I was touring, and that got me in even more trouble. Just when I was work-

ing on my second album I decided t h e w h o l e record-making

process in Nashville was too dull. They forced you to sing songs you didn’t want to sing. The musicians were really great but it was this sterile environment that I was just not ready to play into.”

So Lynne began to break away from Music Row. “Freedom from Nashville for me began with the swing record, *Temptation*. I mean, those first albums were okay, but I was just gittin’ so bored making those records. Working on this western swing kind of record with horns and everything was when I decided to start making the kind of music that I wanted to make. I cut my hair really short then, too. I had been raised with all this other kind of music and it wasn’t anywhere in my records, so I decided to just get out of Nashville, start writin’ my own songs and playing my own guitar,” says Lynne. “I was making country records but my live shows were ending up like James Brown.”

And so she went back to Mobile in 1996, where she began writing the demos which

ultimately became *I Am Shelby Lynne*. She lived in a \$250-a-month shack where she says, “I just started demoing all these songs I had. A tape of mine found its way to Bill Bottrell through his [now his ex-]wife Betty and we did the record together in a studio in Alabama that we put together. You know, it’s funny, a lot of people think of Bill’s work with Sheryl Crow’s *Tuesday Night Music Club* as being kind of the model for what I wanted to do. It was a great album, all this rock & roll with pedal steel, but my first exposure to Bill was on the *Dick Tracy* OST with Madonna—that really got me to notice his work. Of course, Sheryl’s records were kind of floatin’ around out there, along with all this other stuff. During the recording of the record we’d listen to all kinds of great records, The Band, Nina Simone, Aretha. But Bill and I stayed focused and put this record together in a year.”

While our conversation is peppered by Lynne with lots of “I dunno’s and “fuck-it’s, Lynne’s tales of life growing up in rural Alabama shed much light on the musical and lyrical depth showcased on *I Am Shelby Lynne*. Born in 1968 in Quantico, Virginia, where her father was stationed as a Marine, the family eventually moved to Frankville, Alabama, on the Tombigbee River, about 16 miles from Mobile. Lynne didn’t have much to do but listen to music and spend time on the land. “That was the Deep South and boy I gotta tell you, basically, there wasn’t much to do. There’s lots of land, cows, hogs, a timber company...and the radio. I fucking hated school. But my parents always played music. There were guitars around the house. My little sister and I used to sing a lot. Music was always such a big part of our everyday livin’,” says Lynne. “My grandma was also very influential: she introduced us to Bob Wills, The Texas Playboys, Jimmy Rodgers, Les Paul, Mary Ford and Red Foley. She might throw a little Ella Fitzgerald in there, too, and a little gospel. But mostly it was country. It was music she used to call ‘country soul.’”

“I also used to play these 45s I had—it was mostly Elvis and The

— continued —>



I AM SHELBY LYNNE

Beatles," continues Lynne. "But you know, there I was in school, completely fuckin' up, and it was Elvis Presley that really got to me. He is the best performer ever. Elvis Presley is my favorite. He was as country as anybody I knew, but he was also the King Of Rock & Roll. Forget the jewelry and the suits and that image we have of him towards the end of his life. He was the best and there probably ain't gonna be nobody better."

But while Lynne was learning the musical lessons she needed to start her career, the additional stress of real life took its toll on the family. Her father was an alcoholic who abused her mother—a relationship which came to a tragic, shocking, violent end. In 1985, when Shelby was 17, she, her sister Alison Moorer [an excellent country singer in her own right, who appeared on Robert Redford's *Horse Whisperer OST*] and their mother broke away from their father and moved to Jackson, Alabama. But he followed, and a

year later, he shot and killed her mother, then turned the gun on himself. Both sisters witnessed the shootings. It's rare for Lynne to talk about it. "You know, I kind of feel like this: so many other terrible, terrible things have happened to so many people. I feel glad that I've been able to have gone on with my life and do the things that I wanted to do. It's something that happened, but, you know, *it happened*. It's all right now and I'm a happy woman. And shit, I got married, took my man and went to Nashville to be a country star." It was less than a year later when Music Row started calling Lynne to the table for a record deal.

So after five albums, four label deals, and perhaps too many real-life twists and turns, Lynne found herself back in that shack in Alabama writing the songs that would become *I Am Shelby Lynne*. Fueled by healthy doses of The Beatles and Elvis, Aretha and Bob Wills, Bobby Gentry and Creedence Clearwater Revival, along with her own life experiences, most of the 10 songs included on the disc ultimately came about in the studio with her and Bill Bottrell playing most of the instruments. The album's organic feel and emotional intensity come from the fact that Lynne poured her life in to the songwriting and wanted a record that she would want to listen to. "When I was recording this record, and even when I'm out playing, my feelin' is that I have to put my ass in the seat first. If I can't be the audience for it and enjoy it and get into it then it ain't worth it."

From the opening Phil Spector-esque track, "Your Lies," and the Al Green grits and grooves of "Thought It Would Be Easier," to the delicate soul of "Leavin'" and the gutbucket blues-stomp of "Life Is Bad," *I Am Shelby Lynne*'s songs are born from the pain Lynne personally realized and worked through. "There's not a line on this record I haven't lived," says Shelby. "That's why I called this *I Am Shelby Lynne*. This is me. These songs are me and came from my own place." Lynne explained the story of "Life Is Bad," to *Uncut* magazine last February: "I was in a dark place when I wrote that. I was living down on the bay in Mobile and the house was empty. I got up, put my robe on, rolled a joint and had some coffee...and I wrote this poem. I was all fucked up and a mess, and when I got

through writing it I was shaking. I don't know where the imagery about the devil comes from. It's just a good way to describe a bad, dark place. It was uncontrollable. It just fell on paper. I think it was a sign that my life had to change."

While the first half of the record's songs are radio ready-to-wear [with Adult Rock stations leading the charge with "Life Is Bad," and many stations warming up to "Gotta Get Back," and "Thought It Would Be Easier"], the second half of the album finds Lynne's artistry in full intimate focus. "Lookin' Up" recalls Bobby Bland's "Two Steps From The Blues," and "Dreamsome" and is a sultry aching love song. "Where I'm From" has some of the sweetest dobro playing ever, and majestic Mark Twain imagery about where she grew up ["All I'm trying to say is I'm never far away from Alabama frame of mind"]. And the album's closing track, "Black Light Blue," could have been lifted right out of the Tom Waits—or even the Chet Baker—songbook.

So, what's next for Lynne, as she relaxes in her new home in Palm Springs, California, former hangout of the Rat Pack and home to Bob Hope? "Probably just gettin' ready for the next tour. I had a lot of fun over the last few months and I'm ready to get back out. I'm really happy that we've been reaching some new folks with this record and on this tour." If you've never seen Lynne perform, there's only one warning: you don't see Shelby Lynne perform, you *experience* her.

All hellfire and brimstone, she rips into these new tunes with gospel confidence. Add to the mix covers of "Wichita Lineman" and John Lennon's "Mother" (not to mention that adorable guy, Waylon, singing backup vocals, and a rhythm section that simmers until their singer boils over into a feverish work-out), and you've got a sense of the Shelby Lynne live soul review.

What Lucinda Williams did on her country-, blues- and rock-influenced fusion masterpiece, *Car Wheels On A Gravel Road*, Shelby Lynne has similarly achieved with *I Am Shelby Lynne*, bringing together country, soul and pop. "Exuding all the recognized hallmarks of a classic," said one critic about Lynne's record and I couldn't agree more. And like Williams, Lynne's distinct sound, ambitious sense of history and powerful human reach has qualified this one for a creative rebirth of spectacular proportions. ★

- For more information about Shelby Lynne and her stunning new album, log onto www.shelbylynn.com, or give John Rosenfelder a call at 212.603.7871.

- Bruce Warren is the PD of WXPB in Philadelphia and is a regular contributor to *totallyadult*. He can be reached at brucew@xpbonline.net.



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A Grouchy Friendly Kinda Guy

If you think it's easy to make a living on the creative side of the music business, just get a load of the story of Phil Roy. In this fifth feature in our Emerging Artists series, you'll find that an artist can run through just about every emotion a human being is capable of over and over again—in fact, these emotions can be the driving force which propels a successful career. This is the story of Phil Roy, his unique journey through the music business and a stunning new album called *Grouchyfriendly*.

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EMERGING

a r t i s t

If you think it's easy to make a living on the creative side of the music business, just get a load of the story of Phil Roy. In this fifth feature in our Emerging Artists series, you'll find that an artist can run through just about every emotion a human being is capable of over and over again—in fact, these emotions can be the driving force which propels a successful career. This is the story of Phil Roy, his unique journey through the music business and a stunning new album called *Grouchyfriendly*.

BY JOHN SCHOENBERGER

Phil Roy grew up in Philadelphia and very early in life began to drift toward music. After taking private lessons during his school years, he attended the prestigious Berklee College of Music in Boston. Through some friends he met there, he was guided to Los Angeles, where, rather quickly, they were signed to Warner Bros. as a band called Carerra. When that didn't pan out, he and his bandmates were signed to EMI/Manhattan as World Citizens, and once again his hopes and dreams were smashed when the album didn't catch on. These two experiences, however, taught Roy some very important lessons, and helped define the path he is now taking.

Roy decided to go the songwriter/producer route, and slowly but surely built an important name for himself: he's written songs that have been recorded by Joe Cocker, Guster, Widespread Panic, Pops Staples, Adam Cohen, Paul Young, Aaron Neville, Ray Charles, Alannah Myles, and many others. He's also had songs that have been included on many soundtracks, such as *As Good As It Gets*, *Leaving Las Vegas*, *The Mask and I Know What You Did Last Summer* (new songs will be featured in the up-coming films *Me, Myself and Irene*, *Love + Sex* and *In The Weeds*). In addition, Roy has acted as a producer for many other artists as well as himself, and he's co-written material with an impressive list of writers that includes Hans Zimmer, Bob Thiele, Dillon O'Brian, Julian Coryell, Glenn Tilbrook and Paul Carrack.

Certainly, this has proven very satisfying as well as financially rewarding for Roy, yet he's always had a hidden desire to record a solo album and present his own sound to the world. He finally put the other aspects of his career on hold and fully dedicated himself to making that dream happen. Now, his solo debut, *Grouchyfriendly*, which has been a long time coming, has finally been released on his own Ear Pictures label.

Roy, like many artists in this modern Internet age, is excited about taking the promotion and marketing of his album into his own hands, and has realistic expectations as to what he can accomplish. Yet for a guy who's basically doing it out of his living room, he's certainly made some pretty significant inroads. Through a mutual friend, the album found its way to Mike Morrison, who for years has been a very influential person at Triple-A radio. Morrison started playing it on his show at KCRW Los Angeles and got immediate phones. Roy then solicited the expertise of Louise Coogan and her company Sound Advisors to help in his career direction and to get his album into the right hands.

In addition to the continued airplay on KCRW, other influential stations followed, most notably, WXPB Philadelphia, which has been playing "Melt" to strong listener reaction (it has been #1 phones at the station), and WFUV New York City has recently added his album to their playlist. All of these stations have generated an almost constant flow of people to his Web site, where, via E-mails, he's finding that his



music does connect so effectively that they are buying his album. In addition, 2,500 Starbucks stores will be playing five of his tracks via PlayNetwork and he's been featured in Music Choice's "Unsigned Artist Spotlight." Plus, his CD is already available via Amazon.com and it's selling already (over 500 pieces)!

"The whole thing," says Roy, "is that I'm tired of having to grab onto someone else's coattails. Hopefully, if this works out right and enough people like my album, I won't have to do that any more." Just a listen or two to *Grouchyfriendly* will convince you that Roy is most certainly on the right track. Whether it's "Melt," "Show Me The Way Home," "This Business Of Love" or "It's Alright," it's clear that he writes hauntingly beautiful songs that will touch just about anyone who takes the time to listen. Add to that some creative arrangements thanks to the input of two of Brazil's finest guitarists, Heitor Pereira and Ricardo Silveira, bassist John Leftwich and percussionist Cassio Duarte, among others, and you have an *original* artist who's worthy of Adult Rock Radio's attention.

"I have been tested over and over again," he says, "and after all that I've done in my career, this little record has been the most gratifying. These last few weeks of hearing my record on the radio, of hearing from so many people who have heard my music and how it's touched them...it's been totally amazing!"

And really now, isn't that what it's all about...connecting and making a difference in people's lives? Like one listener who wrote to Roy said, "WXPB in Philadelphia is playing 'Melt.' It's my first exposure to your music. Way to go. You made some woman in Lederach, Pennsylvania, sit weeping in her garage with groceries thawing in the trunk. My check for *Grouchyfriendly* is on its way."

CONTINUED

"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."

—TOM WAITS

the EMERGING artist Q&A

Phil Roy Phil Roy Phil Roy Phil Roy

TO START OFF, YOU GREW UP IN PHILADELPHIA. WAS MUSIC PART OF YOUR LIFE AS YOU WERE GROWING UP?

"Yeah, I had a fascination with music from an early age. Growing up in Philadelphia, we had some of the best radio stations in the country: there was WDAS, WHAT and WFIL, and I remember just being glued to the radio. I picked up a toy guitar probably around six years old and at around nine I started taking actual lessons. I had a mentor in this guy who was a 6th grade teacher in my elementary school and I used to play his beautiful Martin guitar after school. I basically took it real seriously from a very early age."

SO PRETTY MUCH FROM THE GET-GO YOU FELT THAT MUSIC WAS GOING TO BE YOUR VOCATION IN LIFE?

"I knew I loved it. I was the lead guitar player/singer guy that you would see at the high school dances and I actually thought about making it my job and making a living at it, but it did seem a bit unrealistic."

A BIG DREAM?

"Right, a big dream. So I was applying to colleges and my father mentioned to me, 'Why don't you go to music school? Why don't you go give this music thing a shot?' My parents have been very supportive all along. So I ended up in Boston at the Berklee College of Music. I took this course called Pop Songs 1 and wrote a song. In Pop Songs 1 you write the tune and then in Pop Songs 2 you get to go into the recording studio and record it. After I got in the studio and recorded the song, and I actually had a cassette with my first song recorded on it, I was hooked. From that point on, all I wanted to do was be in the recording studio and write songs and make records. I really didn't want to be a studio player. I didn't want to be a side guy in a band, I just wanted to write songs and make records."

BUT IN THE EARLIER PART OF YOUR CAREER, YOU DID GO THE BAND ROUTE A COUPLE OF TIMES, DIDN'T YOU?

"I stayed in Boston for about five years, where I met two guys at Berklee—Chris and London McDaniels—two brothers who were the sons of Gene McDaniels, who had a couple of hits in the early '60s and wrote 'Feel Like Makin' Love' for Roberta Flack. They moved out to LA and I got a phone call. They said, 'Come on out, we've made some connections out here,' and so I ended up moving out here. We got a deal pretty quick—within three months. We were signed to Warner Bros. as a band called Carrera. Ted Templeman signed the three of us and eventually produced the album. It happened with one demo tape on Sunset Boulevard, with a Sony Walkman, it was a beautiful story. But like so many of the stories that new artists go through, the expectations...."

WERE NOT FULFILLED?

"Not at all. I had a very quick, focused and detailed orientation as to what it's like to be signed to a major label and to see what the process really is. I mean, I was, like, 22 and signed to Warner Bros. thinking, 'I'm gonna be a rock star. It's happening right now!'"

"Someone's signing their first record deal right now and they have no idea what they're getting themselves into, because for 99% of the people, it doesn't work. But I can look at that time as the starting point of my professional career. Because until then, you can go and do demos and write songs all you want, but you have to be able to do business, too. We were able to get a good attorney from that and it legitimized what we were doing, that we were really in 'the business.' After that we went and got another record deal."

AND A NEW BAND NAME—WORLD CITIZENS.

"Yes. Bruce Lundvall signed the band. At the time he was the presi-

dent of a small, new company called EMI/Manhattan. That record was very good and very well-reviewed by the press. But he was just starting to put together his company and the first seven bands he signed, including us, just didn't happen."

SO YOU LEARNED SOME IMPORTANT LESSONS.

"Yes I did. But it was good just to be able to make these records and be



in the studio and make the connections and do it on that level, which I've continued throughout my career. For most artists it's just the door opening, being able to get in there and have access to people. I'm still finding that even though I've been doing this for a long time now—and my songs have been heard all over the world and I've had five publishing deals and so on—I've found doing my own album, *Grouchyfriendly*, has been very positive for me. You see, the major labels have become, like, the hot babe: they get hit on so many times that even if some real love comes around, they're not open to it."

YEAH, THE WALLS ARE UP.

"The walls are way up, even for someone like me—I've written for Academy Award-winning films and I've had some of the greatest artists in the world sing my songs. Now I feel like the radio programmers—someone like Bruce Warren at WXPB in Philly or Anne Litt at KCRW in LA—who have decided to program my music, have sort of become my A&R people. And the E-mail responses I've been getting from their listeners have been very touching and encouraging. Something is connecting, and if I had to wait for someone's approval at a record company I really don't think that anything would be happening right now."

FOR MANY YEARS, WRITING AND BEING IN THE STUDIO PRODUCING REALLY WAS YOUR WHOLE LIFE. WHAT MOTIVATED YOU TO PUT OUT A RECORD AGAIN, AND THIS TIME, TO DO IT YOUR WAY?

"Don't get me wrong, I am very grateful for the success my songs have achieved. Because of that, I get these royalty checks. That's how I'm able to stop for a minute and do the Phil Roy artist thing right now. But you know, I've been trying to finish this record for a while. I've been writing for other people for so long, it took me a while to find my own sound—in the songs, the arrangements and even the way I sing. I look at my album as a little independent film. It's not for everyone; it's the kind of thing where if you do take the time to go to my little movie, so to speak, I think that you will find some things in it that are very personal."

AND VERY HUMAN.

"One of the greatest compliments that I've been getting about this record is that it harkens back to a day when the art of album making was *truly* an art. You know, making a piece that is complete and whole. Now that we're in the 21st century, making records has become such a business and for the most part the music's just 'product' in many ways. I really feel there is a lack of concern for talent and artistry. Talent and artistry—that is what should be encouraged and it's not. It makes me very sad."

I'VE NOTICED ON YOUR RECORD, AND MANY OF THE OTHER TUNES THAT YOU'VE WORKED ON, YOU LIKE THAT OTHER PERSPECTIVE...YOU LIKE THE CO-WRITING APPROACH TO SONGCRAFT.

"I'm a big co-writer. I really like tossing the ball around. I do write songs by myself, but I really prefer the experience of sitting there and writing with someone. I think that for me, it becomes a part of something greater than I could have thought of myself. I've actually taken off for the last six to eight months to finish my record and not really write with anyone. For now I'm separating myself from my songwriting career to concentrate on the artist career because it gets confusing. It's taking all my focus to really do this."

WELL, YOU CERTAINLY HAVE DELIVERED A POWERFUL ALBUM AND ARE OFF TO GOOD START. GOOD LUCK!

Be sure to check out Phil Roy's Web site at www.philroy.com. For more information, contact Louise Coogan and Peggy O'Brien at Sound Advisors, Inc., at 212.978.6979

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550 Music's

Chris Siciliano

By John Schoenberger

"I got into the business because I was a very, very bad guitarist who just happened to be working at an independent record store in New Orleans, when a Sony rep came in and we talked about the New Orleans music scene. Shortly thereafter, I got the College Radio rep job. It was a great opportunity; it was right when being a College Radio rep coincided with a very exciting period of time for music, so it made the switch from being a bad guitarist to working for record label a little bit easier."

Sound familiar? Like so many people who work for labels, music is a genuine passion. And you don't have to spend much time with 550 Music's Chris Siciliano to know it's the love of music that motivates him!

It started in 1988 when he became that College rep for Sony out of New Orleans. In 1990, he became the rep in Atlanta for a year and then graduated to the position of Progressive Music Marketing Manager of the Southeast Sony branch for a little over three years. Siciliano was then hired to be the regional promotion person for 550 Music for the Southeast and, just over the past holiday season, he moved to New York to be National Director Rock/Triple-A Promotion in New York City.



I imagine that three years of regional perspective, as well as a broader view of marketing, probably, gives you a unique insight into what you're doing on a national promotion level.

"Yes. The three years that I was the Progressive Music Marketing Manager were the three years I learned the most, because I got to understand the branch system and the dynamics of working with the account base. It was a really important decision for me to leave that to do promotion, but I figured I had the sales and marketing end down and I wanted to give promotion a chance."

I think sometimes promotion people believe that once they get the record on the radio, everything else just sort of rolls out magically. And in a lot of respects, once the record gets on the radio is when the work really just begins.

"That's very true. I mean, lifestyle marketing is such an important part to developing and breaking artists now—with or without radio support. People are more likely to go out and buy a record that they heard at their local beauty salon or at a coffeehouse nowadays because there are so many influences outside of radio. Radio is still, obviously, extremely important, but there's other ways to do it, too."

While you were moving to New York for 550 Music, the label was sort of going through a restructuring period. I think everybody could use a little bit of clarification as to exactly what 550 Music's mission and situation is right now.

"550 Music was designed to be the sister label for Epic and the Epic Records Group. We view ourselves as an individual label—separate from Epic—but we also utilize the marketing and sales staff of Epic. Our #1 goal is simply to increase 550 Music in the marketplace by signing quality artists. Over the last five years, we've done a really good job with it: we obviously have our staple artists—Celine Dion and Jennifer Lopez—but we're finally honing our chops, in terms of developing artists, so it's great. It's kind of like being in the middle of a powder keg, watching everything explode around me. It's a great feeling."

To a certain extent you inherited a lot of artists who were developed on WORK. You were able to pick up the ball with the second project from Fiona Apple, for example.

"Yes. I was very honored to work her second album—she's a very unique artist. I'm also a big fan of the OKeh label that Michael Kaplan restarted about five years ago. So with the G. Love & Special Sauce album, and with new albums from Joe Bonamassa and Keb' Mo' coming out

soon, I'm really excited. Just the opportunity to work with someone like Kevin Moore, who's an incredible artist, is a privilege."

Yeah, and he's a real guy.

"He's a real guy and that's why I love the format so much. It's a format of music-intensive people who appreciate artists like him. You can sit down and discuss real music with these programmers and know that they understand what an artist goes through to create their music."

Yeah, but that doesn't mean you'll get your records on the radio, though. There's still the battle for the slot. There are a lot of good projects out there, and you have to give the compelling reason why your record deserves a shot over another.

"You're right. It's a dichotomy because the people are so music-intensive in this format that it varies from station to station. While a Fiona Apple might fit one particular station, it might not necessarily fit into another station's vision. But that's also an advantage to get new artists started, I think—you have a broader interest pool to work with."

I think most successful stations within any format are the ones that are programmed to their marketplace, but have a national awareness of what's going on out there, too.

"I agree with you 100%. You can't look at this format the same way that you look at Top 40 or Alternative Rock Radio. There's a completely different dynamic to how these stations program and to how the labels need to perceive them."

So do you have to constantly remind people within your organization of its uniqueness and its differences, or does your company really get it?

"I think they definitely get it, but it's difficult to explain what the Triple-A format is to someone who's doing Modern Rock—and it's difficult to explain what Top 40 is to somebody who's doing Modern Rock. The differences in the formats are sometimes a little hard to explain to

somebody who hasn't actually *worked* that format."

But for certain types of artists, be they a heritage artist or a new artist who's just trying to break out, it's a wonderful place to really launch an act and develop an artist.

"No question about it. Triple-A is an artist-intensive format, rather than being a singles-driven format, so it's a great proving ground for a lot of new developing artists. And Sony *does* pay attention to that."

What are some of the acts that you have around the corner that'll be yours from the start, much like Nine Days?

"We have the second record from Verbow—their first record, *Chronicles*, came out about three years ago. These guys are an absolutely exquisite band. And as I said, we've got the forthcoming Keb' Mo' release, which I'm tremendously excited about."

"Then we have a new one coming from Smokin' Joe Bonamassa. He's a guitar prodigy that was in the band Bloodline. He's recording a record up in Ithaca with Tom Dowd—it's an absolutely amazing record."

In addition to Triple-A promotion, you have other responsibilities at the label, too.

"I also run the Rock Department and assist on the Alternative side. I do a little bit of Internet also. It's kind of a weird position with the Internet, there's really not that much to do...yet."

Yeah, I think everybody is trying to get a handle on that. There are the commercial stations that are streaming on the Internet and then there are Internet-only channels. Most of those sites you go to feature several channels to choose from that are broken down by genre and even sub-genres. Because they're

continued ►



Siciliano with Ben Folds Five.

not rated, they don't have the specter of Arbitron over them. The concept of repetition is really not part of the mix yet. I think in the relative near future, that's gonna change.

"There's that, for sure, but the biggest concern now is obviously coming to an amicable agreement between the major labels and these sites. It's still a content issue. We have to make sure that we protect our investment in the artists.

"Then there's the download issue. These 18-year-old kids are walking around with MP3 players. They're on the Internet all day. We just need to figure out a way that everybody gets their dues. I just read in the paper yesterday that there's a company based out in Los Angeles that has a sort of branding cookie installed in a lot of songs that are coming out. And what that does is, basically, trace where the song initially started and how far it went. So that's a possible step forward to finally figuring out exactly how to take care of this. It's a very confusing issue, though; but it's clearly a very, very important medium for all of us."

What are some of the other innovative things that you think 550 Music is developing, in terms of marketing and promoting artists in this new century?

"In all honesty, we're just a lot more aggressive. We've got a crack team of A&R people here now who are actively going out there and looking for new bands—that's something that always had, but now we're actually more focused than we've ever been before. The business is essentially operating the same as it always has, we've just got really good people in place now."

And your field staff is doing a great job, too? How many people are out there?

"We have 12 Regional Promotion Managers. One of the things that I learned when I first started doing promotion is that 60% of the job is making your records known to radio, but the other 40% is having

"One of the things that I learned when I first started doing promotion is that 60% of the job is making your records known to radio, but the other 40% is having a relationship with the distribution system."

a relationship with the distribution system. Our field staff understands that these are the guys who go in to the record stores every single day and push to get you the proper shelf space, push to get your records promoted at the marketing level. When you're in the middle of a battle for a Top 10 record, these guys are the ones who make sure that when people hear it on the radio, they can find it in the record stores."

So let's talk a little about one that's in the stores now, the *Nine Days* project. On the Adult Rock side you've made tremendous inroads with the band. It's charted on my Adult Rock Commercial Song Airplay chart as well as the Combined Album Airplay chart and is moving up. I would imagine the record is doing well at some other formats, as well.

"We have an across-the-board smash, no question about it! We're all very excited about it. These guys have been a bar band for a very long time and it's nice to have real musicians; they're even better live than they are on the disc. So it certainly makes your job a lot easier when there is something that you really believe in and you know they can deliver when they're out there on the road. We're tremendously excited about it. We feel that there's a least five or six great singles on this record."

So what else can we expect this year from 550 Music?

"I'm very excited about the new Finley Quaye album! I don't feel this artist got the full recognition he

deserved with *Maverick A Strike*, and I hope we can expand his popularity with this new release. His approach to music is very creative and I'm sure the new album will be very compelling."

So how are you adjusting to New York?
"I love New York."

He loves it! He loves having a bedroom no bigger than his bed!

"Well...it was a little disconcerting on the initial move. I lived in Atlanta for the last 10 years, so I was kind of used to driving to work and coming home to a house, but there are benefits to living in any city and New York definitely has its benefits. Every once in a while, I miss driving along the Chatahoochie River with my car, but besides that, I'm loving it."

And to grow in this business there's nothing like being in the home office, too.

"Definitely. I never would have had the opportunity to go with Michael Kaplan, my A&R guy, up to Ithaca, to spend a day in the studio with Joe Bonamassa. It's those things that make me get up every day. To be able to sit in a scheduling meeting and watch the dynamics of a major company, you know? I never had that insight before. You really feel like you're part of the project, and that's very important." ✈

Feel like talking to Chris Siciliano?
Give him a call at 212.833.4793, or
E-mail him at chriss4198@aol.com.



Siciliano with Sarah from K's Choice.

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BILLY BRAGG & WILCO

ALBUM: *Mermaid Avenue Vol. II*

LABEL: Elektra/EEG

MEMBERS: Billy Bragg (vocals, guitar); Jay Bennett (vocals, guitar, keys, mandolin, percussion); Jeff Tweedy (vocals, guitar, keys, percussion); John Stirratt (bass); Ken Coomer (drums, percussion).

GUEST ARTISTS: Natalie Merchant (vocals); Mike Henry (backing vocals); Leroy Bach (keys); Corey Harris (guitar).

PRODUCED BY: Wilco, Billy Bragg & Grant Showbiz

WHAT YOU SHOULD KNOW: After the critical acclaim and airplay support for 1998's *Mermaid Avenue*, it seemed only natural to release another volume of Woody Guthrie lyrics put to music by Billy Bragg & Wilco. Most of the material on this disc was recorded during the original sessions; however, to give the new selections more balance, the members of Wilco chose a few more songs and re-entered the studio to record them. The result is *Mermaid Avenue Vol. II*, and its musical power is as strong—if not stronger—than the first installment. Look for Bragg and Wilco to tour in support of this project.

SUGGESTED SONGS: "Secret Of The Sea"; "Airline To Heaven"; "I Was Born"; "Stetson Kennedy"; "Someday Some Morning Sometime."

CONTACT: Lisa Michelson 212.275.4260



SINEAD O'CONNOR

ALBUM: *Faith And Courage*

LABEL: Atlantic/AG

ARTIST: Sinead O'Connor (vocals).

GUEST ARTISTS: Skip McDonald (guitar, keys, bass); Carlton Ogilvie (bass, keys); Adrian Shortman (programming, keys); Rusty Anderson, Scott Cutler, Dave Stewart, Derek Scott & Justin Adams (guitar); Paul Bushnell, Jah Wobble, Chucho Merchan & Matthew Seligman (bass); Scot Coogan, John Reynolds, Chris Sharrock & Lil John (drums); Jeff Turzo, Andy Wright, Mark Price, Reece Gilmore & Steve McLaughlin (programming); Brian Eno, Zak Rae & Dave Levita (keys); David Campbell (string arrangements); Kieran Kiely (whistle); Blandinna Melky Jean, Anne Preven & Little Roy (backing vocals).

PRODUCED BY: Various

ORIGIN: Ireland

WHAT YOU SHOULD KNOW: With *Faith And Courage*, Sinead O'Connor's fifth album of new material, we witness an artist who has come full

circle in many ways. All that has happened in her topsy-turvy career appears to be addressed—from her early rebellious days to her exquisite talent in expressing the many aspects of love to her newfound spiritual persuasion. As the title of the album states, O'Connor most definitely has faith in herself as well as a higher power, and her courage to express what she feels most strongly about remains stronger than ever.

SUGGESTED SONGS: "No Man's Woman"; "The Healing Room"; "The Lamb's Book Of Life."

CONTACT: Bonnie Slifkin 212.707.2247 & Kris Metzdorf 310.205.7452



SHERRI JACKSON

ALBUM: *Catalyst*

LABEL: Hybrid/Sire/SRG

ARTIST: Sherri Jackson (vocals, violin, guitar, keys).

GUEST ARTISTS: Craig Ross, Glen Esparza, Drew Zingg & David Lenat (guitar); Jack Daley (guitar, bass); Nir Z. & Christian Teele (drums); Bashiri Johnson (percussion); Doug Petty (keys); Ed Tuton (guitar, keys); Hannah Alkire (cello).

PRODUCED BY: Ed Tuton & Sherri Jackson

ORIGIN: Denver

WHAT YOU SHOULD KNOW: I'm sure most of you remember how hard Sherri Jackson worked to help promote her 1997 self-titled debut effort, and those efforts (along with her label's) paid off in pan-formatic airplay support. Jackson now returns with a new album that amply displays her matured songwriting and increased self-confidence in her hybrid (no pun intended) musical style. Indeed, all the efforts on behalf of her first album will surely bring big dividends for *Catalyst*.

SUGGESTED SONGS: "Simple Pleasures"; "Catalyst"; "Don't Forget Me"; "Tell Me."

CONTACT: Jason Fisher 212.868.5441



P.J. OLSSON

ALBUM: *Words For Living*

LABEL: C2/CRG

ARTIST: P.J. Olsson (vocals, guitar, keys, bass).

GUEST ARTISTS: John Fremgen (bass, keys); John Wolf (drums, percussion); Emerson Swinford, Jamie Candiloro & Lawrence Forsey (guitar); Matt Fitzell (bass); Jamie Muhoherac (keys); Joel Shearer (guitar, bass); Carl Stephenson (violin).

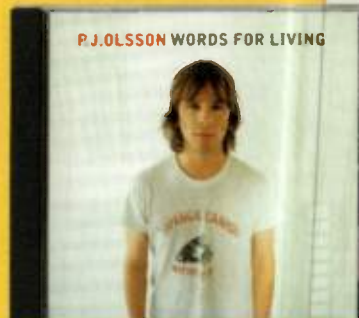
PRODUCED BY: P.J. Olsson, Jamie Candiloro, Carl Stephenson, Keith Forsey & John King

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: With trip-hop and techno experience seething in his veins, P.J. Olsson has decided to balance his music with an acoustic singer/songwriter approach. This has allowed him the freedom to create a totallymodern and disarming sound that's sure to appeal to a broad base of music fans. But his real trump card is the power of his songs and his willingness to trust his musical instincts. "I rely on the 'closed eye' theory," says Olsson on his approach to songwriting. "I used to second guess myself...but now, whatever comes out I figure must be the right thing."

SUGGESTED SONGS: "Visine"; "Through Rock Songs"; "People"; "Beautiful Woman."

CONTACT: Geordie Gillespie 212.833.4404



B.B. KING & ERIC CLAPTON

ALBUM: *Riding With The King*

LABEL: Reprise

MEMBERS: B.B. King (vocals, guitar); Eric Clapton (vocals, guitar).

GUEST ARTISTS: Nathan East (bass); Steve Gadd (drums); Andy Fairweather-Low & Jimmie Vaughan (guitar); Doyle Bramhall (guitar, vocals); Tim Carmon & Joe Sample (keys); Susannah Melvoin & Wendy Melvoin (backing vocals).

PRODUCED BY: Eric Clapton & Simon Climie

ORIGIN: The US & England

WHAT YOU SHOULD KNOW: Eric Clapton once said on CNN's "Larry King Live" that one of his wishes was to record an album with B.B. King. Well, with *Riding With The King*, his wish has come true, and their collaboration has created a *dream* album for us! The two tackle a number of blues standards as well as customized versions of songs written by such contemporary greats as John Hiatt (plus a Sam & Dave tune!). *Riding With The King* is a seamless blend of traditional and rockin' blues, presented in a first-class manner. Literally, any track is worth playin'.

SUGGESTED SONGS: "Riding With The King"; "Come Rain Or Come Shine"; "Key To The Highway."

CONTACT: Alex Coronfly 818.953.3744



BY JOHN SCHOENBERGER

SUE FOLEY

ALBUM: *Love Comin' Down*

LABEL: Shanachie

ARTIST: Sue Foley (vocals, guitar).

GUEST ARTISTS: Lucinda Williams (vocals); Bryan Owings & Miche Pouliot (drums, percussion); Terry Wilkins & Richard Price (bass); Richard Bell (keys); Colin Linden (guitar, dobro); Joe Cabral (sax); Mark Mullins (trombone); Anders Osborne, Sara Lenz & T.J. Littlefield (percussion).

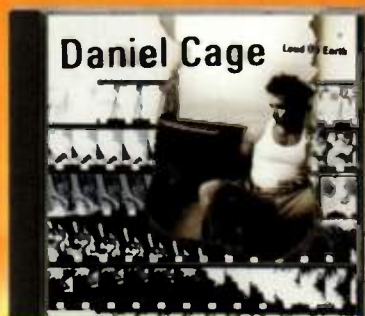
PRODUCED BY: Colin Linden

ORIGIN: Canada, but she now resides in Austin

WHAT YOU SHOULD KNOW: Much of the material on Sue Foley's sixth effort, *Love Comin' Down*, comes from the pain and insecurity resulting from the breakup of her marriage—perfect fodder for a blues album! But unlike her more raved-up efforts of the past, this album is much more rootsy in nature and shows the true depth of passion and expression Foley is capable of. Says Foley of the music, "There's also a lot of uplifting material about reclaiming power in the face of adversity...it was like I was working it out by writing it all down."

SUGGESTED SONGS: "Empty Cup"; "Love Comin' Down"; "Let Me Drive."

CONTACT: Frank Ritchie & Bill Cason
212.334.0284



DANIEL CAGE

ALBUM: *Loud On Earth*

LABEL: MCA

MEMBERS: Daniel Cage (vocals, keys); Goffrey Moore & Billy Goodrum (guitar); Paul Bushnell (bass); Ricky Sanders (drums); Jeff Haynes (percussion).

GUEST ARTISTS: Jon Button (bass); Pete Dembrowski, Charlie Campagna & Gerry Leonard (guitar); Luis Conte (percussion)

PRODUCED BY: Daniel Cage, Phil Nicolo & Kevin Killen

ORIGIN: Southern California

WHAT YOU SHOULD KNOW: Daniel Cage may seem to be a new name to the scene, but like so many artists, he's been paying his dues for a while as a bandmember (The Origin) and a solo artist. While growing up, Cage both lived in New York and Stockholm before returning to SoCal, which helped to give him a broader perspective—both musically and lyrically. When listening, you'll hear elements of Peter Gabriel, Seal and even The Doobie Brothers; however, Cage has a distinctive sound due in large part to his mature songwriting and full-bodied voice. "A lot of this album is about being conscious of what you're doing in life," says Cage.

SUGGESTED SONGS: "Sleepwalking"; "Big Blue Sky"; "Only You"; "You Set Me Free."

CONTACT: Dara Kravitz 212.841.8042

LAURA LOVE

ALBUM: *Fourteen Days*

LABEL: Zoe/Rounder

MEMBERS: Laura Love (vocals, bass).

GUEST ARTISTS: Rod Cook (guitar, vocals); Jennifer Todd (guitar, mandolin, vocals); Barbara Lamb (fiddle); Jon Goforth (flute); Chris Leighton (drums, percussion); Mary McFaul (mandolin); Steve Mostovoy & Steve Berlin (sax); Gary Shutes (trombone); Nova Devonie (accordion); Dick Powell (harmonica).

PRODUCED BY: Joe Chicarelli & Laura Love

ORIGIN: Lincoln, but she now calls Seattle home

WHAT YOU SHOULD KNOW: With *Fourteen Days*, Laura Love continues to refine her hybrid sound that incorporates elements of blues, funk, bluegrass, folk, jazz and rock into a sing-song style that makes her stand out from the crowd. This time around, Love allows additional room within her songs for instrumental flavor, resulting in a more adventurous approach. It's virtually impossible to not feel invigorated and inspired by her music.

SUGGESTED SONGS: "I Am Going To Miss You"; "More Of You"; "Fourteen Days"; "Sativa."

CONTACT: Katrinka Suydam 617.218.4477



JOE ELY

ALBUM: *Live At Antone's*

LABEL: Rounder

MEMBERS: Joe Ely (vocals, guitar); Rafael O'Malley Gayol (drums, percussion); Gary Herman (bass, vocals); Teye (guitar, vocals); Jesse Taylor (guitar); Lloyd Maines (steel guitar, vocals); Joel Guzman (accordion).

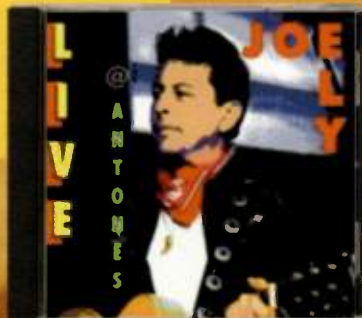
PRODUCED BY: Joe Ely & Charles Ray

ORIGIN: Amarillo, but he's long been settled in Austin

WHAT YOU SHOULD KNOW: Since his days with the legendary Flatlanders back in the '70s, Joe Ely has been an enigma, while at the same time embodying the mythic image of the free-spirited Texas road minstrel. Known for his unique blend of roots-rock, country, folk and Tex-Mex, Ely's full power and majesty can never be fully appreciated unless you see him live.... and at what better place than Austin's legendary roadhouse, Antone's? Recorded over the course of two nights, *Live At Antone's* gives us a taste of his current band of killer players, plus a collection of Ely classics and a few tunes by other Texan legends—Jimmie Dale Gilmore, Buddy Holly, Butch Hancock and Tom Russell.

SUGGESTED SONGS: The choice is yours!

CONTACT: Katrinka Suydam
617.218.4477



TRINA HAMLIN

ALBUM: *Living Room*

LABEL: ModMusic

ARTIST: Trina Hamlin (vocals, guitar, harmonica, accordion, percussion).

GUEST ARTISTS: Jeff Hill (bass); Bill Dobrow (drums, percussion); Dan Petty & Bob Riley (guitar); Gerry Leonard (guitar, E-bow); Doug Petty (keys); Marilyn D'Amato (keys, percussion).

PRODUCED BY: Marilyn D'Amato

ORIGIN: Minneapolis, but New York City is now home

WHAT YOU SHOULD KNOW: Ever since she was a youngster, Trina Hamlin knew music was her calling. This ultimately led her to the Berklee College Of Music in Boston, where she graduated with a degree in Professional Music. However, Hamlin,

in spite of her formal training, has remained surprisingly grassroots and improvisational with her music, which has led to a singer/songwriter approach that melds several genres into one. After another year in Boston, where she sang backup vocals and did voice-over work, Hamlin trekked on down to New York City to pursue a solo career. She first joined the band Blue Leaves to get into the Manhattan club circuit, but has since stepped out on her own, eventually leading to the recording of her debut effort, *Living Room*.

SUGGESTED SONGS: "Wounded Knee"; "A Thought"; "Can't Put My Finger On It"; "Even Now."

CONTACT: Michele Clark Promotion 818.223.8888



DARDEN SMITH

ALBUM: *Extra, Extra*

LABEL: Valley Entertainment

ARTIST: Darden Smith (vocals, guitar)

GUEST ARTISTS: Various

PRODUCED BY: Various

ORIGIN: Brenham, TX, but he now holes up in Austin

WHAT YOU SHOULD KNOW: Darden Smith may be a singer/songwriter first, but he is also much more than that: since 1991, he's been the resident composer for the Johnson/Long Dance Company, of which he's scored the music for several original works, and he's also delved into composing music for films. In addition, his last recorded effort, *Grand Motion* (involving the said dance company as well as the Austin Symphony), was a multimedia reflection of our times. Smith now returns with *Extra, Extra*, which is actually re-recordings of many songs from his catalog—plus two brand-new tracks ("Never Let A Day Go By" and "Hunger"). Now, for some artists that would simply act as a stop-gap, but for Darden Smith it's a chance to rejoice in how brilliant his songs are. Hopefully, this album will find new ears for what he's accomplished so far and leave the door of anticipation open for what he'll do next.

SUGGESTED SONGS: "Never Let A Day Go By"; "Hunger"; "Midnight Train"; "First Day Of The Sun."

CONTACT: Anne McDermott 212.974.9400



YOUNG DUBLINERS

ALBUM: *Red*

LABEL: Omtown/Higher Octave/Virgin

MEMBERS: Keith Roberts (vocals, guitar); Jeff Dellisanti (sax, tin whistle, keys); Bob Boulding (guitar); Brendan Holmes (bass); David Ingraham (drums); Mark Epting (violin, mandolin, harp).

GUEST ARTISTS: Jon Mattox (drums, percussion, bodhran); Patrick D'Arcy (Uilleann pipes, whistle, mandolin).

PRODUCED BY: Thom Panunzio

ORIGIN: Ireland, but they're now based in Los Angeles

WHAT YOU SHOULD KNOW: What started as an extremely popular LA club act about 10 years ago has blossomed into a national sensation. The Young Dubliners have taken their Irish musical heritage and given it a contemporary turn, resulting in music that's both uplifting and commercial. Their Omtown/Higher Octave debut finds them in fine form and presents their best collection of songs to date. As an aside, the title track to *Red* was co-written by Bernie Taupin and the band. An extensive national tour has already begun, which takes them through the end of September.

SUGGESTED SONGS: "Neverending"; "Red"; "What Do You Want From Me"; "Fisherman's Blues."

CONTACT: Brent Merritt 310.589.1515



tallymusic

AUSTIN WILLACY

ALBUM: *American Pi*

LABEL: APG

Artist: Austin Willacy (vocals, guitar, percussion).

GUEST ARTISTS: Mark Orton (guitar, dobro, banjo, lap steel, keys, percussion); Patrick Campbell, Andrew Borger & Matt Boudreau (drums); Lee Alexander, Jon Evans & Ashley Adams (bass); Rob Burger (keys, accordion); Marika Hughes (cello); Carla Kihlstedt (violin).

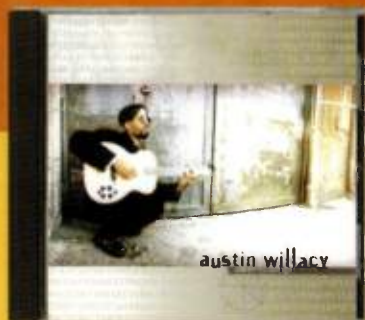
PRODUCED BY: Budz & Austin Willacy

ORIGIN: San Francisco

WHAT YOU SHOULD KNOW: Austin Willacy is an exciting new artist who is already developing impressive interest at Adult Rock Radio (he's already on 12 stations, including WVOX Manteo, WLPW Lake Placid, KNBA Anchorage, WNRN Charlottesville, WEBK Killington and KFAN Fredericksburg—plus he was the winner several nights running on KFOG San Francisco's Cage Match competition). Willacy is a former member of The House Jacks and is also an active studio player and producer in the Bay area. His APG debut, *American Pi*, sports an interesting melding of musical styles and will remind you of Lenny Kravitz, only much more rootsy and spiritually minded!

SUGGESTED SONGS: "Them"; "Hold Your Hand"; "Away"; "Grey And Gone."

CONTACT: Jon Falangan 323.876.7027 & Laura Grivainiso 415.648.9759



RAY PAUL

ALBUM: *The Charles Beat*

LABEL: Permanent Press

ARTIST: Ray Paul (vocals, guitar, bass, percussion)

GUEST ARTISTS: Emitt Rhodes (vocals); Jamie Hoover (guitar, mandolin); Walter Clevenger & Bryan Shumate (guitar); Eric Jerde (drums, percussion); Wilson Brown & Frank Rossano (drums); Mr. Curt & Bob Willemin (guitar); Tim Long & Connie DeSilva (keys); Paul Antalek (bass); Bob Zung (sax).

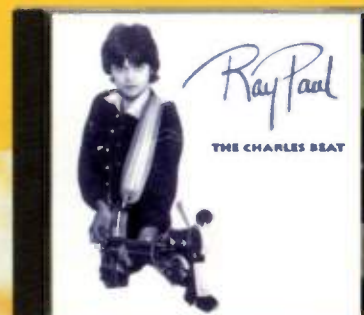
PRODUCED BY: Ray Paul

ORIGIN: Rochester, NY, but he's now based in LA

WHAT YOU SHOULD KNOW: We all know him as the behind-the-scenes mad professor of all things pop, yet what you may not know is that Ray Paul was a recording artist back in Boston in the old days with his band RPM, as well as a solo artist. *The Charles Beat* is a retrospective package of Paul's music: in addition to an impressive collection of older material (including several previously unreleased tracks), there's a brand-new track on the disc called "Some Sing, Some Dance," which he recorded with the legendary Emitt Rhodes. If you take some time to read the booklet, you'll discover that Ray Paul was quite a sensation way back when!

SUGGESTED SONGS: "Some Sing, Some Dance"; "Hold It"; "Lady Be Mine Tonight."

CONTACT: Nick/Promotion 818.981.7760



DOGSTAR

ALBUM: *Happy Ending*

LABEL: Ultimatum

MEMBERS: Bret Domrose (vocals, guitar); Keanu Reeves (bass); Rob Mailhouse (drums).

PRODUCED BY: Michael Vail Blum & Richie Zito

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: When Keanu Reeves isn't busy acting in blockbuster films, he's living out his fantasy as a musician. But unlike so many actors who try their hand at another form of expression, Reeves—along with Bret Domrose and Rob Mailhouse—band Dogstar delivers the goods! *Happy Ending*, the trio's second effort, is musically much different from their earlier grunge days, and offers up a sound that'll easily appeal to an Adult Rock audience. So, put aside any preconceived notions you may have and give this an open-minded listen. You'll be pleasantly surprised!

SUGGESTED SONGS: "Cornerstore"; "Superstar"; "Enemies."

CONTACT: Sherri Trahan 310.558.0555



GENTLE READERS

ALBUM: *HiHoney*

LABEL: Flat Earth

MEMBERS: Susan Fitzsimmons (vocals, guitar, percussion); Lee Cuthbert (guitar, keys); Greg Partridge (bass); Linda Bolley (drums).

GUEST ARTISTS: Brandon Bush (keys, percussion); Paul Mahern (percussion); Courtney Kaiser (backing vocals).

PRODUCED BY: Paul Mahern

ORIGIN: Atlanta

WHAT YOU SHOULD KNOW: *HiHoney* is the Gentle Readers' third outing, and like their previous efforts, it offers up electric folk with a pop twist. GR is comprised of former members of The Vulgar Boatmen and Datura Seeds, and they've taken the musical foundation of both of those bands and given it more vitality and wit. *The Austin Chronicle* wrote, "Intelligent stuff—worthy of Talking Heads, Velvet Underground status." You'll hear a little 10,000 Maniacs, Tom Petty and R.E.M. in there, too.

SUGGESTED SONGS: "Lunchhour"; "Nothing You Can Do"; "California"; "Sweetest Taboo."

CONTACT: Jack Hopke 504.482.6066



t o t a l l y a d u l t WORLD ROOTS

by John Schoenberger

VARIOUS ARTISTS

ALBUM: *Puerto Rico*
LABEL: Putumayo



One thing is for sure every time you get a collection from Putumayo: the music is the best that country or region has to offer and the recording quality is top-notch. The good folks at Putumayo have not let us down with *Puerto Rico*. This sampler

is one of three the label has compiled of music of the Spanish Caribbean. It features musical styles ranging from folk music to *salsa* and from *bomba* to *plena*, which reflects the blend of African and European cultures. The disc contains music by Eddie Palmieri, Edwin Colón Zayas, Pepe Castillo, Ramito, Jimmy Bosch and many more.

SUGGESTED TRACKS: The choice is yours!
CONTACT: Jennifer Daunt 510.526.8221

VARIOUS ARTISTS

ALBUM: *Republica Dominicana*
LABEL: Putumayo



When one thinks of the music of the Spanish Caribbean, it's the music of Cuba that comes to mind first—especially in this period of its extreme popularity—and the country that has the closest musical ties to that island nation is the

Dominican Republic. *Republica Dominicana* gives us a first-class primer into the music and the artists of that country. The Dominican culture is very strong and has adapted its own interpretation of familiar musical styles such as *bachata*, *merengue* and *son*. Check out the songs of Chichi Peralta, Raulín Rodríguez, Luis Vargas and many more.

SUGGESTED TRACKS: The choice is yours!
CONTACT: Jennifer Daunt 510.526.8221

VARIOUS ARTISTS

ALBUM: *¡Mo' Vida!*
LABEL: Putumayo



The popularity of Latin artists such as Ricky Martin, Jennifer Lopez and Marc Anthony and their cutting-edge blending of traditional and modern music is having an effect on music across the globe. *¡Mo' Vida!* features artists from around

the world who are delivering Latin pop music flavored with funk, hip-hop and soul. This is just the latest in a several-decade trend, by the way, of Latin music serving as a catalyst for fusion. Check out the uptempo selections by Ricardo Lemvo, Orishas, Los Mocosos, Sergent Garcia, King Changó and many others.

SUGGESTED TRACKS: The choice is yours!
CONTACT: Jennifer Daunt 510.526.8221

VARIOUS ARTISTS

ALBUM: *South African Legends*
LABEL: Putumayo



We often focus on the music and artists of West Africa (especially from Senegal and Mali), but South Africa has also had a vibrant music scene dating all the way back to Miriam Makeba and Hugh Masakela. With the end of

Apartheid and the sweeping changes now happening in RSA, the rest of the world is beginning to rediscover the wonderful music of that country. Wanna get started? Well, listening to *South African Legends* is a great place to do so! It features all the greats, including Johnny Clegg & Juluka, Ladysmith Black Mambazo, Lucky Dube and many other newer names.

SUGGESTED TRACKS: The choice is yours!
CONTACT: Jennifer Daunt 510.526.8221

MAMELANG

ALBUM: *Zulu Heartbeat*
LABEL: New World Music



Mamelang (whose name means "listen" in Zulu dialect) is comprised of Simon Zagorski-Thomas, Julia Mathunjwa, Joe Legwabe, David Serame, Ruby Serame and Brian Short. This group of seasoned singers and musicians has taken the

colorful and long-traditioned melodies, rhythms and harmonies of the Sotho and Zulu cultures and added a subtle modern flair to the arrangements. The result is something that's fresh and timeless. The music on *Zulu Heartbeat* embodies all that is positive and hopeful in the many countries of Africa as they look toward a new future.

SUGGESTED TRACKS: "Sapheli Sizwe"; "Hamba."
CONTACT: Robert Newman 888.476.8745

TERRY OLDFIELD

ALBUM: *Spirit Of The World*
LABEL: New World Music



It is often said that music is the universal language, and after listening to Terry Oldfield's *Spirit Of the World*, that statement never seemed truer. With this effort, flutist Terry Oldfield presents a musical tribute to six of the planet's surviving ancient cultures: the Australian aborigines, Tibetan, Native American, Cambodian, African and Greek. The six songs do not approach each culture separately; rather, he blends musical and cultural elements together (they meld surprisingly well) to create a global message of beauty and understanding intended for us all.

SUGGESTED TRACKS: The choice is yours!
CONTACT: Robert Newman 888.476.874

MARC RIBOT Y LOS CUBANOS POSTIZOS

ALBUM: *¡Muy Divertido!*
LABEL: Atlantic/AG



Guitarist Marc Ribot has been called eclectic, avant-garde and experimental, but he always seems to be in tune with the most important trends. Just as Ry Cooder's collaboration with the Buena Vista Social Club was beginning to gain attention,

Ribot embarked on a new musical course with Los Cubanos Postizos. Their self-titled debut was released to rave reviews in 1998, and they now return with *¡Muy Divertido!* (which means "very entertaining"). Once again, Latin musical elements are blended with blues, rock and jazz, creating an intriguing and...ah...very entertaining album.

SUGGESTED TRACKS: "Dame Un Cachito Pa'huele"; "El Gaucho Rojo."
CONTACT: Erica Linderholm 212.707.2263

OMARA PORTUONDO

ALBUM: *Buena Vista Social Club Presents*
LABEL: World Circuit/Nonesuch/Atlantic/AG



And speaking of The Buena Vista Social Club...their debut album, featuring Ry Cooder, has now been on the national sales charts for close to three years running, spawned a critically acclaimed documentary film and a solo album by

Ibrahim Ferrer. Now, we have the next in the series of Buena Vista Social Club presents with a solo album by Omara Portuondo. Portuondo has been a fixture in the Cuban music scene for more than half a century and is often called the Edith Piaf of Cuba. The Grammy awarded to BVSC in 1997 finally afforded her the worldwide recognition she's so long deserved.

SUGGESTED TRACKS: "La Sitiera"; "El Hombre Que Yo Amé."
CONTACT: Erica Linderholm 212.707.2263

JAI UTTAL AND THE PAGAN LOVE ORCHESTRA

ALBUM: *Spirit Room*
LABEL: Triloka/Gold Circle



A classically trained master of several Indian musical styles (as well as Western music), Jai Uttal has spent the last 10 years masterfully blending and exploring the world music genre, with much renown and success. He's been called "the

foremost artist merging traditional Indian music and pop...a master who is synthesizing some important and exciting music." *Spirit Room* documents Uttal and his Pagan Love Orchestra's efforts to date, and only hints at the creative and appealing compositions that they hold for us in the future.

SUGGESTED TRACKS: "Guru Bramha"; "Footprints."
CONTACT: Mike Klein 310.264.7839

AMERICAN ROOTS

By Matthew Lawton

ALISON BROWN

ALBUM: *Fair Weather*
LABEL: Compass

Alison Brown got her start as a teenager playing banjo at a Shakey's Pizza Parlor in San Diego. Since then, Brown has gone on to record five solo albums as well as being a part of Alison Krauss And Union Station for three years (she played on their Grammy-winning *I've Got That Old Feeling*). With the release of *Fair Weather*, Brown brings her banjo back out front with a little help from her friends.



Among the many players, Sam Bush and Mike Marshall pluck the mandolin, Bela Fleck duets on the banjo, Jerry Douglas plays the dobro and Vince Gill plays guitar and sings on the title track. The banjo and bluegrass—together again.

SUGGESTED TRACKS: "Everybody's Talkin'"; "Everyday I Write The Book."

CONTACT: David Haley 615.320.7672

JOHN COWAN

ALBUM: *John Cowan*
LABEL: Sugar Hill

Throughout the '80s, bassist John Cowan was the voice behind the legendary New Grass Revival, which also featured Bela Fleck, Sam Bush and Pat Flynn.



Cowan has now completed his self-titled disc, which answers the question, "What would New Grass Revival sound like in 2000?" With plenty of fiddle jams, mandolin madness and banjo breakouts, *John Cowan* is truly propelled by Cowan's amazingly diverse voice. From the Little Feat-like romp of "Gotta Get Go" to the sweet lowdown blues of "Nothing But The Blues" or country classics like "Dark As A Dungeon," Cowan belts it out in any genre. And check out his guest list: pop goddess Karla Bonoff, country's Jon Randall, bluegrass icons Ronnie McCoury and Jerry Douglas, along with fellow New Grassers Sam Bush.

SUGGESTED TRACKS: "Sligo"; "Roll Away The Stone."

CONTACT: Steve Gardner 919.489.4349

TISH HINOJOSA

ALBUM: *Sign Of Truth*
LABEL: Rounder

As a teen, Tish Hinojosa played folk and pop tunes in San Antonio clubs, covering Dylan, Baez and Ronstadt, and she spent much of the '80s and '90s releasing her own ethnic folk and pop music on a few different labels. After dealing with the breakup of her 20-year marriage, Hinojosa is now back with a reflective batch of songs that remind us all to keep



looking forward. With her full, cheerful soprano, Hinojosa delivers upbeat, horn-spiced folk with a splattering of Spanish R&B. Among the usual suspects, the instrumentation on *Sign Of Truth* includes violin, mandolin, accordion, saxophone and congas, while Sara Hickman and Margo Timmons add backing vocals.

SUGGESTED TRACKS: "Sign Of Truth"; "Mona Lisa By The Rio Grande."

CONTACT: Katrinka Suydam 617.218.4477

AUBREY HAYNIE

ALBUM: *A Man Must Carry On*
LABEL: Sugar Hill

I hate Aubrey Haynie. You see, some people are lucky enough to not only play an instrument, but to master it full-on. Well, Mr. Haynie is not only a master mandolinist, he's also a kick-ass fiddler! The 26-year-old Haynie honed his chops by touring with Clint Black as well as performing on way too many award-winning albums to list here. *A Man Must Carry On* is mostly an instrumental disc



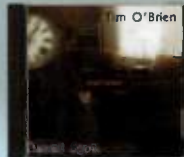
that never grows old because of Haynie's excessive talents and his incredible band, which includes Bryan Sutton (guitar), Rob Ickes (dobro), David Talbot (banjo) and Dennis Crouch (bass). I hate Haynie so much that I have to go listen to this disc again. I suspect he does it all with mirrors.

SUGGESTED TRACKS: "Can I Get An Amen"; "Creek's A Risin'."

CONTACT: Steve Gardner 919.489.4349

TIM O'BRIEN & DARRELL SCOTT

ALBUM: *Real Time*
LABEL: Howdy Skies



Tim O'Brien first came to fame in the bluegrass community as a member of Hot Rize before he went on to release several solo albums, record with his sister Mollie, start his own label, Howdy Skies, and hook up with Darrell Scott. A notoriously sought-after session man, Scott began releasing solo albums in the late '90s. For *Real Time*, these two multi-instrumentalists recorded the entire album in just one week last November in Scott's living room! It features mostly original compositions, along with a couple of Hank Williams tunes and a Robin and Linda Williams track. *Real Time* is an effortlessly brilliant and emotionally moving album.

SUGGESTED TRACKS: "Walk Beside Me"; "Long Time Gone."

CONTACT: Kit Swaggert 615-383-7106

JOEL RAFAEL BAND

ALBUM: *Hopper*
LABEL: Inside/E-Squared/Artemis

For almost a decade now, the Joel Rafael Band have been perfecting their percussive-folk sound, playing shows across the land and working out new songs, concurrently earning a reputation as one of San Diego's best acoustic bands. Their third release, *Hopper*, blends mellow folk with melodic world-beat rhythms and Rafael's deep, Harry Chapin-like voice. Backed by Carl Johnson, Dan Rothchild, Jeff Berkley and Rafael's daughter, Jamaica (on violin and viola), Rafael sings his stories with heartfelt passion. Along with Rafael's own tracks, they cover Woody Guthrie and Billy Bragg's "Way Over Yonder In The Minor Key" and spoken word guest John Trudell helps out on his own "China Basin Digs."

SUGGESTED TRACKS: "Way Over Yonder In The Minor Key"; "As I Move Along."

CONTACT: CJ 800.853.2244



TRISHA YEARWOOD

ALBUM: *Real Live Woman*
LABEL: MCA Nashville

Trisha Yearwood became a Nashville legend right from the get-go. In 1990 her debut single, "She's In



Love With The Boy," hit the #1 spot on the charts, followed by a decade of Platinum albums, hit singles and even an Oscar nomination for the track "How Do I Live," which was featured in *Con Air*. With her ninth release, *Real Live Woman*,

Yearwood proves, once again, that she's at the top of her game. With her Linda Ronstadt-like voice, Yearwood sways through folk, country and pop with deep emotion and strong songs. "Where Are You Now" features the track's composers, Kim Richey and Mary Chapin Carpenter, on harmony vocals, the Bruce Springsteen-penned "Sad Eyes" features Jackson Browne on harmonies and Emmylou Harris handles backup on "Too Bad You're No Good."

SUGGESTED TRACKS: "Sad Eyes"; "Where Are You Now."

CONTACT: Bill Macky 615.880.7300

BAP KENNEDY

ALBUM: *Lonely Street*
LABEL: LSD/Dressed To Kill



It's a funny world we all live in when a Belfast-born Irishman ends up making a thematic album based around a couple of American poor boys who became worldly icons. Such is the case with Bap Kennedy and his latest CD, *Lonely Street*.

Although it's not a tribute, nor does the music attempt to recreate their sound, *Lonely Street* is 13 original Kennedy tracks based on the lives of Elvis Presley and Hank Williams, Sr. With easy, flowing rhythms and sparse steel guitars complementing jumping fiddle licks with tuba beats, *Lonely Street* tells the sad and tragic story of these two idols with humor, sadness and heartfelt soul.

SUGGESTED TRACKS: "Good Times On Franklin Road"; "Drunk On The Blood Of Christ."

CONTACT: Brad Hunt 914.358.3003

SUZZY ROCHE

ALBUM: *Songs From An Unmarried Housewife And Mother, Greenwich Village, USA*
LABEL: Red House



As one-third of the infamous Roches, Suzzy Roche has spent her lifetime sharing her quirky life with all of us through song. In '97, Roche released her first solo album, *Holy Smokes*, and is now back to share more of her life with us in *Songs From An Unmarried Housewife And Mother, Greenwich Village, USA*. Just as The Roches do, Suzzy blends choir music, traditional Irish folk, contemporary folk, rock, country and pop with soul-bearing honesty and clever wit. Folks who helped this unmarried housewife and mother through this album include her sister Maggie, daughter Lucy, and good pals Loudon Wainwright III and Jules Shear.

SUGGESTED TRACKS: "Looking For God"; "Goodbye Cruel World."

CONTACT: Emilie Liepa 800.695.4687

BLUES CORNER

BY MATTHEW LAWTON

KENNY NEAL

ALBUM: *What You Got*
LABEL: Telarc

One of 11 children spawned in Baton Rouge by blues legend Raful Neal, Kenny Neal has literally been surrounded by blues music his entire life. At the age of 17, Neal hit the road to play with Buddy Guy, then in the mid-'80s he slowly began setting off on his own. In '98, Neal released his Telarc debut, *Blues Fallin' Down Like Rain*, followed by the disc he recorded with Debbie Davies and Tab Benoit, *Homesick For The Road*. *What You Got* finds Neal doing what he does best—most everything! From



his electrifying guitar licks and sweet steel playing along with his roadhouse harp blowing and big hearty voice, Neal is an unstoppable force.

SUGGESTED TRACKS: "I Smell Smoke"; "Neal And Pray."

CONTACT: Vikki Rickman 216.464.2313

MELVIN TAYLOR AND THE SLACKBAND

ALBUM: *Bang That Bell*
LABEL: Evidence

Melvin Taylor has been playing the guitar for most of his life. In the early '80s, he hooked up with Pinetop Perkins for a European tour, which led to his first few albums being



released in France. In 1995, Taylor And The Slack Band released their first self-titled Stateside disc, followed in '97 by *Dirty Pool*, and now they return with the tasty *Bang That Bell*. Taylor mixes all the best elements of George Benson, Jeff Beck and Stevie Ray

Vaughan, and comes up with his own unique, clean guitar sound. Eric Gales guests on guitar and Sugar Blue blows on a few tracks as well.

SUGGESTED TRACKS: "Bang That Bell"; "If You're Goin' To The City."

CONTACT: Jerry Gordon 610.832.0844

JIMMY REED

ALBUM: *The Very Best Of Jimmy Reed*
LABEL: Rhino

Jimmy Reed wasn't a howler, he wasn't a guitar maestro, nor was he a master harpman—but he was one helluva cool bluesman! With his laid-back, cozy delivery and simple grooves, Reed went on to write some of the best songs of early rock & roll. Over the years, bands such as The Grateful Dead, Elvis Presley, Sonny James and The Rolling Stones have all recorded his songs. *The Very Best Of Jimmy Reed* starts off in 1953 with the very first Jimmy



Reed record (and the very first Vee-Jay Records release), "High And Lonesome," and wraps up with 1963's roadhouse romp, "Shame, Shame, Shame."

SUGGESTED TRACKS: "Bright Lights Big City"; "Baby What You Want Me To Do."

CONTACT: Jim Neil 310.441.6652

JAMES SOLBERG

ALBUM: *The Hand You're Dealt*
LABEL: Ruf

Guitarist James Solberg knows a thing or two about playing cards in this game called life—he's been a motorcycle machinist, a club owner, a drug addict and, most of all, a bluesman. Through the late '70s, Solberg toured and recorded with Luther Allison, and then reconnected with Allison during his "comeback" in the '90s. *The Hand You're Dealt* is Solberg's fourth release and picks up where his '98 tribute to Allison, *L.A. Blues*, left off. Filled with scorching leads, crunchy grooves and a big-ass Hammond B3, *The Hand You're*



Dealt is definitely a contender for Album Of The Year. Just one listen and you'll know: this ain't no poker face, Solberg's holding all the aces.

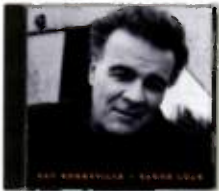
SUGGESTED TRACKS: "When's The Last Time"; "You Got Me Knockin'."

CONTACT: Peter Hay 212.736.6201

RAY BONNEVILLE

ALBUM: *Rough Luck*
LABEL: Prime CD

Rough Luck could have easily been self-titled, because the entire album was recorded live in the studio and features just Ray Bonneville. Born and raised in



Canada, Bonneville relocated to Boston in his teens, where he fine-tuned his sharp-toothed, country blues sound. Over the years, Bonneville has been touring from coast to coast (and country to country), playing at the Montreal Folk Festival, the New Orleans Jazz

And Heritage Festival and the Kerrville Folk Festival, among many others. With his deep, honest voice and his lone harmonica and guitar by his side, Bonneville speaks volumes. Sometimes less is more.

SUGGESTED TRACKS: "Two Bends In The Road"; "Lust Before Dawn."

CONTACT: David Seitz 212.366.5982

SISTA MONICA

ALBUM: *People Love The Blues*
LABEL: Mo Muscle

Sista Monica began singing as a teenager in her church choir in Gary, Indiana. After a stint in the US Marine Corps., Monica landed in Chicago, where she soaked up the blues on a daily basis. A few years ago, Monica moved to Northern California and started her own label, Mo Muscle, and began transforming herself into the Ani DiFranco of the blues. *People Love The Blues* is filled with funk, soul and knock-out blues, all delivered with Sista Monica's powerful punch.



With her Etta James-like voice and an amazing guest list that includes Jimmy Thackery and Larry McCray, it's no wonder that *People Love The Blues*.

SUGGESTED TRACKS: "The Walking Wounded"; "You're Only Good For One Thang Baby."

CONTACT: Stacey Vreeken 831.425.3153

SON SEALS

ALBUM: *Lettin' Go*
LABEL: Telarc

The legendary Son Seals is back with his first album in five years! It's pretty incredible that Seals even thought about recording a new disc, considering the major drama that's been following him around lately. In 1997, his jaw had to be reconstructed after his now ex-wife shot him in the face, and last year part of his leg had to be amputated due to diabetes. But Seals' black cloud has finally lifted and he's released all his pent-up anger in song. With an assortment of horns and a



wicked rhythm section, *Lettin' Go* features Al Kooper on Hammond B3, Jimmy Vivino on guitar, and Trey Anastasio from Phish guests on Seals' classic "Funky Bitch."

SUGGESTED TRACKS: "Bad Blood"; "Let It Go."

CONTACT: Vikki Rickman 216.464.2313

TAYLOR AND MARTINEZ

ALBUM: *Taylor And Martinez*
LABEL: Hi Records

For the past 20 years, Hi Records has been occupied with the maintenance and licensing of their catalog of soul legends, such as Ann Peebles and Al Green. Hi has now



jumped back into the game with their first new-music release in over two decades, *Taylor And Martinez*. Charlotte Taylor is a boisterous lady with one smokin' voice (think Aretha mixed with Annie Lennox), while guitarist George Martinez complements Taylor's swagger

with his jazzy licks and rock-solid leads. Eleven of the 12 tracks were self-penned, and they do an outstanding job on Julie London's "Cry Me A River."

SUGGESTED TRACKS: "Ain't No Way"; "The Unclean."

CONTACT: Peter Hay 800.899.4464

ELMORE JAMES

ALBUM: *The Very Best Of Elmore James*
LABEL: Rhino

If it were a perfect world, the "slide" guitar-playing style would be called the "Elmore." Throughout the '50s and up until his tragic heart attack (at the age of 45) in 1963, Elmore James was the undisputed king of slide guitar. James' influence can be heard throughout rock history in the playing of such masters as Duane Allman, George Thorogood, Stevie Ray Vaughan and more. *The Very Best Of Elmore James* features scratchy classics such as "Dust My Broom" and



"The Sky Is Crying," along with jumpin' blues such as "Hawaiian Boogie" and sorrowful ballads like "Sho' Nuff I Do." Let the Elmore guitar reign!

SUGGESTED TRACKS: "It Hurts Me Too"; "The Sky Is Crying."

CONTACT: Jim Neil 310.441.6652

SONIC EXCURSIONS

by JOHN SCHOENBERGER

DAVID THOMAS AND FOREIGNERS

ALBUM: *Bay City*
LABEL: Thirsty Ear

David Thomas, founder and lead singer for Pere Ubu, initially joined forces with Foreigners (Jorgen Teller, Per Buhl Acs and P.O. Jorgens) in Copenhagen during a spontaneous live performance in 1996. The synergy between the four was so gratifying that they immediately went into a studio and recorded what would eventually become *Bay City*. Although all the material on the disc is brand-new, you'll detect several American-music influences as Thomas and Foreigners piece together unorthodox arrangements and lyrics that address the darker, more corrupted side of human existence.

SUGGESTED TRACKS: "Black Coffee Dawn"; "White Room."

CONTACT: Michele McGonigle 212.889.9595

CHARLIE WATTS

ALBUM: *The Charlie Watts/Jim Keltner Project*
LABEL: CyberOctave/Higher Octave/Virgin

Ever since 1985, Rolling Stones drummer Charlie Watts has found the time to pursue side projects—all of which have leaned in the direction of jazz music. With his latest effort, he's joined forces with legendary session drummer Jim Keltner to create a tribute of sorts to many of the great jazz drummers. Each track is named after a great player that Watts has admired, including Art Blakey, Tony Williams, Max Roach and Airtio. "It's not got anything to do with them as players," says Watts, "it's more the *feeling* I get off of them from just watching them play or hearing their records."

SUGGESTED TRACKS: The choice is yours!

CONTACT: Brent Merritt 310.589

DAVID CORTOPASSI

ALBUM: *The Silicon Jungle*
LABEL: Digital Cellars

David Cortopassi is an award-winning soundtrack producer and a performer who has appeared in concert with such acts as the Grateful Dead, Jefferson Airplane and the Doobie Brothers. *The Silicon Jungle* is a concept album that explores the experiences of a wild child from Africa who's placed in the concrete jungle of modern America. As with his critically acclaimed debut effort, *Pharaoh Of Mars*, Cortopassi combines elements of world beat and electronica to create the musical backdrop for this cinematic-like project.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Robert Newman 888.476.0745

BROOKLYN FUNK ESSENTIALS

ALBUM: *Make Them Like It*
LABEL: Shanachie

What originally started as spirited jam sessions in 1993 has congealed into a genuine multi-genre, multicultural musical phenomenon known as the Brooklyn Funk Essentials. The brainchild of Lati Kronlund and Arthur Baker, the collective is made up of 11 producers, musicians, vocalists and poets who bring diversity (but a single vision) to their sound. *Make*



Them Like It is BFE's third outing, and shows the immense talent of all involved as well as their sophisticated ability to meld seemingly disparate musical genres into a flowing style.

SUGGESTED TRACKS: "Make Them Like It"; "Confirm Reservation."

CONTACT: Frank Ritchie 212.334.0284

HARVEY "THE SNAKE" MANDEL

ALBUM: *Lick This*
LABEL: Electric Snake

You know Harvey Mandel—the veteran guitarist who's played with literally everyone—but you've never heard him quite like this before! On *Lick This*, Mandel has taken the art of guitar playing into a new realm imbued with rock, funk, techno, rap and even jazz...and the result is smokin'! But that's not all—Mandel not only plays the searing guitar parts, he also played the bass and all the percussion, in addition to creating the out-of-this-world arrangements. "I started playing bongos when I was 15," says Mandel, "then someone handed me a guitar." The rest is history.

SUGGESTED TRACKS: "Mad Dog"; "Another Days' Gone."

CONTACT: Promotion

GREGG BISSETT

ALBUM: *Submarine*
LABEL: Favored Nations

Drummer Gregg Bissonette has played with some of the best, including Carlos Santana, Maynard Ferguson and Bette Midler, as well as being a sought-after session player. But his talent goes beyond the drums—he's also tackled vocals and trumpet on this second solo outing. In addition, he was joined by his brother, Matt (who played bass and trombone)...and 10 of the greatest guitarists on the planet, such as Frank Gambale, Gary Hoey, Steve Vai, Joe Satriani and Robben Ford—each playing on one of the 10 tracks. There's a little bit of something for everybody on *Submarine*!

SUGGESTED TRACKS: "Lum Lum"; "Cloudy Day."

CONTACT: Promotion 323.953.4600



TONY LEVIN

ALBUM: *Waters Of Eden*
LABEL: Narada/Virgin

You know Tony Levin as one of the finest bassists in the world—he's played with King Crimson and Peter Gabriel, and has done session work with artists ranging from John Lennon to Paul Simon. Now, Levin moves front and center with *Waters Of Eden*, a collection of ethereal soundscapes where his instrument of choice becomes the melodic focus. "The bass is an instrument that can touch us in the deepest part of our body and emotions," says Levin. "The compositions on *Waters Of Eden* allow the bass to soar. This is eclectic instrumental music for the new century."



SUGGESTED TRACKS: "Waters Of Eden"; "Pillar Of Fire."

CONTACT: Lisa Samper 414.961.8350

GROVER WASHINGTON, JR.

ALBUM: *Aria*
LABEL: Sony Classical

We lost one of the most passionate musicians of all time when Grover Washington, Jr., died from a heart attack in 1999...but we still have a rich cache of music he's left behind. Just prior to his death, he completed a new kind of project where he took some of the greatest operatic arias (by Puccini, Verdi, Massenet and Gerswhin) of the classical world and interpreted them in a new and innovative way with *Aria*. Washington, along with Ron Carter, Billy Childs, Terence Blanchard, Ramsey Lewis and Washington's wife, Christine—and a full orchestra—recorded these beautiful pieces live and undubbed!

SUGGESTED TRACKS: The choice is yours!

CONTACT: John Vernile 212.833.4765



STRUNZ & FARAH

ALBUM: *The Best Of Strunz & Farah*
LABEL: Selva

You know Jorge Strunz and Ardeshir Farah as innovators of duo guitar playing; for the past 20 years their style has literally created a new genre of music known as Neo-Flamenco—a blending of Flamenco traditions with Afro-Latin, Latin folk, Middle Eastern and jazz elements. We now have *The Best Of Strunz & Farah*, which culls some of the most brilliant musical moments from their previous eight albums. *Guitarist* wrote, "Although Strunz & Farah albums are packed with virtuosity, they're also easy to listen to."

SUGGESTED TRACKS: The choice is yours!

CONTACT: Kathlyn Powell 818.704.8613



SUMMER TOURS

Welcome to the summer of 2000! We've compiled some of the latest Summer tour dates from a few of our favorite artists, along with their radio promotion person's name and number. So, if you see a band coming to your area, give that person a call. Have the band come by your station, give away tickets to the show, set up a phoner, have a backstage party, give away some signed CDs...whatever! Summer's here and the time is right for hitting the clubs!

BIG SANDY & HIS FLY-RITE BOYS

Contact: Lindsey Westbrook 510.763.8500

June 10	Pomona, CA
June 17	Culver City, CA
June 23	San Diego, CA
June 24	Brea, CA
June 27	Kansas City, MO
June 29	Milwaukee, WI
June 30	Indianapolis, IN
July 1	Chicago, IL
July 2	Columbus, OH
July 3	Cleveland, OH
July 5	Syracuse, NY
July 8	Rochester, NY
July 13	Ann Arbor, MI
July 15	Toronto, ON
July 16	Toronto, ON
July 19	New York City, NY
July 20	Hoboken, NJ
July 22	Baltimore, MD

JACKSON BROWNE

Contact: Lisa Michelson 212.275.4260

June 10	Memphis, TN
June 13	Denver, CO
June 15	Telluride, CO
September 1	Lancaster, PA
September 2	Stockton, CA
September 5	Saratoga, CA
September 6	Saratoga, CA
September 7	San Luis Obispo, CA
September 9	Escondido, CA

TOMMY CASTRO

Contact: Edward Chmielewski 415.550.6484

June 10	Cambridge, MA
June 11	Atlantic City, NJ
June 17	Guerneville, CA
July 2	Davenport, IA
July 8	Ritzville, WA
July 9	Eureka, CA
July 15	Sonora, CA
August 2	San Diego, CA
August 3	Santa Barbara, CA
August 4	Mountain View, CA
August 5	Concord, CA
August 6	Los Angeles, CA
August 9	Sacramento, CA
August 10	Reno, NV
August 11	Portland, OR
August 12	Seattle, WA
August 13	Seattle, WA
August 15	Denver, CO
August 18	Atlanta, GA
August 19	Atlanta, GA
August 20	Evansville, IN
August 22	Chicago, IL
August 23	Detroit, IL
August 24	Cleveland, OH
August 25	Cincinnati, OH
August 26	Madison, WI
August 27	Hinckley, MN

TRACY CHAPMAN

Contact: Lisa Michelson 212.275.4260

July 8	Darien Center, NY
July 9	Burgettstown, PA
July 11	Cuyahoga Falls, OH
July 12	Vienna, VA
July 14	Clarkston, MI
July 15	Noblesville, IN
July 16	Cincinnati, OH
July 18	Minneapolis, MN
July 19	Milwaukee, WI
July 22	Maryland Heights, MO
August 3	Boston, MA

GUY CLARK

Contact: Steve Gardner 919.489.4349

July 22 Kansas City, MO
July 23 Lexington, VA
July 28 Chicago, IL
August 5 Newport, RI
August 18 Boston, MA
August 20 Huntington, NY
August 22 Hyannis, MA
August 26 Amagansett, NY
September 1 Yosemite, CA
September 2 Yosemite, CA
September 9 Yosemite, CA

SHEMEKIA COPELAND

Contact: Tim Kollath 773.973.7736

June 13 Milwaukee, WI
June 15 Madison, WI
June 16 Madison, WI
June 17 Aurora, IL
June 18 Indianapolis, IN
June 23 Salt Lake City, UT
June 25 Monterey, CA
August 4 Gresham, OR
August 12 Wilmington, DE
August 19 South Bend, IN
August 27 Edmonton, ALB
August 30 Uncasville, CT
September 1 Bedford, TX
September 3 Rockford, IL
September 9 Springfield, MO
September 23 San Francisco, CA
September 30 Crystal River, FL

A.J. CROCE

Contact: Brent Merritt 310.589.1515

June 12 Rochester, NY
June 13 New York City, NY
June 14 Philadelphia, PA
June 17 Earlville, NY
June 19 Greensboro, NC
June 21 Winder, GA
June 22 Montgomery, AL
June 23 New Orleans, LA
June 26 Houston, TX
June 28 Fort Smith, AR
June 29 St. Louis, MO
June 30 Bloomington, IN
July 3 Lincoln, NE
July 8 Brookings, SD
July 12 Aspen, CO
July 13 Vail, CO
August 9 Sturgis, SD

COUNTING CROWS

Contact: James Evans 310.865.4559

July 28 Bonner Springs, KS
July 29 Maryland Heights, MO
July 31 Noblesville, IN
August 2 Clarkston, MI
August 3 Clarkston, MI
August 5 Tinley Park, IL
August 6 Cincinnati, OH
August 8 Columbus, OH
August 9 Cuyahoga Falls, OH
August 11 Camden, NJ
August 12 Scranton, PA
August 14 Saratoga Springs, NY
August 16 Mansfield, MA
August 18 Wantagh, NY
August 22 Holmdel, NJ
August 23 Hartford, CT
August 26 Hershey, PA
August 28 Toronto, ON
August 29 Montreal, QC
August 31 Darien Center, NY
September 2 Burgettstown, PA
September 3 Columbia, MD
September 12 Milwaukee, WI
September 13 Minneapolis, MN
September 16 George, WA
September 19 Reno, NV
September 20 Marysville, CA
September 22 Concord, CA

CRAVIN' DOGS

Contact: Caldwell Gray 703.938.3822

June 10 Fairfax, VA
June 16 Fairfax, VA
June 17 Rockville, MD
June 29 Bethesda, MD
July 1 Reston, VA
July 2 Washington, DC
July 4 Purcellville, VA
July 16 Montgomery Village, MD
July 19 Washington, DC
July 27 Dewey Beach, DE
July 29 Gaithersburg, MD
August 3 Columbia, MD
August 4 Columbia, MD

THE CURE

Contact: Lisa Michelson 212.275.4260

June 10 Detroit, MI
June 14 Boston, MA
June 16 Holmdel, NJ
June 17 Washington, DC
June 18 Philadelphia, PA
June 20 New York City, NY

BOB DYLAN

Contact: Trina Tombrink 212.833.8505

June 16 Portland, OR
June 17 George, WA
June 18 George, WA
June 20 Medford, OR
June 21 Marysville, CA
June 23 Concord, CA
June 24 Mountain View, CA
June 25 Reno, NV
June 27 Las Vegas, NV
June 29 Irvine, CA
June 30 Ventura, CA
July 1 Del Mar, CA
July 3 Albuquerque, NM
July 6 Oklahoma City, OK
July 7 Bonner Springs, KS
July 8 Maryland Heights, MO
July 9 Noblesville, IN
July 11 Cincinnati, OH
July 12 Moline, IL
July 14 Minneapolis, MN
July 15 East Troy, WI
July 16 Clarkston, MI
July 18 Toronto, ON
July 19 Canandaigua, NY
July 21 Hartford, CT

STACEY EARLE

Contact: Elisa Sanders 914.358.3003

June 11 Kerrville, TX
June 16 Birmingham, AL
June 20 Nashville, TN
June 23 Oklahoma City, OK
June 24 Jacksonville, TX
June 27 Houston, TX
June 29 Sebastopol, CA
July 1 Davis, CA
July 2 Quincy, CA
July 14 Cambridge, MA
July 15 Greenfield, MA
July 16 Bethlehem, PA
July 28 Hillsdale, NY
July 29 Hillsdale, NY
July 31 South Easton, MA

SUMMER TOURS

EQUATION

Contact: Jennifer Daunt 510.526.8221

July 6	Taylor, MI
July 7	Chicago, IL
July 8	Muskegon, MI
July 9	Dearborn, MI
July 13	Arcata, CA
July 14	Grass Valley, CA
July 15	San Francisco, CA
July 20	Seattle, WA
July 21	Portland, OR
July 22	Eugene, OR
July 23	Gleneden Beach, OR
July 26	Santa Cruz, CA
July 27	Monterey, CA
July 28	San Luis Obispo, CA
July 29	Los Angeles, CA
July 30	Santa Monica, CA
August 2	Cleveland, OH
August 3	Pittsburgh, PA
August 4	Philadelphia, PA
August 5	Bethlehem, PA
August 6	Newport, RI
August 9	Annapolis, MD
September 1	Sonora-Yosemite, CA
September 2	San Luis Obispo, CA
September 3	San Francisco, CA
September 4	Monterey, CA
September 6	Ann Arbor, MI
September 7	Columbus, OH
September 8	Cleveland, OH
September 9	West Chester, PA

MELISSA FERRICK

Contact: Josh Goodman 303.440.0666

June 10	Boston, MA
July 31	Alexandria, VA
August 1	Alexandria, VA
August 2	Alexandria, VA
August 5	Newport, RI
August 9	Hart, MI
August 12	Northampton, MA

TIM FINN

Contact: Josh Goodman 303.440.0666

June 10	Northampton, MA
June 13	Baltimore, MD
June 14	Washington, DC
June 16	Chicago, IL
June 17	Minneapolis, MN
June 18	Milwaukee, WI
June 20	Boulder, CO
June 21	San Juan Capistrano, CA
June 22	Los Angeles, CA
June 23	San Francisco, CA
June 24	Portland, OR
June 26	Seattle, WA

STEVE FORBERT

Contact: Scott Kuchler 212.353.8800

June 15	Decatur, GA
June 16	Birmingham, AL
June 17	Jackson, MS
June 19	Nashville, TN
July 7	New York City, NY
July 10	Annapolis, MD
July 12	Winooski, VT
July 13	Boston, MA
July 14	Amagansett, NY
July 15	Philadelphia, PA
July 16	Alexandria, VA
August 4	Portland, OR
August 11	Edmonton, AB

GUSTER

Contact: Jason Fisher 212.868.5441

June 11	Sacramento, CA
June 24	Noblesville, IN
June 26	Cincinnati, OH
June 27	Cincinnati, OH
July 1	Milwaukee, WI
July 16	Winter Park, CO

COREY HARRIS

Contact: Tim Kollath 773.973.7736

June 10	Chism, MN
June 18	Birmingham, AL
July 7	Chicago, IL
July 8	Urbana, IL
July 13	Jacksonville, OR
September 2	Santa Fe, NM
September 8	Columbus, OH
September 9	St. Louis, MO
September 10	Indianapolis, IN
September 12	Hartford, CT
September 13	Boston, MA
September 14	Boston, MA
September 15	Holmdel, NJ
September 16	Wantagh, NY
September 19	Cherokee, CT
September 20	Greensboro, NC
September 22	Virginia Beach, VA
September 23	Charlotte, NC

JULIANA HATFIELD

Contact: Katrinka Suydam 617.218.4477

June 12	San Francisco, CA
June 13	Los Angeles, CA
June 14	Tempe, AZ
June 16	Dallas, TX
June 17	Austin, TX
June 18	Houston, TX
June 19	New Orleans, LA
June 21	Atlanta, GA
June 22	Carrboro, NC
June 23	Washington, DC
June 24	Philadelphia, PA
June 26	New York City, NY
June 27	Hoboken, NJ
June 28	Somerville, MA
June 29	Northampton, MA
June 30	Providence, RI

DON HENLEY

Contact: Jenifer Polenzani 818.953.3395

June 11	Toronto, ON
June 12	Cuyahoga Falls, OH
June 14	Clarkston, MI
June 16	Columbus, OH
June 17	Chicago, IL
June 19	Cincinnati, OH
June 20	Noblesville, IN
June 22	Atlanta, GA
June 23	Greenville, SC
July 4	Traverse City, MI
July 5	Milwaukee, WI
July 7	Morrison, CO
July 8	Salt Lake City, UT
July 10	Las Vegas, NV
July 11	San Diego, CA
July 13	Santa Barbara, CA
July 15	Universal City, CA
July 16	Universal City, CA
July 18	Berkeley, CA
July 22	Woodinville, WA
July 23	Portland, OR

THE HOLLISTERS

Contact: Lindsey Westbrook 510.763.8500

June 16	Austin, TX
June 17	Norman, OK
June 23	San Antonio, TX
June 24	Houston, TX
June 28	Fayetteville, AR
June 29	Baton Rouge, LA
June 30	Memphis, TN
July 1	Lexington, KY
July 8	Green Bay, WI
July 15	Dallas, TX
July 29	Houston, TX

INDIGENOUS

Contact: Judy Libow 212.888.0987

June 30 Wagner, SD
 July 1 Green Bay, WI
 July 8 Toronto, ON
 July 9 Ottawa, ON
 July 13 Charlottesville, VA
 July 14 Pittsburgh, PA
 July 15 Onancock, VA
 July 16 Norfolk, VA
 July 20 Apple Valley, MN
 August 4 Cardwell, MT
 August 5 Pendleton, OR
 August 10 Portland, OR
 August 17 New York City, NY

THE JAYHAWKS

Contact: Trina Tombrink 212.833.8505

June 12 West Hollywood, CA
 June 13 Solana Beach, CA
 June 18 Birmingham, CA
 June 20 Atlanta, GA
 June 21 New Orleans, LA
 June 23 Austin, TX
 June 24 Dallas, TX
 June 26 Kansas City, CA
 June 27 Columbia, MO
 June 28 St. Louis, CA
 July 6 Chicago, IL
 July 8 Minneapolis, MN

BILL KIRCHEN

Contact: Lindsey Westbrook 510.763.8500

June 10 St. Louis, MO
 June 11 Memphis, TN
 June 12 Oxford, MS
 June 13 New Orleans, LA
 June 15 Annandale, VA
 June 16 Silver Springs, MD
 June 17 Hagerstown, MD
 June 22 Annandale, VA
 June 23 San Francisco, CA
 June 24 Davis, CA
 June 25 Nicasio, CA
 June 29 Annandale, VA
 June 30 Ann Arbor, MI
 July 1 Berwyn, IL
 July 2 Grand Haven, MI
 July 3 Holland, MI
 July 6 Annandale, VA

k. d. lang

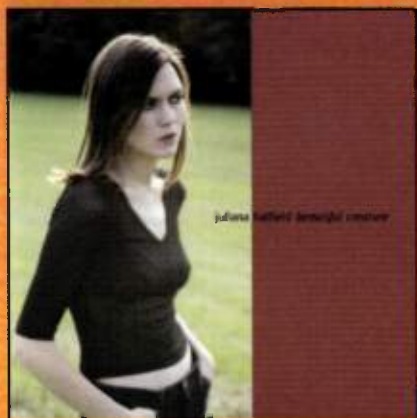
Contact: Jenifer Polenzani 818.953.3395

July 25 Morrison, CO
 July 26 Salt Lake City, UT
 July 28 Vancouver, BC
 July 29 Portland, OR
 July 30 George, WA
 August 1 Marysville, CA
 August 2 Reno, NV
 August 4 Concord, CA
 August 5 Mountain View, CA
 August 9 Universal City, CA
 August 27 Vienna, VA

LOS LOBOS

Contact: Nick Bedding 818.560.7501

June 11 New York City, NY
 June 14 Stockton, CA
 June 16 Santa Barbara, CA
 June 17 Santa Cruz, CA
 June 18 Guerneville, CA
 June 24 Ann Arbor, MI
 June 25 Rochester, MI
 June 26 Lewiston, NY
 June 27 Newark, NJ
 June 28 Baltimore, MD
 July 2 Quincy, CA
 July 3 Quincy, CA
 July 7 Hanford, CA
 July 8 Denver, CO
 July 9 San Francisco, CA
 July 14 Anaheim, CA
 July 16 San Diego, CA
 July 22 Columbus, OH
 July 23 Hammond, IN
 July 29 Bend, OR
 July 30 Redmond, VA
 August 4 Cardwell, MT



JULIANA HATFIELD



LAURA LOVE



Contact:
 Katrinka Suydam 617-218-4477
 katrinka@rouder.com



MERRIE AMSTERBURG



TISH HINOJOSA

SUMMER TOURS

SHELBY LYNNE

Contact: John Rosenfelder 212.603.7871

August 12 Santa Barbara, CA
 August 13 San Diego, CA
 August 15 Santa Fe, NM
 August 16 Boulder, CO
 August 18 Minneapolis, MN
 August 19 Chicago, IL
 August 22 Clarkston, MI
 August 23 Toronto, ON
 August 25 Easton, PA
 August 27 Vienna, VA
 August 29 Schenectady, NY
 August 31 Boston, MA
 September 1 Uncasville, CT
 September 6 Universal City, CA
 September 7 Universal City, CA

DAVE MATTHEWS BAND

Contact: Art Phillips 310.358.4074

June 19 Columbus, OH
 June 20 Columbus, MO
 June 22 Fishers, IN
 June 24 Fishers, IN
 June 26 Cincinnati, OH
 June 27 Cincinnati, OH
 June 29 Chicago, IL
 June 30 Chicago, IL
 July 3 Pittsburgh, OH
 July 5 Detroit, MI
 July 8 Foxboro, MA
 July 11 East Rutherford, NJ
 July 12 East Rutherford, NJ
 July 13 East Rutherford, NJ
 July 15 Philadelphia, PA
 July 16 Philadelphia, PA
 July 19 Washington, DC
 July 21 Orchard Park, NV
 July 25 Denver, CO
 July 29 San Bernardino, CA
 July 30 Marysville, CA
 August 1 Mountain View, CA
 August 2 Mountain View, CA
 August 19 East Troy, WI
 August 20 East Troy, WI
 August 23 Hershey, PA
 August 25 Hartford, CT
 August 26 Hartford, CT
 August 27 Hartford, CT

NATALIE MERCHANT

Contact: Lisa Michelson 212.275.4260

June 10 Portland, ME
 June 13 Medford, OR
 June 14 Medford, OR
 June 16 Seattle, OR
 June 18 Telluride, CO
 June 20 Salt Lake City, UT
 June 22 Livermore, CA
 June 23 Saratoga, CA
 June 25 Santa Barbara, CA
 June 27 San Diego, CA
 July 1 Northampton, MA
 July 2 Guilford, MA
 July 5 Boston, MA
 July 6 Hyannis, MA
 July 8 Danbury, CT
 July 9 Newark, NJ
 July 10 Vienna, VA
 July 11 Baltimore, MD
 July 12 Lewiston, NY
 July 13 Rochester Hills, MI
 July 15 Winter Park, CO

The Legend Returns...

While other singers paint self-portraits, Makeba paints vocal landscapes.

-TIME, May 1

...the songs on the rhythmically savvy *Homeland* cover much emotional terrain...*Homeland* needs to be heard.

-Billboard, April 29

"Pata Pata 2000" is the perfect song for the summer.

-Alex Cortwright, WRNR

miriam
makeba homeland

Already "bringing it home":

WDET WXRV KPFT WMNF WYEP WCBE
 WRLT WBJB KGSR WFPK WYCE WAPS
 WMVY MPBC WRSI WMKY WRVG KTAO
 plus 20 more!

tallyadult

#3 Most Promising
 Non-Com Album **▲6!**

The Homeland Tour This Summer....

July 8 Boston, MA	Berkeley Performance Center
July 9 Pittsburgh, PA	Hartwood Park
July 10 Alexandria, VA	The Birchmere
July 12 New York, NY	Central Park Summerstage
July 13 Montreal, PQ	The Spectrum (Nuit D'Afrique)
July 15 Grass Valley, CA	California World Music Festival
July 16 Los Angeles, CA	Hollywood Bowl
July 20 Portland, OR	Oregon Zoo Amphitheater
July 21 Jacksonville, OR	Britt Festival
July 23 San Francisco, CA	Stern Grove Festival
July 28 Detroit, MI	Detroit Symphony Orchestra
July 30 Seattle, WA	WOMAD Festival

The new album
Homeland
 featuring the single,
"Pata Pata 2000"



A3 National Promotion
 Jennifer Daunt, Putumayo World Music
 510-526-8221 x104
 jennifer@putumayo.com

PUTUMAYO
ARTISTS
 www.putumayo.com

MIRIAM MAKEBA

Contact: Jennifer Daunt 510.526.8221

July 8 Boston, MA
July 9 Pittsburgh, PA
July 10 Alexandria, VA
July 12 New York City, NY
July 13 Montreal, QC
July 15 Grass Valley, CA
July 16 Los Angeles, CA
July 20 Portland, OR
July 21 Jacksonville, OR
July 23 San Francisco, CA
July 28 Detroit, MI
July 30 Seattle, WA

JOEY MOLLAND'S BADFINGER

Contact: Ray Paul 818.981.7760

June 14 Los Angeles, CA
July 1 Pueblo, CO
July 3 Minneapolis, MN
July 15 Milford, OH
July 22 Beulah, ND
July 29 Key Largo, FL
August 13 Colorado Springs, CO
August 18 Darrington, WA
August 19 Albany, OR

COCO MONTROYA

Contact: Tim Kolley 773.973.7736

June 10 Eureka Springs, AR
June 12 Springfield, MO
June 13 St. Louis, MO
June 14 Louisville, KY
June 15 Novi, MI
June 16 Birmingham, AL
June 17 Williamsburg, MI
June 18 Northampton, MA
July 2 Milwaukee, WI
July 4 Chicago, IL
July 8 Cincinnati, OH
July 13 Apple Valley, MN
July 14 Pittsburgh, PA
July 23 Long Beach, CA
August 5 Germantown, NY
August 7 Ellsworth, ME
August 10 Rochester, NY
August 11 New York City, NY
August 12 Wilmington, DE
August 17 Quebec, QC
August 20 Marshfield, MA
August 25 Wausau, WI
August 26 Madison, WI

MACEO PARKER

Contact: Josh Goodman 303.440.0666

June 15 Elgin, IL
June 16 Bloomington, IN
June 17 Pittsburgh, PA
June 18 Indianapolis, IN
June 21 Vienna, VA
June 23 New York City, NY
June 24 Saratoga Springs, NY
June 25 Seattle, WA
June 30 Milwaukee, WI
July 2 Toronto, ON
July 3 Montreal, QC
August 6 Hollywood, CA
August 7 Truckee, CA
August 11 Williamsville, NY
August 13 Newport, RI
August 19 Cockeysville, MD
August 20 Merrillville, IN
August 31 Portland, OR

PEARL JAM

Contact: Jacqueline Saturn 310.449.2323

August 4 Charlotte, NC
August 6 Greensboro, NC
August 7 Atlanta, GA
August 9 West Palm Beach, FL
August 12 Tampa, FL
August 14 New Orleans, LA
August 15 Memphis, TN
August 17 Antioch, TN
August 18 Noblesville, IN
August 20 Cincinnati, OH
August 21 Columbus, OH
August 23 Wantagh, NY
August 24 Wantagh, NY
August 25 Wantagh, NY
August 27 Saratoga Springs, NY
August 29 Mansfield, MA
September 1 Camden, NJ
September 4 Columbia, MD
September 5 Burgettstown, PA

PHISH

Contact: Lisa Michelson 212.275.4260

June 22 Antioch, TN
June 23 Atlanta, GA
June 24 Atlanta, GA
June 25 Raleigh, NC
June 28 Holmdel, NJ
June 29 Holmdel, NJ
June 30 Hartford, CT
July 1 Hartford, CT
July 3 Camden, NJ
July 4 Camden, NJ
July 7 Burgettstown, PA
July 8 East Troy, WI
July 10 Fishers, NY
July 11 Fishers, NY
July 12 Fishers, NY
July 14 Columbus, OH
July 15 Hershey, PA
September 8 Albany, NY
September 9 Albany, NY
September 11 Mansfield, MA
September 12 Mansfield, MA
September 14 Darien Center, NY
September 15 Hershey, PA
September 17 Columbia, MD
September 18 Cuyahoga Falls, OH
September 20 Cincinnati, OH
September 22 Chicago, IL
September 23 Chicago, IL
September 24 Minneapolis, MN
September 25 Bonner Springs, KS
September 27 Englewood, CO
September 29 Las Vegas, NV
September 30 Las Vegas, NV

NEW VERSIONS OF HIS BEST LOVED SONGS FOR THE NEW MILLENNIUM!
FEATURING THE NEVER-BEFORE-RELEASED "NEVER LET A DAY GO BY" AND "HUNGER"!

DARDEN SMITH'S

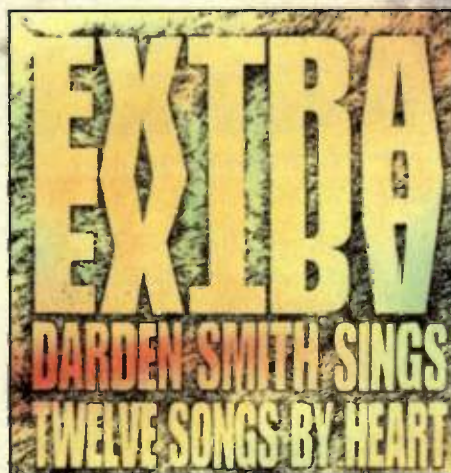
Extra, Extra

In Stores July 11th

"EXTRA, EXTRA NOT ONLY HAS THE BEST MUSIC DARDEN SMITH HAS MADE DURING HIS NEAR 20 YEARS AS ONE OF TEXAS' PREMIER SINGER-SONGWRITERS, BUT SOME GREAT NEW TRACKS AS WELL. ESSENTIAL LISTENING."

JODY DENBERG
PROGRAM DIRECTOR
107.1 KGSR RADIO AUSTIN

© 2000 VALLEY ENTERTAINMENT



SUMMER TOURS

CHUCK PROPHET

Contact: Lindsey Westbrook 510.763.8500

June 11 San Francisco, CA
 July 4 Milwaukee, WI
 July 12 Los Angeles, CA
 July 13 San Diego, CA
 July 14 Tempe, AZ

RED HOT CHILI PEPPERS

Contact: Jenifer Polenzani 818.953.3395

June 11 Raleigh, NC
 June 12 Antioch, TN
 June 14 West Palm Beach, FL
 June 15 Orlando, FL
 June 23 Seattle, WA
 June 28 Bonner Springs, KS
 June 29 Maryland Heights, MO
 July 1 Moline, IL
 July 2 Milwaukee, WI
 July 4 Louisville, KY
 July 5 Grand Rapids, MI
 July 7 Noblesville, IN
 July 8 Cuyahoga Falls, OH
 July 10 Bristow, VA
 July 11 Camden, NJ
 July 13 Wallingford, CT
 July 14 Holmdel, NJ
 July 16 Mansfield, MA
 July 17 Hershey, PA
 July 30 Saratoga Springs, NY
 July 31 Holmdel, NJ
 August 2 Tinley Park, IL
 August 3 Cincinnati, OH
 August 5 Latrobe, PA
 August 7 Clarkston, MI
 August 10 Charleston, WV
 August 12 Wantagh, NY
 August 13 Wantagh, NY
 August 15 Darien Center, NY
 August 16 Toronto, ON
 August 18 Quebec City, QC
 August 19 Montreal, QC
 September 1 Irvine, CA
 September 9 Mountain View, CA
 September 10 Marysville, CA
 September 12 Fresno, CA

FEATHERMERCHANTS

"Water & Dreams" the first single off the debut record from Feathermerchants

NUMBER ONE--NYC@Amazon.com for 28 days.

Airplay At:

KPFK Los Angeles
 WSIA New York
 WERS Boston
 KNON Dallas
 KGHP Seattle

KVMR Sacramento
 WFHB Indianapolis
 WEVL Memphis
 KUNM Albuquerque
 Music Choice & more....



LOU REED

Contact: Alex Coronfly 818.953.3744

June 10 Denver, CO
 June 12 Minneapolis, MN
 June 13 Chicago, IL
 June 16 Toronto, ON
 June 17 Baltimore, MD
 June 19 New York City, NY
 June 21 Glenside, PA
 June 23 Boston, MA

AL ROSE

Contact: Rob Gillis 312.421.7499

June 23 Chicago, IL
 July 28 Chicago, IL
 August 4 New York City, NY
 August 26 Chicago, IL
 September 9 Atkinson, WI

"Strong debut from a distinctive, highly independent band."

BarnesandNoble.com

"The music is constantly evolving like a lava lamp. Soothing and intoxicating."

Songwriter's Monthly

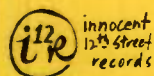
"This mature debut successfully manages to be at once eclectic and cohesive."

Amazon.com

"Americas answer to the Sundays."

CMJ

www.feathermerchants.com



Radio: Lippincott Promotions
www.bighorserecords.com

Ryko distribution

SANTANA

Contact: Nick Attaway 310.789.3917

July 20 West Palm Beach, FL
July 21 Tampa, FL
July 22 Atlanta, GA
July 23 Charlotte, NC
July 25 Raleigh, NC
July 26 Virginia Beach, VA
July 28 Bristow, VA
July 29 Wantagh, NY
July 30 Wantagh, NY
August 1 Mansfield, MA
August 4 Camden, NJ
August 5 Holmdel, NJ
August 6 Hartford, CT
August 8 Montreal, QC
August 9 Toronto, ON
August 11 Cuyahoga Falls, OH
August 12 Cincinnati, OH
August 13 Clarkston, MI
August 14 Clarkston, MI
August 16 Burgettstown, PA
August 18 Milwaukee, WI
August 19 Tinley Park, IL
August 20 Noblesville, IN
August 22 Minneapolis, MN

PATTI SMITH

Contact: Nick Attaway 310.789.3917

June 23 Seattle, WA
July 2 Montreal, QC
July 4 Toronto, ON
July 6 Detroit, MI
July 8 Cleveland, OH
July 15 Chicago, IL
July 16 Philadelphia, PA
July 22 New Orleans, LA
July 24 Atlanta, GA

CHRIS SMITHER

Contact: Lindsey Westbrook 510.763.8500

June 22 Oak Run, CA
June 23 Shingletown, CA
June 24 Monterey, CA
June 25 Sebastopol, CA
July 14 Ogunquit, ME
July 16 Philadelphia, PA
July 20 Salt Lake City, UT
July 22 Santa Barbara, CA
August 3 Sutton's Bay, MI
August 4 Cadillac, MI
August 8 Washburn, WI
August 15 Reno, NV
August 16 San Jose, CA
August 22 Hyannis, MA
August 25 Darwin, OH

TODD SNIDER

Contact: Dan Einstein 615.742.1250

June 11 Ann Arbor, MI
June 12 Columbus, OH
June 14 Columbus, OH
June 15 Bloomington, IN
June 16 Dayton, OH
June 17 Milwaukee, MN
June 18 Minneapolis, MN
July 14 Little Rock, AR
July 15 Memphis, TN
July 19 Oklahoma, OK
July 20 Dallas, TX
July 21 New Braunfels, TX
July 22 Houston, TX
July 23 Austin, TX

BRUCE SPRINGSTEEN & THE E STREET BAND

Contact: Trina Tombrink 212.833.8505

June 12 New York City, NY
June 15 New York City, NY
June 17 New York City, NY
June 20 New York City, NY
June 22 New York City, NY
June 23 New York City, NY
June 26 New York City, NY
June 27 New York City, NY
June 29 New York City, NY
July 1 New York City, NY

BRING ME SOME WATER

the first single from
KOKO TAYLOR'S
long-awaited Alligator Record's release
ROYAL BLUE.



FEATURING

KENNY WAYNE SHEPHERD, *Lead Guitar*
CRISS JOHNSON, *Rhythm Guitar*
DOLPHA FOWLER, JR., *Organ*
KENNY HAMPTON, *Bass*
KRISS T. JOHNSON, JR., *Drums*

RADIO CALLS CONTINUE!

Tim Kollerth 800-348-7214 x 23 and Craig Bounnell x 24 @ Alligator Records,
Sean Coakley & Sean O'Connell @ Songlines 914-241-3669, and
Michael Ehrenberg 510-530-8262 & Jesse Barnett @ Outsource 914-381-2977



totallyadult
#2 Most Added!

On 25 stations including:

WXRT
WMMM
WXPN
WDET
WCBE

SUMMER TOURS

STING

Contact: James Evans 310.865.4559

June 27	Holmdel, NJ
June 28	Hartford, CT
June 30	Mansfield, MA
July 1	Wantagh, NY
July 2	Saratoga Springs, NY
July 4	Montreal, QC
July 5	Ottawa, ON
July 7	Toronto, ON
July 8	Darien Center, NY
July 9	Burgettstown, PA
July 11	Cuyahoga Falls, OH
July 12	Columbus, OH
July 14	Clarkston, MI
July 15	Noblesville, IN
July 16	Cincinnati, OH
July 18	Minneapolis, MN
July 19	Milwaukee, WI
July 21	Chicago, IL
July 22	Maryland Heights, MO
July 23	Bonner Springs, KS
July 25	Morrison, CO
July 26	West Valley, UT
July 28	Vancouver, BC
July 29	Portland, OR
July 30	George, WA
August 1	Marysville, CA
August 2	Reno, NV
August 4	Concord, CA
August 5	Mountain View, CA
August 6	Santa Barbara, CA
August 8	Los Angeles, CA
August 9	Los Angeles, CA
August 11	Los Angeles, CA
August 12	Los Angeles, CA
August 18	Irvine, CA
August 20	Chula Vista, CA

STONE TEMPLE PILOTS

Contact: Bonnie Slifkin 212.707.2247

June 10	Marysville, CA
June 16	Mountain View, CA
June 17	Anaheim, CA
June 19	Del Mar, CA
June 23	Holmdel, NJ
June 28	Camden, NJ
July 30	Saratoga Springs, NY
July 31	Holmdel, NJ
August 2	Tinley Park, IL
August 3	Cincinnati, OH
August 7	Clarkston, MI
August 10	Charleston, WV
August 12	Wantagh, NY
August 13	Wantagh, NY
August 15	Darien Center, NY
August 16	Toronto, ON
August 18	Quebec City, QC
August 19	Montreal, QC

KOKO TAYLOR

Contact: Tim Kolleth 773.973.7736

June 10	Chicago, IL
June 13	Chicago, IL
June 16	Racine, WI
June 17	Dallas, TX
June 23	Lac Du Flameau, WI
June 25	Washington, DC
June 28	Chicago, IL
July 7	Montreal, QC
July 8	Chicago, IL
July 15	Sioux Falls, SD
July 20	Vernon Hills, IL
July 23	Los Angeles, CA
July 29	Rapid City, SD
August 5	Bellwood, IL
August 22	Hinckley, MN
August 26	Wood Dale, IL

THIRD EYE BLIND

Contact: Lisa Michelson 212.275.4260

June 15	Sacramento, CA
June 16	San Francisco, CA
June 17	Los Angeles, CA
June 24	Bonner Springs, CA
June 28	Camden, NJ
July 7	Minneapolis, MN
July 8	Milwaukee, WI
July 9	Maryland Heights, MO
July 11	Cedar Springs, IA
July 12	Rockford, IL
July 14	Noblesville, KY
July 15	Louisville, KY
July 17	Toledo, OH
July 18	Cleveland, OH
July 19	Clarkston, MI
July 21	Lansing, MI
July 22	Chicago, IL
July 23	Fort Wayne, IN

Quistaday

These are the days

Their debut album featuring
"These Are The Days"
"Giant"



Contact Carolyn Padgham 360.874.2891



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WEEN

Contact: Lisa Michelson 212.275.4260

June 16 Kansas City, MO
June 18 Denver, CO
June 19 Denver, CO
June 23 Seattle, WA
June 24 Seattle, WA
June 25 Portland, OR
June 27 San Francisco, CA
June 29 Los Angeles, CA

WILCO

Contact: Alex Coronfly 818.953.3744

July 1 Northampton, MA
July 2 Guilford, MA
July 5 Boston, MA
July 6 Hyannis, MA
July 8 Danbury, CT
July 9 Newark, NJ
July 10 Vienna, VA
July 11 Baltimore, MD
July 12 Lewiston, NY
July 13 Rochester Hills, MI
July 15 Winter Park, CO
July 23 Columbia, MO

YOUNG DUBLINERS

Contact: Brent Merritt 310.589.1515

June 11 Houston, TX
June 17 Arcadia, CA
June 18 Arcadia, CA
June 20 Jacksonville, FL
June 21 Clearwater, FL
June 23 Ft. Lauderdale, FL
June 24 Ft. Lauderdale, FL
June 25 Orlando, FL
June 30 West Hollywood, CA
July 1 San Francisco, CA
July 3 Las Vegas, NV
July 7 Anaheim, CA
July 13 Evergreen, CO
July 14 Grand Junction, CO
July 15 Vail, CO
July 21 Salt Lake City, UT
July 22 Boise, ID
July 23 Jackson, WY
July 24 Butte, MT
July 25 Missoula, MT
August 16 Newport Beach, CA
August 31 Santa Monica, CA
September 3 San Francisco, CA
September 9 San Diego, CA
September 22 Albany, NY

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radio contacts

Stations are listed by first available music call hour.

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MUSIC HOURS	STATION	TITLE MONDAY	CONTACT	PHONE/FAX/E-MAIL
MTWThF noon-2p	KDBX Brookings, South Dakota	PD MD	Mike Hart Mike Ehlers	605.692.9125 fax 692.6434
MTF 10a-2p	KEGR Concord, California	PD	Steve O'Brien	925.680.5347 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
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 kmowers@kunc.org
M 11:30a-2p	WXRV Boston, Massachusetts	PD AMD	Joanne Doody Keith Andrews	978.374.4733 fax 373.8023 keith@wxrv.com
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 Lefferts	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@wrnr.com
MT 3-5p	WUKY Lexington, Kentucky	PD	Stacy Yelton	606.257.3221 fax 257.6291 slyelt1@pop.uky.edu
MTWThF 11a-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
T 11a-2p	KPCW Park City, Utah	PD	Dan Hirschi	435.649.9004 fax 645.9063
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 noon-3p	MPBC Portland, Maine	MD	Sara Willis	207.374.5914 fax 942.2857 saradj@acadia.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 rwynne@wmnf.org
TW 3-5p	WMVY Martha's Vineyard, Mass.	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 3-7p	WNRN Charlottesville, Virginia	PD	Gwen Kern	804.971.4096 fax 971.6562 gwen@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

radio contacts

Stations are
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call hour.

All
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own time zone.

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local hour.

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
T 1-4p	WXPB Philadelphia, Pennsylvania	PD MD	Bruce Warren Helen Leicht	215.898.2571 fax 898.0707 wxpb@xpbonline.net
TTh 11a-1p	WYKT Joliet, Illinois	PD	Mike Tomano	815.727.9555 fax 724.1025 thekat@kat1055.com
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@lanecc.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 shawn.stewart@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 Brian 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	Chuck Singleton Rita Houston	718.817.4550 fax 365.9815 musicalls@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

totally pictures

Radio Lightning Strikes The Stage!

Nashville's annual Riverstages Festival, officially hosted by WRLT (Radio Lightning) and sister station WYBB (The Phoenix), was a resounding success this year. As you can see, the artists and the radio guys were feeling no pain!



Coco Montoya, WYBB's Rusty Miller and WRLT's Keith Coes



WRLT's Casey Smith, Gov't Mule's Allan Woody & Warren Haynes and Keith Coes



Indie Girls with WRLT's Keith Coes & David Hall



WRLT's Keith Coes and Bobby Bare, Jr.



Shannon Curfman with WRLT's Keith Coes

radio contacts

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
W 11a-1p	WRSI Northampton, Massachusetts	PD MD	Sean O'Mealy Johnny Memphis	413.774.2321 fax 772.6400 sean@wrsi.com
WTh 8-10a	WUMB Boston, Massachusetts	PD MD	Brian Quinn Marilyn Rea Beyer	617.287.6900 fax 287.6916 brian.quinn@umb.edu
W 10a-4p	WYCE Grand Rapids, Michigan	OM	Catherine Black	616.459.4788 fax 742.0599 cat@grcmc.org
W 3-6p	WYEP Pittsburgh, Pennsylvania	PD MD	Rosemary Welsch Jack Barton	412.381.9131 fax 381.9126 rwelsch@wyep.org
W 9a-noon	Acoustic Cafe USA	OM PD	Tony McReynolds Rob Reinhart	734.761.2043 fax 761.4412 rob@acafe.com
W 3-6p	World Cafe USA	PD	Bruce Warren	215.898.2571 fax 898.0707 worldcafe@xponline.net

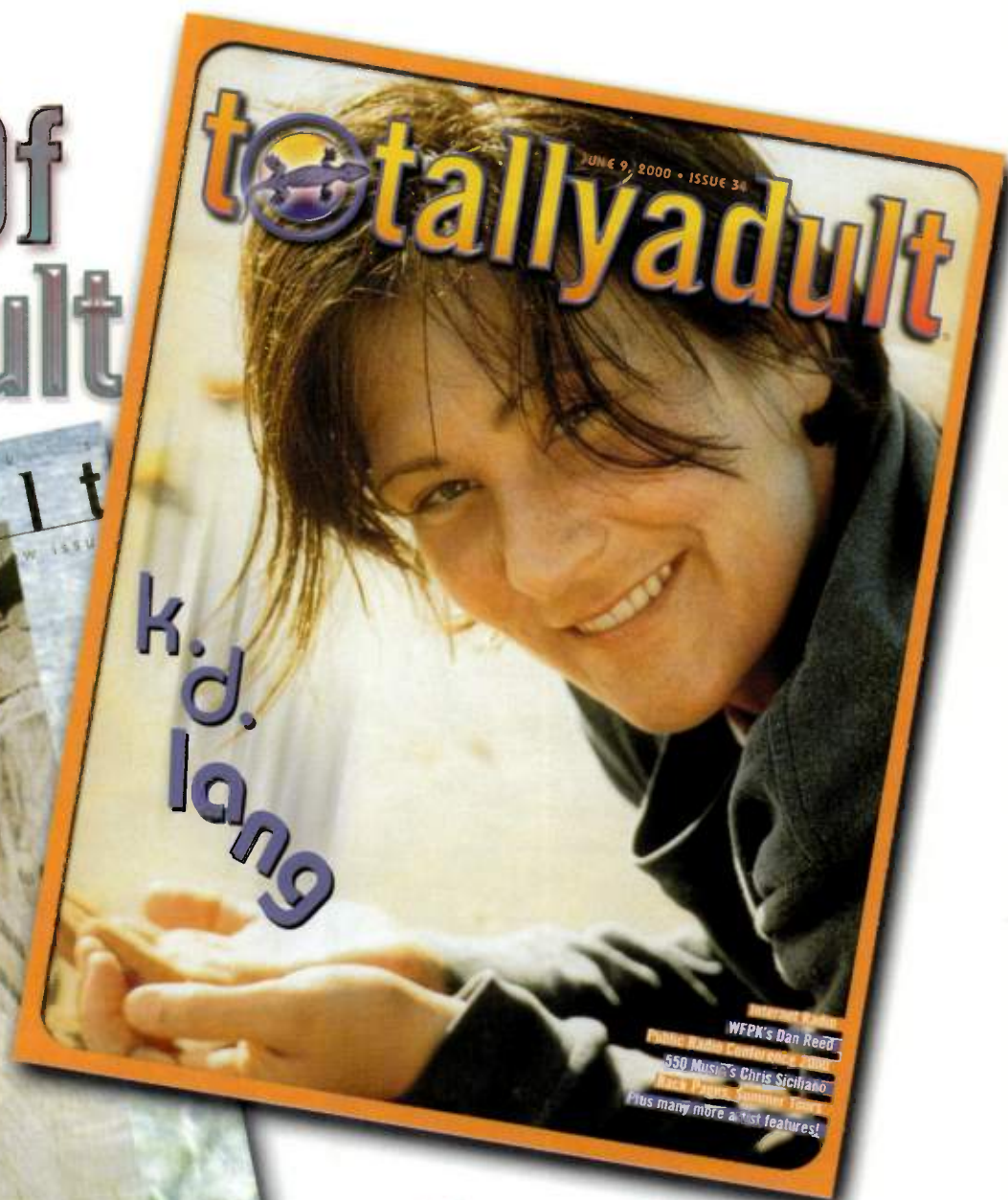
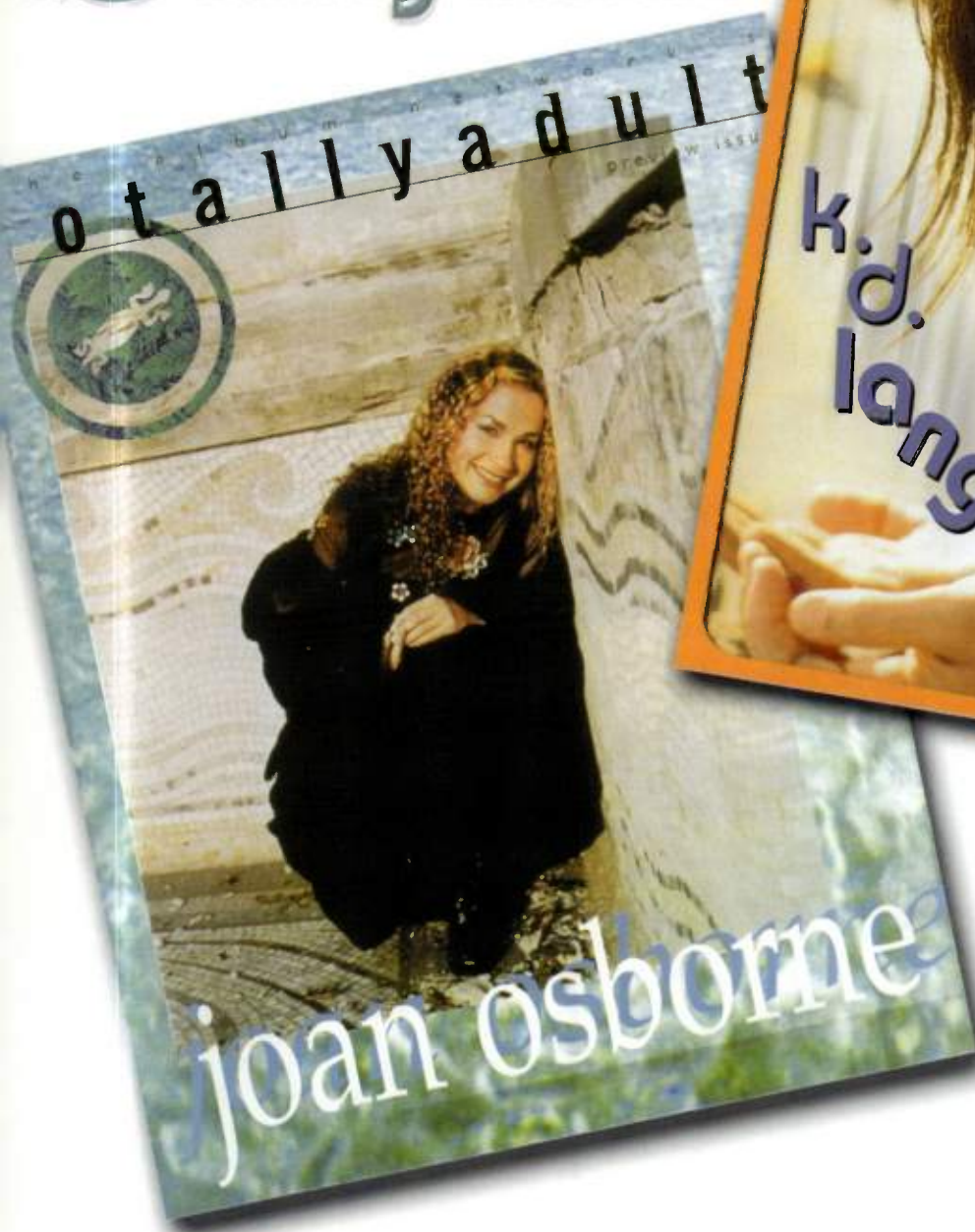
THURSDAY

ThF 9-11a	KBAC Santa Fe, New Mexico	VP/GM APD	Ira Gordon Sam Ferrara	505.989.3338 fax 989.3881 irag@kbac.com
Th noon-2p	KBXR Columbia, Missouri	PD APD	Kevin Redding Lana Trezise	573.449.1520 fax 449.7770 lana@bxr.com
Th 2-5p	KINK Portland, Oregon	PD MD	Dennis Constantine Kevin Welch	503.226.5080 fax 226.4578 kinkpd@aol.com
Th 10a-noon	KNBA Anchorage, Alaska	PD MD	Loren Dixon Tina Spears	907.258.8812 fax 258.8803 tspears@knba.org
Th 9a-noon	KOTR San Luis Obispo, California	PD MD	Drew Ross Rick Williams	805.786.2579 fax 547.9860 drewross949@aol.com
Th 1-3p	KOZT Mendocino, California	GM MC	Tom Yates Kate Hayes	707.964.0095 fax 964.9536 thecoast@kozt.com
Th 10a-1p	KRYB Boise, Idaho	PD	Colter Langan	208.344.3511 fax 947.5430 kfxj@rmci.net
Th 9a-noon	KSPN Aspen, Colorado	PD	Craig Koehn	970.925.5776 fax 925.1142
Th 9a-noon	KSUT Durango, Colorado	PD MD	Steve Rauworth Stasia Lanier	970.563.0255 fax 563.0399 stasia@ksut.org
Th 3-5p	KTCZ Minneapolis, Minnesota	PD MD	Lauren MacLeash Mike Wolf	612.339.0000 fax 333.2997
Th 3:30-5:30p	WBOS Boston, Massachusetts	PD MD	Shirley Maldonado Amy Brooks	617.822.6724 fax 822.6759 wbosonline@aol.com
Th 4-6p	WCBE Columbus, Ohio	MD	Maxx Faulkner	614.365.5555 fax 365.5060 mfaulkner@iwaynet.net
Th 1-5p	WDIY Lehigh Valley, Pennsylvania	PD AMD	Neil Hever Katie Riess	610.694.8100 fax 954.9474 wdiyfm@enter.net
Th 2-4p	WDOD Chattanooga, Tennessee	OM PD	Danny Howard Jeff Martin	423.321.6200 fax 321.6270 pd@965mtn.com
Th 3-5p	WMMM Madison, Wisconsin	PD AMD	Tom Teuber Mike McCoy	608.826.0077 fax 826.1244 tteuber@prodigy.net

FRIDAY

F noon-2p	KRSH Santa Rosa, California	PD MD	Benji McPhail Bill Bowker	707.588.0707 fax 588.0777 krsh987@aol.com
F 9a-noon	WHFC Bel Air, Maryland	SM	Gary Helton	410.836.4151 fax 836.4169 whfc@harford.cc.md.us
F 10a-1p	WMFO Boston, Massachusetts	MD	Morgan Huke	617.625.0800 fax 625.6072

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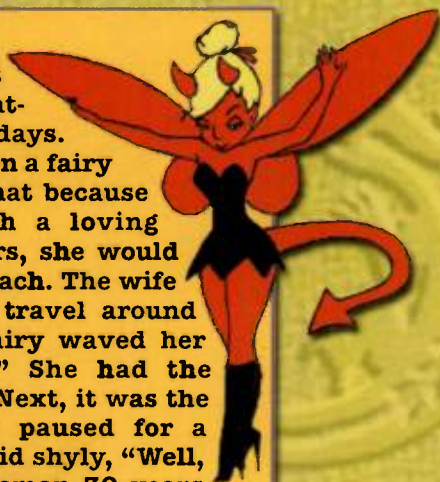
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chucklehead STRIKES AGAIN?!

12

ONLINE JOKES E-MAIL THE "CHUCKLEHEAD" AT BOB@STNET.COM
ROBERT "CHUCKLEHEAD" ENGLAND (WITH THE SCHOENBERGER STAMP OF APPROVAL)

A couple had been married for 25 years and were also celebrating their 60th birthdays. During the celebration a fairy appeared and said that because they had been such a loving couple all those years, she would give them one wish each. The wife said she wanted to travel around the world. So the fairy waved her wand and, "boom!" She had the tickets in her hand. Next, it was the husband's turn. He paused for a moment, and then said shyly, "Well, I'd like to have a woman 30 years younger than me." The fairy picked up her wand and, "boom!" He was now 90.



A child wanted \$100 really bad. His mother told him to ask God for it, and if he got it, then it was meant to be. So the little boy prayed and prayed every night for \$100, but it never appeared. After several weeks of praying, the little boy decided to write God a letter and ask for the money. When the Post Office received the letter addressed to God, they opened it and decided to forward it to the President. The President was so impressed, touched and amused, that he wrote out a check for \$5 (figuring that \$5 would seem like a lot of money to a small child) and mailed it back to the boy. The little boy received the check and was delighted with the money. He sat down and wrote God to tell him thank you. The letter read as follows:

Dear God,
Thank you very much for the money. I noticed you had to send it through Washington D.C., and as usual, those bastards deducted their 95%.

In pharmacology, all drugs have a generic name. Tylenol is Acetaminophen; Advil is Ibuprofen; Rogaine is Monoxidil; and so on. The FDA has been looking for a generic name for Viagra, and announced today what they have settled on: Mycoxafloppin!

An elderly couple, married more than 50 years, dies in a car crash. Ten years earlier, the husband had a heart attack scare, but the couple had been in good health ever since then, primarily due to the wife's interest in health food, exercise and her badgering her husband into eating the right foods and giving up the bad ones he had enjoyed for so much of his life. When the couple reaches the pearly gates, St. Peter takes them to their new mansion, which is decked out with a beautiful state-of-the-art gourmet kitchen, and sumptuous master bath suite with a jacuzzi. As the couple looks about in wonder, "oohing" and "aahing," the husband asks St. Peter how much all this is going to cost them. "You don't seem to understand," St. Peter replies, "this is Heaven. I know it takes some getting used to when you first arrive—but it's all free."

Next, St. Peter takes them out back to see the championship golf course that winds its way among the mansions, serving as a scenic and expansive back yard. St. Peter explains to the couple that they'll have golfing privileges every day, and that each week the course will change into a new one, all representing the greatest golf courses on earth over time. The old man, again awestruck, says, "That's incredible. This must cost a lot. This is a dream come true." St. Peter replies, "You still don't seem to get it. This is Heaven, and your money's no good here. You'll always play for free." Finally, St. Peter takes them (in the most luxurious Rolls Royce golf cart they could ever have imagined) to the immense, classically designed and decorated club house, where they enter the huge dining room overlooking the grounds and see a lavish and immense buffet with the finest dishes from the great cuisines of the world laid out before them. "Unbelievable," says the old man, still stunned by all he's encountered. "But how much will it cost to eat here?" he asks. St. Peter, somewhat impatiently, replies, "Don't you understand yet? This is Heaven, it's all free!" "Well, if this is Heaven, and Heaven is supposed to be all good," says the old man, remembering all that his wife had drummed into his brain over the last 10 years, "then where are the healthy low-fat and low-cholesterol foods?" St. Peter, relieved not to have to repeat himself again, replies, "That's the best part—you can eat as much as you like of whatever you like and you'll never get fat or sick. After all, this is Heaven." At this, the old man turns to his wife and somewhat angrily blurts out, "You and your goddamn bran muffins!!! If I'd only ignored you, I could have been here 10 years ago!"

"Just the beginning for this stirring presence...the chops and artistry to fuel a bonfire."

--Billboard Magazine

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Forceful Tara MacLean" -- LA Times*

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