

Issue 36 • August 25, 2000

# totallyadult.

*joan*  
OSBORNE

5<sup>TH</sup>  
ANNIVERSARY  
ISSUE

# “Come Real Close”

The next single from *Yellow Light*

Produced by Paul Boddy



TOURING NOW!

Contacts: Publicity-Sheryl Northrop, Baker Northrop Media Group 818.986.5200  
Promotion/Bookings-Jessica Martucci, Cayman Records 610.847.2200



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CONTRIBUTING WRITERS  
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JEFF COOK  
JOHN EASDALE  
M.K. HEY  
NICOLE SANDLER  
JOHN SCHOENBERGER  
TRANSCRIPTION  
STACEY MURPHY  
VANESSA ROCCKI  
ART DIRECTOR  
MELLE BELLE KARAKAWA  
GRAPHIC DESIGNERS  
NATALIE ENGLISH  
LAURIE ES  
CARLOS ESCOBAR  
NICOLE HAYES  
ARMANDO NUNEZ  
ALEX DENA  
AMY MARTIN  
PETE MACKEL  
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VP/PRODUCTION  
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GEORGE SAADI  
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8 **GO AND TELL IT TO THE MOUNTAIN!  
CHRIS MAYS AND KMTT SEATTLE**  
This informative interview between Sam Russell and The Mountain's VP/GM Chris Mays fills us all in on where The Mountain's been, and where it's headed.

14 **RECONNECTING WITH JOAN OSBORNE**  
Joan Osborne was on the cover of the very first *totallyadult* magazine, and now she graces our 5th Anniversary Issue! As you'll read in this interview with John Schoenberger, Osborne is very excited about her new album, *Righteous Love*.

20 **"PINCH ME!"  
BARENAKED LADIES ARE BACK!**  
The Barenaked Ladies have always been an Adult Rock Radio favorite and now they're back. John Easdale fills us in on the making of their brilliant *Don Was* produced *Maroon*.

24 **A CONVERSATION WITH DAR WILLIAMS**  
Singer/songwriter Dar Williams has just released her best album ever! M.K. Hey caught up with Williams and talked about her about life in general, plus her fourth release, *The Green World*, as she unpacked boxes in her new Upstate New York abode.

28 **NAKED AND JUSTIFIABLY  
LAURA SATTERFIELD**  
Releasing a solo debut album only happens once, so maybe that's why Laura Satterfield titled her first single "Naked And Scared". Danny Alexander fills us in on the entire *Dirty Velvet Lie*.

32 **FROM CHANNEL 103.1  
TO WORLDCLASSROCK.COM**  
In this feature, Nicole Sandler gives us an exclusive behind-the-scenes look at what it took to take KACD (Channel 103.1) Los Angeles from the terrestrial dial to global domination via the Internet.

36 **THE INDEPENDENCE OF REBECCA MARTIN**  
You know her as the sultry and unguarded voice of the band Once Blue. In our latest Emerging Artists feature, John Schoenberger talks with Rebecca Martin about her remarkable release, *Thoroughfare*.

40 **totallyadult DELIVERS!**  
If it happened in Adult Rock, you read about it in *totallyadult*. Don't believe us? Then check this out!

42 **AN ADULT ROCK RADIO RETROSPECTIVE**  
Without a doubt, there have been many success stories written in the pages of this magazine, and we've all had to deal with some big issues throughout the past five years. Matthew Lawton takes a look back on how this whole ragtag group of stations and record labels came to be, and where Adult Rock Radio is headed.

48 **ADULT ROCK RADIO —  
A MULTIFACETED JEWEL**  
As we started to take our look back over the past five years, it was very clear that Jeff Cook and his tenure at Capricorn paralleled Adult Rock Radio's evolution very closely. With that in mind, we asked Mr. Cook to give us some of his own insight concerning the path we've all traveled.

50 **YEAR-END CHARTS AND AWARDS  
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See what artists were on your playlists and who scored the coveted *totallyadult* awards throughout the past five years.

54 **THANKS FOR THE MEMORIES!**  
Pictures from the past. Smile! You're in *totallyadult*!

5 **LETTER FROM THE NEW EDITOR**

6 **ADULT ROCK CHARTS**

56 **TOTALLYMUSIC**

78 **CHUCKLEHEAD STRIKES HIS HEAD!**

THESE DAYS JIMMY SMITH HAS A LOT OF NEW FRIENDS

# JIMMY SMITH

dot com blues



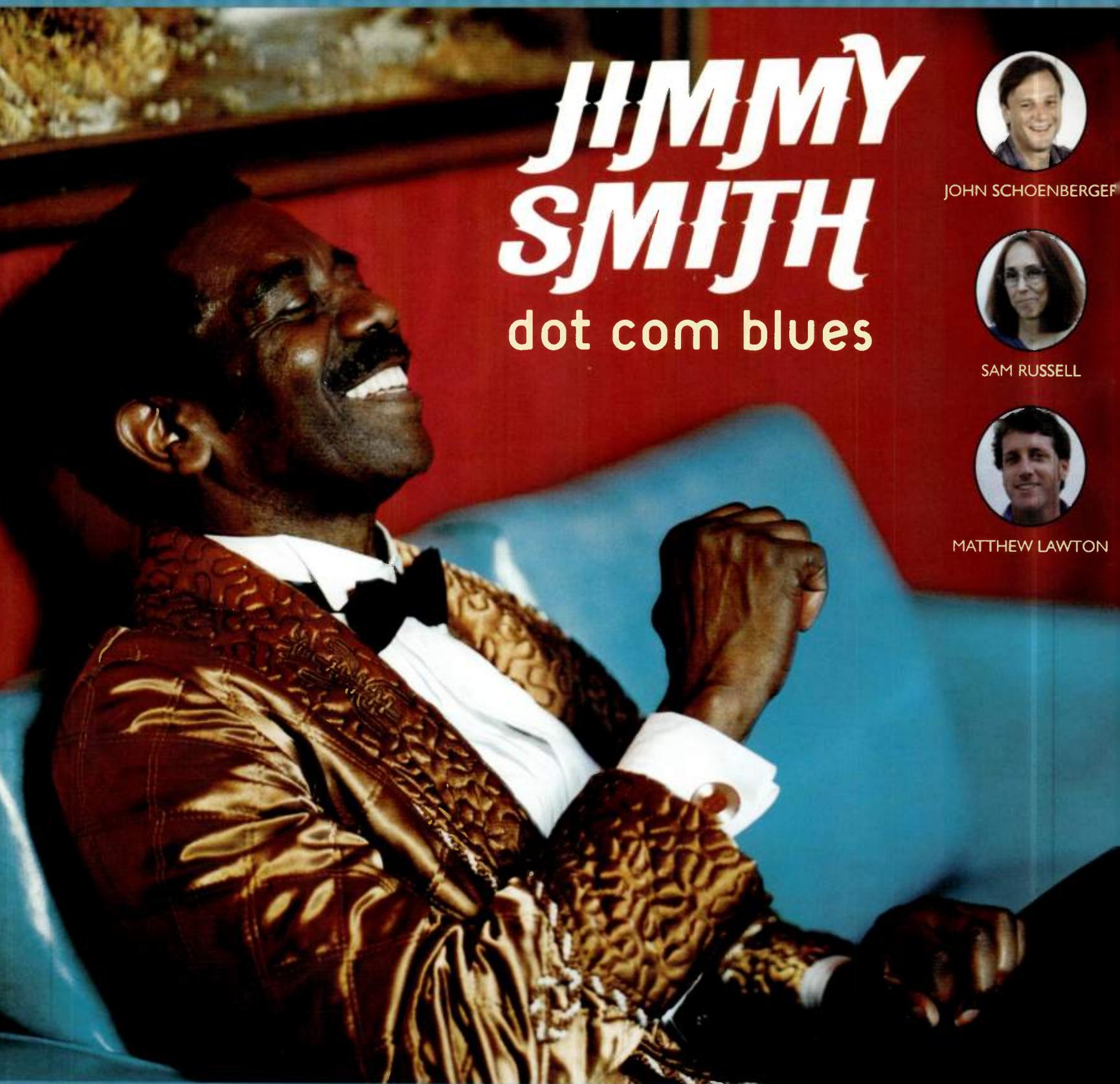
JOHN SCHOENBERGER



SAM RUSSELL



MATTHEW LAWTON



And a few old ones...

B.B. KING, ETTA JAMES, TAJ MAHAL, DR. JOHN, KEB' MO'

COMING SOON FROM BLUE THUMB RECORDS: JIMMY SMITH AND FRIENDS

**HAPPY 5TH BIRTHDAY TOTALLYADULT!**

Welcome to the gang, Sam!

With Love from Your Friends at the Verve Music Group



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# letter from the NEW editor

# HAPPY ANNIVERSARY!

## IT'S THE 5TH YEAR OF TOTALLYADULT!

Why do we as a culture celebrate birthdays and anniversaries (besides for the chance to get presents)? Our lives are full of markers like, "Before I turn 21, I'll have a full-time air shift," or, "By the time I'm 30 I want to be a national label rep," or maybe, "I'll make general manager by my 40th birthday." They become markers in our lives like chapters in a book, a time to reappraise things. This holds true to *totallyadult*'s 5th anniversary. After nearly 350 weekly *totallyadult* sections in *The Album Network* and 35 *totallyadult* magazines, John Schoenberger has passed the reins over to me.

This 5th anniversary marks a time of many changes. It's a time of rapid change in the radio and record industry. We've seen mergers on top of mergers in both fields. We now see stations sharing break rooms with their former archrivals. This has also meant the sharing of sales staffs, which has translated into increased billing.

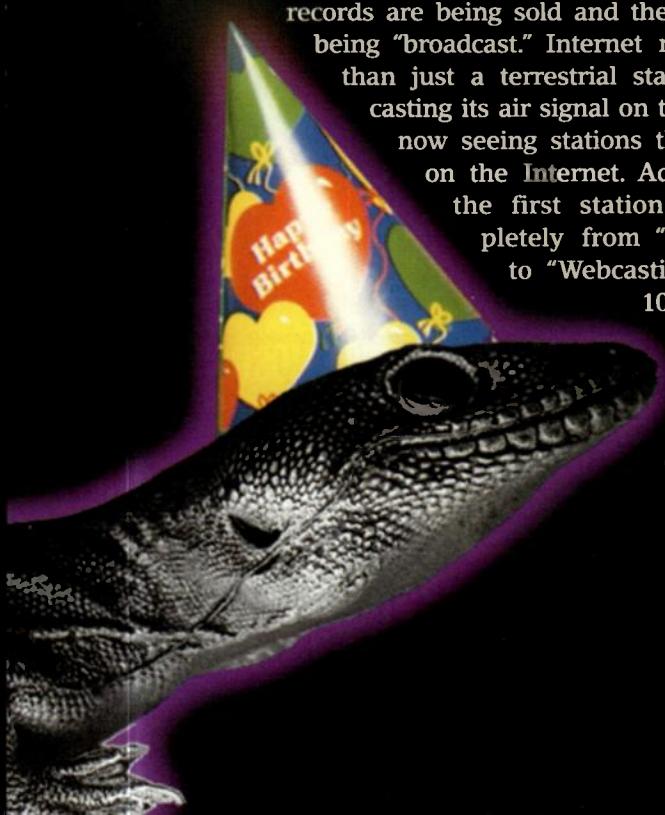
Another change is the prevalence of the Internet, which is revolutionizing the way records are being sold and the way radio is being "broadcast." Internet radio is more than just a terrestrial station rebroadcasting its air signal on the Web, we're now seeing stations that *only* exist on the Internet. Adult Rock has the first station to go completely from "broadcasting" to "Webcasting": Channel 103.1, formerly known as KACD, had to be sold due to Clear Channel's

ownership of too many frequencies in the LA market. Undaunted, Nicole Sander went to the Web.

What about the "brick and mortar" radio stations? What does all this Internet radio stuff mean to you?

Well, it means a lot. Now that Arbitron is rating Web stations, you not only compete within your market, but against the entire World Wide Web. Before you get too comfortable thinking, "you have to have a computer to listen..." that's not so with new products like Kerbango. All you need is an Internet account and a phone line—but not a computer. If you've been reading the news, you know the time is almost upon us where we'll see Web radios in cars. At this marker in time, I suggest that you take the opportunity to expand your market, playlist and attitude with all that the Web has to offer—but don't forget to keep it local, too. The most important thing you have, that the Web doesn't, is *your* local content, *your* local events and *your* local talent. It's a chance to open the window to a whole new audience.

On the cover of this issue you'll find **Joan Osborne**. John Schoenberger spoke with her about her first new record in five years, *Righteous Love*. In case you didn't notice, the **Barenaked Ladies** are on the back cover, along with a John Easdale-penned feature on their new album, *Maroon*. We also have interviews with **Dar Williams**, **Laura Satterfield** and, as part of our series on Emerging Artists, **Rebecca Martin**. On the radio side, I spoke with one of the leading women in our business, **Chris Mays** of KMTT Seattle, and **Nicole Sandler** will tell us about the move to [www.WorldClassRock.com](http://www.WorldClassRock.com). As a look back, Matthew Lawton has compiled a brief history covering the last five years of Adult Rock. And what would a *totallyadult* be without a collection of bad jokes from Mr. Chucklehead?! Enjoy.



Sam Russell  
[totallysam@sfx.com](mailto:totallysam@sfx.com)

TOTALLYADULT

# ADULT ROCK

Adult Rock Retail is compiled from the piece counts of Adult Rock albums at 242 reporting stores.

## RETAIL CHART

LW	TW	ARTIST / Title	LABEL
1	1	3 DOORS DOWN <i>The Better Life</i>	REPUBLIC/UNIVERSAL/UMG • 53920
2	2	B.B. KING & ERIC CLAPTON <i>Riding With The King</i>	REPRISE • 47612
3	3	STING <i>Brand New Day</i>	A&M/INTERSCOPE • 90443
4	4	RED HOT CHILI PEPPERS <i>Californication</i>	WARNER BROS • 47368
5	5	MOBY <i>Play</i>	V2 • 27049
7	6	DIDO <i>No Angel</i>	ARISTA • 19025
6	7	MACY GRAY <i>On How Life Is</i>	CLEAN SLATE/E.P.C • 69480
8	8	MORCHEEBA <i>Fragments Of Freedom</i>	CHINA/SAFE/EMI • 31137
10	9	matchbox TWENTY <i>mad season by matchbox TWENTY</i>	LAVA/ATLANTIC/AG • 83339
9	10	SANTANA <i>Supernatural</i>	WARNER BROS
12	11	JILL SCOTT <i>Who Is Jill Scott? Words &amp; Sounds</i>	HIDDEN BEACH/E.P.C • 62137
13	12	DAVID GRAY <i>White Ladder</i>	ACCORDING TO OUR RECORDS • 21539
14	13	VARIOUS ARTISTS <i>M:I-2 OST</i>	HOLLYWOOD • 82244
16	14	PHISH <i>Farmhouse</i>	ELEKTRA/EEG • 62521
11	15	THE BRIAN SETZER ORCHESTRA <i>Vavoom!</i>	INTERSCOPE • 80730
15	16	RY COODER <i>Buena Vista Social Club</i>	WORLD CIRCUIT/NONESUCH/ATLANTIC/AG • 70474
20	17	SINÉAD O'CONNOR <i>Faith And Courage</i>	ATLANTIC/AG • 83337
17	18	JIMMY PAGE & THE BLACK CROWES <i>Live At The Greek</i>	INTERSCOPE • 80731
18	19	NINE DAYS <i>The Madding Crowd</i>	RED MUSIC/E.P.C • 63634
19	20	K.D. LANG <i>Invincible Summer</i>	WARNER BROS • 47605
26	21	NINA GORDON <i>Tonight And The Rest Of My Life</i>	WARNER BROS • 47746
21	22	BEBEL GILBERTO <i>Tanto Tempo</i>	WILHELMINA • 10204
22	23	LEE ANN WOMACK <i>I Hope You Dance</i>	WEA RIVERHILL • 37009
23	24	BELA FLECK AND THE FLECKTONES <i>Outbound</i>	COLUMBIA • 82178
25	25	ANI DIFRANCO <i>Swing Set EP</i>	REDHOTBOX/EMI • 39
35	26	VERTICAL HORIZON <i>Everything You Want</i>	RCA • 67818
24	27	DON HENLEY <i>Inside Job</i>	WARNER BROS • 47603
27	28	VARIOUS ARTISTS <i>Magnolia OST</i>	REPRISE • 47587
D	29	OMARA PORTUONDO <i>Buena Vista Social Club</i>	NONESUCH/ATLANTIC/AG • 79603
D	30	AIMEE MANN <i>Bachelor No. 2</i>	SUPEREGO/RED INK • 22
30	31	BEN HARPER AND THE INNOCENT CRIMINALS <i>Burn To Shine</i>	VIRGIN • 48151
29	32	STEVE EARLE <i>Transcendental Blues</i>	E-SQUARED/ARTEMIS • 70413
37	33	PEARL JAM <i>Binaural</i>	E.P.C • 63665
33	34	BOB SCHNEIDER <i>Lonely Land</i>	SHOCK-ORAMA • 46574
28	35	THIRD EYE BLIND <i>Blue</i>	INTERSCOPE • 80481
D	36	DAVE ALVIN <i>Public Domain</i>	RIGHTONE • 8122
36	37	JOHNNIE TAYLOR <i>Gotta Get The Groove Back</i>	MAJACO • 70108
D	38	VICTORIA WILLIAMS <i>Water To Drink</i>	ATLANTIC/AG • 83361
34	39	RICHARD ASHCROFT <i>Alone With Everybody</i>	HUT/VIRGIN • 45474
32	40	BILLY BRAGG & WILCO <i>Mermaid Avenue Volume II</i>	ELEKTRA/EEG • 82627

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	LABEL	PLAYS	LW	2W
1	B.B. KING & ERIC CLAPTON <i>Riding With The King</i>	REPRISE	1271	1296	1478
2	PHISH <i>Farmhouse</i>	ELEKTRA/EEG	999	1045	1205
3	DAVID GRAY <i>White Ladder</i>	ACCORDING TO OUR RECORDS	961	972	932
4	NEIL YOUNG <i>Silver &amp; Gold</i>	REPRISE	894	967	957
5	TRACY CHAPMAN <i>Telling Stories</i>	ELEKTRA/EEG	859	847	819
6	matchbox TWENTY <i>mad season by matchbox TWENTY</i>	LAVA/ATLANTIC/AG	821	887	957
7	EVERCLEAR <i>Songs From An American Movie</i>	CAPITOL	812	811	818
8	VARIOUS ARTISTS <i>Steal This Movie OST</i>	E-SQUARED/ARTEMIS	765	699	687
9	STEVE EARLE <i>Transcendental Blues</i>	E-SQUARED/ARTEMIS	718	795	800
10	THE JAYHAWKS <i>Smile</i>	AMERICAN/COLUMBIA	701	741	853
11	COUNTING CROWS <i>This Desert Life</i>	DGC/INTERSCOPE	697	669	635
12	BARENAKED LADIES <i>Maroon</i>	REPRISE	688	569	83
13	AIMEE MANN <i>Bachelor No. 2</i>	SUPEREGO/RED INK	687	693	675
14	VERTICAL HORIZON <i>Everything You Want</i>	RCA	667	650	649
15	SHELBY LYNNE <i>I Am Shelby Lynne</i>	ISLAND/IDJMG	666	616	593
16	STING <i>Brand New Day</i>	A&M/INTERSCOPE	665	586	514
17	K.D. LANG <i>Invincible Summer</i>	WARNER BROS	656	675	670
18	JONNY LANG <i>Wander This World</i>	A&M/INTERSCOPE	643	616	568
19	ROBERT BRADLEY'S BLACKWATER SURPRISE <i>Time To Discover</i>	RCA	643	705	800
20	BILLY BRAGG & WILCO <i>Mermaid Avenue Volume II</i>	ELEKTRA/EEG	613	737	789
21	SISTER HAZEL <i>Fortress</i>	UNIVERSAL/UMG	547	511	504
22	STONE TEMPLE PILOTS <i>No. 4</i>	ATLANTIC/AG	543	531	507
23	LITTLE FEAT <i>Chinese Work Songs</i>	EMI/INTERNATIONAL/ISRG	543	594	605
24	PATTY LARKIN <i>Regrooving The Dream</i>	VANGUARD	537	530	498
25	DANIEL CAGE <i>Loud On Earth</i>	MCA	523	483	446
26	DAR WILLIAMS <i>The Green World</i>	RAZOR & TIE	519	444	358
27	SINÉAD O'CONNOR <i>Faith And Courage</i>	ATLANTIC/AG	516	579	637
28	XTC <i>Wasp Star: Apple Venus Vol. 2</i>	TVT	512	579	686
29	FASTBALL <i>The Harsh Light Of Day</i>	HOLLYWOOD	482	378	302
30	SISTER 7 <i>Wrestling Over Tiny Matters</i>	ARISTA	481	439	434
31	DON HENLEY <i>Inside Job</i>	WARNER BROS	446	491	491
32	THE BRIAN SETZER ORCHESTRA <i>Vavoom!</i>	INTERSCOPE	457	421	401
33	RICHARD ASHCROFT <i>Alone With Everybody</i>	HUT/VIRGIN	436	451	443
34	GOMEZ <i>Liquid Skin</i>	HUT/VIRGIN	424	411	385
35	BEN HARPER AND THE INNOCENT CRIMINALS <i>Burn To Shine</i>	VIRGIN	415	418	469
36	STEELY DAN <i>Two Against Nature</i>	GIGANT/REPRISE	407	368	385
D	DAN HICKS AND THE HOT LICKS <i>Beatin' The Heat</i>	SURFDOG/HOLLYWOOD	378	354	343
38	LAURA LOVE <i>Fourteen Days</i>	ZOE/ROUNDER	373	368	370
D	JOHN WESLEY HARDING <i>The Confessions Of St. Ace</i>	MAMMOTH	372	336	291
D	JOAN OSBORNE <i>Righteous Love</i>	INTERSCOPE	371	153	54

## HOT FUTURES

## IN-STORE PLAY

## BIN BURNERS

## MOST ADDED

## MOST PROGRESS

## MOST PROMISING

1 STEVE EARLE  
*Transcendental Blues*  
E-SQUARED/ARTEMIS1 JOAN OSBORNE  
*Righteous Love*  
INTERSCOPE2 THE DANDY WARHOLS  
*Thirteen Tales From Urban Bohemia*  
CAPITOL2 BARENAKED LADIES  
*Maroon*  
REPRISE3 VICTORIA WILLIAMS  
*Water To Drink*  
ATLANTIC/AG3 FIVE FOR FIGHTING  
*America Town*  
WARNER BROS3 JOAN OSBORNE  
*Righteous Love*  
INTERSCOPE4 FASTBALL  
*The Harsh Light Of Day*  
HOLLYWOOD5 MATTHEW RYAN  
*East Autumn Grin*  
A&M/INTERSCOPE4 SARAH HARMER  
*You Were Here*  
ZOE/ROUNDER1 BARENAKED LADIES  
*Maroon*  
REPRISE5 LEONA NAESS  
*Comatised*  
OUTPOST/MCA

TOTALLYADULT

# ADULT ROCK

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

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

## COMMERCIAL SONG AIRPLAY

TW	ARTIST/TITLE	LABEL	PLAYS	LW	2W
1	B.B. KING & ERIC CLAPTON "Riding With The King"	REPRISE	795	802	994
2	DAVID GRAY "Babylon"	ACCORDING TO OUR RECORDS	742	746	719
3	EVERCLEAR "Wonderful"	CAPITOL	730	741	753
4	matchbox TWENTY "Bent"	LAVA/ATLANTIC/AG	694	761	823
5	PHISH "Heavy Things"	ELEKTRA/EEG	607	649	792
6	JONNY LANG "Breakin' Me"	A&M/INTERSCOPE	604	579	527
7	TRACY CHAPMAN "Wedding Song"	ELEKTRA/EEG	600	556	485
8	BARENAKED LADIES "Pinch Me"	REPRISE	591	474	79
9	NEIL YOUNG "Good To See You"	REPRISE	525	523	536
10	VERTICAL HORIZON "You're A God"	RCA	521	491	481
11	ROBERT BRADLEY'S BLACKWATER SURPRISE "Baby"	RCA	513	550	632
12	STONE TEMPLE PILOTS "Sour Girl"	ATLANTIC/AG	511	499	474
13	SISTER HAZEL "Change Your Mind"	UNIVERSAL/UMG	493	457	450
14	DANIEL CAGE "Sleepwalking"	MCA	435	406	382
15	BONNIE RAITT "It's All Over Now, Baby Blue"	E-SQUARED/ARTEMIS	430	392	337
16	SISTER 7 "The Only Thing That's Real"	ARISTA	429	384	378
17	COUNTING CROWS "All My Friends"	DGC/INTERSCOPE	424	367	252
18	FASTBALL "You're An Ocean"	HOLLYWOOD	422	323	273
19	SHELBY LYNNE "Gotta Get Back"	ISLAND/IDJMG	418	383	367
20	STING "After The Rain Has Fallen"	A&M/INTERSCOPE	359	240	69
21	AIMEE MANN "Red Vines"	SUPEREGO/RED INK	359	375	339
22	GOMEZ "Revolutionary Kind"	HUT/VIRGIN	333	316	292
23	XTC "I'm The Man Who Murdered Love"	TVT	331	397	513
24	NINE DAYS "Absolutely (Story Of A Girl)"	550 MUSIC/EPIC	321	358	472
25	SHIVAREE "Goodnight Moon"	ODEON/CAPITOL	303	335	384
26	SINÉAD O'CONNOR "No Man's Woman"	ATLANTIC/AG	298	345	392
27	RED HOT CHILI PEPPERS "Californication"	WARNER BROS.	297	272	296
28	BILLY BRAGG & WILCO "Secret Of The Sea"	ELEKTRA/EEG	297	410	434
29	JOAN OSBORNE "Safety In Numbers"	INTERSCOPE	288	111	30
30	K.D. LANG "Summerfling"	WARNER BROS.	260	256	271
31	STEVE EARLE "Transcendental Blues"	E-SQUARED/ARTEMIS	259	357	359
32	INDIGO GIRLS "Cold Beer And Remote Control"	EPIC	256	252	296
33	DEXTER FREEBISH "Leaving Town"	CAPITOL	246	234	169
34	THE BRIAN SETZER ORCHESTRA "Gettin' In The Mood"	INTERSCOPE	233	230	222
35	BEN HARPER AND THE INNOCENT CRIMINALS "Forgiven"	VIRGIN	231	234	263

## NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST/TITLE	LABEL	PLAYS	LW	2W
1	PATTY LARKIN "Regrooving The Dream"	VANGUARD	367	364	344
2	STEVE EARLE "Transcendental Blues"	E-SQUARED/ARTEMIS	358	389	393
3	K.D. LANG "Invincible Summer"	WARNER BROS.	347	363	360
4	B.B. KING & ERIC CLAPTON "Riding With The King"	REPRISE	335	349	357
5	AIMEE MANN "Bachelor No. 2"	SUPEREGO/RED INK	310	300	318
6	DAR WILLIAMS "The Green World"	RAZOR & TIE	302	262	196
7	NEIL YOUNG "Silver & Gold"	REPRISE	295	319	299
8	BILLY BRAGG & WILCO "Mermaid Avenue Volume II"	ELEKTRA/EEG	289	292	317
9	PHISH "Farmhouse"	ELEKTRA/EEG	247	254	260
10	GREG BROWN "Covenant"	RED HOUSE	235	231	153
11	LITTLE FEAT "Chinese Work Songs"	CMC INTERNATIONAL/SRG	235	243	256
12	THE JAYHAWKS "Smile"	AMERICAN/COLUMBIA	233	248	273
13	LAURA LOVE "Fourteen Days"	ZOE/ROUNDER	229	230	236
14	VARIOUS ARTISTS "Steal This Movie OST"	E-SQUARED/ARTEMIS	211	197	186
15	SHELBY LYNNE "I Am Shelby Lynne"	ISLAND/IDJMG	209	188	182
16	JOHN WESLEY HARDING "The Confessions Of St. Ace"	MAMMOTH	199	185	139
17	DAVID GRAY "White Ladder"	ACCORDING TO OUR RECORDS	192	207	202
18	RICHARD ASHCROFT "Alone With Everybody"	HUT/VIRGIN	192	223	204
19	DAN HICKS AND THE HOT LICKS "Beatin' The Heat"	SURFDOG/HOLLYWOOD	189	170	165
20	CHRIS SMITH "Live As I'll Ever Be"	HIGHTONE	182	199	179
21	SINÉAD O'CONNOR "Faith And Courage"	ATLANTIC/AG	181	200	211
22	DONNA THE BUFFALO "Positive Friction"	SUGAR HILL	178	156	170
23	CHRIS WHITLEY "Perfect Day"	VALLEY ENTERTAINMENT	175	144	134
24	THE BRIAN SETZER ORCHESTRA "Vavoom!"	INTERSCOPE	165	157	154
25	NORTH MISSISSIPPI ALLSTARS "Shake Hands"	TONE-COOL/IDJMG	163	156	168
26	XTC "Wasp Star: Apple Venus Vol. 2"	TVT	162	168	159
27	EQUATION "The Lucky Few"	PUTUMAYO	160	162	131
28	DARDEN SMITH "Extra, Extra"	VALLEY ENTERTAINMENT	159	171	153
29	KOKO TAYLOR "Royal Blue"	ALLIGATOR	158	170	180
30	THE YOUNG DUBLINERS "Red"	HIGHER OCTAVE/VIRGIN	147	157	154
31	BELA FLECK AND THE FLECKTONES "Outbound"	COLUMBIA	144	129	114
32	JILL SOBULE "Pink Pearl"	BEYOND MUSIC	142	138	154
33	VARIOUS ARTISTS "Me, Myself & Irene OST"	ELEKTRA/EEG	137	139	115
34	PADDY CASEY "Amen (So Be It)"	COLUMBIA	133	162	170
35	TRACY CHAPMAN "Telling Stories"	ELEKTRA/EEG	129	140	142

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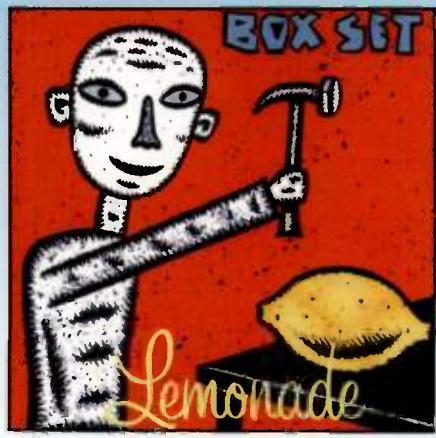
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# Chris Mays And KMTT Seattle

## Quality Rock, True Variety

By Sam Russell

**When you look at a great team, what do you see? A great leader! Look at what Phil Jackson did for the Bulls and then the Lakers. Besides having a great leader it helps to have a great player, someone who can not only play his/her position but also be the one who provides team leadership, like Michael Jordan. Wouldn't it be great if those qualities were wrapped up in one person? In radio one such player/coach/leader is Chris Mays. Playing the roles of General Manager and Program Director, Mays started at KMTT Seattle in 1991, on April Fool's day, and she's been an integral part of the building process to make The Mountain what it is today.**

**Tell us how The Mountain first came to be.**

"It was an easy-listening 'elevator music' station, broadcasting out of Tacoma. Then there was one of those corporate take-over type meetings with the owners, the general manager and myself. We announced that KBRD would be no more, beginning that afternoon, and that we were switching to The Mountain. We told the jocks that they'd be the board-operators and we were going without disc jockeys until we hired some. The first song was Jackson Browne's 'Rock Me On The Water' and the second was Eric Clapton's 'I've Got A Rock And Roll Heart' and the third one was Chris Isaak's 'Wicked Game.'"

**How did you get the word out that there was going to be a new format on the dial?**

"You'll love this story. We produced a 30-second radio ad, which we had placed on other radio stations through a

media-buying service. It was strategically placed on a Friday afternoon and nobody knew that it was coming from a radio station.

"So in the last minute flurry of Friday activities, the production directors of those stations dubbed the spots for a movie called *The Mountain* and put them in the studios. All the competing radio stations ran spots for our station all weekend until Monday morning when some of the PDs figured it out. Basically it said, 'It's coming—a cinematic adventure, the soundtrack of your life. Music that will touch your heart and make you remember your past, your present, your future.' It sounded like a movie ad. Then at the very end, it was tagged really fast like a used car spot, 'Entercom Communications, Inc., blah, blah, blah.' It went undetected for quite a while. We got some press on it, so it worked out pretty well for us."

**And so has the station. The Mountain's been on the air for nine years now and still remains extremely unique. How do you keep the station sounding so fresh?**

"One thing that's different about the station—compared to some other Triple-A stations—is that we have a great degree of stationality between the records. We have a full-blown morning show with its own producer. The show features news, lots of interviews and a tremendous amount of high-quality guests. Recently, we've interviewed Al Gore [!], Don Henley, Bonnie Raitt and we had the producer of 'Survivor' here. So it's a pretty full-service morning show.

"Throughout the day we probably average at least one interview, and at least one live performance a week in The Mountain Music Lounge—that's become a real benchmark promotion for us. Station imaging is also very important for us and plays a significant role. We have a lot of wacky things between the records and really work hard on imaging the station by being interesting and provocative and entertaining."

**What do you mean by wacky?**

"Well, we'll have drops, like, Martha Stewart saying, 'If you had a better radio station, perhaps you'd make a better cake.' Things like that."

### The things that make you stop and stare at your radio?

"Right. And we try to make it current also. There are drops from *American Beauty* and we have Homer Simpson saying, 'I used to party every night and boogie everyday and now I'm lucky if I can find one night a week to get down with my bad self.' It's fairly contemporary, but also dating back to some of the classic stuff from Firesign Theatre and Monty Python—lines that people remember from having heard the comedy bits in their entirety in their past.

"We have a No Repeat Workday that's hosted by the mid-day personality, Tami Bennett, and then transitions into Marty Riemer, the afternoon person. We have the two of them voicing promos for the No Repeat Workday that are mostly humorous in their approach."

**As the radio landscape changed over the years, you were one of the first stations to actually hit this whole mega-merger thing with all of your other stations. How did that effect The Mountain?**

"As with all things in life, there are pluses and minuses. The pluses, in the long run, are going to outweigh the minuses, but it's been a difficult transition, because there's been so much change so quickly going from a stand-alone operation to a cluster operation. When I originally joined Entercom and started The Mountain, it was prior to deregulation and they could only own seven stations in seven markets in the country. The first Entercom management meetings that I went to just had a few stations there. Now we own eight stations in Seattle alone and 96 around the country, so the whole scope of things is simply gigantic and significantly different. When I was promoted to General Manager of The Mountain, we owned the other stations, but we hadn't consolidated physically, so The Mountain was still a stand-alone operation. We had our own receptionist, our own engineer, our own sales manager and our own traffic director. In the period of time that I've been General Manager, about three years now, we moved KISW to the space across the hall from The Mountain. We knocked down walls and put in a hallway that goes from The Mountain to KISW, which is the Hard Rock station. The End was always one floor below us, so we put in a spiral staircase behind the reception area that goes down to The End. The lobby now has signage for *all three radio stations*. The receptionist now works for *all three radio stations* and reports to the office manager, who reports to the cluster manager. The engineering department has consolidated, the traffic department consolidated, the business department is consolidated and there's a director of sales that works with my sales manager. So there's been a significant amount of change in the day-to-day operations and how we get things done. And with any amount of change, there's certainly growing pains in the process."

**But it's sort of like moving from a small town to a large town. You know everybody in the small town, but there are advantages to the big town.**

"That's a good analogy, actually. That's absolutely true, there are a lot of people who walk through our halls and I have no idea what their names are, because they're brand-new account executives at KISW and we share the mailroom and the coffee-room. So there are people in my office all the time and I don't know who they are. Some of them I might eventually learn their names, some of them I won't. It used to be a lot more intimate and it's grown substantially. There's about 150 employees in Entercom/Seattle and there used to be 30 employees at The Mountain by itself."



**Do you sometimes get the feeling, like the old analogy of too many chefs, that there's too much?**

"I think for awhile that was a problem, but that has sorted itself out. It was somewhat frustrating because I admit to being something of a control freak. One of the things I really liked about being General Manager was being able to have the autonomy and authority to make decisions and then immediately move forward on things. Now, that process can sometimes be bogged down because there are more people involved in the decision process. It can be hard to manage under those conditions, but I think that as time goes on, the processes to get things accomplished are beginning to smooth out and take shape."

**I'd like to talk about bringing in your Music Director Shawn Stewart from WXPN in Philadelphia.**

"She's quickly become a great asset to the radio station. I was sorry to lose Dean Carlson, but he's doing great at TheDial.com. He's programming six stations there and enjoying the Internet world now.

"Shawn came at a time when we were moving from CDs and cart machines to a complete digital system, which I've never worked on before. WXPN had everything on a hard drive—all their music and everything. So she has been through that process before and she's been a great ally in terms of helping bring new technology into the studio.

"She also has a really good ear and I trust her judgment in terms of the music that's appropriate for The Mountain, although I still do the final daily edit on all the music logs. In the final analysis, my ear is a tad different than Shawn's, and I

might think that a certain song is a little slow for Friday afternoon, so I'd look for a more upbeat song. Something like that, but the changes I make are pretty minor. She works fully as Music Director and performs some of the programming functions as well—sort of an APD role in terms of helping me with the tasks of scheduling weekend announcers, scheduling vacations, air-checking weekenders and so on."

Great, you're very lucky to have found her.

Speaking of technology, I see you guys were on the Web relatively early—by radio station standards—in the beginning of '95.

"Yes and that was due to the innovative talents of our Marketing Director, Sandy Stahl, who pushed us forward and said, 'Hey, this Internet thing is really gonna be big.'

And all the rest of you were laughing at her going, "Huh?"

"Yeah, I don't need E-mail, I have faxes. So we've had a Web site for a long time. We've recently redesigned it and I'm really happy with the direction that we're moving with it. It's fairly up-to-date, as far as technology standards and design, and it has all the functionality you need in a Web site. We have about 300,000 patrons per month. It's really going gang busters."

It doesn't seem to have much sponsorship, as far as banner ads go.

"We're just beginning to get into that area. Corporately we've just hired a Director Of Internet Sales and a Director Of Internet Programming—Amy VanHook and Kim Johnson. So they are helping us develop both programming strategies and sales strategies for both local Internet sales and also Entercom's. But it's a difficult thing

because we initially began, as most stations probably did, using it as a value-added way to get junkie promotions off the air. 'Oh, you need a promotion with your buy? Great, we'll put you on the Internet.' So our sales department's mindset right now is that it's free, because you bonus them the Internet to add value to the buy. But we haven't really gotten too deep into banner sponsorships, yet."

It's a very nice looking Web site; I

was really impressed with it, and I spend a lot of time poking around at Web sites.

"Did you go to our message board?"

Yes, I did, and I was really surprised, because I figured it was going to be just on music and it was everything. There were a lot of messages!

"It's very active. If you look at the dates, there are almost 70 new posts every day. People respond to things as diverse as the Democratic National Convention to where's the weirdest place that you've ever had sex.

But it's a good place to get a feel of what our listeners think. Every now and then I jump on when they're talking about programming and defend or explain something the station is doing and why we're doing it. The people on the message board are very active—our core P1 listeners—and they feel intimately involved with the radio station. Every time we make the most minor change, like, the morning show goes on vacation and we have Shawn Stewart fill in on the mornings, they go on the message board and post things like, 'Where are John and Mike? Are they coming back?' So I'll go on and calm their nerves."

You always go on with your title and name?

"Yeah. I think the best way is to just address their issues head-on and let them know that management is listening and that we're paying attention to what they think and are responding to what they care about."

One of the other things on your Web site is your involvement in community activities. The Mountain is always out raising money, but not doing it in obnoxious ways.

"We do a lot of community events and they're a big part of The Mountain. One of the things that's going to save traditional radio stations from Internet Radio stations and Satellite Radio stations is the degree to which we can act on a local level. Early on we made it one of our missions to tie into community events that were really meaningful and appropriate to our audience.

*Continued* →



**"One thing that's different about the station—compared to some other Triple-A stations—is that we have a great degree of stationality between the records."**

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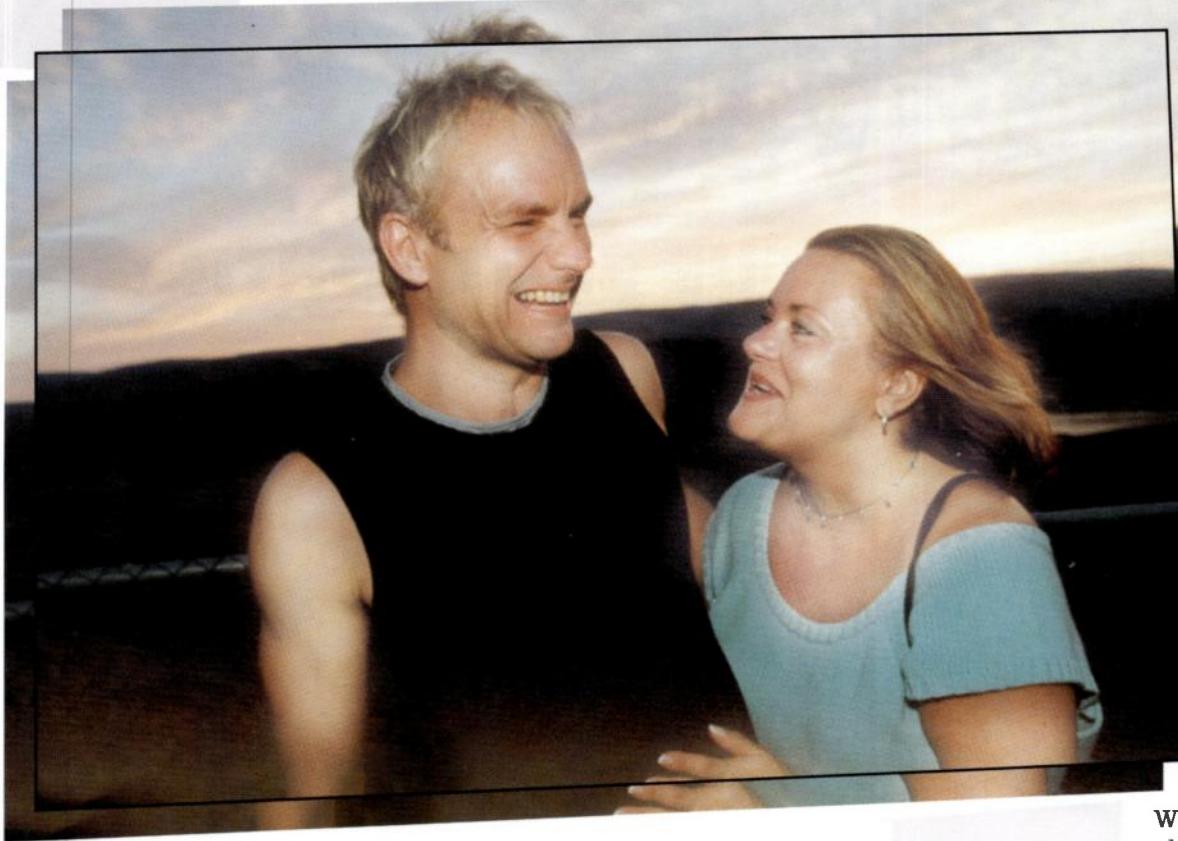
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"We do not get involved with the American Heart Association, The United Way, the Leukemia Foundation or other mainstream and generic organizations. I don't mean to say there's anything wrong with these organizations, but we just try and seek out local organizations that are specifically meaningful to our audience. Some of the organizations that we've most closely aligned ourselves with are The Wilderness

Society, which we've raised about a quarter of a million dollars for through our CDs and Earth Day concerts. And all of that money was earmarked to stay in the Northwest to preserve the wild lands of the Pacific Northwest, which is one of the reasons why people move here and stay here.

"In addition to that, we've been very closely involved with an organization called First Place, which is a school for homeless

kids, and PAWS, which tries to save abandoned animals in humane ways by adoptions. We almost always have something going on in terms of the community. Either a

fundraiser or some type of public service campaign and we feel like it really ties us directly to the hearts of our audience."

On your *Mountain Summer Music Sampler* CD, you mentioned that briefly. That disc is also interactive—tell us a little about that.

"We put out CDs in conjunction with the labels,

where we highlight new releases. This year we decided to put a CD-ROM portion on it. Our afternoon disc jockey, Marty Rheemer, has a TV production company and he is very interested in visual aspects and he figured out how to create a CD-ROM project. There's a portion of the CD that has our morning show talking about the format. Then there's a portion of it that is a rock & roll trivia game called Scale The Mountain and our

**"One of the things that's going to save Traditional Radio stations from Internet Radio stations and Satellite Radio stations is the degree to which we can act on a local level. Early on we made it one of our missions to tie into community events that were really meaningful and appropriate to our audience."**

morning show nags you as you play the game and eggs you on—it's very, very fun. It's sponsored by Seattle's Best Coffee so you play the trivia game and then you print out the results and take it to a local Seattle's Best Coffee and win prizes with it. It changes monthly; there's a game for June, for July and for August. It changes with the date on your computer, so when your computer rolls over into August, then the next CD-ROM game comes up.

So you can't access August in July?

"No."

Wow.

"There's also a Tracy Chapman video, "Telling Stories," which Lisa Michelson donated to the project, and it's really great in terms of its video and audio quality. So this is an experiment and one that's worked very well for us. The CD has been in very high demand everywhere we go.

When we say we're going to hand it out, we always run out and have people coming up and asking for it. It's been very successful for us. We've gotten a little bit of press, but it's an area I expect to see us expand into more."

Why don't you sell it? I know a lot of stations sell their CDs and the money goes to charities.

"We do two CDs per year. One features live performances from The Mountain Music Lounge, which is called *On The Mountain*, that comes out in the fall and is distributed through Starbucks and we do sell that one. That's our primary fund-raiser for The Wilderness Society. The *Summer Music Sampler* we've always used as a promotion vehicle to give out because we're everywhere in the summer—it's semi-ridiculous. So we feel like having an opportunity to distribute the best of the summer's new music for free ties us back into the music and gives us a reason to be present at a lot of events.

"There's more to radio than music, and the more involved you can be with your local community, the more the people feel like when they listen to you that you can be a source of information and an inspiration, even. I think that, in the long run, that is what's really important about radio on a local level." \*

- Make sure you check out The Mountain's aircheck on the totallyadult TuneUp # 47. If you'd like to hear them live, zip on over to [www.kmtn.com](http://www.kmtn.com) and tune in while you post your thoughts on the message board.

## van-guard (van'gärd), n

1. The forefront of an action or movement
2. The belief and activities of persons who consider themselves to be leaders in a particular field or school of thought.
3. An independent fresh breath of new musical air in a world of record company consolidations, mergers and downsized rosters



(79576)

### **JOHN HIATT "Before I Go"** Adds: September 18

(from the album *Crossing Muddy Waters*)

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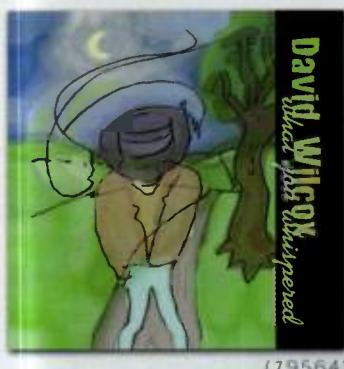
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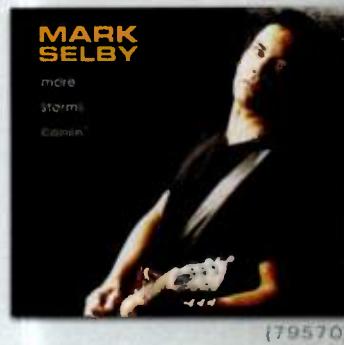
### **MARK SELBY "She's Like Mercury"**

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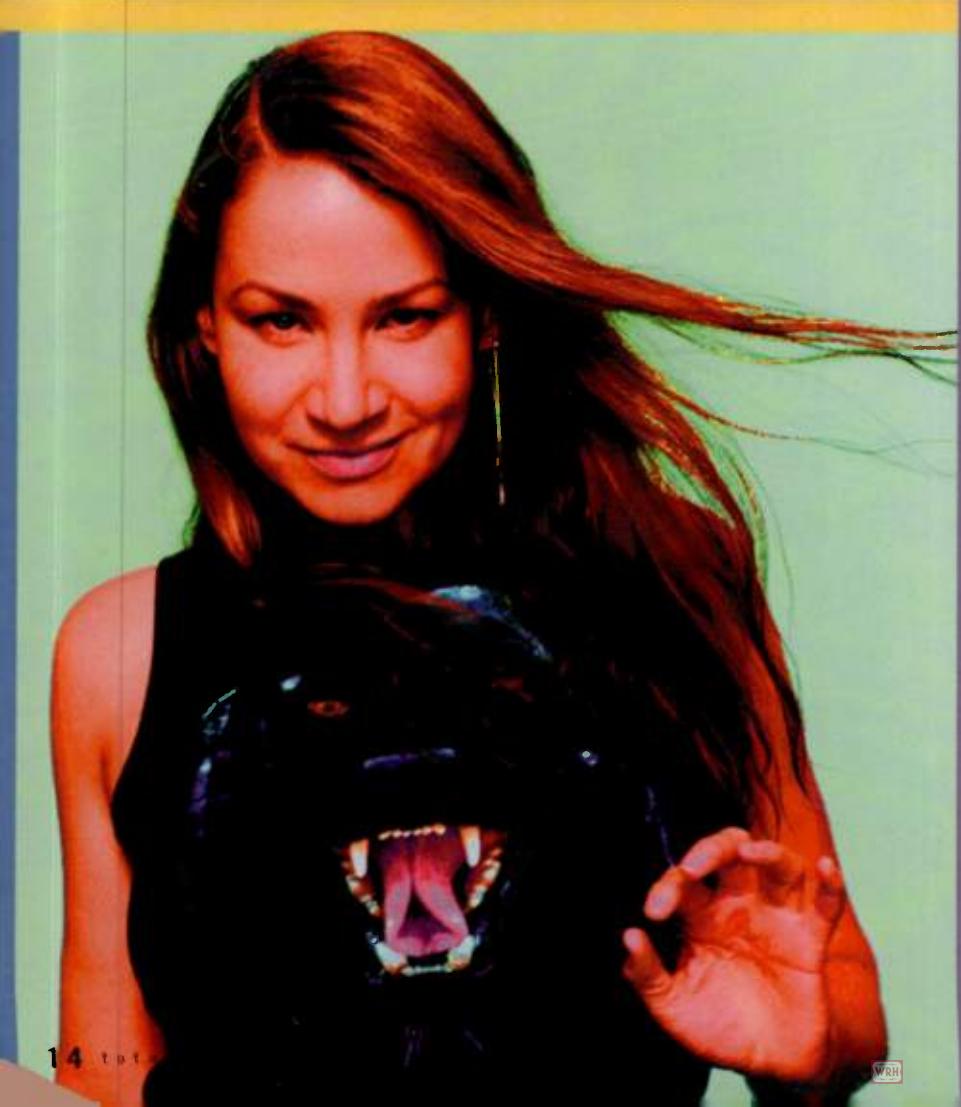


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**In AUGUST OF 1995, everything seemed wide open:**

ADULT ROCK WAS SHOWING PROMISE AS THE NEXT HOT FORMAT TO CAPTURE THE LUCRATIVE 35-54-YEAR-OLD WHO HAD GROWN UP WITH THE MUSICAL EXPLOSION OF THE 1960S AND EARLY '70S. WE HAD A FOUNDATION OF HERITAGE ADULT ROCK STATIONS—KBCO BOULDER, KMTT SEATTLE, WXRT CHICAGO, KFOG SAN FRANCISCO, KTCZ MINNEAPOLIS, KGSR AUSTIN, WNCS MONTPELIER AND OTHERS—THAT HAD PROVEN THE FORMAT COULD SUCCEED, AND MANY OTHER MARKETS WERE BEGINNING TO GET A STATION OF THEIR OWN. IN ADDITION, NON-COMMERCIAL RADIO SPEAR-HEADED BY WXPN PHILADELPHIA, AND THEIR NATIONALLY SYNDICATED SHOW *WORLD CAFE*, WAS DEMONSTRATING THAT DISENFRANCHISED LISTENER WHO HAD TURNED TO NPR STILL HAD A TASTE FOR NEW MUSIC.

## RECONNECTING WITH

# joan osborne



Many established artists had found a new radio home and several new artists, including Sarah McLachlan, Counting Crows, Sheryl Crow, Hootie & The Blowfish and Dave Matthews Band, had all broken through in very big way—and a young female artist born in Kentucky, who resided in Manhattan, was on the verge of being the next genuine hit talent that Adult Rock Radio would champion first. In fact, as the Adult Rock department of *The Album Network* was preparing to launch its debut publication dedicated to supporting the cause of Adult Rock Radio and the artists it embraced, I aggressively courted Mercury Records (and David Einstein, who was then the Director of Triple-A Promotion for the label) to get Joan Osborne to grace the very first cover of *totallyadult*.

In what seemed only natural—and because of some luck in the timing department—Joan Osborne is once again on the cover of *totallyadult*...this time, the 5th Anniversary issue. She is the only artist to be on the cover twice and more importantly, as we look back over the past five years, it's gratifying to know that Osborne could be the representative artist for what we all stood for then, and can once again symbolize what I still believe many of us still stand for now.

As I write this feature, I'm listening to *Relish*, Osborne's Triple-Platinum debut effort and as it tracks through each

song, my enthusiasm for her music and my awe for her unbridled talent is stronger than ever. I have also spent quality time with her new album, *Righteous Love* (also five years in the making), and I'm comforted with the thought that we were right—yeah...we were right!

Born and raised in Anchorage, Kentucky, Joan Osborne was exposed to a broad variety of cultural influences that would all come into play as she later pursued a career in music. Musically, there were the deeply ingrained traditions of Appalachia, the Southern way of life that spawned the blues and just down the Mississippi River rock & roll had found its beginnings. Furthermore, there was a religious stronghold in that region of the country that permeated everything. But Osborne was also a child of an enlightened age and was destined to question and disagree, eventually leading her on a journey that would take her to New York City and beyond. ➤

BY JOHN  
SCHOENBERGER

Osborne had gone to Manhattan to study film at New York University, and after three years she had to put off classes in order to earn some money. "During one of those times, I discovered this little blues bar on my corner," she recalls. "One night, a friend dared me to get up and sing." She did—Billie Holiday's "God Bless The Child"—and she was soon a regular at the club. It wasn't long before she was deeply involved in the roots movement in Manhattan that would give birth to acts such as Blues Traveler, Spin Doctors and others. "From the very earliest days, there was something transforming for me," she continues. "The immediacy of singing, as opposed to the time-consuming process of making films, was something that appealed to me. And it's incredibly physical—as someone who's always been very cerebral, I felt released...allowed to really inhabit my body in a way that I hadn't experienced before."

She proceeded to release a couple of independent albums, and as her career began to take root, word of Osborne eventually reached the ears of famed producer Rick Chertoff, who was looking for an artist to kick off his new Blue Gorilla label. He and Osborne met and the next phase of her musical journey began. Chertoff brought in Eric Bazilian and Rob Hyman, with whom he'd worked in the past (most notably with The Hooters), along with others, who all helped to funnel Osborne's undeniable talent into a focused direction. The influence of the blues and gospel and rock & roll were in full bloom, and lyrically Osborne faced head-on the battle we all do when it comes to the passions and desires of the body versus the higher aspirations of the soul.

In 1995, *Relish* was released, and Adult Rock Radio almost immediately recognized in Osborne a new artist who respected the musical sensibilities of the past, while boldly forging a new interpretation of those styles. "St. Teresa," with its novel arrangement and frank lyrical message quickly became a staple track at Adult Rock Radio, and the next single, "One Of Us"

would soon skyrocket her career into the stratosphere. "One Of Us" became a multi-format smash and soon she was on the cover of many magazines (*totallyadult* was her first!), culminating with a *Rolling Stone* cover in March of '96. Osborne was also chosen as one of the leading artists to help a new touring package conceived by Sarah McLachlan, called Lilith Fair. Soon Joan Osborne was a household name with seven Grammy nominations and a Multi-Platinum fan base.

**A**fter two solid years of touring—with Lilith Fair and as a headliner—in support of *Relish*, it seemed time to go back into the studio and work on her next album. However, this was at the time when Osborne desperately felt she needed to step back and regroup. "It is a real privilege to do this for a living and I'm reminded of that every time I do a concert. But there is a lot of stress and hard work to it, too. I was forced to deal with certain things I never really wanted to encounter in my life."

So Osborne traveled to India. There she went on a spiritual quest, of sorts, and even ended up performing at a fund-raising concert for the Dalai Lama. When asked if she was nervous to perform for such an astute figure, her answer was different

than expected: "The stakes are a little different in a situation like that. It's not like you're trying to impress him with what a great singer you are...it isn't about that. You

feel privileged to be able

help him. Any notion of

whether I'm good enough goes out the window, because it's about something much larger than that."

Osborne was also lucky enough to spend some time as a pupil with the great Qawwali singer Nusrat Fateh Ali Khan. What she took away from that time stays with her to this very day. "My appreciation for his music is actually what brought me to an appreciation

**"Our CULTURE QUITE OFTEN THINKS OF MUSIC AS ONLY A COMMODITY TO BE BOUGHT AND SOLD, BUT THAT IS NOT WHAT MUSIC DOES BEST. SO I'M ALWAYS DRAWN TO MUSIC THAT HAS THE KIND OF EXPRESSIVE QUALITY THAT REACHES THE DEEPER NATURE OF BEING HUMAN."**

of Indian music in general, and it was an attempt to learn that style of singing. Obviously I'm not a singer like he was and never could be, but to learn from him by listening to him and the pleasure of taking a couple of lessons from him before he died was simply a great thing." But the attraction goes deeper for Osborne. The religious

aspect of Qawwali and its role as a path to divinity struck a chord in her. "That's the main thing that attracted me to Qawwali music: it's the same as American gospel or even Appalachian music in a certain way. There's a connection between the music and people's spiritual life. And even if it doesn't specifically strike the listener on that level, he or she can still grasp the spiritual essence in the music itself.

"If you think about it, there has never been a human civilization that didn't have music. I think our culture quite often thinks of music as only a commodity to be bought and sold, but that is not what music does best. So I'm always drawn to music that has the kind of expressive quality that reaches the deeper nature of being human."

As a more physical means of refuge from the limelight, Osborne also purchased a small farmhouse out in the country. Although unwilling to talk much about it—as if it would somehow undermine its charm and soothing powers—she was obviously grateful to be able to afford to buy a sanctuary and relish in the time she can spend there just fixing it up. "I've tried to spend some time alone and step out of the glare of the media a bit," she confides. "I need to have a normal life, too, and spend some time with my family and those who are close to me. You know, just try to do things that are a little more grounded. I'm not really the kind of person who is in love with the spotlight—that position is sometimes very uncomfortable for me. So, it's for my own sanity."

In retrospect, perhaps that personal time is exactly what Osborne would need to face the next phase in her career. For a number of different reasons, Osborne lost her deal with Mercury during the great PolyGram/Universal merger. It was suddenly incumbent on her drive and ambition to make things happen. Osborne had already been working on songs and she tried entering the studio a couple of times to capture them on tape. The results were less than she hoped for. She had been interested in using a different style of producer and



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**"I DON'T KNOW WHERE I'M GOING YET, BUT I'M SURE I AM GETTING THERE."**

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WRH



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Mitchell Froom had come to mind more than once. She finally decided to pursue him. "Yeah, it was either fish or cut bait, as they say in Kentucky. The moment is now to do it and you just have to go for it. It's actually freeing in a way. I decided to move forward and record this new album, even if it was going to be at my own expense.

"I had been a fan of Mitchell Froom for years. I was having breakfast with Sheryl Crow and she mentioned that she had just done something with him and that I should give him a call. I thought, 'Why not? I'll just call him up.' We actually didn't start to work together right then. We did end up going out and having some dinner and talking about music and really getting along. When I first presented my songs to him, he was very busy and I don't think he heard what he really wanted to hear in order to commit himself. So it languished and I continued to try and work with other people.

"Then I went back to him again with some additional songs and some other ideas I had come up with over the course of months and months and something clicked in his head, where he saw what he could bring to the process. Once we started working, it came together very quickly."

As in the past, Osborne co-wrote most of her material with others: a couple of the tracks were written with her old cohorts, Chertoff and Hyman ("If I Was Your Man" and "Poison Apple"), others were written with Erik Della Penna ("Hurricane" and the first emphasis track, "Safety In Numbers"), but many of the most moving numbers on *Righteous Love* were the product of a creative collaboration between Osborne and multi-media artist Joseph Arthur ("Running Out Of Time," "Righteous Love" and "Angel Face"). "Joseph Arthur is very inspiring to work with," she reveals. "He's not a virtuoso, but he's very musical and playful. He's not hung up on things having to sound a certain way or with thoughts about, 'Am I good or am I not good?' I have a tendency to intellectualize things and examine things too much, and he helped me get around that impulse and let the creative juice flow. What we wrote together are some of my most favorite songs on the album."

Helping to realize the songs with Froom—songs that had now been a-brewin' inside of Osborne for a long time—were a collection of solid musicians: bassist Davey Faragher, drummer Pete Thomas, guitarist Val McCallum and saxophonist Steve Berlin. Froom, of course, added his unique keyboard flavorings throughout. The result is an album that is a natural progression from *Relish* and amply reveals the many ways Osborne has grown as an artist and as a person.

The musical roots that forged Osborne's unmistakable style in the first place are still present, but she's evolved to a higher level. With "If I Was Your Man," for example, she explains it as "a take on one of those songs you'd hear in R&B, where a woman will be singing to another woman, like, 'How can

you let your man treat you this way?'" And yet this is one of the songs on *Righteous Love* that reference Osborne's new affection for Asian music. So you have the old concept clothed in a new garment.

Osborne has also refined the subject of the corporeal versus the spiritual in several new compositions: "Righteous Love" and "Angel Face" both seem to come to the conclusion that these perspectives are both aspects of the purity of love and are impossible to separate. Finally, with a style that rocks just a little bit more than almost anything on *Relish* (although we can't forget the sonic power of such songs as "Right Hand Man," "Ladder" and "Spider Web"), Osborne addresses many of the ills we all either indulge or ignore in modern society—personal isolationism in "Safety In Numbers," a negative attitude toward life and ourselves in "Running Out Of Time" and thinking that things define who you are as a person in "Grand Illusion" (a reinterpretation of the Gary Wright classic). Furthermore, she's chosen to cover another Bob Dylan song—this time "To Make You Feel My Love"—of which she says, "I had to pull over to the side of the road when I heard it. It just crushed me."

**A**s an overview, one could say that the dichotomies Osborne addressed on *Relish* have naturally blended into the many facets of life itself, and that she, as a performer, sings with the unbridled confidence that success can afford an artist. She knows she has the power to connect with people and that what she has to say is from the same kind of experiences we each face every day of our lives.

But Osborne is cautious of that assessment. "I am not certain that confidence is the right way to describe what I feel, because I think that word implies I somehow have all the answers now and I don't, for one minute, think that's true. Considering the circumstances with losing my deal with Mercury and so on, I just knew I had to go for broke and give it everything I have because I may not get another chance."

"I am extremely grateful. I try to keep that foremost in my mind. I try to remember that it's important to stay connected to one's spiritual side and to realize that every day is a gift."

Regardless of Osborne's opinion of her current state of her spiritual growth, she certainly understands the axiom that you have to give it away to keep it. She found the time to produce an album for her dear

friends, The Holmes Brothers: "They're a band from New York that I've known for a long time. They called and asked me to

"I need to have a normal life, too, and spend some time with my family and those who are close to me. You know, just try to do things that are a little more grounded. I'm not really the kind of person who is in love with the spotlight—that position is sometimes very uncomfortable for me"

produce their album and it was an incredibly inspiring experience. It's called *Church*, and they're shopping for a label to release it."

Osborne is also launching an Internet magazine called *Heroine*, which is meant to express the positive aspects of femininity. "For me, it's a political thing to present a magazine that is woman-centered, but doesn't pretend women are obsessed by shopping and dieting. It's not meant to be fashionable or hip. I try to dig at the roots of the things I am drawn to, because those things, to me, are timeless." The premiere issue, slated for a September debut, will feature an Osborne-moderated discussion between Susan Sarandon and the Indigo Girls, who discuss their ability to meld their professional careers with their personal societal causes. There will also be a piece showcasing the work of photographer Mary Ellen Mark and an interview with Mary J. Blige. "The beauty of the Web is the reader can instantly avail themselves to the issues that are covered and literally connect to them in a variety of ways through hot links." Osborne herself has been involved with many causes, including Planned Parenthood, NOW and the Human Rights Campaign.

If there was a single word to fully capture the essence of Joan Osborne, I suppose it would have to be *connect*. Her entire life has been an exploration of how all things are interdependent—as in the image that the spider web can represent the interconnectivity of the universe. Her talent has motivated each and every one of us to discover that the universal truths ultimately govern all we say and do.

• For more information, you can contact James Evans at Interscope at 310.856.4559, or log on to [www.interscoperecords.com](http://www.interscoperecords.com).

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*Okeh*



## “Pinch Me!”

# The Barenaked Ladies Are Back!

By John Easdale

Barenaked Ladies are growing up...well, sort of. Listening to *Maroon*, their latest opus, in song after song, one gets the sense that the wild and crazy guys who chose one of the (arguably) silliest names ever for their group (bassist Jim Creegan, drummer Tyler Stewart, keyboardist Kevin Hearn and singer/guitarist/songwriters Ed Robertson and Steven Page) have decided to take themselves a little bit more seriously. “We’ve got families and stuff now,” says Page, tongue firmly *out of cheek*.



“On this record in particular, the thrust of the lyrics are about ourselves trying to figure out how we can...it’s about taking action in your life and moving forward, because we *all* have the power to do that. A lot of the record is about taking action, and carping the diem, so to speak. But also there’s stuff about not knowing what you have until it’s too late, and learning to treasure that as well. Sometimes I think we catch ourselves sitting on our asses and complaining.”

Not that the men who make up the Canadian group have a great deal to complain about these days. According to the RIAA, the Canadian quintet has earned precious metal for three of their previous platters—one Gold (1992’s *Gordon*), one Platinum (1997’s live *Rock Spectacle*) and one Multi-Platinum (1998’s *Stunt*, which has sold more than 4,000,000 copies in the US alone). *Stunt*, of course, featured the ultra-mega-super-hit single, “One Week,” something which nobody, least of all the members of the band, ever imagined. Page has some interesting comments.

“We certainly didn’t expect that. What we loved when we put that song out was, we thought, ‘Okay this isn’t us trying to do anything except to just be ourselves.’ I always tried to write songs I thought were, like, these straight-up kind of power-pop songs. I thought that’s what people want. Then I realized, ‘People don’t want that; I want that!’ That’s not what people want. We wrote ‘One Week’ and I thought, ‘God, that sounds like something that’s so *not* like anything else on the radio—that deserves to be on the radio. When Ed had first played it to me I thought, ‘That’s the single.’ I think he thought I was joking. I think everybody else thought I was trying to be obtuse by saying that was the single. But once we had recorded it we were like, ‘Yeah, there you go.’ Of course the funny thing is that longtime fans say, ‘That’s their sell-out.’ I mean, I don’t blame them for that, I can understand missing the intimacy of the small club, but I’d like to think we’ve done it on our own terms.”

**W**hen it came time to record the follow-up to *Stunt*, BNL decided to utilize the talents of studio wiz Don Was, who's proven himself equally adept behind the board for an extremely diverse list of legendary artists, including Bonnie Raitt, The Rolling Stones, Bob Dylan, Iggy Pop and The B-52's. When asked how it felt working with Mr. Was, Page replies, "It was great. We met with Don and he seemed totally right up our alley and then he saw our show and after the show he said, 'I have to do this record.' To meet somebody who was that enthusiastic about it, it's like the enthusiasm and the passion that makes you want to go in to do the record and makes you excited, and that's what he did—he's totally laid-back, but into it and excited. I didn't know what to expect, because we hadn't made a record with a Hollywood record producer. He just lets you do your thing. The reason I was interested in him was because of the last Paul Westerberg and the last Iggy Pop records—I thought they were really great, and they were kind of gutsy in the sense that they just did the songs. He's not the type of guy that will come in and say, 'No play it like this,' or, 'We'll get somebody to play that part.' None of that kind of, 'Okay, when the drummer leaves we'll chop up his part'—none of that happened. His thing was, 'Let's get the band playing live in the studio, because that's what they do best.' So we played live and he kept everything."

Once you become a multi-million selling artist, your record company naturally wants to do everything it can to keep those sales figures up. Add to that the fact that the band chose to record in Hollywood, just a stone's-throw away from the corporate headquarters of their record label, and one wonders whether any extra sort of "influence" was felt. "It wasn't a matter of them pushing us to do anything," says Page. "We'd get stuff like the head of promotion going, 'If song X isn't on the record, then you're a fucking idiot.' And it's like, 'Okay.' We're lucky enough to have a really good relationship with everybody at the label. It was an odd thing making the record in LA, but we could invite people to come by because, actually, I think for the first time there wasn't a song at all that any of us felt was lackluster or embarrassed of. We recorded 17 and we wanted to put 12 on. And I was certainly open to input as to which ones should go on and which ones should stay off. But we never got any, 'Well, we need to remix this, and move this around, and bring in some other players.'"

Of course, nothing is perfect, and it turns out there was one small hitch. As the band was nearing the end of the recording process, somebody from the label scheduled a Barenaked Ladies showcase in Hollywood to coincide with a convention that was taking place. "It was like, 'The guys are just mixing now, they can afford to go out and do a showcase. It made for a stressful final week of the record,'" Page recalls. "I think people figured, 'They're in town, and they're just mixing. We hadn't rehearsed or done a show in eight months, so that was a little stressful. By the end of the record, that made some people think, 'Maybe we won't do our next record in Los Angeles.' Or we just have to hide ourselves a little more, because Cello was

a great studio and I'd like to work there again—it used to be Ocean Way. Studio One is this giant orchestral studio, where they did all the Sinatra/Reprise records, then Studio Two is kind of the California sound; Mamas & Papas, Association kind of place. And Studio Three is where they recorded *Pet Sounds*. We used all three of them, which is pretty cool."

Following up an ultra-mega-super-hit like "One Week" is another thing that bands and labels have to wrestle with. Did the band consciously try to make "Pinch Me," the first single off *Maroon*, "One Week Part Two?" Page good-naturedly replies, "No it's 'One Week Part Three.' Imagine 'Part Two' was out and it was a bomb. It certainly has the similarity with the rapping chorus, but it's a much more kind of laid-back vibe. It's more acoustic. It's also a lot less nonsensical. I guess it's a song about sleepwalking through life, and about numbness. (puts on a haughty tone) The general malaise of living in the millennial age, a turn of the century kind of song. Well, it's not really, I just figured that would help. We're just about catch-phrases. We consider this our 'Wassup' album."

Page stops clowning and continues: "The lyrics on this album make more sense than any album we've ever done. I'm very proud of that. I don't have any lines where I go, 'Okay, that didn't make sense. That was just a cheap line to fill in the space.' There's no lines on this record like that for me, so I'm very happy with that."

And what about the significance of the title, *Maroon*? Is that an obscure reference to the way Bugs Bunny pronounces moron, as in "What a maroon"? Page says, "Exactly—and to be marooned, and the color maroon and that kind of thing. We were looking for an album title and we can never figure it out. They always sound like they're supposed to encapsulate the mood of the record. That's just the title for it. Last time we had *Stunt*, it worked well and it didn't really mean anything but it had a bunch of things that people want them to mean. Do you know Ken Nordine? He has an album from the '60s called *Colors*. So we thought, what's our favorite song from that record? 'Maroon.' We actually reprinted the poem on the inside as well."

**A**ll in all, things are going pretty well for the Barenaked Ladies. But are they struggling with the trappings of success? Page laughs. "Not too much. If I can get a good discount out of it, I'll be happy, but that's about it. I'm lucky. For some reason I've always been the guy who blends in. I remember as a kid, when I was a teenager and I'd be in line at McDonald's and the woman at the counter would actually look at the person behind me and say, 'Can I help you?' I'm still lucky like that. We live in Toronto where I think we've always been celebrities, to some degree. Torontonians don't care; they'll see you and pretend to not recognize you."

And now that the record is coming out, the promotional juggernaut begins. Page elaborates: "We'll be doing every TV show on television at the same time, everything right down to QVC. And I think within the first two weeks we're doing a whole bunch of radio tie-in shows and we're also doing Farm Aid. The full-fledged tour starts at the end of September."



As our interview wound down, we started talking about how, more and more often, record companies are taking finished records and handing them over to somebody else to mix, either for radio airplay or just as an extra added insurance policy, and Page shared this anecdote: "Don Was said to us early on, 'I don't care what you do for radio, but there's no remixes going on this record.' And we're like, 'Fine with us.' We did it with a couple of tracks on the last record, but it just kind of messes up the vibe of the record if you've got too many different sounds in there. It's not really an album anymore." Page ends this train of thought with a parting shot: "I'm thinking of chang-

ing my name to Steve Lord-Alge, and everybody will know that every song I mix is gonna get added." 

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For more Barenaked Ladies info, give Alex Coronfly a buzz at 818.953.3744, or cruise on over to [www.bnlnmusic.com](http://www.bnlnmusic.com).

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John Easdale is Senior Editor of *VIRTUALLYALTERNATIVE*, our sister publication. He can be E-mailed at [john.easdale@sfx.com](mailto:john.easdale@sfx.com).

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# An Honest Room So Green

## A Conversation With Dar Williams

By M.K. Hey



If there are two distinct camps of songwriters—those who freely enjoy discussing the stories behind their songs, and those who just plain don't—then neo-folkster Dar Williams stands a solid chance at someday being elected President of the open-to-discussion group.

Williams has been transmitting her particular brand of observational honesty through music since she first took to the stages of Boston's open mics in the early '90s. To many loyal Dar-fans, her honesty—in the same vein as Ani DiFranco, with whom she's shared stages, and Suzanne Vega—is exactly the aspect that really gets them (not to mention her fluid three-octave pipes).

Talking with her about life in general, and her latest and fourth release, *The Green World*, as she unpacked boxes in her new Upstate New York abode, I learned that

Williams' candor doesn't stop with the ending of one of her songs or albums. To the contrary, Dar Williams seems to be ever engaged, and engaging, as she plumbs each space she perceives.

"No, not at all," Williams says, laughing, when I ask her if the geographical size progression of her album titles, *The Honesty Room*, *Mortal City*, then ultimately, *The Green World*, was at all planned in advance. I have to say, it's a pretty cool progression, planned or not. "It was definitely what each one seemed to demand," she says. "*End Of The Summer* [which followed *Mortal City*] kind of broke that pattern. For some reason, inspirational, that's just where it went. But, you're absolutely right—it's about places. But it's an interior and exterior geography. That fascinates me above many things."

Take a listen to her music, much of which is about personal experiences—little cinematic vignettes—and one gets the impression that if someone asked Williams about a particular point in her life, she'd interpret it in relation to spaces—say, when she lived in Northampton—and not time—say, when she was 26 years old. She even wrote an article for *Ms.* magazine, titled *Habitat*, outlining the importance of having a strong base community from which to grow. Thus far, she's kept the Northeast as her base, being born in Mount Kisco, New York, going to college at nearby Wesleyan in Connecticut, later moving to Northampton, Massachusetts, then back to New York state. But interspersed in that somewhat specific area are many professional tours and personal world travels,



recently to Bhutan, the Buddhist country near Nepal in the Himalayas. Through the course of her journeys through these various rooms, cities and the newly named *Green World*, Williams' personal therapy, open highways and her perception of other people's histories have all presented themselves as worthy inspiration for songs.

"With *Green World*, I knew pretty much from the start what I wanted to do," says Williams. "It's a reference from a Shakespeare class about the chaotic world. It's a *green world* that you go into to find things about yourself, and then you bring them back to the ordered world." *The Green World* is her first release since 1997, and features the same inimitable Williams wit and charm that got her self-released debut, *The Honesty Room*, picked up first by Waterbug Records, then Razor & Tie, the label she still calls home.

**T**he idea of acknowledging the "other side" of reality, where an artist pieces together meaning in a safe place and takes chances that ultimately help create their perception, is pretty interesting. It seems like a good place for such a benchmark in Williams' discography. *Mortal City* completely outsold *The Honesty Room*, and Williams found herself faced with the same blazing spotlights that both confound and elate pretty, sensitive emerging artists. "What I learned very early on with *Mortal City* is that you're in the headlights for a few minutes, and it comes on strong. I learned that you can just close your eyes, and it just goes away. You call a friend who could give a shit, and it just all goes away," she says. But continuing, she goes a little deeper into the emotions that pretty much compelled her to, as everybody does, confront authority, close a particular chapter in her book and graduate into something bigger—something like where a summer might end, but a particular world that is still green and growing. "You find yourself saying, 'God, if I only lost a little weight, I could be even more famous.' Then you're on that friggin' treadmill. But I learned pretty early that's the wrong treadmill. What people say all the time is, 'Gosh, you're great, and things are really going somewhere.' I'm like, well, we're here!"

Two things Williams mentions about *The Green World* seem fitting: mental health and religion. Mental health is a subject Williams has explored before, notably on *End Of The Summer*, in songs like "What Do You Hear In These Sounds" and "It's A War In There," and on *Mortal City*, whose very title is meant to reference the way we deal with that "big city" called mortality. Williams is a self-described "therapy kid," insofar as she can speak and understand that sort of lingo, and she's done quite a bit of introspection, both on and off the couch. At one point she started telling me about the time, when she was 20 years old, that her world was rocked when a really dear guy she knew suddenly died—and she got in touch with the fact that she had a soul.

"I think that I'd always said that I'll be fine, I'm fine, I'm not

affected by anything," she says. "I thought I felt existentially set, you know, there's no God—it's just the meaning that I create. I spin the web. I knit the fabric of my life through this group of relationships, but I control the whole. I decide what it means to me, and it's this very malleable Lego village...and then, it just all fell apart! I found out that somebody I went to high school with had died—it was a fluke thing. It wasn't a kid that I knew very well, but he was incredibly dear. And then the issue became,

"I try to offer second looks to your perceptions. I try to find experiences to talk about that are maybe things that are unusual that people don't think they have in common with other people... and lo and behold, they do."



maybe you're very much subject to all these things. I had this very immediate reaction, like, 'Why give death so much weight when you're not really giving life a lot of weight right now?' I went upstairs to my room, and was suddenly overcome with deep sadness and was crying and wailing, and that's when I realized I had a soul. It's all well and good to say that I knit the fabric myself, but obviously that's wrong. And it's good that it's wrong.

"So *The Green World* also somehow went back to yet another reckoning, with mental health hinging between a strong decision to die and a strong decision to live," she says. "And my Religion major in college. It was pretty religion-heavy." Williams double-majored in Religion and Theater. "Yeah, five of the songs were influenced by five different college classes," she continues.

Looking over *The Green World*'s track listing, it's pretty hard to tell which five those might be. We've got a song about "Spring Street" in New York City, "I Had No Right," about two civil-disobedience Vietnam activists, "I Won't Be Your Yoko Ono," which is pretty obvious, plus "And A God Descended," inspired by a book about failed religious movements, among seven others. But Williams doesn't limit her *Green World* to erudite intellectual items, or even geography. Actually, she has this to say

*continued*



on both the subject of inspiration and free will: "There is something about doing something that really works for me that has nothing to do with what works for other people. It's sort of finding out what you gravitate towards. There's something about watching a Julia Roberts film, especially a matinee. Maybe it's like, 'Oh, I'm sneaking about and doing something that's not considered high art,' but I walk out of every film like that...every Meg Ryan film, every Julia Roberts film...."

"Feeling like you've gotten away with something?" I interrupt.

"No, with a song idea in my head."

**A**ccording to Williams, that's all that matters. She thinks it's nice to be on album number four, and be able to say yeah, what she's doing works, regardless of what other people might say about how exactly she arrived there. With Dar Williams, the bottom line on pure art is the matter of whether or not she compromised. "Even my dorkiest songs, my songs about potheads and stuff are still—there's this moment of, 'Oh.' This tearful recognition. Just like when the kid died, and I discovered that people are more dear to me than I consciously allowed them to be. So pure art, for me, is when you really wait for the, 'Aha.' It can be a shallow aha, or a deep one, but you're not just bending your ear to the commerce machine."

Williams got a pretty huge aha from her trip to Bhutan, which was like a literal trip to the green world, and which also resulted in the writing of "What Do You Love More Than Love?"—a bouncy, happy, yet completely contemplative number that wonders how one can love without needing to be loved.

"Somebody was asking me about all these famous singer/songwriter performers while we were climbing up to this 12th century monastery, and I felt this jealousy—I wasn't one of them," she says. "Little teenagers in Bhutan will never have heard of me. I'm not a pop thing. And I just thought, 'You're climbing up to a 12th century monastery, and you're really lucky and you have a good career and it's time for you to deal with this. Why don't we kick your ass here, Dar, and figure this out.'

"So I thought and broiled, and didn't come up with any answers, and then the day before I left, this voice said, 'I am who I am, and I'm no one else for better or for worse.' And I suddenly was able to really see things as myself, instead of who I'd been. It was walking around, thinking about record sales and spinning prayer wheels and looking at little children with peace in their eyes, with their heads on each other's stomach as they lay down in the grass. That was getting into my blood, as I was thinking about statistics and measurements and all of these things. I think Bhutan was the perfect place for me to say, 'I need to experience with a heart chakra, instead of a head chakra.'"

**W**illiams' music seems like a perfect balance of both heart and head, actually. And whether her subject matter's the heart, and her insightful lyrical slant's the head—or the opposite—remains to be seen. One thing's for sure, she's got a gift of song.

After college Williams worked for the Boston Opera. She says she loves opera; in fact, it was her voice teacher whose encouragement fueled her initial wood-shedding.

"I had cottonmouth for two years," she says of the pretty rough-sounding beginning, where she cut her chops on as many as four open mics a week in Cambridge. "Yeah, it was really hard. I almost quit after one year. I'd humiliated myself so completely for that year. A nice suburban girl, I'd already paid some dues, so I figured maybe I should continue and just call it grad school."

Williams' command of language gives the impression that she's someone who could easily handle any number of careers. To hear her tell it, choosing to be a professional musician came as a surprise to her. She details a fantasy she had in high school, where she was sitting with her sleeves rolled up in a

studio, playing with knobs. "I thought that was an interesting fantasy that would never happen to me," she says. "I was like, 'Who's that?'"

But she'd always played instruments. "The guitar," she says, "not well. I'm a real three-chord wonder. I love melody and counter-melody and harmony. The stuff that really turns me on I actually find more in my voice than on the guitar."

True enough, it's Williams' voice, and what comes out of it word-wise, that have best defined her song style. *The Honesty Room* featured songs that became popular in her live shows, like "You're Aging Well" and "When I Was A Boy." "When I Was A Boy" is a good example of a Williams song, because its appeal and common ground turned out to be a lot bigger than she'd originally thought. "There's something about writing a song," Williams says. "Seriously, 'When I Was A Boy' was about the closeted softball player who was amazing, but everybody whispered she was a lesbian, which of course she was. Not only did people get it and did men appreciate it, and high school classes appreciate it, even some of the girly-girls that I went to high school with said, 'It's about me.' And I was, like, 'No it's not!'"

"I try to say, 'Okay, so this is my cosmos,' and we somehow can find common ground with it. I try to offer second looks to your perceptions. I try not to make too many generic jokes about malls, although I probably do that plenty. I try to find experiences to talk about that are maybe things that are unusual that people don't think they have in common with other people...and lo and behold, they do."

**I**wondered if Williams was ever afraid being an active artist. Her mom's done a lot of work with Planned Parenthood, her father's a medical writer and neither of her sisters are professional artists. What she had to say had a lot to do with the essence of community and safe space for exploration that both supports and spills out of *The Green Room*. "I feel like a very safe ambassador," she says. "I feel like I'm safe up there onstage, and I respect the audience a lot, so I think they're safe, and they get to sit in the dark and be as anonymous or communal as they choose." So everybody's interior and exterior are all involved in song—which is its own type of green world, on an individual level. "Exactly. There have been a lot of interior journeys, which to me, are just as tangible as exterior. And only now am I learning that I have to also build my hearth and I have to build my home, and that I always did, and that a lot of my crises had to do with not allowing myself enough tangibility."

Given that as she's saying this, she's unpacking in her new house, I guess Williams is entering a very self-affirming period as an artist and a person. "The spiral is going up," she says, somewhat cryptically. "I've been a big fish in a little pond, and a little fish in a big pond. But there is a basic reckoning that I think I'm done with, which is great."

Indeed. And Dar Williams' fans, present and future, can thank her for writing some of that honest reckoning out in song. \*

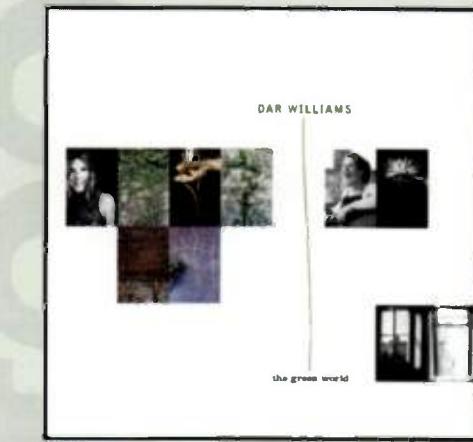
M.K. Hey is a Gemini and hates waiting, but loves sunsets, reckless abandon and long, hot showers. Her goals include saving the universe from expansion and bridging "How" and "Why" with "Because we love you!" (Hi, mom!)

For more info on Dar Williams, give Razor & Tie's Andi Turco a call at 212.473.9173, or stop by [www.darwilliams.com](http://www.darwilliams.com).

# DAR WILLIAMS

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20 Salt Lake City

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22 Boulder, CO

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23 Santa Fe, NM

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14 Burlington, VT

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Liberty Hall

15 Providence, RI

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1 Lawrence, KS

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4 Cincinnati, OH

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8 Asheville, NC

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22 Glenside, PA

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9 Charlotte, NC

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23 Washington, DC

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10 Carrboro, NC

Variety Playhouse

24 Cleveland, OH

9:30 Club

11 Atlanta, GA

The Birchmere

26 Toronto, ON

The Ohio Theater

14 Alexandria, VA

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27 Ann Arbor, MI

Lee's Palace

15 Portland, ME

Capitol Center for the Arts

29 Chicago, IL

The Michigan Theater

17 Concord, NH

Calvin Theatre

30 Madison, WI

The Vic

18 Northampton, MA

Orpheum Theatre

OCTOBER

Orpheum Theater

19 Boston, MA

Irving Plaza

1 St Paul, MN

Fitzgerald Theater

21 New York, NY

\*more TBA

# NAKED AND JUSTIFIABLY SCARED

## LAURA SATTERFIELD SEARCHES FOR SOME CLEAN, HARD TRUTH

By DANNY ALEXANDER

"NAKED AND SCARED" IS A GREAT TITLE FOR LAURA SATTERFIELD'S FIRST SINGLE OFF OF HER SOLO DEBUT. IT DESCRIBES A QUALITY OF VULNERABILITY IN SATTERFIELD'S TOUGH-TALKING VOCALS THAT'S SO IN YOUR FACE IT'S ALARMING. HER OFTEN BREATHY DELIVERY QUAVERS AND CATCHES AND SOARS, SUGGESTING A DIFFERENT COLOR OF THOUGHT AND EMOTION FOR EVERY MOMENT. AND THE SINGLE IS A PRETTY GOOD INTRODUCTION TO SATTERFIELD, HER VOICE SUBTLY DOMINATING A MIX THICK WITH A ROLLING BASS GROOVE, LAYERS OF KEYS AND BACKING VOCALS, ELECTRONIC NOISES AND SPLASHES OF ELECTRIC GUITAR.

The album's arrangements range from classic soul to funk to electronica, but Satterfield's presence is supremely unifying. Maybe that's why one of *Dirty Velvet Lie*'s most powerful cuts, old-school style ballad "Sock 'N Soul," works so well. It simply bolsters that voice with a tender arrangement—soft backing vocals, soft lead guitar, a little snare—that allows Satterfield to deliver her lines as close to silence as she wants. In the process, she makes a line like, "We cry just a little, when we hunger for muscle and slide," both heartbreaking and triumphant. Another subtle triumph is her tender remake of Jimmy Cliff's "Many Rivers To Cross."

But as gorgeous and accessible as this album is, perhaps the title track, "Dirty Velvet Lie," says more about Satterfield's



own ambivalence as anything here—and it's just about as bold a statement as anyone's ever made about the compromise involved in selling your talent. Over a funky bass with stabs of keyboard and sassy backing vocals, she asks, "Have you ever felt your will slowly letting go/So encumbered by the chill you try to disconnect your soul?" It's a general statement about all the effects of all the petty BS that passes for truth in our society, but it's unmistakably targeted close to home.

With the final cut Satterfield offers up a prayer, "Kiss Me Like I'm Dying," a very moving plea (augmented by nothing more than the simplest piano) to seize the moment with her. As personal as a performance is likely to get, the song reflects back on a beautiful childhood of wide-open opportunity and finds its own Wailing Wall in the present, faced with the limits of reality and mortality.

**T**his is Satterfield's life. Raised by her well-known mother, Priscilla Coolidge, and her stepfather, Booker T. Jones (of Stax house band Booker T. And The MGs), Satterfield's childhood taught her a lot about how things could be, while much of her adult life has been a series of lessons in how things are. Her first single was featured in the all-but-forgotten 1993 Whoopi Goldberg movie, *Made In America*, and her first album release was thwarted by corporate downsizing. But new days roll around, and since the early '90s, she has achieved a great deal of attention as part of a trio, Walela [pronounced Wha-lay-luh], with her mother and her famous Aunt Rita. Walela is a musical act that blends Native American and contemporary flavors and serves as a tribute to the family's Cherokee matriarch, Mama Coolidge. Walela has just released its second album; its acclaim has yielded a number of rewards, including a comment by Robbie Robertson that Satterfield's voice is "one in 5,000,000."

In conversation, Satterfield is as brave and open as she is on record. She's not shy about her origins. "Booker was my stepfather until my mother and father divorced, and now I guess he's my ex-stepfather. I knew who my real father was, but me and Mom and my brother Paul and Booker's son, Booker T III—we all called him T—we spent years together. We moved from Tennessee to California when I was five, about to turn six. We lived in Hollywood, and then, after about six months, Mom and Booker bought the old Lana Turner ranch out in Malibu.

"His parents came, and Mom's parents came, and we grew our own food, and I rode horses every day, and it was a magical time for all of us. I used to ride my horse from the winding drive, where we lived, all the way across the mountains and down the beach and up the hills, because it was Malibu, and you could bring your horse and tie it up in front of the drugstore and go in and buy bubblegum and candies and eat them all the way home...a good couple of hours each way.

"They had a recording studio always, whether it was in the house or built into extra empty storage buildings that came with the house. Over those years, Mom and Booker worked on the early records that they did in the late '60s and early '70s. Booker T and Priscilla and Rita [Coolidge] and Kris [Kristofferson] were all out here, and it was a magical time for everyone, and a less complicated time in the industry, I think. I can remember when Kris and Rita would come to the ranch—she was my special Auntie Rita. I still do love her so much and loved her so much when I was a little girl. She was so different to me. She was so soft, and her eyes always were amazing to me because they were so big and black, like pools of chocolate pudding, and her long, soft hair. And Kris reminded me of my father a lot. So I would just love it when Aunt Rita and Uncle Kris came.

"All of us kids had a great time. Then we moved to Northern California. We bought land with nothing on it, no electricity, no roads, nothing, and my grandfather, my

mother's father, built houses for everyone, and after we all got settled, he and my grandmother built another house for themselves on another knoll of the land. It had beautiful water and natural resources, and, all these years later, there's a lot of work that my brother [actor Paul Satterfield] and my grandparents, in particular, have still given to nurture it. My grandparents were earthy people, always having their own gardens and growing and canning. They had everything fresh all the time, home grown and delicious. They are both still alive; Booker's parents have both passed away."

**L**iving in a racially blended family and coming out of a racially blended heritage, Satterfield understood the social context for her childhood only later. Her great grandmother, in particular, was both the Cherokee matriarch of the family and decidedly close-lipped about her background. "Mama Coolidge shared a lot of things over the years without literally saying, 'Yes, this is where I come from, this is what I was taught,' but she was Cherokee. She spent a lot of time with my grandfather when he was a young, young boy at Pismo Beach, and they would trek back to Texas and stop and camp out at the side of the road, 60 or 70 years ago, on whatever old highway that is, day after day after day. But in the South, where they were...well, she said little about her background.

"Then there was the relationship between Mom and Booker in the South. They discovered, of all the places they had worked, that California offered much more freedom for an interracial relationship. And because we were kids and so young, I guess you notice that people are darker or lighter than others and have different kinds of hair, but you don't have anything attached to it, so you don't know anything; it's not a bad thing at all. We were very lucky, in a sense, to have that gift; I know we were."

No doubt aided by her unusual shelter from racism, Satterfield responded to soul music with great immediacy and intimacy. "I was highly attracted to soul as a kid because it just made me feel so good. And this was in a place where it was a 20-minute ride down a dirt road just to get to a hokey little, one-pump gas station to get a piece of bubblegum!"

She responded to country music with the same openness and lack of distance. "If grandma played Hank Williams' *Greatest Hits*, to me that was the same thing; it was not black people, or soul music, but it was. Or we had Dolly Parton's first album with this big pull-out poster. And her *Coat Of Many Colors* and *Jolene*... 'Jolene,' I was just in awe of this voice I was hearing!"

In so many ways Satterfield's exposure to music was unique, but it also contributed to some sense of

social isolation. "I spent a lot of time with Rita when I was 16 or 17, and Rita was then going once or twice a year to New Orleans. I was hearing people like Irma Thomas, the Neville Brothers and Al Green in my home, around my family—special works of theirs that would never be on any record or anything.

"I was always at a new school, and, in part because of that, I was really, really shy...hardly had any friends. What they were into and what was going on around me was just so completely different. The scary rebellion of punk rock and that whole thing, and even Kiss and acid rock when I was in seventh grade, that music was horrifying and I could not relate to it whatsoever."

**T**hough her interests ranged from photojournalism to geology, Satterfield always knew that she wanted to be a singer like her mother and aunt. "When we moved up to Mendocino, and all lived up there, I would just spend countless hours walking that land or riding my horse around that land with my little notepad and pencil and writing songs. I was just a little nature girl out there dreaming about the Hobbit land and fairies, and my grandmother and I would see bears out on the road. We'd find bobcat dens and deer skulls and footprints and snakes. We cooked over an open fire and bathed in the river while we were cutting the roads for the land, while my grandfather was drawing up the blueprints and designing the home.

"One time, I ran out of paper, and my grandmother made me a homemade note



continued →

pad—it's got one of my first songs in it, and it's put together with a paperclip. I'm dyslexic, so some of the spellings are just hysterical, but you can tell what the word is supposed to be. And the songs are all about broken hearts and true love and where did our love go, all of these things that I didn't know anything about yet.

"After I graduated high school, whatever I was doing, laying tile or painting a house for somebody, I would then take three weeks off and get some songs demoed and try to get something going. Though this is the first album that will be released, I made another one. I was in a relationship with a man who was very involved in the record, and I had to fight him for control of my vocals and so forth. Four days before we were to master it, there had been a corporate changeover and Atlantic severed ties with Dick Rudolph's company, Third Stone, the company we were working with. Peter Asher, who was my manager, called and asked, 'Don't you even want to hear the record?' And they said, 'No, because it doesn't matter, because it was associated with this other company, and that relationship is now over.' It was the early '90s. Then I didn't write anything or do anything, and my relationship at the time came to an end, too.

"Walela was just beginning at that time. Rita sold her house in Hollywood and moved to an area about an hour north of San Diego. I would stay at her house and take care of her animals while she was away. Then we met Mitchell Markus with Triloka Records; I was meeting with him on a solo level and beginning the Walela relationship as this thing with Third Stone was ending, and so I concentrated on that. Walela sang at the Olympics and went to Atlantic City and toured in Europe with Robbie Robertson. I was having a pretty good time, but was really sort of frightened of getting into anything really personal—the solo thing again—because I was just afraid something bad would happen. I was scared of relationships, scared to write, scared of anything. I was burned.

"I felt like it was all I could do to care about being in this old crazy world, but some new things that have happened have helped get my head out of my ass, so to speak. Now, I can look at this as a really good thing, and it's all only going to last a second anyway in the big picture of things. The business is so shaky and shady and ridiculously based on so many superficial things that you just have to be centered and in control of your own spirit. You have to keep in mind all of the successes of life—what you can contribute to this world and yourself and the life that you've been given and your family and your friends. There's so very much to be had, and to be able to receive that doesn't have anything to do with Hollywood's idea of success."

Her sense of the success of *Dirty Velvet Lie* is complicated by the compromises she had to make in the studio and a whole series of events, including her own near-death experience, which robbed her of much distance on the project.

"I can't really listen to the record yet. It has three years of history, and my father dying unexpectedly, and then I died—I died for a minute and a half! I had lost a lot of weight; I was working real hard. I had moved from Rita's and I was heading back to Los Angeles. My blood sugar dropped to 30. It was just a freak thing. I was about 115 pounds and was working every day—all day—and getting a few hours sleep and going back and forth every day. I was really spread thin. I passed out and my heart stopped. Joel [Soyffer], the producer, recognized what was happening. He and I and Denny [Weston, Jr. who's the drummer and also the musical director], we were all sitting there copying a vocal, and I'd been feeling nauseous, and I know if I'd just had a soda or a milkshake that might not have happened, but it did happen, and they saved me. Joel jokes that his hair is already gray enough that he doesn't need that kind of help!"

**B**ut though she seems wary of trying to judge the album, Satterfield always reminds herself of the up side. "It's been really a lot of learning and a

lot of growing for me. So many things have happened, even recently, to remind me just how very, very fragile it all is and how very lucky I am to even be here and to have the choices to make. And it's all okay, because anything could happen to any of us any minute. You just really have to be happy inside. You have to be able to stand tall and proud in your own eyes, and that of your family and God. Just to be able to accomplish that in life and to be able to contribute, to this world and to your family, something nice and loving...then you have already become or are becoming a successful human being.

"It's so hard to keep that perspective when there are others looking at what you are doing as only a money venture. It's a part of your life—your literal being and essence and thoughts and feelings and heart and soul—and you're offering these things in the form of a gift of music. But people are taking these things and trying to make a buck...and so am I! I mean, I'd like to make a living doing what I do, but I just don't have it in me to turn my back on what it deserves."

In the end, *Dirty Velvet Lie* is a compelling argument that, though Satterfield may not have won every battle she fought over her album, she won the war. The end result is a staggering series of infectious grooves and a voice that never ceases to search for some clean, hard truths. \*

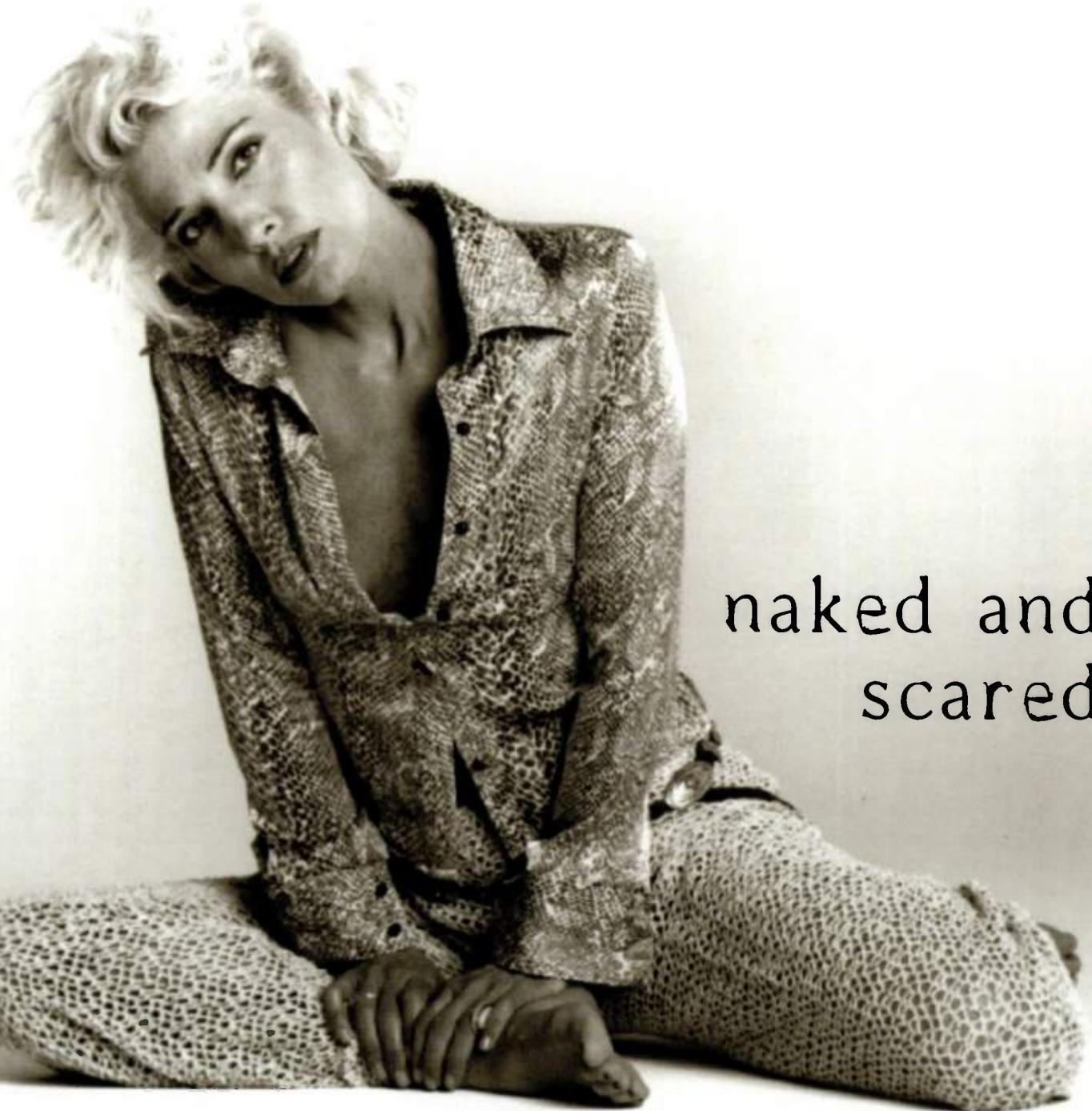
• Danny Alexander is a regular contributor to *totallyadult* and can be reached at [dalexand@johnco.cc.ks.us](mailto:dalexand@johnco.cc.ks.us).

• For more information you can contact Mike Klein at Gold Circle Records Group at 310.264.7839, or log on to [www.triloka.com](http://www.triloka.com).

"YOU  
HAVE TO  
BE ABLE  
TO STAND  
TALL AND  
PROUD IN  
YOUR OWN  
EYES, AND  
THAT OF  
YOUR FAMILY  
AND God.  
JUST TO BE  
ABLE TO  
ACCOMPLISH  
THAT IN LIFE AND  
TO BE ABLE TO  
CONTRIBUTE, TO  
THIS WORLD AND  
TO YOUR FAMILY,  
SOMETHING NICE AND  
LOVING... THEN YOU  
HAVE ALREADY  
BECOME OR ARE  
BECOMING A  
SUCCESSFUL HUMAN  
BEING."



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# FROM Channel 103.1 To WorldClassRock.com

## A Journey Into The Future!

Déjà vu is an odd, unsettling, sensation. But I experienced it in a big way when it was announced that Entravision was buying Channel 103.1 and turning it Spanish. This seems to be an epidemic in Los Angeles, where just four years ago, my former Adult Rock home, KSCA, was also sold and went Spanish.

The sick feeling in my stomach actually started much earlier when, in October of 1999, I first heard that Clear Channel and AMFM were going to merge. A little bit of math showed that the resulting company would own 12 signals in the Los Angeles market, and obviously would have to divest a few. General logic says the first to go would be the one that counts as two. Channel 103.1 is actually two stations; KACD Santa Monica and KBCD Newport Beach. And even with the combined transmitters, it still doesn't have total market coverage. It didn't take a brain surgeon to figure out that we'd go on the block.

Of course, we all hoped that whoever bought us would be interested in keeping the station intact, but that wasn't going to happen. Once the word came down that the buyer was Entravision (and solidified the thinking amongst listeners that I was cursed), we began hearing rumors of interest in the intellectual property. Perhaps someone would buy our programming, and move us to another frequency. But that wasn't in the cards, either.

Back in 1996, when KSCA went off the air, I had discussions with a few different entities about the possibility of putting a similar station on the Internet. But we all knew it was way too early for that.

However, it's now the year 2000. Technology has advanced exponentially. Broadband is a reality! In 1996, most of us who were online were there courtesy of 14.4 dial-up connections, but today many of us are speeding along the superhighway on very high-speed DSL or cable connections. And most offices are connected with T1 lines or LANs.

So now, four years later, I think the time has arrived, and apparently so do some other forward-thinking folks in the Clear Channel fold. When it became apparent we'd be spun off, I fired off a quick E-mail to one of the Clear Channel honchos, suggesting that, because our overhead and operating expenses were so low and we offered such unique programming, they consider keeping us as an Internet-only station. Whether or not this had any influence on our eventual fate, I have no idea. I do know that Clear Channel has been assembling a new division, Clear Channel Web Services Group. Realizing that the Internet is a big part of our future, this company is leading the pack in helping its stations take advantage of all this new medium has to offer.

Clear Channel Web Services has hired various content managers to help our stations in different formats come up with unique and compelling content. John Martin, President of CCWS, had numerous discussions with our GM, Roy Laughlin,

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By Nicole Sandler

and our GSM (now VP/Sales, Clear Channel Los Angeles), Charlie Rahilly, and they collectively decided the idea was worth pursuing.

So, we took it to the audience. We put a petition on the Web site, and asked our listeners to show their support for keeping World Class Rock alive by moving it to the Internet. Initial response was huge—so big, in fact, that in the first hour, we blew out the server! Not necessarily a good thing when you're planning on serving up unlimited streams, but a good indicator that the listeners were there with us—and that we seriously needed to upgrade our servers!

We pulled down our existing Web site, knowing that if we were going to do this right, we'd need to start from scratch—building everything new, state of the art, and better than it's been done before. We also knew that our streaming capacity was severely limited, and the last thing we wanted was someone to try to listen and get a message telling them that the servers were full.

After a few weeks of number crunching, conference calls and I'm sure lots of discussions that I wasn't privy to, we finally got the go-ahead. We were going to be making history!



Nicole Sandler with Don Henley

Rather than just disappearing and becoming part of the radio history of Southern California, Channel 103.1 would become the first radio station to seemlessly move off its FM frequency onto a new existence on the Internet. It also marks the first time that a major radio owner has made the leap into Internet-only territory.

Obviously, we have our jobs cut out for us, as we're blazing new territory. We really had no concerted PR effort, but once we announced our plans, the press started calling. Beginning with a front-page story in the Sunday *Washington Post* on July 16, which declared "this could be a seminal moment in broadcasting history," we've been written about in *Variety*, the *Chicago Tribune* and countless other publications. Both CNN and ABC's "World News Tonight" check in consistently for any news on our final over-the-air date, as they both plan on being here to cover the moment we switch from terrestrial to cyberspace.

Our main goals on the technical side are to make listening to us over the Internet as easy as turning on your radio, and for the sound quality to be as good as, or better than, anything else streaming online. (With our lousy signal, it wasn't hard to improve on reception!)

Our main page is designed to be simple to understand and navigate. We offer six easy ways to listen, including a new desktop player that puts a *WorldClassRock.com* icon on your desktop and allows you to open our player and start listening without having to open an Internet browser!

There are so many people involved in this project that I fear I won't give credit to enough of them in this piece. But we have input and participation from all corners of Clear Channel and AMFMi. This is a huge team effort, as we not only build this new existence for our radio station, but also set standards for the online future within the company.

Early strategic partners include iBeam, who provide our unlimited streaming, and Spot Magic, who developed our desktop player. The various technologies available to make our station work better have to be tested, and partnerships developed. Chris Peaslee, Director Of Business Development for Clear Channel Los Angeles, is blazing a trail through the forest of programs and platforms and technologies available, trying to find the ones that'll best help us meet our goals. He's also charged with the task of syndicating our content, increasing traffic to our site and monetizing it all!

In addition to the technological concerns, the other main component is, of course, the programming! To get listeners to go

to the trouble of listening online, we have to give them something they can't get over the air. With our format, that really isn't a problem. But we realize it is the really passionate P1s—those listeners who are freaking out that they're once again losing *their* radio station in Los Angeles—who are willing to do whatever it takes to be able to continue listening to us. I think we really have to superserve the core, and give them a reason to upgrade their computers and trade in their dial-up ISP for DSL. So, the library has been expanded a bit, and more new music is being played. But the basic format remains in place.

Our name was an issue, too. Channel 103.1 soon won't mean anything, and would prove to be even more confusing. Our main positioning statement, and best description of our music, has always been "World Class Rock," so, imagine how thrilled we were when we learned that John Martin had the forethought to register *WorldClassRock.com*. He gave it to us, and we have our new name. The *channel1031.com* URL will always be active, and point to *WorldClassRock.com*, for those who have it bookmarked.

Drive time is now not an issue. The majority of our listening will be in-office and at home. So, airshifts will change a bit. Andy Chanley will continue doing a morning show, but he'll be on from 6am-noon. Instead of afternoon drive, my shift will run from noon-6pm. Our Music Director, Rolee Rios will handle 6pm-midnight and Terry Gladstone will be on from midnight-6am. Thanks to the technology of Prophet, the 6am-midnight shifts will be a combination of live and voice-tracks, giving us a lot of flexibility, and the overnights will be voice tracked. We have to keep in mind that, although we're on the West Coast, we have listeners world wide, and what's the middle of the night here is lunchtime somewhere else!

*continued* ▶

**I can't help but believe we're on the cusp of the next era of broadcasting.**

We're still running very lean, so all of us also handle a weekend shift, and various part-timers including Mike Morrison also pull shifts. In addition, Chris Carter has brought his "Chris Carter Mess," with lots of new music and imports, to Sunday nights.

Since Channel 103.1 came into existence in October of 1998, we've been based in our Santa Monica studios, with a small staff. All the administrative and sales staff was in Burbank, shared with sister-stations KIIS and XTRA sports. This arrangement continues. Our small Santa Monica staff will all remain with us: Production Director Steve Cook, Morning Show Producer/Studio C Engineer Mike "Onion" Wright, Engineer Dana Puopolo, Webmaster Tricia Kennedy and Office Manager/one-woman promotion department Anita Dominguez.

The relationships we've developed over the years with LA venues and the live-music scene will flourish in our new world as we take them to the next level. We've already begun a series of "Studio C On The Road" sessions with the House Of Blues, which has amazing Webcast facilities. We had our first "launch party" with the Indigo Girls. Eighty listeners were invited for food, drink and a post-soundcheck session, including a brief interview and three songs, which were Webcast, live for anyone, anywhere in the world, to watch! We followed this the next week with a similar event with Steve Earle, and we've just begun a live broadcast series from one of our city's best small clubs, Largo, with a private Aimee Mann show. Live broadcasts will be a major component as we bring LA's live music to the rest of the world. In addition, Studio C will get a face-lift, with an equipment upgrade and streaming video.

Promotionally, we will remain as active as we've always been; though obviously some adjustments will be made. With Clear Channel's recent acquisition of SFX, we hope to be able to do ticket giveaways based on current tours rather than individual shows. So, for example, the winner would pick which city they wanted to see Sting in, rather than winning tickets to a show at the Greek Theater in Los Angeles.

We're also actively promoting the technology that'll make listening as easy as possible. We're currently giving away a Kima a day! Kima is a 2-piece unit that attaches to your PC and plugs into your stereo's auxiliary input, and brings *WorldClassRock.com* through your stereo at 88.3 FM!

Clear Channel has given us the 850 AM frequency to simulcast our programming for a variety of reasons. It'll help the sales department by keeping us listed in Arbitron, and will enable us to retain reporting status to the various trades that monitor airplay, while also helping us navigate the murky waters of licensing when it comes to Internet radio.

On the sales front, we truly are entering uncharted waters. But we have one of the best sales departments in the industry. The KIIS-FM sales team has always sold Channel 103.1, and they'll continue to sell us. Rates will be cut to

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bargain levels in the beginning, and early indications are very good that many of our current advertisers will continue with us. Without the overhead of a transmitter, our operating expenses are considerably lower, and therefore the budgets we have to meet to be successful are lower as well. Those who understand the money side much better than I, feel this will work.



**Sandler with XTC members  
Colin Moulding (left) and Andy Partridge**

So here I sit on a Sunday afternoon, giving you the stream-of-consciousness thumbnail sketch of *WorldClassRock.com* today, as we await word on the date of our final over-the-air broadcast and continue to write the rules as we go along. It's a bit scary and incredibly exciting!

I keep thinking about how it must have been 35 years ago, when this new technology known as FM radio was developing. It was that weird new thing—you couldn't get it in your car or on your transistor radio. Radio professionals who left their high-profile, well-paying jobs to move to FM were thought to be nuts.

I can't help but believe we're on the cusp of the next era of broadcasting. If I could have one wish come true right now, it would be that wireless technology would keep developing as rapidly as it's been, and that in-car listening will come quickly. Once that happens, I think there will be no looking back.

So, here's where the *déjà vu* ends. The last time the radio station I loved was going Spanish, I, along with thousands of listeners, mourned its loss. This time, I'm energized and very excited about what's to come. I spend an inordinate amount of time these days answering E-mails from listeners who are also thrilled that they're not losing us again. Many of them are writing asking for help in this new way of listening; many others are celebrating our newfound life. And I find myself finishing each response by thanking them for joining us on our journey into the future!



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# BASEMENT APT.

The new single from Sarah Harmer

From the forthcoming album *You Were Here*



9/14	Northampton
9/19	Pittsburgh
9/20	New York
9/21	Boston
9/29	Portland, OR with Billy Bragg
9/30	Seattle with Billy Bragg
10/10	Madison, WI
10/12	Chicago
10/13	Cleveland
10/14	Ann Arbor, MI

"Harmer is mesmerizing..." – *Billboard*

## Already moved in:

CIDR  
WRNR  
KCTY  
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WXRV  
WRNX  
WMVY  
WNCS

WXPN  
WYEP  
WFUV  
WCBE

and more!

**203**  
records

**ROUNDER**

the  
**EMERGING** artist

# the

*On her new album  
I painted a picture in my  
mind of how  
I hear these great songs, a  
picture so vivid and sharp  
in color and detail.*

# the

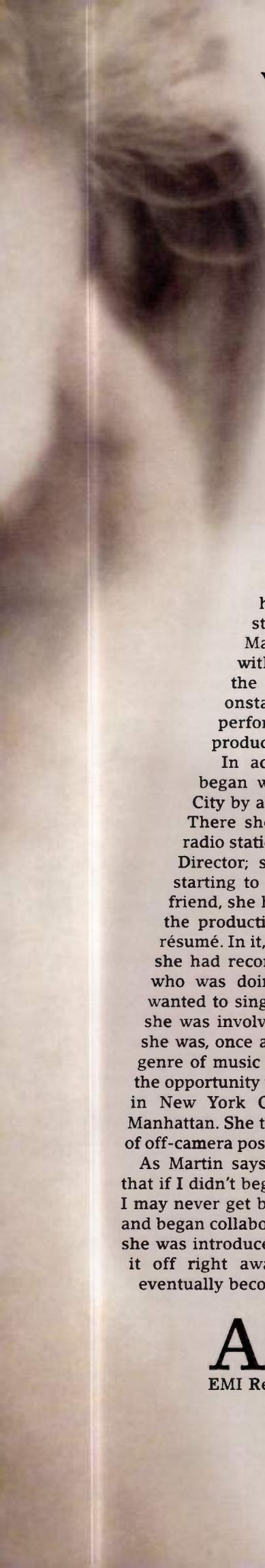
*Voice as instrument,  
it must be a harp,  
song as tree,  
it must be an oak,  
band as players,  
gardeners of sound  
and texture.*

# the

*I was so pleased to get  
a copy of Thoroughfare.  
It plays in my car every  
time I head home from  
London in the night.*

—Chris Difford of Squeeze

# of REBECCA MARTIN



You know her as the sultry and unguarded voice of the band Once Blue, whose eponymous debut was released on the then-active EMI Records in 1995. Her name is Rebecca Martin, and after the demise of EMI, many of us wondered what happened to her and her group. Well, in 1997, Once Blue disbanded and Martin has since embarked on a journey of self-discovery that has given her new insight in herself and has helped to reaffirm her commitment to music.

But what was Rebecca Martin up to those years before the formation of Once Blue? Learning about that will give you a better understanding of her post-Once Blue life.

**B**orn and raised in Maine, Rebecca Martin was always into music. She took vocal lessons early on—her teacher would hold classes in a local recording studio. In addition to pursuing her singing, she soon began to learn all about the recording process, ultimately becoming an assistant engineer during her high school days. Martin's favorite style was musicals and after a trip to Manhattan to see a show on Broadway with her parents, she began to nurture the dream that someday it would be her onstage. Not long after, she started to perform in *Annie* and other musicals in local productions.

In accordance with her grand plan, she began working her way closer to New York City by attending college in Upstate New York. There she became involved with the college's radio station and eventually became its Program Director; she fell in love with it. Martin was starting to drift away from her goal. Through a friend, she heard that MTV was looking to hire in the production department and she sent them a résumé. In it, she included a cassette of some songs she had recorded earlier in her life. The manager who was doing the hiring at MTV asked if she wanted to sing backing vocals for a punk rock band she was involved with, which Martin agreed to, and she was, once again, back on track. Even though this genre of music wasn't natural for her, it did give her the opportunity to get acquainted with the music scene in New York City. This was Martin's entree into Manhattan. She then went to work for MTV in a variety of off-camera positions and stayed there for three years.

As Martin says, "I loved the job and became afraid that if I didn't begin to pursue my musical career soon, I may never get back to it." So in a bold move, she quit and began collaborating with another singer/songwriter she was introduced to named Jesse Harris. The two hit it off right away, and the seeds for what would eventually become Once Blue were sown.

**A**s a duo, the two began to gather a local following, which eventually led to a full-fledged band and a contract with EMI Records. *Once Blue* was released in late

1995, and received substantial airplay support from Adult Rock Radio. Once Blue was also warmly embraced by the press. *Music Direct* wrote of Martin: "Way, way beyond an interesting voice that could clearly deliver hit records, Rebecca Martin exhibits the distinctive vocal style on which you build careers...big careers." But after five years, the magic began to wane and eventually Martin, Harris and the other bandmembers went their separate ways.

Off the road and without work, Martin began to frequent open-mike and singer/songwriter nights at clubs around Manhattan and soon discovered there were many artists in a similar impasse in their careers. The record industry was beginning to consolidate and there were fewer and fewer places for these artists to go for support. And on the touring side, it was difficult to get regular gigs. They began to band together to enhance their mutual goals, and to give each other encouragement on many levels. "The idea was a residency program, where we would frequent an area where there was a club with a good reputation as a listening room," says Martin.

The consortium called themselves The Independence Project and is still active today. It includes Martin, Larry John McNally, Jane Kelly Williams, Timothy Hill, Dorothy Scott, Frank Tedesco and others. Under the auspices of Monterey Peninsula Artists, they go out on short tours in groups of three to build a reliable base of fans as well as nurture markets they can return to again and again. The hope is to build The Independence Project into an actual staffed organization, which not only forwards the careers of these founding artists, but also becomes an avenue for others to use as a career-development tool.

**M**uch like Martin, many of these artists have experienced the major-label shuffle and feel more in control approaching things on an independent level. Many have recorded new albums to help in the their cause, and Martin is not an exception. *Thouroughfare* was recorded in 1998 (although it's really only seeing the light of day on a national level now) and is a wonderful way to become more familiar with her own musical vision.

Martin's sound is literally impossible to categorize: it's a little jazzy and it's a little folky...and very, very intimate. Through her voice, she makes every song a tapestry of word and sound that captures the subtlest of emotions and reveals observations of life that many of us miss in our daily trek. Whether she's celebrating the joy (and ache) of love in "Goodbye My Love" and "Your Arms Around Me Now," the remembrance of better times in "Thouroughfare" and "Empty Hands," the sorrow in the loss of a dream in "Arthur" and "Joey" or the profound experience of an important realization in "The Red Wall," Rebecca Martin is indeed an artist that stands alone, both as a singer and as a compassionate human being. ➤

**By John Schoenberger**

**Tell us how Once Blue came together.**

"After I had left MTV and was seriously pursuing a career in music, I was introduced to Jesse Harris by a friend. Up until that point I had never tried to write songs on a collaborative level, but he and I just seemed to see things the same way.

"In fact, our professional relationship was very rewarding and, I think, productive for the years we were together. What first started as a duo performing at a variety of clubs in Manhattan eventually led to a full band, demo tapes and, ultimately, a deal with EMI Records. That entire period of time was a wonderful learning experience for me. We toured extensively for just about two years in support of *Once Blue* and I loved being on stage and connecting with people.

"Near the end the synergy seemed to begin to go away, though, and everything started to break apart. When EMI folded in the US, it simply coincided with the mutual feelings among all of us in the band that it was time for us to go our separate ways."

PHOTOS BY PAT KEPPIK



**Did you go into a period of mourning, so to speak, or were you ready to jump in and take things further in terms of your career?**

"Make no mistake about it, it was very scary; however, a career in music was and is something I'm completely committed to, so I didn't hesitate really.

"*Thoroughfare* is actually almost two years old in terms of when it was recorded, and many of the songs were originally demos for *Once Blue* that didn't make it on the album, or were songs that Jesse and I had written during that period. But I also feel the material on *Thoroughfare*, and the way it was arranged and recorded, represents some important growth on my part as a songwriter and as a performer.

"Many people have told me that my love for Broadway musicals—especially *Annie*—could be felt on the *Once Blue* album and, although that kind of music still influences me, I feel I am finding my own voice as time goes by."

**Tell us how the recording of *Thoroughfare* came together.**

"I had been working with a variety of artists, but I felt I needed a recording to help support the live dates I was doing. Joe Ferla (who had engineered *Once Blue*) co-produced the sessions and some great players were also involved, including Steve Cardenas on guitar, my husband, Larry Grenadier, on bass and Kenny Wollesen on drums. These guys are all jazz players, really, and live for improvisation. My music allows some of that to come into the mix. I am very happy with *Thoroughfare* and I feel the songs will stand up over time."

**I don't mean to pry into your personal life, but many of the songs on *Once Blue* and *Thoroughfare* deal with loneliness. I don't get the aspect of regret from them; rather it seems the characters seem to have some type of closure about the emotion. I suspect you must have had some very lonely times in your life to be able to capture it so eloquently.**

"Yes, I know loneliness...but I think we all do. You can either take those periods of time and sit around and do nothing, or you can use that experience and turn it into something constructive, something you can grow from. I have done both."

**"There's something mystical and unexplainable about music. I guess that's why I love it so much."**

**Yes. I suppose the hard lessons are the ones we learn the most from.**

"That's certainly been the case for me. I find the sound of a song can convey a feeling or emotion just as strongly as lyrics can. I also feel that you shouldn't talk too much about your music. The power and magic of music is that it often works on levels beyond words. If you've had the feeling and the experience a song is referencing, then you can somehow take that into yourself as a listener."

**You mean, allow the listener to step into the song?**

"Yes, that's a great way to put it. There's something mystical and unexplainable about music. I guess that's why I love it so much—whether I'm listening to music by another artist, in a studio helping to create it or whether I'm performing it.

"It's all about giving of yourself. Something that I feel doesn't happen in this world enough. I love to cook and have a group of friends over for a meal. When they start asking me what ingredients I put in something to make it taste so good, I simply say, 'It doesn't matter. Just enjoy the food, the experience of being with friends. Have another glass of wine and just savor this moment for what it is.' That is how I feel about music, too. Some things can't be put

into words...or simply shouldn't be."

**Tell us little about The Independence Project.**

"Once the band was over I had some time on my hands, and since I was off the road, I started frequenting clubs that featured singer-songwriters. I soon discovered there were several great artists out there who felt as frustrated as I did. We found that we could not only support each other as friends and colleagues, but we could go out on the road together as a 'package' of two or three. This collective was originally conceived by Larry John McNally and myself, but our group of like-minded musicians has grown since that time.

"I had realized when we were touring as Once Blue that we often played in front of large audiences as an opening act. The idea was to expose our music to a lot of potential fans, but it cost us quite a bit of money, with what I see now as very little lasting return. I now believe that you have to start small and develop a fan base market by market. We've all participated in residency-type tours where we regularly return to the same club in a market and gradually win over supporters. The money we spent when we toured as Once Blue could keep us all out on the road for a year or more! It's really viewed as a five-year plan in terms of developing our careers, and we are very dedicated to this long-term view. We are also involved with a company, Road Work Music, that not only helps us book dates, but also promotes us to radio and covers the press aspects, as well.

"In my own case, getting involved with Louise Coogan and Peggy O'Brien at Sound Advisors has been a great experience, and their efforts are a good complement to what The Independence Project does. They have helped to open a lot of doors for me."

**So you feel that now is a good time for artists to do it on their own?**

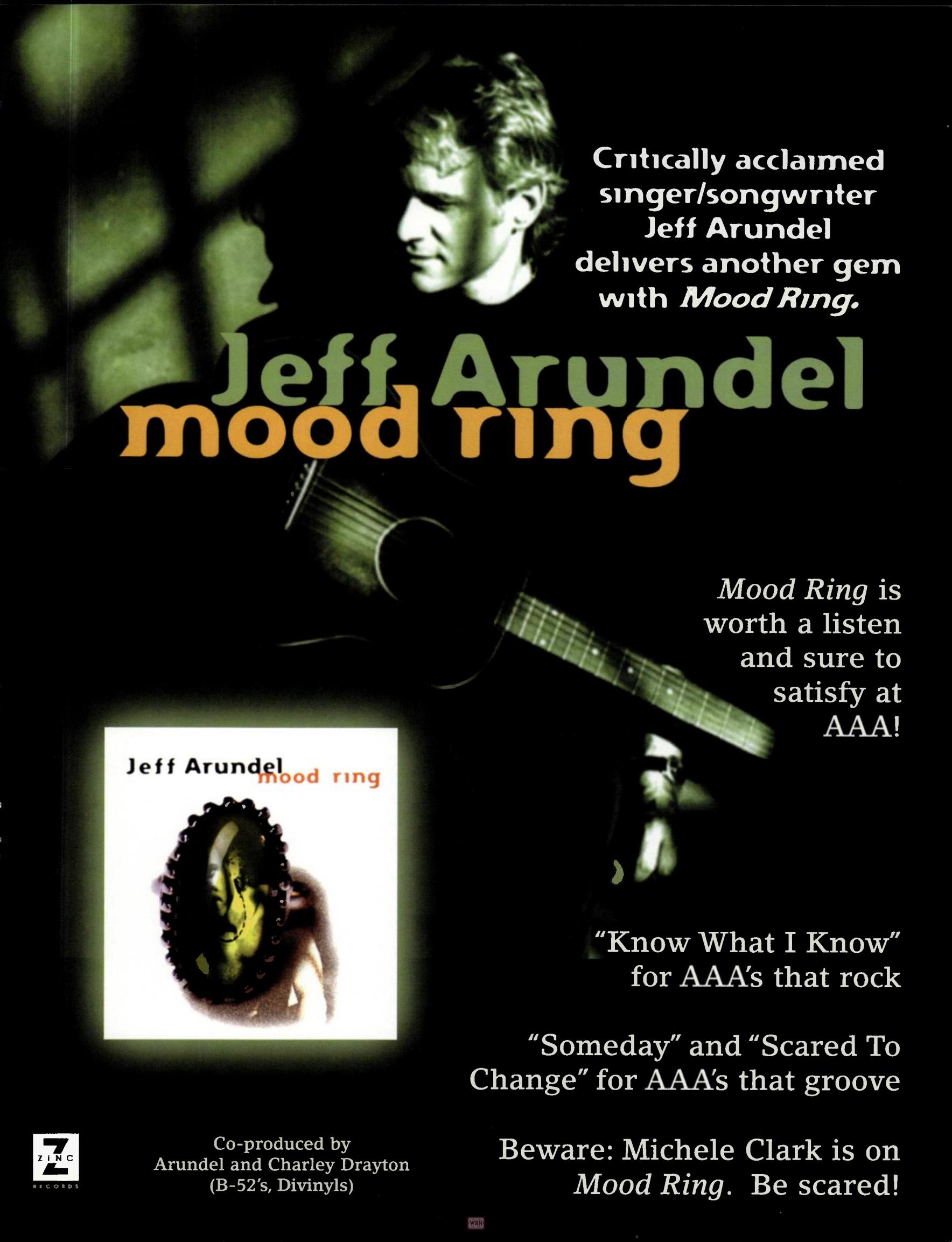
"Don't get me wrong, I am very grateful for the strides I made while in Once Blue, and many of the fans of that band are now beginning to find my Web site and discover that I have a new album out. However, I do feel the climate for artists being able to survive and prosper on an independent level is much healthier today than it was few years ago.

"Things are looking up for many of us: Larry John McNally has a song on the new Don Henley album ["For My Wedding"] and I produced an album for Dorothy Scott. Dorothy has also recently signed with a manager and touring for her is picking up. In September, I will be doing a three-week West Coast tour from Seattle to LA. I am very excited about it. I just love to be onstage playing music for people." 

• For more information, be sure to log onto [www.rebeccamartin.com](http://www.rebeccamartin.com) and [www.theindependenceproject.com](http://www.theindependenceproject.com).

• You can reach Louise Coogan and Peggy O'Brien at Sound Advisors, Inc. at 212.978.6979.

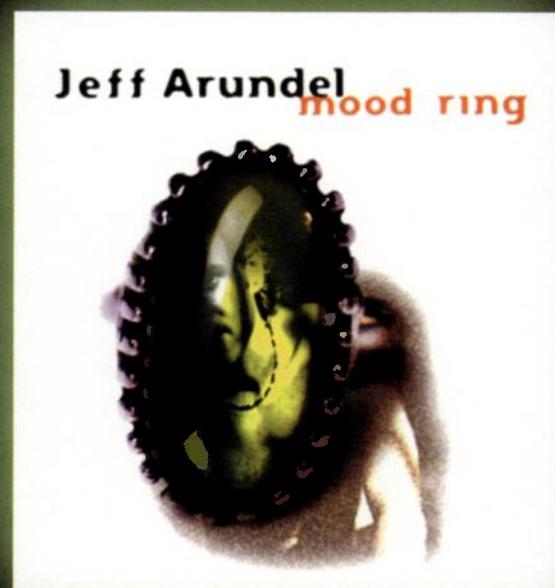
• You can contact Road Work Music at [roadworkmusic@yahoo.com](mailto:roadworkmusic@yahoo.com)



Critically acclaimed  
singer/songwriter  
Jeff Arundel  
delivers another gem  
with *Mood Ring*.

# Jeff Arundel mood ring

*Mood Ring* is  
worth a listen  
and sure to  
satisfy at  
AAA!



"Know What I Know"  
for AAA's that rock

"Someday" and "Scared To  
Change" for AAA's that groove



Co-produced by  
Arundel and Charley Drayton  
(B-52's, Divinyls)

Beware: Michele Clark is on  
*Mood Ring*. Be scared!



So, John and Matt. Whattaya been up to lately?

Musicians, stations, labels and topics that have graced the pages of *totallyadult* over the past five years.

#### Artist Features On...

Joan Osborne  
Willy Porter  
John Hiatt  
Jonatha Brooke  
Patti Rothberg  
Richard Thompson  
Syd Straw  
Dog's Eye View  
Bill Morrissey  
Patti Smith  
Lyle Lovett  
Fiona Apple  
Marry Me Jane  
The Blue Nile  
The Borrowers  
Paula Cole  
Suzanne Vega  
Nil Lara  
Rusted Root  
Duncan Sheik  
Van Morrison  
Freedy Johnston  
Keb' Mo'  
U2  
Robert Earl Keen  
Morphine  
Son Volt  
Mark Eitzel & Peter Buck  
Boz Scaggs  
John Mayall  
Abra Moore  
Collective Soul  
K.D. Lang  
Sarah McLachlan  
World Party  
The Wallflowers  
Yoko Ono  
Beth Orton  
Royal Fingerbowl  
T-Bone Burnett  
Dar Williams  
Freddy Jones Band  
Ron Sexsmith  
Delbert McClinton  
Lisa Loeb  
The Devlins  
Ani DiFranco  
Whiskeytown  
Paul Simon

Joan Baez  
Steve Earle  
Tara MacLean  
Kenny Wayne Shepherd Band  
Max Carl & Big Dance  
B.B. King  
Victoria Williams  
Robbie Robertson  
Peter Case  
Agents Of Good Roots  
Danny Wilde  
Jules Shear  
Bonnie Raitt  
Dave Matthews Band  
The Connells  
Shawn Colvin  
Tom Peters  
Steve Poltz  
Buddy Guy  
Grant Lee Buffalo  
John Fogerty  
Todd Thibaud  
Kathleen Wilhoite  
Lucinda Williams  
Neil Finn  
Patty Griffin  
Barenaked Ladies  
Billy Bragg & Wilco  
Jeff Black  
The Why Store  
Chris Isaak  
N'Dea Davenport  
Lowen & Navarro  
Sinéad Lohan  
Michelle Lewis  
R.E.M.  
Joni Mitchell  
John Lee Hooker  
Emmylou Harris  
Elliott Smith  
Paul Westerberg  
Jason Falkner  
Joe Henry  
Shelby Starner  
Susan Tedeschi  
XTC  
Wilco  
Wes Cunningham  
Tom Waits

Old 97's  
David Sylvian  
Peter Himmelman  
John Easdale  
Widespread Panic  
Randy Newman  
Joan Jones  
Bree Sharp  
Melissa Etheridge  
Bruce Cockburn  
Cindy Bullens  
Sonia Dada  
Trish Murphy  
Kim Richey  
Robben Ford  
Townes Van Zandt  
Hal Ketchum  
Crosby, Stills, Nash & Young  
Shannon Curfman  
The Push Stars  
Wood  
Toshi Reagon  
Speech  
Leona Naess  
Counting Crows  
Steely Dan  
Aimee Mann  
Josh Rouse  
Maia Sharp  
Paula Cole  
The Jayhawks  
Warren Zevon  
Jill Sobule  
Ginny Owens  
Don Henley  
Neil Young  
Indigenous  
Velvet Chain  
Miriam Makeba  
Shelby Lynne  
Phil Roy  
The Brian Setzer Orchestra  
John Wesley Harding  
Cat Stevens  
Jeff Arundel  
Laura Satterfield  
Rebecca Martin

#### Business Features On...

Adult Rock At Retail  
The Indieholic—The Independent Label's Point Of View  
The New Path At Adult Rock Retail  
SWE Cable Radio  
The Internet And Music  
Creating An Effective Internet Site  
AEI Music Network—An Alternative Means Of Exposure  
The MusicBiz Mainframe At The Network Magazines  
Invasion Of The Radio Station Compilations  
The Independent Acoustic Group  
Nora Natali And Patio Music—A Fresh Marketing Approach  
Café Music Network Makes Coffee And Music A Winning Combination  
Music For Airports—Runway Retail With altiTUNES  
Harry Beckwith Meditates On Marketing Radio  
Satellite Radio—The End Of Radio As We Know It?  
Internet Radio Ratings  
CD Radio  
The Phoenix Media Group  
Midwest Conclave Triple-A Panel  
Fast Company and RealTime Convention  
Micro-Media—Low-Powered FM Stations  
Public Radio Conference 2000  
The Best Way To Utilize Radio For Marketing

#### Radio Station Features On...

KGSR Austin and Jody Denberg  
KSCA Los Angeles and Mike Morrison  
WMMM Madison and Pat Gallagher  
KFOG San Francisco and Paul Marszalek  
KPFT Houston and Jeff Hansen  
WXPN Philadelphia and Bruce Ranes  
KCRW Santa Monica and Chris Douridas  
KMTT Seattle and Chris Mays  
KTCZ Minneapolis and Jane Fredericksen  
WXRT Chicago and Norm Winer  
WRLT Nashville and Jon Peterson  
KMMS Bozeman and Colter Langan  
KOZT Mendocino and Tom Yates  
WNCS Montpelier and Glenn Roberts  
KMTT Seattle and Dean Carlson  
WEBX Champaign and Quintin Porter  
CIDR Bingham Farms and Murray Brookshaw  
WXRV Boston and Joanne Doody & Mike Mullaney  
KTHX Reno and Bruce Van Dyke  
KOTR San Luis Obispo and Drew Ross  
WYEP Pittsburgh and Greg Meitus & Rosemary Welsch  
KINK Portland, OR, and Dennis Constantine  
KPIG Monterey and Laura Ellen Hopper  
WNCW Charlotte and Mark Keefe  
KBAC Santa Fe and Ira Gordon  
KTCZ Minneapolis and Lauren MacLeash  
KFXJ Boise and Kevin Welch  
KBXR Columbia and Keefer & Mike Perry  
WKOC Norfolk and Holly Williams  
WDET Detroit and Judy Adams  
WRNR Annapolis and Jon Peterson  
WCBE Columbus and Maxx Faulkner  
KXST San Diego and Bob Hughes  
KACD Los Angeles and Keith Cunningham & Nicole Sandler  
WKZE Sharon and Andrew DiGiovanni  
WFPK Louisville and Dan Reed  
KCTY Omaha and Allison Steele



### Record Label Features On...

Capricorn Records and Jeff Cook  
Atlantic Records and Bonnie Sifkin  
Warner Bros. and Nancy Stein  
Mercury Records and Dave Einstein  
Elektra Records and Lisa Michelson  
Columbia Records and Jenni Drozdz  
A&M Records and J.B. Brenner  
Midnight Fantasy and Steve Bogen  
Putumayo and Dan Storper  
Universal Records and Howard Leon  
Columbia Records and Kid Leo  
Guardian Records and Susanne White  
Dead Reckoning and Kieran Kane  
Aware Records and Gregg Latterman  
Rounder Records and Leslie Roush  
Capitol Records and Nick Bedding  
Capricorn Records and Phil Walden  
Autonomous Records and Steve Epstein  
Interscope Records and James Evans  
Virgin Records and Ted Edwards  
Reprise Records and Rich Garcia  
Mindspore and Richard Sun Seofon  
The WORK Group and Pam Edwards  
Reprise Records and Alex Coronfly  
Razor & Tie and Liz Opoka  
Rykodisc Records and Mike Marrone  
MCA Records and Nick Attaway  
Arista Records and Tom Gates  
DreamWorks Records and Laura Curtin  
Permanent Press and Ray Paul  
Virgin Records and Ray Gmeiner  
550 Music/WORK and Neda Leppard Tobin  
Astralwerks and Marc Alghini  
IDJMG and Barry Lyons  
Columbia Records and Trina Tombrink  
Alligator Records and Tim Kollath  
Rounder Records and Katrinka Suydam  
Warner Bros. and Jenifer Polenzani  
IDJMG and John Rosenfelder  
Acoustic Disc and David Grisman  
550 Music and Chris Siciliano  
MCA and Dara Kravitz

### Special Features On...

How To Create A Personalized Environment  
A Brief History Of Progressive Radio  
The Lee Arnold Annual State-Of-The-Format Poll  
E-Town  
In Changing Times, How Does Public Radio Remain Vital?  
Put Your Money Where Your Ears Are With Public Radio  
Radio Station Web Sites: What's In It For You?  
Demystifying The Enhanced Disk  
Is The DVD A CD On Steroids?  
A Tale Of Two Labels—Astralwerks and Ninja Tunes  
Building A Case For Americana  
The Living Blues  
Mountain Stage  
South By Southwest Music And Media Conference  
Changing The Perception Of Public Radio  
12-Step Programming  
What Are We Thinking?—Programming Thoughts  
The Spider Behind The Web—Internet Radio  
The Lilith Fair  
Summerfest—The World's Largest Music Festival  
Martha's Vineyard Sound  
Everything You Ever Wanted To Know About Soundtracks  
Around The Dial—You Turn Me On, I'm A RealAudio Player  
Producer & Engineer Trina Shoemaker  
The Irish In America  
Vin Scelsa—30 Years Of Excellence  
Get Real—See And Hear The Future With Real Player  
Largo—American Music, Race Immigration, Cultural Collisions And Love  
The MP3 Story...So Far  
Alter Ego—For Adults Only  
The Conclave and Triple-A Panel—A Bright Future For A Renegade Format  
Damn! Content Is Still King. The Art Of Show Prep  
The Mississippi: River Of Song Project  
totallyadult All-Star Awards  
American Roots Music And The Struggle To Move Above The Underground  
The Art Of Keeping Your Employees Happy  
Public Radio Conference 1999  
Gram Parsons—Return Of The Grievous Angel  
The Sundance Film Festival—Where Music Meets Film  
Woodstock—30 Years Later  
KKMR Dallas And The World Wide Web  
Music On The Web  
A Personal Dissertation On Internet Radio  
In-Studio Performances

### Adult Rock Insights And Views Written By...

Columbia Records' Kid Leo  
SBR's John Bradley  
Constantine Consulting's Dennis Constantine  
SBR's Dave Rahn  
Constantine Consulting's Jason Parker  
Levitation Entertainment's Louisa Rodriguez  
Warner Bros.' Nancy Stein  
Paragon Research's Larry Johnson  
WXPN Philadelphia's Bruce Warren  
WMMR Madison's Tom Teuber  
Levitation Entertainment's Abby Goldstein  
Songlines' Sean Coakley  
Freq Lounge's Paulette McCubbin  
Michele Clark Promotion's Michele Clark  
RCA Records' Art Phillips  
Acoustic Disc's Rob Bleetstein  
DreamWorks' Laura Curtin  
Channel1031.com's Nicole Sandler

### The Back Pages Featuring...

Crusades  
Station Web Sites  
Station Specialty Shows  
Local Clubs  
Key Retail Accounts  
Station Events  
Station Liners  
Specialty Shows  
Radio Soapbox  
Label Soapbox  
Holiday Promotions  
TotallyTop 10 Records Of 1997  
Trade Magazine CD Samplers  
Stations Staff and E-Mail Addresses  
Summer Tours  
Totallycool Web Sites  
TotallyTop 10 Records Of 1998  
Station IDs Liners  
Top 10 Albums Of All Time  
totallyadult Theme-Sets Cheat Sheet

### And Let's Not Forget...

- Two special tribute *totallyadult* magazines, focusing on WXRT Chicago and WXPN Philadelphia.
- Five annual *totallyadult* calendars.
- Forty seven multiple-disc *totallyadult* CD TuneUps.
- Two hundred and fifty weekly *totallyadult* sections in *The Album Network*.
- And over five thousand, five hundred and fifty album reviews covering adult rock, world-beat, reggae, blues, R&B, folk, country, jazz, trip-hop, electronic, pop and everything else that is *totallyadult*!

Hey Sam! Are you sure you know what you're getting yourself into?!

# BEEN There, Done THAT!

## It was August of 1995

when *totallyadult*, the first-ever stand-alone magazine dedicated to the Adult Rock community, dropped onto your desk. In that premiere issue, John Schoenberger stated how the tone of each article and feature in *totallyadult* would be "geared toward heralding successes the format and the record labels can be proud of and addressing the important issues that loom in front of us all."

Without a doubt, there have been many success stories written in the pages of this magazine, and we've all had to deal with some big issues throughout the past five years. Let's take a look back at how this whole ragtag group of stations and record labels came to be, and where it's headed.

By Matthew Lawton



By the end of the summer of 1995, you could just feel it. The second Boulder Summit had just taken place, the premiere issue of *totallyadult* had hit the streets, Adult Rock stations were signing on left and right of the dial and Joan Osborne, Counting Crows, Sheryl Crow and many others were all ours. Yet still some labels and reps didn't quite understand this newly formed radio format. One of the format's nicest persons, WNCS Montpelier's Jody Petersen, recalls a now-humorous phone call from long ago: "I'll never forget a call from Peter N. of Chrysalis Records, who was badgering us to play a very synthesized record. Not a good fit for our rootsy sound. I stood firm on our resolve not to add it and he countered with, 'Ya know what I think? I think your radio station is fucked!' Then he hung up on me. What a pro. An isolated incident from an ego-driven jerk, to be sure. Still, most of the label folk didn't know what to make of us back then. We were breaking new ground and learning what to make of ourselves."

It took some time, but the station owners, record labels and independent promoters finally started to "get it." Adult Rock Radio stations were *not* all alike. Instead, they each had their own distinct sound and style that worked best for their local market. Some stations played more singer/songwriters while others rocked a bit more. Some stations found solace in jam bands while others leaned toward country and folk. Yet all had one thing in common: they all loved quality artists and new bands, as well—no matter what the genre. The main focus was the music. Radio was finally getting back to playing quality music and beating its own local tribal drums. It was an exciting time in what was then being called Triple-A Radio. Artists such as Lyle Lovett, Steve Earle, John Hiatt, Luther Allison, B.B. King, Bob Marley and Branford Marsalis all had a home at Adult

# ...An Adult Rock Radio RETROSPECTIVE

Rock Radio. But in just a matter of months, the entire radio field was about to change...dramatically.

"Five years ago there was a lot of optimism and lot of markets were starting stations up in this format because there were quite a few success stories at the time," recalls KINK Portland, OR, Program Director Dennis Constantine. "Then deregulation came and kind of poured cold water on it because a lot of the big companies, who were buying up the radio stations in many of the markets, were looking for quick fixes. Adult Rock is not a quick-fix format—it's something that you need to devote energy, time and resources to. For a quick fix you need to go with something that has more of a youthful appeal. So deregulation kind of changed everything very quickly."

By the time 1997 began, people were just beginning to see some of the changes that were taking place due to deregulation. The year continued on with plenty of good news, some sad news and a ton of changes in the Adult Rock community. Here are just a few of the many changes that occurred in 1997: J.B. Brenner was dismissed from his post at A&M Records. Songwriting legend Townes Van Zandt died. Dave Benson abandoned his Music Director role at SBR to become the PD of KBCO Denver. LA's Finest Rock, KSCA, said goodbye after two and a half

years of broadcasting excellence. Jon Peterson left the cozy arms of radio programming and entered the world of promotion at the newly formed Arista Austin. Ben & Jerry debuted their Phish Food ice cream. Former KSCA Los Angeles MD Nicole Sandler joined *The Album Network* as its Rock Music Director. Not only did Sarah McLachlan announced her plans for an all-female festival tour called *Lilith Fair*, but she was also the first artist to crack over 100 *totallyadult* reporting stations. KXST (Sets

FM) San Diego became an Adult Rock reporter. Alligator Records artists once again swept the W.C. Handy Awards. KTAO Taos announced their First Annual K-Taos Solar Music Festival. David "Flash" Fleischman was relieved of his duties at MCA. WXRT Chicago officially began its 25th anniversary celebration. Rene Magallon joined Levitation Entertainment. Carl Widing exited KINK Portland, OR, and Dennis Constantine was named the new PD. Nick Attaway was named Adult Alternative Promotion Director for MCA. Columbia's Kid Leo broke his leg. And lastly, from coast to coast Public Radio broke all records in fall membership drives.

**E**ven though the Adult Rock Radio format has only formally been around for the past five years or so, plenty of stations have been spinning the artists for well over a decade. As the format began to take shape, stations began to realize that there were plenty of other like-minded stations across the nation. With that cohesiveness came new friends at radio and plenty of contacts with the labels. WNCS's Jody Petersen remembers some of the hoops she had to jump through. "In the early days, I

was constantly chasing down replacement copies of vinyl. 'Cue burn' dogged me and I couldn't get a call back from a label to save my soul. Wow, has that ever turned around. I may have gotten a half-dozen calls a week back then. Looking back on a playlist from 1997, I find Mary McCaslin, Gil Scott-Heron and Papa John Creach. Over the years the holdouts that created the greatest uproar from the labels were Van Halen's 'Jump' and Nirvana's 'Smells Like Teen Spirit.' We stayed

*continued on next page*



true to our sound and remained so, despite 'incentives' that have become thinly veiled offers of payola. The dedicated music people that have cultivated this format, based on the music, seem to be the ones that have gained the most: the friendships, the music and the connections."

From the radio side to the label side, *totallyadult* has always referred to these friends and connections as a "ragtag group." And each and every year, we all convened on little Boulder, Colorado, to reestablish those connections and enjoy some great music, friends and laughs. "Some of the best times in the Adult Rock format have come in Boulder, Colorado, at the A3 Summit," recalls John Bradley, Co-President of SBR Creative Media. "We've seen some great bands over the years at the beginning of their careers. Sheryl Crow played the first year in a tent. Counting Crows played on the eve of their first album's release and returned years later as stars. Ben Harper, Train, Joan Osborne, and the legendary names: John Mellencamp, John Fogerty, Robbie Robertson and Bonnie Raitt. Lyle Lovett played three times—from opener, to headliner, to special guest—at the SBR Summit Party. And speaking of the SBR Party, who in attendance could forget Toad The Wet Sprocket and Jewel (before she broke big) on a mountaintop! My favorite non-musical A3 Summit memories are of the SBR Trivia Bowl, once hosted by Max Tolkoff and once hosted by Scott Strong wearing his Rod Stewart pink velvet promo jacket! Wow. It's these fun times in Boulder that have made the Adult Rock format a pleasure to be associated with."

When looking back on 1998, the main news stories were, once again, good, exciting and ever-changing. Here are just a few of the many "musical chairs" that occurred in 1998: Chris Douridas decided to step away from KCRW Los Angeles to join DreamWorks. Alex Coronfly was snatched up by Reprise as their new Adult Formats Promotion Director. KMTT Seattle's Sandy Stahl was named Marketing Director for Entercom's Seattle station group. Laura Curtin was named East Coast promotion head for DreamWorks. Holly Williams was

named PD of WKOC Norfolk. Jim Herron left WBOS Boston and George Taylor Morris was named the new PD. Gary Schoenwetter left KXPK Denver. Chris Mays was bumped up to VP/GM of KMTT Seattle. David Chaney left KTHX Reno. Dan Reed and Leslie Stewart switched roles at WFPK Louisville. Columbia's Trina Tombrink was crowned Adult Rock Promotion Director. Shana LiVigni stepped up to the APD slot at KPCC Los Angeles. Elektra Adult Rock promo maven Lisa Michelson was given VP stripes. Jon Peterson exited Arista Austin to return to radio as PD of WRNR Annapolis. Greg Meitus decided to leave his MD post at WYEP Pittsburgh. KACD (Channel 103.1) Los Angeles signed on as an Adult Rocker with Nicole Sandler as the MD and KBCO Denver PD Dave Benson assuming the role of acting PD. Michele Clark Promotions announced that Vanguard promotion goddess Meg MacDonald would be joining the company, replacing Madeleine Chattah. Warner Bros. VP/Promotion & Special Projects Nancy Stein had her duties expanded to include the Hot AC and Modern AC formats. And congratulations went out to Atlantic Records, which celebrated its 50th anniversary.

Over the years, the music has always been the most passionately debated aspect of Adult Rock Radio, with each individual station championing its own core artists. "Adult Rock is not just 'rock,'" states Andrew DiGiovanni, PD of WKZE Sharon. "For us, the term can include Stevie Wonder, The Beach Boys or Mary Chapin Carpenter. Elvis is still 'The King' and Classic Rock stations don't go near him. Consider the diversity of titles available in record stores now. Listening habits are getting more sophisticated. The availability of good jazz and world music today, as well as the audience those genres have, makes them val-



able and programmable in Adult Rock. There's plenty of room for this format to roam."

That room to roam is what makes the format so unique...yet it's also what has given plenty of label reps an ulcer or two over the years. "Record companies had a perception that Adult Rock Radio was the format that would break a lot of new artists," says

Constantine. "But the problem is when you're talking about adults, they don't have a lot of time and they're not into new music like younger listeners are. Adult Rock stations have the Bob Dylans, Dire Straits and these great catalogs to play from, so they don't play that much current music. I would think that, from the record company side, they probably get fairly frustrated. I know stations like KINK and KBCO add one or two things a week, but labels have priority lists of 20 things."

As 1999 approached and stations were tightening up their lists, people, places and things were still moving around. Here are just a few of the many stories that occurred in 1999: KFXJ Boise PD Kevin Welch was named the new MD at the legendary KINK Portland and KMMS Bozeman's Colter Langan grabbed the vacated 'FXJ PDship. WEBK Killington and WKZE Sharon officially formed an alliance between like-minded stations called The Progressive Consortium. Warner Bros.' Jenifer Polenzani was given a well-deserved bump to National Promotion Manager. Katrinka Suydam was named the National Director of Promotion for Rounder. Ira Gordon of KBAC Santa Fe was bumped up to VP. Jesse Barnett joined Michael Ehrenberg at Outsource Music. Amy Brooks was chosen as the new MD for WBOS Boston. Dave Einstein was given the nod as the new National Director of Promotion for Ryko/Palm. Damon Grossman was named the new Adult Rock/Alternative promo dude for Beyond. Jon Peterson tendered his resignation at WRNR Annapolis. Barry Lyons left his VP/Rock Promotion post at Island Def Jam to join London-Sire. John Rosenfelder took over the Adult Rock duties at IDJMG. Jeff Cook was asked to *continued on next page*

# HAS IT BEEN 50 YEARS ALREADY?

THE DOORS THE EAGLES JACKSON BROWNE LINDA RONSTADT THE CURE  
BILLY BRAGG TRACY CHAPMAN BJÖRK PHISH FREDDY JOHNSTON  
NANCI GRIFFITH WEEN BETTER THAN EZRA ZIGGY MARLEY & THE MELODY  
MAKERS NATALIE MERCHANT THIRD EYE BLIND ALANA DAVIS OLD 97'S

## TIME FLIES WHEN YOU'RE HAVING FUN.

THANKS FOR BEING A PART OF OUR HISTORY. ELEKTRA ENTERTAINMENT GROUP



Elektra

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vacate his VP/Promotion chair at Capricorn. Jane Crossman left her PD post at WRLT/WYYB Nashville. Dave Witthaus vacated his PDship at WRNX Springfield, MA. And lastly, Nick Bedding resigned from Capitol to pursue other opportunities.

**S**o, what's in store for us now? Plenty. Adult Rock Radio is an undeniable force in the radio industry. There's an abundance of stations that have continued to be enormously successful, year after year, doing what they know is right for their own communities. "The future of Adult Rock Radio looks solid because the audience is solid," states DiGiovanni. "The 35+ demographic is growing in size, and is coming back to radio in increasing numbers. Whether in a big or small town, a resort community on the shore or in the mountains, Adult Rock stations have radio's most desirable music-loving demographic."

Looking back on the Adult Rock Radio format, Dave Rahn, Co-President of SBR

Creative Media, states, "There were more stations jumping into the format in the early and mid-'90s then there were over the last few years. Modern AC, Hard Rock and the CHR revival have interceded. The current roster of Adult Rock stations is short but strong. They will continue to be successful and continue to evolve, keeping their 30-40-year-old target rather than growing old with their audience. They are embracing new music and new bands and slowly shelving the old classics."

"There is a need for new Adult Rock stations to sign on and flourish in many markets. But they must create their own sound and style and not try to replicate the old Triple-A model. A 25-40-year-old targeted format that hits the post-Alternative listener is available. There's great music out there that is being overlooked by Alternative and

Modern AC. While Pop gets poppier and Alternative gets harder, the hole is opening up again for Adult Rock."

**N**ot to sound too cliched, but I guess the more things change, the more they *really* do stay the same. Once again, looking back to the very first issue of *totallyadult*, John Schoenberger stated how "It's no secret that the format is experiencing major growing pains. There is also the added phenomenon of other format-based stations redefining themselves to reach that same elusive, yet lucrative, adult audience." Those sentiments still ring true today, yet there's nobody who can cater to that elusive Adult Rock audience better than Adult Rock Radio. We've all been there and done that...and we will continue to do so.

Adult Rock Radio has made the dial more than just a jukebox—it's made it a way of life. We should be very proud. Here's to another five years of great music, amazing radio, good friends and *totallyadult!* \*

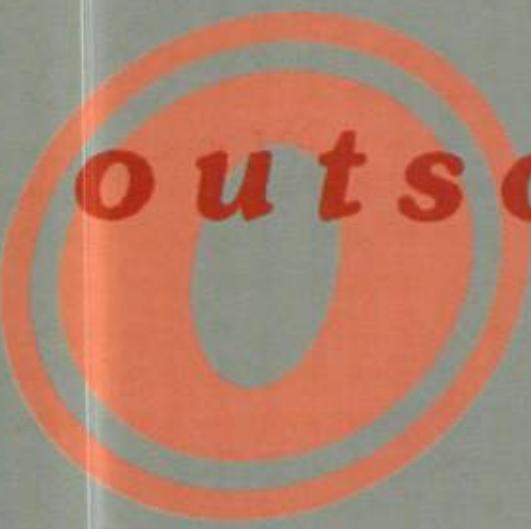
## Some Adult Rock ramblings, ala Larry King's column in USA Today

by Tom Fricke of SBR Creative Media:

**A**lthough consolidation over the past five years has weeded out a lot of the weaker players in radio, it's good to see that the Adult Rock format remains strong and viable within the large radio groups...The music quality has its ups and downs, ebbs and flows, but it will always evoke passion with radio listeners...The proliferation of the format will begin as the smart owners of multi-station clusters will soon realize the advantage of strategic gains to be made with an Adult Rock station in their group...Five years ago, bands like Everclear and Cracker were almost too alternative for Adult Rock Radio, while they

fit quite well now...Most of the people in Adult Rock Radio generally enjoy finding and listening to new music that hasn't been hyped by a magazine, label rep or indie...Exclusives with indies are just another way of doing business, so instead of complaining about it, find a better way to do business...I'd like to see more radio and label support for the good artists that will only be played on Adult Rock Radio stations...Arbitron's PPM technology will help confirm what we've suspected: Adult Rock Radio listening levels are much higher than the old diary method could ever show...Some record labels embrace Adult Rock

Radio stations with passion, while others disdain the format because they "don't get it." If they hired more people who "get it," they would enjoy a great working relationship with Adult Rock Radio when it comes to getting exposure for a new artist...Remember when you were in the business for fun and not the money? Maybe you still are...Napster opened a Pandora's Box, forcing the music industry to renovate their traditional business model, which I think is long overdue...Despite how "cool" your station is, you still need to execute good radio basics....



outsource music

Salutes totallyadult's  
5th Anniversary!  
See you on the 10th one!

On The Left Coast

Michael Ehrenberg  
1915 Rosecrest Drive  
Oakland, CA 94602  
Phone: (510) 530-8262  
Fax: (510) 530-9272  
E-mail: [outsrcemusic@earthlink.net](mailto:outsrcemusic@earthlink.net)



On The Right Coast

Jesse Barnett  
1400 Sunnyside Avenue  
Mamaroneck, NY 10543  
Phone: (914) 381-2977  
Fax: (914) 381-3062  
E-mail: [promoboy@aol.com](mailto:promoboy@aol.com)

# Adult Rock Radio

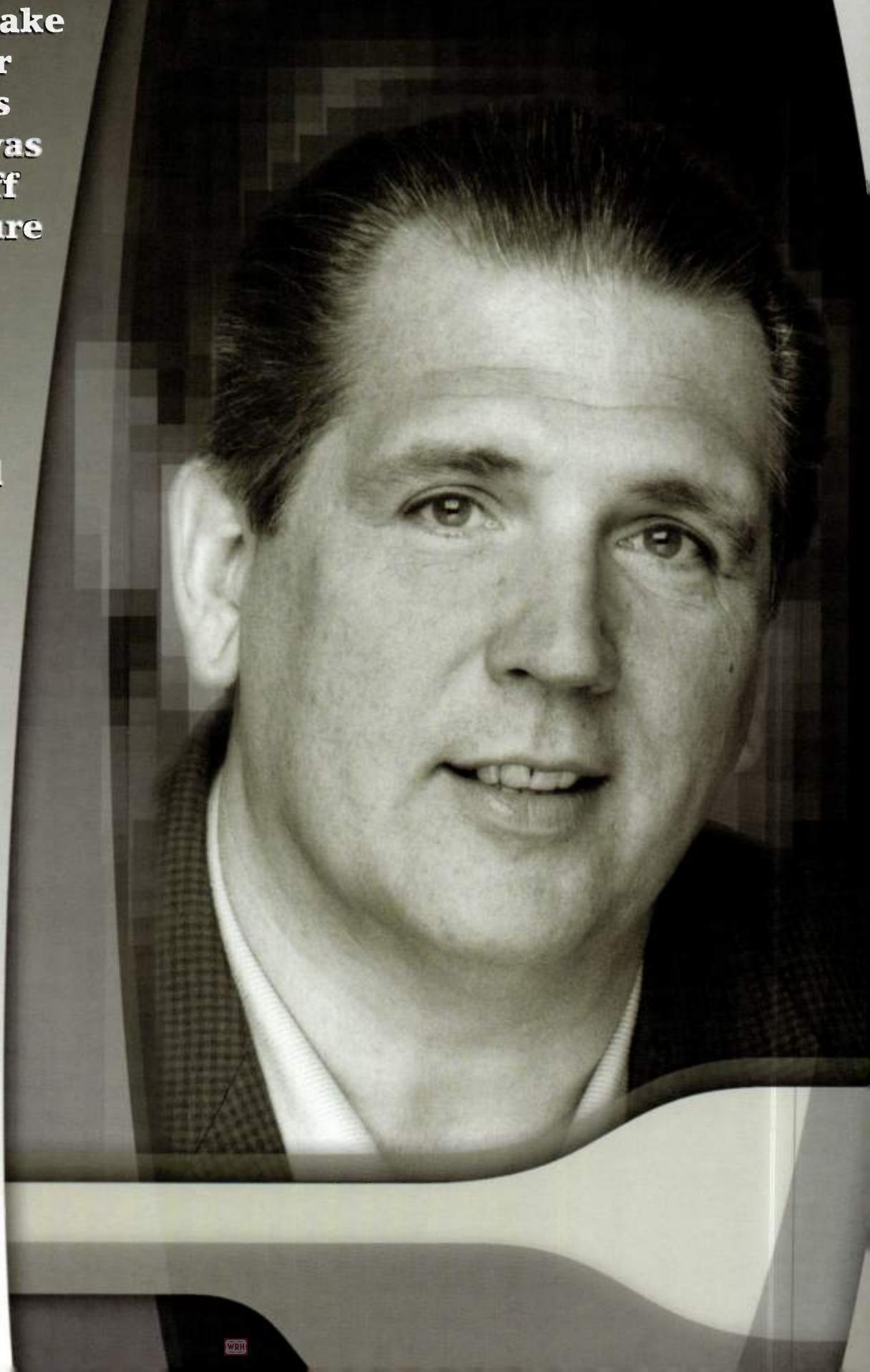
## A Multifaceted Jewel

By Jeff Cook

**As we started to take our look back over the past five years (and beyond), it was very clear that Jeff Cook and his tenure at Capricorn paralleled Adult Rock Radio's evolution very closely. With that in mind, we asked Mr. Cook to give us some of his own insight concerning the path we've all traveled.**

### Way Beneath The Radar

My association with Adult Rock Radio actually predates the arrival of the format as a national presence. I grew up in Denver as a musician playing the clubs and working at the retail record stores in the area. Radio in our town, at that time, was not nearly as over-signaled as it is today. For the most part, the stations that were there were busy beating to death the top 12 or 14 hits of the day. These rotations would send all but the mentally impaired running after a couple of hours of listening. It was a bleak existence for a music lover. In the early '70s, we started to hear about a station out of Boulder which was playing music that, until then, you could only hear in record stores or at friends' houses. That station was KBCO. It very quickly became the position of choice on my dial. In fact, KBCO changed forever the way I perceived radio.



Before they came along, radio was just a pleasant diversion, a little distraction from the tedium of the work routine. Suddenly, listening to KBCO became an adventure because it was musically unpredictable. It was an educational tool, too: the new music was flying at us from all directions and you could hear blues, reggae, singer/songwriters, horn bands...everything. I mean, it was a feast for the ears! My time spent listening to the radio was now extended from a couple hours a day to most of my waking hours. Long before the station started to make its presence felt with Arbitron numbers, it was apparent to those of us in the music community that something special was happening here. At the record store where I worked, people started coming in looking for albums by the artists that were *only* being played on KBCO. The clubs were feeling it, too. Acts that couldn't get arrested before were now doing business because of the airplay and support from the station.

My first promotion job for a major label, Arista, afforded me the opportunity to work closely with the station. We were able to cultivate and develop the careers of more than a few artists with their support. I was sold! This was a special station, which was doing what no other station in town was doing...it was developing artists' careers! Of course, what I didn't realize was that this phenomenon was starting to occur across the country, at stations from Boston to San Francisco and many points in between.

### **Lassoing A Cloud**

As my career progressed and I went from doing local to regional and then to national positions at both Arista and then Elektra, these stations became somewhat of a thorn in the sides of the major labels. Most labels were accustomed to releasing a project and, within just a few weeks time, running it up the charts and closing out the panels on the track. Back then, stations like KBCO, WXRT and others were reporting to the Album Rock sections of the trades. Often—even with the biggest of artists at Rock Radio—these stations would sometimes steadfastly refused to play certain projects. The stations claimed either they didn't fit the sound, or occasionally, that the artist was *too successful* and you could hear the artist at all the other stations in town. This confounded the heads of more than a few labels.

Still, the idea that these stations were developing their own identity, and should have their own reporting panel, had not developed. In fact, for many labels and trades, it hadn't quite dawned on them that there was real value in the fact that these stations used their airplay slots for new and developing artists. We as an industry had yet to recognize there was a separate and distinctive format developing, mainly because it was so hard to define by our own standards. It would have been like trying to lasso a cloud. Most companies simply didn't understand—it and the true value of these stations wasn't recognized as we persisted in trying to make them fit into what was going on in the mainstream.

### **Alike But Not The Same**

Of course, as we all know, the format did arrive—and what a struggle it became to try to organize it in some sort of cohesive way. You had a group of stations that were alike and yet not the same. Yes, there was the obvious solution of dividing the Commercial stations from the Non-Coms, but that still really wasn't satisfying, because even the programmers in those two subgroups weren't always in agreement about what would work for them—not only musically, but on all levels of programming. The labels wanted there to be the same kind of leader/follower mentality, like what was going on at Alternative and CHR with the big stations adding tracks and the rest of the

format just blindly hopping aboard. And guess what, it wasn't happening at Adult Rock Radio. Stations like KGSR Austin, KMTT Seattle and KTCZ Minneapolis were busy molding the sound of their stations to the cities they were in, enhanced with music from the region. We in the industry didn't celebrate the differences of these stations. We rushed to create charts and tried, in many cases, to limit what the perception of these stations was, instead of realizing what opportunities this diversity presented.

At that point in time I had the great good fortune of being asked to help relaunch the then-defunct Capricorn Records. As we developed the company, we seemed to be signing acts that were of real interest to these stations. Over the next eight years we had a lot of success with acts such as Widespread Panic, Sonia Dada, Freddy Jones Band and a host of others. We were able to work both regionally and nationally to develop these artists at Adult Rock Radio. As Senior VP of Promotion And Marketing, and having experienced KBCO in the early days, I knew the potential of these stations and we really put a good deal of our focus on working Triple-A Radio. My boss, Phil Walden, knew a lot of these programmers from the old days of Progressive Radio and he was supportive of the format from the beginning. I guess we were the first label to feel the full benefit of this format's support. They say it all comes down to timing and, at Capricorn, we seemed to be right on time. It wasn't long before everybody in the industry was chasing these stations. All of a sudden the format was big business and the profile was way up in the corporate offices of the majors.

### **The Inevitability Of Change**

As the format has continued to develop, many of the stations have divided into distinctive variations on the theme. There is the Classic Rock-based version, the NPR block-programmed version, the fiercely progressive-and-proud-of-it version, the younger-end-of-the-demo version and several others. Consolidation on the ownership level of radio may or may not be helpful to the continued growth of Adult Rock as a format...this remains to be seen. The proliferation of satellite-delivered radio specialty formats, the Internet as a tool for listening outside of one's own geographical location and a host of other factors make any prediction of the future almost an exercise in futility.

Still, I would say that a well programmed Triple-A station, with competitive promotional dollars and a sales staff that understands how to sell the concept, can be very successful in its key demos about anywhere, given the proper time to develop. The stations that are successful today didn't happen overnight, yet we now live in a quick-fix, quick-result world. I often wonder if there's any radio group with the patience to nurture a format along. I'm just grateful that some owners in the past had the foresight to let the format grow and develop into the great stations we now have around the country today. These stations are like a multifaceted jewel in that they are shining examples of great radio. You can still expect the unexpected musically. The presentation is intelligent and the way the stations relate to the community is both intimate and informative. Hey, what can I say, I'm a fan and I still believe!



You can reach Jeff Cook at 404.303.7164

# 5 YEARS OF totallyadult airplay



## totallyadult airplay

ARTIST / Title	LABEL	PLAYS*
1 <b>HOOTIE &amp; THE BLOWFISH</b> Cracked Rear View	ATLANTIC/AG	37,431
2 <b>DAVE MATTHEWS BAND</b> Under The Table And Dreaming	RCA	36,813
3 <b>TOM PETTY</b> Wildflowers	WARNER BROS.	32,936
4 <b>NATALIE MERCHANT</b> Tigerlily	ELEKTRA/EEG	31,455
5 <b>JOAN OSBORNE</b> Relish	BLUE GORILLA/MERCURY	30,247
6 <b>CHRIS ISAAK</b> Forever Blue	REPRISE	28,537
7 <b>DEL AMITRI</b> Twisted	A&M	26,597
8 <b>THE JAYHAWKS</b> Tomorrow The Green Grass	AMERICAN/REPRISE	25,574
9 <b>VAN MORRISON</b> Days Like This	POLYDOR/A&M	21,642
10 <b>SONIA DADA</b> A Day At The Beach	CAPRICORN	20,853
11 <b>BOYS ON THE SIDE</b> Soundtrack	ARISTA	20,090
12 <b>BLUES TRAVELER</b> Four	A&M	19,420
13 <b>SOUL ASYLUM</b> Let Your Dim Light Shine	COLUMBIA/CRG	19,416
14 <b>BRUCE SPRINGSTEEN</b> Greatest Hits	COLUMBIA/CRG	18,542
15 <b>BRUCE HORNSBY</b> Hot House	RCA	18,208
16 <b>EMPIRE RECORDS</b> Soundtrack	A&M	17,383
17 <b>LITTLE FEAT</b> Ain't Had Enough Fun	ZOO	17,144
18 <b>SONNY LANDRETH</b> South Of I-10	ZOO	16,464
19 <b>R.E.M.</b> Monster	WARNER BROS.	16,260
20 <b>COLLECTIVE SOUL</b> Collective Soul	ATLANTIC/AG	15,666
21 <b>ANNIE LENNOX</b> Medusa	ARISTA	15,219
22 <b>JOHN PRINE</b> Lost Dogs & Mixed Blessings	OH BOY	14,593
23 <b>THE FREDDY JONES BAND</b> North Avenue Wake Up Call	CAPRICORN	14,233
24 <b>BILLY PILGRIM</b> Bloom	ATLANTIC/AG	13,808
25 <b>BETTER THAN EZRA</b> Deluxe	ELEKTRA/EEG	13,362
26 <b>JAMES MCMURTRY</b> Where'd You Hide The Body	COLUMBIA/CRG	13,261
27 <b>ROBERT CRAY</b> Some Rainy Morning	MERCURY	13,110
28 <b>SIMPLE MINDS</b> Good News From The Next World	VIRGIN	12,825
29 <b>MATTHEW SWEET</b> 100% Fun	ZOO	12,446
30 <b>ALANIS MORISSETTE</b> Jagged Little Pill	MAVERICK/REPRISE	12,405
31 <b>EDWIN MCCAIN</b> Honor Among Thieves	LAVA/ATLANTIC/AG	12,398
32 <b>DANNY TATE</b> Nobody's Perfect	VIRGIN	12,339
33 <b>THE REMBRANDTS</b> L.P.	EASTWEST/EEG	11,915
34 <b>WILCO</b> A.M.	SIRE/REPRISE	11,384
35 <b>PATTY LARKIN</b> Strangers World	HIGH STREET	11,006
36 <b>CHARLIE SEXTON SEXTET</b> Under The Wishing Tree	MCA	10,845
37 <b>VIGILANTES OF LOVE</b> Blister Soul	CAPRICORN	10,784
38 <b>JOHN HIATT</b> Walk On	CAPITOL	10,488
39 <b>TIMBUK3</b> A Hundred Lovers	HIGH STREET	10,488
40 <b>DIONNE FARRIS</b> Wild Seed - Wild Flower	COLUMBIA/CRG	10,034



## TOTALLYADULT AIRPLAY

ARTIST / Title	LABEL	PLAYS*
1 <b>DAVE MATTHEWS BAND</b> Crash	RCA	48,057
2 <b>TRACY CHAPMAN</b> New Beginning	ELEKTRA/EEG	41,009
3 <b>THE WALLFLOWERS</b> Bringing Down The Horse	INTERSCOPE	40,359
4 <b>HOOTIE &amp; THE BLOWFISH</b> Fairweather Johnson	ATLANTIC/AG	35,285
5 <b>STING</b> Mercury Falling	A&M	34,410
6 <b>MELISSA ETHERIDGE</b> Your Little Secret	ISLAND	34,099
7 <b>ALANIS MORISSETTE</b> Jagged Little Pill	MAVERICK/REPRISE	30,785
8 <b>JOHN MELLENCAMP</b> Mr. Happy Go Lucky	MERCURY	29,197
9 <b>GIN BLOSSOMS</b> Congratulations I'm Sorry	A&M	29,123
10 <b>DOG'S EYE VIEW</b> Happy Nowhere	COLUMBIA	28,968
11 <b>COWBOY JUNKIES</b> Lay It Down	GEFFEN	27,801
12 <b>JACKSON BROWNE</b> Looking East	ELEKTRA/EEG	26,524
13 <b>NATALIE MERCHANT</b> Tigerlily	ELEKTRA/EEG	25,670
14 <b>TOM PETTY &amp; THE HEARTBREAKERS</b> Music From She's The One	WARNER BROS.	25,386
15 <b>SHERYL CROW</b> Sheryl Crow	A&M	25,283
16 <b>R.E.M.</b> New Adventures In Hi-Fi	WARNER BROS.	24,697
17 <b>JOAN OSBORNE</b> Relish	BLUE G/MERCURY	24,687
18 <b>THE SUBDUES</b> Primitive Streak	HIGH STREET	24,413
19 <b>THE WHY STORE</b> The Why Store	WAY COOL MUSIC/MCA	24,247
20 <b>DUNCAN SHEIK</b> Duncan Sheik	ATLANTIC/AG	23,044
21 <b>MARK KNOPFLER</b> Golden Heart	WARNER BROS.	22,219
22 <b>THE SMASHING PUMPKINS</b> Mellon Collie And The Infinite Sadness	VIRGIN	21,959
23 <b>VARIOUS ARTISTS</b> Phenomenon OST	REPRISE	21,670
24 <b>LOS LOBOS</b> Colossal Head	WARNER BROS.	21,256
25 <b>OASIS</b> (What's The Story) Morning Glory	EPIC	21,240
26 <b>JOHN HIATT</b> Walk On	CAPITOL	20,695
27 <b>THE BADLEES</b> River Songs	POLYDOR/A&M	20,593
28 <b>LYLE LOVETT</b> The Road To Ensenada	CURB/MCA	20,427
29 <b>THE CRANBERRIES</b> To The Faithful Departed	ISLAND	19,988
30 <b>JARS OF CLAY</b> Jars Of Clay	ESSENTIAL/SILVERTONE	19,951
31 <b>PATTI ROTHBERG</b> Between The 1 & The 9	EMI	19,617
32 <b>KEB' MO'</b> Just Like You	OKEH/EPIC	18,754
33 <b>SHAWN COLVIN</b> A Few Small Repairs	COLUMBIA	18,106
34 <b>JEWEL</b> Pieces Of You	ATLANTIC/AG	17,739
35 <b>TORI AMOS</b> Boys For Pele	ATLANTIC/AG	17,668
36 <b>SON VOLT</b> Trace	WARNER BROS.	17,437
37 <b>PAUL WESTERBERG</b> Eventually	REPRISE	17,136
38 <b>STEVE EARLE</b> I Feel Alright	E-SQUARED/WB	17,110
39 <b>NIL LARA</b> Nil Lara	METRO BLUE/CAPITOL	16,374
40 <b>FIONA APPLE</b> Tidal	CLEAN SLATE/WORK	15,898

# totallyadult CHARTS

## totallyadult Airplay



ARTIST / Title	LABEL	PLAYS*
1 <b>THE WALLFLOWERS</b> <i>Bringing Down The Horse</i>	INTERSCOPE	61,674
2 <b>SHERYL CROW</b> <i>Sheryl Crow</i>	A&M	55,942
3 <b>COUNTING CROWS</b> <i>Recovering The Satellites</i>	DGC	46,349
4 <b>SHAWN COLVIN</b> <i>A Few Small Repairs</i>	COLUMBIA	45,329
5 <b>PAULA COLE</b> <i>This Fire</i>	IMAGO/WB	41,027
6 <b>U2</b> <i>Pop</i>	ISLAND	40,133
7 <b>SARAH McLACHLAN</b> <i>Surfacing</i>	NETTWERK/ARISTA	39,598
8 <b>DAVE MATTHEWS BAND</b> <i>Crash</i>	RCA	37,009
9 <b>BIG HEAD TODD &amp; THE MONSTERS</b> <i>Beautiful World</i>	REVOLUTION	36,309
10 <b>FIONA APPLE</b> <i>Tidal</i>	CLEAN SLATE/WORK	35,287
11 <b>INDIGO GIRLS</b> <i>Shaming Of The Sun</i>	EPIC	32,067
12 <b>TOAD THE WET SPROCKET</b> <i>Coil</i>	COLUMBIA	30,348
13 <b>WIDESpread PANIC</b> <i>Bombs &amp; Butterflies</i>	CAPRICORN/MERCURY	29,857
14 <b>ABRA MOORE</b> <i>Strangest Places</i>	ARISTA/AUSTIN	29,798
15 <b>BLUES TRAVELER</b> <i>Straight On Till Morning</i>	A&M	29,746
16 <b>MATCHBOX 20</b> <i>Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG	29,580
17 <b>SISTER HAZEL</b> <i>...Somewhere More Familiar</i>	UNIVERSAL	28,783
18 <b>JOHN MELLENCAMP</b> <i>Mr. Happy Go Lucky</i>	MERCURY	28,193
19 <b>JOHN FOGERTY</b> <i>Blue Moon Swamp</i>	WARNER BROS.	26,610
20 <b>PAUL McCARTNEY</b> <i>Flaming Pie</i>	CAPITOL	25,339
21 <b>JONNY LANG</b> <i>Lie To Me</i>	A&M	24,784
22 <b>THE VERVE PIPE</b> <i>Villains</i>	RCA	24,236
23 <b>JEWEL</b> <i>Pieces Of You</i>	ATLANTIC/AG	23,208
24 <b>COLLECTIVE SOUL</b> <i>Disciplined Breakdown</i>	ATLANTIC/AG	23,133
25 <b>VAN MORRISON</b> <i>Healing Game</i>	POLYDOR/A&M ASSOCIATED	21,588
26 <b>R.E.M.</b> <i>New Adventures In Hi-Fi</i>	WARNER BROS.	21,016
27 <b>DUNCAN SHEIK</b> <i>Duncan Sheik</i>	ATLANTIC/AG	20,767
28 <b>THIRD EYE BLIND</b> <i>Third Eye Blind</i>	ELEKTRA/EEG	20,313
29 <b>THE ROLLING STONES</b> <i>Bridges To Babylon</i>	VIRGIN	20,280
30 <b>INXS</b> <i>Elegantly Wasted</i>	MERCURY	18,499
31 <b>JOHN HIATT</b> <i>Little Head</i>	CAPITOL	18,077
32 <b>WILCO</b> <i>Being There</i>	REPRISE	17,755
33 <b>BRUCE COCKBURN</b> <i>The Charity Of Night</i>	RYKODISC	17,213
34 <b>BOZ SCAGGS</b> <i>Come On Home</i>	VIRGIN	17,170
35 <b>DAR WILLIAMS</b> <i>End Of The Summer</i>	RAZOR & TIE	17,136
36 <b>WILLIAM TOPLEY</b> <i>Black River</i>	MERCURY	16,956
37 <b>HUFFAMOOSE</b> <i>We've Been Had Again</i>	INTERSCOPE	16,592
38 <b>BODEANS</b> <i>Blend</i>	SLASH/REPRISE	15,975
39 <b>FREDDY JONES BAND</b> <i>Lucid</i>	CAPRICORN/MERCURY	15,457
40 <b>LIVE</b> <i>Secret Samadhi</i>	RADIOACTIVE	14,816

THE ALBUM NETWORK '98 ALL-STARS

## totallyadult Airplay

ARTIST / Title	LABEL	PLAYS*
1 <b>DAVE MATTHEWS BAND</b> <i>Before These Crowded Streets</i>	RCA	43,299
2 <b>BONNIE RAITT</b> <i>Fundamental</i>	CAPITOL	38,813
3 <b>ERIC CLAPTON</b> <i>Pilgrim</i>	DUCK/REPRISE	35,946
4 <b>MATCHBOX 20</b> <i>Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG	34,659
5 <b>SARAH McLACHLAN</b> <i>Surfacing</i>	NETTWERK/ARISTA	29,703
6 <b>NATALIE MERCHANT</b> <i>Ophelia</i>	ELEKTRA/EEG	29,352
7 <b>FASTBALL</b> <i>All The Pain Money Can Buy</i>	HOLLYWOOD	27,395
8 <b>AGENTS OF GOOD ROOTS</b> <i>One By One</i>	RCA	26,918
9 <b>BARENAKED LADIES</b> <i>Stunt</i>	REPRISE	25,819
10 <b>MARC COHN</b> <i>Burning The Daze</i>	ATLANTIC/AG	24,316
11 <b>VARIOUS ARTISTS</b> <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE	24,298
12 <b>SEMISONIC</b> <i>Feeling Strangely Fine</i>	MCA	24,075
13 <b>ALANA DAVIS</b> <i>Blame It On Me</i>	ELEKTRA/EEG	23,839
14 <b>THE VERVE</b> <i>Urban Hymns</i>	HUT/VIRGIN	23,707
15 <b>KENNY WAYNE SHEPHERD BAND</b> <i>Trouble Is...</i>	REVOLUTION/REPRISE	23,461
16 <b>PATTY GRIFFIN</b> <i>Flaming Red</i>	A&M	20,948
17 <b>NATALIE IMBRUGLIA</b> <i>Left Of The Middle</i>	RCA	20,697
18 <b>EAGLE-EYE CHERRY</b> <i>Desireless</i>	WORK/550 MUSIC	20,378
19 <b>CHRIS ISAAK</b> <i>Speak Of The Devil</i>	REPRISE	19,743
20 <b>LUCINDA WILLIAMS</b> <i>Car Wheels On A Gravel Road</i>	MERCURY	19,594
21 <b>SHERYL CROW</b> <i>The Globe Sessions</i>	A&M	19,576
22 <b>PEARL JAM</b> <i>Yield</i>	EPIC	18,838
23 <b>COWBOY JUNKIES</b> <i>Miles From Our Home</i>	GEFFEN	18,755
24 <b>B.B. KING</b> <i>Deuces Wild</i>	MCA	18,569
25 <b>THE BRIAN SETZER ORCHESTRA</b> <i>The Dirty Boogie</i>	INTERSCOPE	18,312
26 <b>LOREENA MCKENNITT</b> <i>The Book Of Secrets</i>	QUINLAN ROAD/WB	18,190
27 <b>GRANT LEE BUFFALO</b> <i>Jubilee</i>	SLASH/WB	18,114
28 <b>THIRD EYE BLIND</b> <i>Third Eye Blind</i>	ELEKTRA/EEG	17,506
29 <b>ROBBIE ROBERTSON</b> <i>Contact From The Underworld Of Redboy</i>	CAPITOL	17,245
30 <b>SUSAN TEDESCHI</b> <i>Just Won't Burn</i>	TONE COOL/ROUNDER	17,068
31 <b>THE ROLLING STONES</b> <i>Bridges To Babylon</i>	VIRGIN	16,818
32 <b>LISA LOEB</b> <i>Firecracker</i>	GEFFEN	16,566
33 <b>ANI DIFRANCO</b> <i>Little Plastic Castle</i>	RIGHTEOUS BABE	15,992
34 <b>EVERYTHING</b> <i>Super Natural</i>	BLACKBIRD/SIRE/SRG	15,262
35 <b>SHAWN MULLINS</b> <i>Soul's Core</i>	COLUMBIA	15,056
36 <b>NEIL FINN</b> <i>Try Whistling This</i>	WORK/550 MUSIC	14,893
37 <b>LYLE LOVETT</b> <i>Step Inside This House</i>	CURB/MCA	14,775
38 <b>KEB' MO'</b> <i>Slow Down</i>	550 MUSIC	14,601
39 <b>JOHN FOGERTY</b> <i>Premonition</i>	REPRISE	14,585
40 <b>LENNY KRAVITZ</b> <i>5</i>	VIRGIN	14,188
41 <b>TORI AMOS</b> <i>From The Choirgirl Hotel</i>	ATLANTIC/AG	14,113
42 <b>CHRIS STILLS</b> <i>100 Year Thing</i>	ATLANTIC/AG	13,951
43 <b>FREDDY JONES BAND</b> <i>Lucid</i>	CAPRICORN	13,797
44 <b>TRAIN</b> <i>Train</i>	AWARE/RED INK	13,217
45 <b>PETER CASE</b> <i>Full Service No Waiting</i>	VANGUARD	13,138
46 <b>R.E.M.</b> <i>Up</i>	WARNER BROS.	13,084
47 <b>BRUCE HORNSBY</b> <i>Spirit Trail</i>	RCA	13,044
48 <b>THE SMASHING PUMPKINS</b> <i>Adore</i>	VIRGIN	12,676
49 <b>JOHN MELLENCAMP</b> <i>John Mellencamp</i>	COLUMBIA	12,639
50 <b>SONIA DADA</b> <i>My Secret Life</i>	CAPRICORN	11,475

# 5 YEARS OF totallyadult CHARTS

THE ALBUM NETWORK '99 ALL-STARS

## AIRPLAY

ARTIST/TITLE	LABEL	PLAYS*
1 SHERYL CROW <i>The Globe Sessions</i>	A&M	39,151
2 VAN MORRISON <i>Back On Top</i>	POINTBLANK/VIRGIN	37,145
3 SANTANA <i>Supernatural</i>	ARISTA	36,674
4 TOM PETTY AND THE HEARTBREAKERS <i>Echo</i>	WARNER BROS.	36,233
5 COLLECTIVE SOUL <i>Dosage</i>	ATLANTIC/AG	33,687
6 JOHN MELLENCAMP <i>John Mellencamp</i>	COLUMBIA	26,549
7 NEW RADICALS <i>Maybe You've Been Brainwashed Too</i>	MCA	25,691
8 JONNY LANG <i>Wander This World</i>	A&M	25,058
9 SUGAR RAY <i>14:59</i>	LAVA/ATLANTIC/AG	24,338
10 THE GOO GOO DOLLS <i>Dizzy Up The Girl</i>	WARNER BROS.	24,317
11 R.E.M. <i>Up</i>	WARNER BROS.	23,317
12 JEWEL <i>Spirit</i>	ATLANTIC/AG	22,379
13 OLD 97'S <i>Fight Songs</i>	ELEKTRA/EEG	22,274
14 BETH ORTON <i>Central Reservation</i>	ARISTA	21,746
15 PRETENDERS <i>¡Viva El Amor!</i>	WARNER BROS.	21,720
16 WILCO <i>Summer Teeth</i>	REPRISE	20,583
17 SHAWN MULLINS <i>Soul's Core</i>	COLUMBIA	20,292
18 LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i>	MERCURY/IDJMG	19,867
19 THE ROBERT CRAY BAND <i>Take Your Shoes Off</i>	RYKODISC	19,531
20 SINÉAD LOHAN <i>No Mermaid</i>	INTERSCOPE	18,968
21 INDIGENOUS <i>Things We Do</i>	PACHYDERM	18,715
22 DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	RCA	16,906
23 RED HOT CHILI PEPPERS <i>Californication</i>	WARNER BROS.	16,819
24 BRUCE HORNSBY <i>Spirit Trail</i>	RCA	16,244
25 SUSAN TEDESCHI <i>Just Won't Burn</i>	TONE-COOL/ROUNDER/MERCURY/IDJMG	15,603
26 CHRIS ISAAK <i>Speak Of The Devil</i>	REPRISE	15,408
27 BARENAKED LADIES <i>Stunt</i>	REPRISE	15,219
28 MELISSA ETHERIDGE <i>Breakdown</i>	ISLAND/IDJMG	15,006
29 WIDESpread PANIC <i>'Til The Medicine Takes</i>	CAPRICORN	14,797
30 LYLE LOVETT AND HIS LARGE BAND <i>Live In Texas</i>	CURB/MCA	14,759
31 KIM RICHEY <i>Glimmer</i>	MERCURY/IDJMG	14,176
32 ANI DIFRANCO <i>Up Up Up Up Up Up</i>	RIGHTEOUS BABE	13,540
33 LOS LOBOS <i>This Time</i>	HOLLYWOOD	13,540
34 JULIAN LENNON <i>Photograph Smile</i>	FUEL 2000	13,171
35 THE BLACK CROWES <i>By Your Side</i>	AMERICAN/COLUMBIA	12,992
36 ZIGGY MARLEY & THE MELODY MAKERS <i>Spirit Of Music</i>	ELEKTRA/EEG	12,929
37 BRUCE COCKBURN <i>Breakfast In New Orleans</i>	RYKODISC	12,907
38 B.B. KING <i>Blues On The Bayou</i>	MCA	12,902
39 XTC <i>Apple Venus Volume One</i>	TVT	12,708
40 BEN HARPER AND THE INNOCENT CRIMINALS <i>Burn To Shine</i>	VIRGIN	12,201
41 JOE HENRY <i>Fuse</i>	MAMMOTH	12,149
42 BEN FOLDS FIVE <i>The Unauthorized Biography</i>	550 MUSIC/EPIC	11,611
43 THE PUSHSTARS <i>After The Party</i>	CAPITOL	11,591
44 INDIGO GIRLS <i>Come On Now Social</i>	EPIC	11,459
45 CRASH TEST DUMMIES <i>Give Yourself A Hand</i>	VIK/ARISTA	11,394
46 VARIOUS ARTISTS <i>Return Of The Grievous Angel</i>	ALMO SOUNDS/INTERSCOPE	11,384
47 SARAH McLACHLAN <i>Mirrorball</i>	NETTWERK/ARISTA	11,312
48 NATALIE MERCHANT <i>Ophelia</i>	ELEKTRA/EEG	11,155
49 WES CUNNINGHAM <i>12 Ways To Win People</i>	WARNER BROS.	11,053
50 ALANIS MORISSETTE <i>Supposed Former Infatuation Junkie</i>	MAVERICK/REPRISE	11,048

### 1995 Adult Rock Year-End Awards

**Radio Person Of The Year:**  
Mike Morrison PD of KSCA Los Angeles  
**Promo Person Of The Year:**  
Kid Leo of Columbia Records  
**Station Of The Year:**  
KMTT (The Mountain) Seattle

### 1996 Adult Rock Year-End Awards

**Artist Of The Year:**  
The Wallflowers  
**Radio Person Of The Year:**  
Ann Delisi of CIDR (The River) Detroit  
**Promotion Person Of The Year:**  
Kid Leo of Columbia Records  
**Station Of The Year:**  
KMTT (The Mountain) Seattle

### 1997 Adult Rock Year-End Awards

**Artist Of The Year:**  
Sarah McLachlan  
**Large Market Radio Station Of The Year:**  
WXRT Chicago  
**Medium Market Radio Station Of The Year:**  
KGSR Austin  
**Small Market Radio Station Of The Year:**  
WNCS (The Point) Burlington  
**Program Director Of The Year:**  
Norm Winer of WXRT Chicago  
**APD/MD Of The Year:**  
Bruce Warren of WXPN Philadelphia  
**Radio Personality Of The Year:**  
David Dye of World Café and WXPN Philadelphia  
**Promotion Persons Of The Year:**  
Alex Coronfly of Geffen and Lisa Michelson of Elektra

### 1998 Adult Rock Year-End Awards

**Artist Of The Year:**  
Dave Matthews Band  
**Large Market Radio Station Of The Year:**  
WXRT Chicago  
**Medium Market Radio Station Of The Year:**  
KGSR Austin  
**Small Market Radio Station Of The Year:**  
KFXJ (KF 95) Boise  
**Program Director Of The Year:**  
Bruce Warren of WXPN Philadelphia  
**APD/MD Of The Year:**  
Dean Carlson of KMTT (The Mountain) Seattle  
**Radio Personality Of The Year:**  
Terri Hemmert of WXRT Chicago  
**Rookie Radio Person Of The Year:**  
Dave Witthaus of WRNX Springfield, MA  
**Promotion Person Of The Year:**  
Nancy Stein of Warner Bros.  
**Rookie Radio Person Of The Year:**  
Trina Tombrink of Columbia  
**Best Set Of Ears:**  
Dennis Constantine of KINK Portland

### 1999 Adult Rock Year-End Awards

**Artist Of The Year:**  
Santana  
**Large Market Radio Station Of The Year:**  
KBCO Denver  
**Medium Market Radio Station Of The Year:**  
WTTS Indianapolis  
**Small Market Radio Station Of The Year:**  
WMMW Madison  
**Program Director Of The Year:**  
Dave Benson of KBCO Denver  
**APD/MD Of The Year:**  
Bill Evans of KFOG San Francisco  
**Radio Personality Of The Year:**  
Meg Griffin of WFUV New York City  
**National Promotion Executive Of The Year:**  
James Evans of Interscope  
**Best Set Of Ears:**  
Bruce Warren of WXPN Philadelphia

**"I've always really been into jazz and bluegrass music.  
A lot of people think they're very different,  
but they have one thing in common,  
they are both about virtuosity on the instrument..."**

**—Bruce Hornsby**



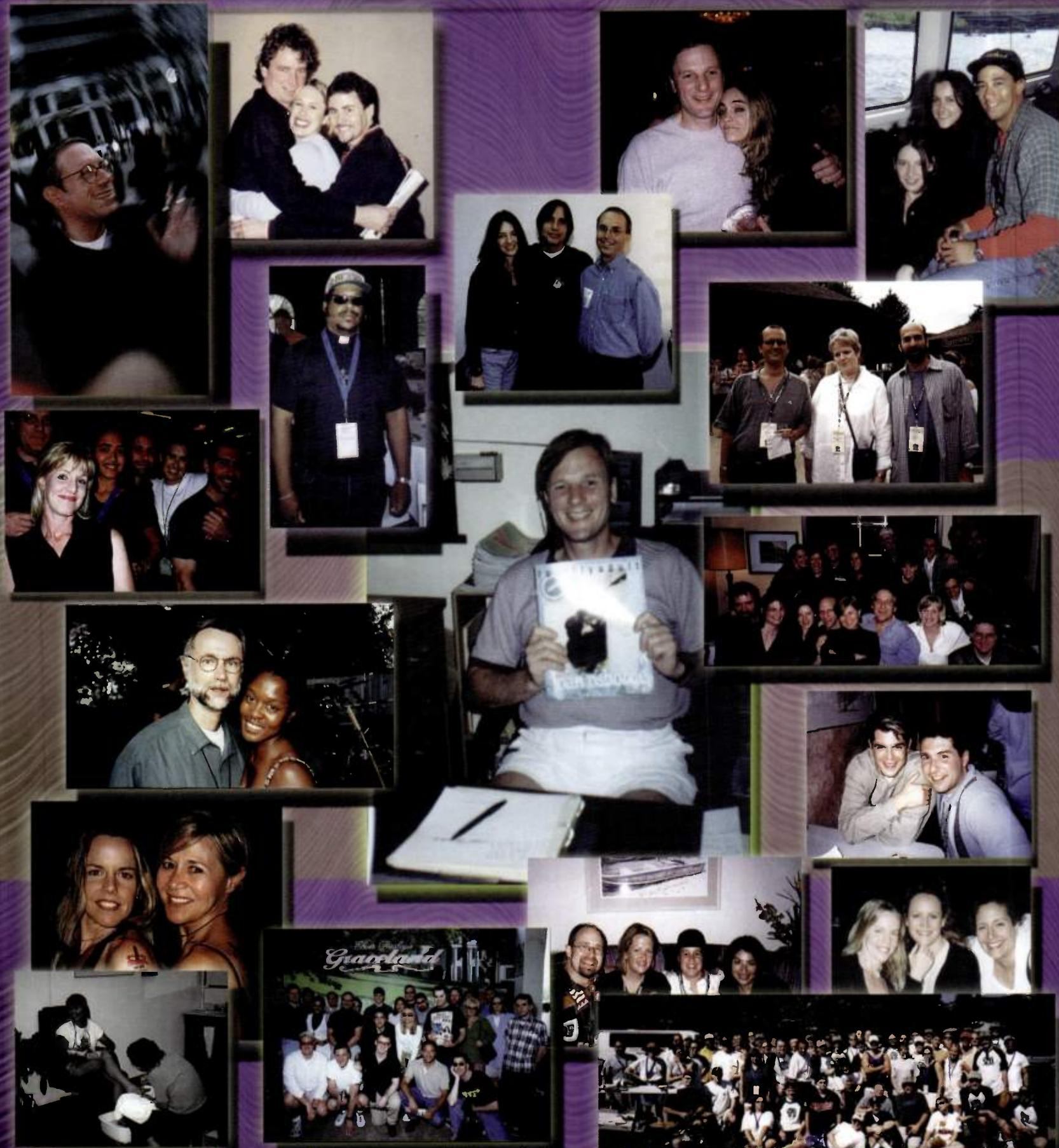
A celebration of Mr. Bill Monroe's Music, the man who created bluegrass and profoundly influenced rock and country music, featuring Ricky Skaggs & Friends: • Mary Chapin Carpenter • Charlie Daniels • The Dixie Chicks • John Fogerty • Bruce Hornsby • Patty Loveless • Joan Osborne • Dolly Parton • Travis Tritt • Steve Wariner • The Whites • Dwight Yoakam.

Produced by Ricky Skaggs

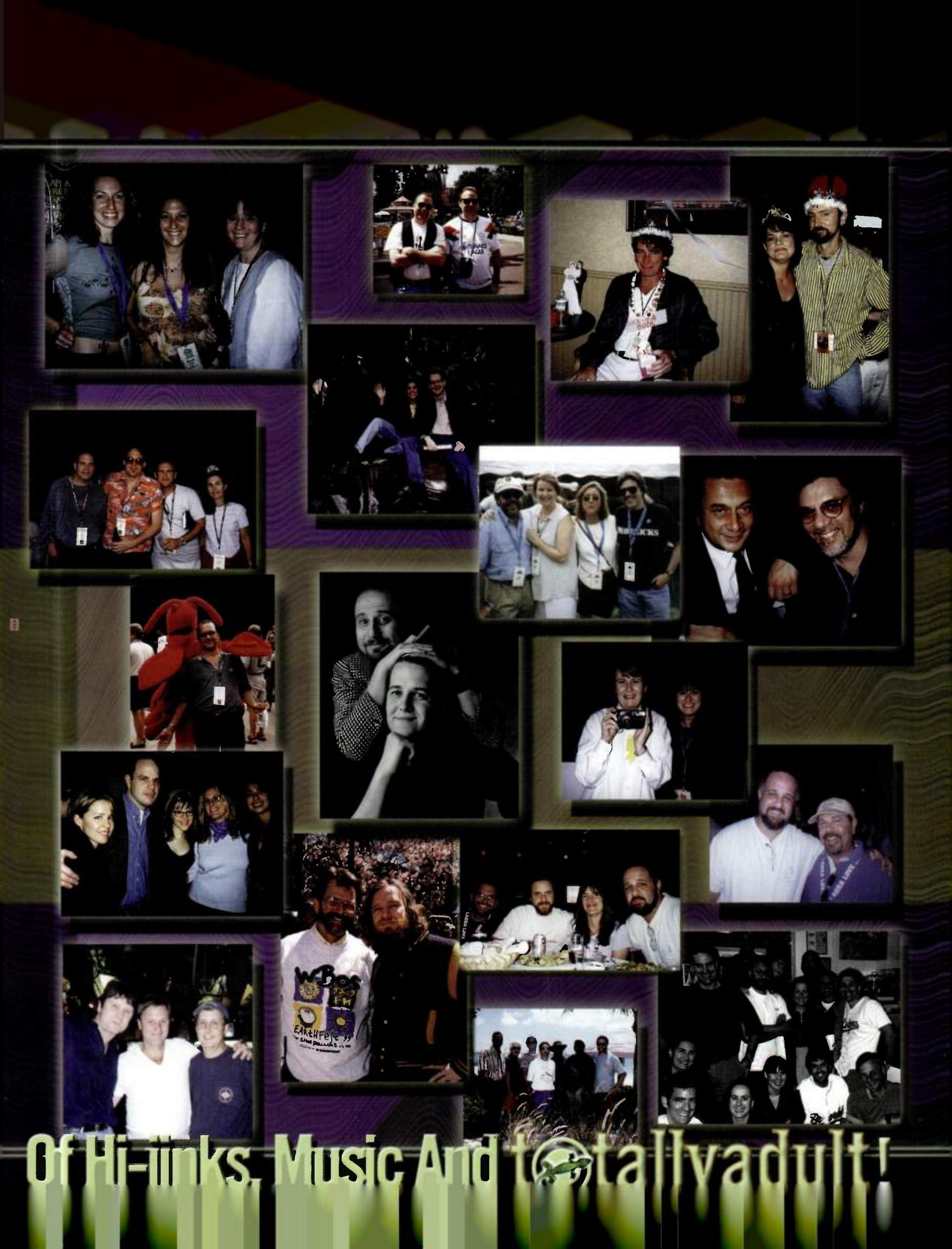


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# Thanks For The Memories!



Here's Looking At Another Five Years



Of Hi-Finks, Music And totallyadult!

# totalmusic

BY MATT LAWTON

## Joan Osborne

ALBUM: *Righteous Love*

LABEL: Interscope

ARTIST: Joan Osborne (vocals).

GUEST ARTISTS: Pete Thomas (drums), Davey Faragher (bass), Val McCallum (guitar), Steve Berlin (saxophone), Mitchell Froom (keyboards).

PRODUCED BY: Mitchell Froom, Joan Osborne & Aaron Comess

ORIGIN: Anchorage, KY, but she now lives in NYC

**WHAT YOU SHOULD KNOW:** Okay, I could write some gibberish about how "five years in the making and it was well worth the wait." But you know what? That's absolutely true! Joan Osborne's *Relish* dominated the Adult Rock charts for two full years with tracks like "One Of Us" and "St. Teresa," and finally she's back to reclaim her throne. With her whiskey-soaked voice and Janis Joplin bravado, Osborne kicks off the album with the funkified, autobiographical "Running Out Of Time" and doesn't let go until she slays you with the sadly beautiful Bob Dylan track, "To Make You Feel My Love." Welcome back Joan, we missed you!

**SUGGESTED SONGS:** "If I Was Your Man"; "Safety In Numbers"; "To Make You Feel My Love."

CONTACT: James Evans 310.865.4559



## Barenaked Ladies

ALBUM: *Maroon*

LABEL: Reprise

ARTIST: Ed Robertson (vocals, guitar, banjo), Steven Page (vocals, guitar, flute), Jim Creeggan (bass, viola, violin, vocals), Kevin Hearn (keys, accordion), Tyler Stewart (drums, percussion).

PRODUCED BY: Don Was

ORIGIN: Canada

**WHAT YOU SHOULD KNOW:** *Maroon* is the Barenaked Ladies follow-up to 1998's Quadruple-Platinum *Stunt*. Producer Don Was describes *Maroon* as, "groovewise, it's

upbeat, it's stuff you would play at a barbecue; yet lyrically they are dealing with more grown-up subject matter." But don't freak out, it's not as if the goofy guys that brought us "If I Had \$1,000,000" and "Brian Wilson" have ventured into Sting territory; they're still as fun and goofy as ever! With plenty of energetic playing, rapid-fire vocalizing, clever lyrics and tasteful tunes, *Maroon* is another

enormous step for our favorite Canadians.

**SUGGESTED SONGS:** "Pinch Me"; "Tonight Is The Night I Fell Asleep At The Wheel"; "Helicopters."

CONTACT: Alex Coronfly 818.953.3744



## Teddy Thompson

ALBUM: *Teddy Thompson*

LABEL: Virgin

ARTIST: Teddy Thompson (vocals, guitar, keys).

GUEST ARTISTS: Rufus Wainwright (vocals), Richard Thompson (guitar), Jon Brion (keys).

PRODUCED BY: Joe Henry

ORIGIN: UK, but he now lives in LA

**WHAT YOU SHOULD KNOW:** Teddy Thompson was born seven years before his parents, Richard and Linda Thompson, began shooting out the lights. After spending his adolescence in various UK boarding schools, Thompson came to the States and hit the road playing with his father. It was on the road where Teddy found his sound and began writing the songs that became his impressive self-titled debut.

Produced by Joe Henry, *Teddy Thompson* has a lush sound filled with Thompson's soothing voice, melodic guitar work and elegant string arrangements. Fellow folk-son Rufus Wainwright helped write "Missing Children" and handles back-up vocals on "So Easy."

**SUGGESTED SONGS:** "Wake Up"; "Missing Children"; "Days In The Park."

CONTACT: Ray Gmeiner 310.288.2730



## Rickie Lee Jones

ALBUM: *It's Like This*

LABEL: Artemis

ARTIST: Rickie Lee Jones.

**GUEST ARTISTS:** Joe Jackson, Taj Mahal, Dan Hicks, Ben Folds, John Pizzarelli, Peter Erskine, Rick Marotta, Buddy Montgomery.

PRODUCED BY: Rickie Lee Jones, Bruce Brody, Ben Sidran

ORIGIN: Chicago, but she now lives in California

**WHAT YOU SHOULD KNOW:** Rickie Lee Jones is a startling poet, player, singer and most of all, songwriter. Tracks like "Last Chance Texaco," "On Saturday Afternoon In 1963," "A Lucky Guy,"

"Woody And Dutch On The Slow Train To Peking," and even her mega-hit "Chuck E.'s In Love" are all uniquely Rickie Lee Jones. Now we get to hear Jones' take on some of her favorite songs. *It's Like This* features not only songs by Steely Dan, Marvin Gaye, John Lennon, George Gershwin and more, but it also includes an impressive guest list! Helping Jones out is a diverse bunch of musicians such as Joe Jackson, Taj Mahal and Ben Folds. *It's Like This* is, like, Rickie Lee Jones at her best.

**SUGGESTED SONGS:** "Show Biz Kids"; "For No One"; "Low Spark Of High Heeled Boys."

CONTACT: Diane Gentile 212.433.1826 & Ray Di Pietro 212.433.1849



## Shemekia Copeland

ALBUM: *Wicked*

LABEL: Alligator

ARTIST: Shemekia Copeland (vocals).

GUEST ARTISTS: Ruth Brown (vocals),

Jimmy Vivino (guitar), Brian Mitchell

(keys), Michael Merritt (bass), James

Wormworth (drums), Dona Oxford (piano),

The Uptown Horns (horns).

PRODUCED BY: Bruce Iglauer, John Hahn, Jimmy Vivino

ORIGIN: Harlem

**WHAT YOU SHOULD KNOW:** If you think the blues are nothing but low-down dirges, think again, 'cause Shemekia Copeland is bringing her Black Crowes-like boogie to the party! *Wicked* is the greatly anticipated follow-up to Copeland's 1998 release, *Turn Up The Heat*, which was praised by *totallyadult*, *New York Times*, *Billboard*, CNN and many others. Shemekia began touring the globe and performing with her father, Johnny, when she was just 16 years old! Maybe that's why Robert Plant declared that "she's bigger than the blues. She's the next Tina Turner!" From roadhouse rockers to boogie to acoustic blues, Shemekia Copeland is just plain *Wicked*!

**SUGGESTED SONGS:** "It's 2 A.M.," "Love Scene"; "Whole Lotta Water."

**CONTACT:** Tim Kolleth 773.973.7736



## Various Artists

ALBUM: *Rollin' Into Memphis: Songs Of John Hiatt*

Songs Of John Hiatt

LABEL: Telarc

ARTISTS: Tab Benoit, C.J. Chenier, James Cotton, Cliff Eberhardt, Patty Larkin, Colin Linden, Kenny Neal, Raful Neal, Odetta, Terrance Simien, Chris Smither, Irma Thomas, Kris Wiley.

PRODUCED BY: Randy Labbe

**WHAT YOU SHOULD KNOW:** Okay, what do you get when you mix some of the top blues, folk and zydeco artists today with one of the best songwriters ever? You get one helluva album! *Rollin' Into Memphis: Songs Of John Hiatt* features a dozen well-known and lesser-known John Hiatt songs performed by a diverse list of today's blues-based artists. Backing all these folks is a top-notch band that includes G.E. Smith (guitar), Anthony Geraci (keys), Paul Ossola (bass) and Dan Hickey (drums). Some of the highlights include Odetta's angelic version of "Listening To Old Voices," Patty Larkin's "Have A Little Faith In Me" and Kenny Neal's "Love Like Blood."

**SUGGESTED SONGS:** "Listening To Old Voices" (Odetta); "The River Knows Your Name" (Colin Linden); "Feels Like Rain" (Tab Benoit).

**CONTACT:** Vikki Rickman 216.464.2313



## Kasey Chambers

ALBUM: *The Captain*

LABEL: Asylum/Warner Bros.

ARTIST: Casey Chambers (vocals).

GUEST ARTISTS: BJ Barker (drums), Jeff McCormack (bass), Bill Chambers, Buddy Miller & Nash Chambers (guitar).

PRODUCED BY: Nash Chambers

ORIGIN: Australia

**WHAT YOU SHOULD KNOW:** When Kasey Chambers was three months old, her folks sold their belongings, packed their bags and moved the family into the vast Australian outback. It was there, under the stars, where the entire Chambers family first began singing and writing songs. When they emerged from "the bush," Kasey had a country/folk album in her just waiting to get out. Produced by her brother and featuring her father and Buddy Miller on guitar, *The Captain* went on to win an ARIA award and go Platinum in her native land. Stateside, folks like Lucinda Williams and Steve Earle have been lavishing the praises for this 24-year-old. When you hear *The Captain*, you will too!

**SUGGESTED SONGS:** "Don't Talk Back"; "The Captain"; "Cry Like A Baby."

**CONTACT:** Jenifer Polenzani 818.953.3395



## Five For Fighting

ALBUM: *America Town*

LABEL: Aware/Columbia

ARTIST: John Ondrasik (guitar, keys, violin, vocals).

GUEST ARTISTS: Various Artists.

PRODUCED BY: Gregg Wattenberg

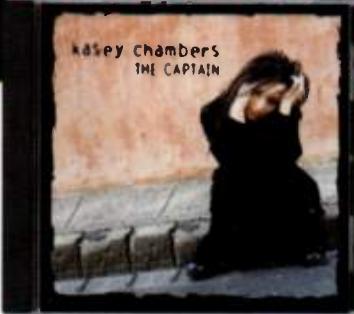
ORIGIN: Los Angeles

**WHAT YOU SHOULD KNOW:** Five For Fighting is a "group of people, musicians and non-musicians, working passionately to realize these songs and ideas," says singer, pianist, guitarist and songwriter John Ondrasik. With his Dave Matthews-like voice, melodic guitar playing and beautiful piano style, Ondrasik brings his powerful

pop/rock songs and emotional ballads to life on the dynamic *America Town*. From the opening fade-up of "Easy Tonight's" piano and guitar to the last note of the disc's hidden track, it's apparent that *America Town* is an album to be savored and whole-heartedly absorbed for years to come.

**SUGGESTED SONGS:** "Easy Tonight"; "Superman"; "Boat Parade."

**CONTACT:** Mark Cunningham 312.226.6335 & Trina Tombrink 212.833.8505



## Paul Pena

ALBUM: *New Train*

LABEL: Hybrid

ARTIST: Paul Pena (vocals).

GUEST ARTISTS: Jerry Garcia, Merle Saunders, The Persuasions (various instruments).

PRODUCED BY: Ben Sidran

ORIGIN: Boston

WHAT YOU SHOULD KNOW: Paul

Pena is a blind musician with the soul of Otis Redding, the heart of Sam Cooke and the rock of the J. Geils Band. It's strange, but this year's most soulful album was actually recorded in 1973, and is just now being released for the first time. Backing Pena on *New Train* is drummer Gary Malabar (fresh from recording Van Morrison's *Moondance*), bassist Harvey Brooks (known from Dylan's *Highway 61 Revisited*), Ben Sidran (keys), the Persuasions (vocals), Merle Saunders (keys) and Jerry Garcia (pedal steel). All the cuts except one were penned by Pena, including "Jet Airliner," which Steve Miller made into an enormous hit. Send your good thoughts Pena's way, for he is now battling cancer.

SUGGESTED SONGS: "Jet Airliner"; "Gonna Move"; "New Train."

CONTACT: Jason Fisher 212.868.5441



## Rebecca Martin

ALBUM: *Thoroughfare*

LABEL: Independence Project

ARTIST: Rebecca Martin (vocals, guitar).

GUEST ARTISTS: Steve Cardenas (guitar), Larry Grenadier (bass), Kenny Wollensen (drums).

PRODUCED BY: Rebecca Martin & Joe Ferla

ORIGIN: Maine, but she now calls upstate NY home

WHAT YOU SHOULD KNOW: In 1992, Rebecca Martin began singing with the group Once Blue, which disbanded five years later. Since then, Martin and many of her songwriting friends have formed a platform for developing artists called the Independence Project. As this group of renegade songwriters and musicians began playing together and performing, Martin decided she wanted to have a recording to support her shows. So, with the help of her incredibly talented friends, Martin recorded the deeply moving *Thoroughfare* in one day! *Music Direct* states that "Martin exhibits the distinct vocal style on which you build careers." You can see Martin live all along the West Coast in September.

SUGGESTED SONGS: "Goodbye My Love"; "Empty Hands"; "4th And Cornelia."

CONTACT: Patrice Fehlen 718.768.3859

## Alex Woodard

ALBUM: *Nowhere Near Here*

LABEL: Woodshack

ARTIST: Alex Woodard (vocals, guitar, keys).

GUEST ARTISTS: Phil Hurley (guitar, mandolin, vocals), Abel Ames (guitar), Joe Bass (bass, keys), Brian Young (drums, percussion), Martin Feveyear (percussion, keys, vibes, vocals).

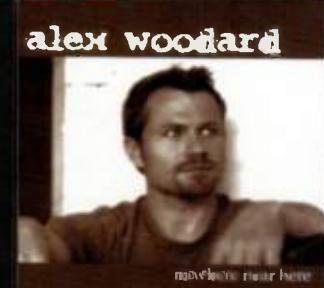
PRODUCED BY: Martin Feveyear & Daniel Mendez

ORIGIN: LA, but he now resides in Seattle

WHAT YOU SHOULD KNOW: As a child actor in LA, Alex Woodard was featured on "The Love Boat" and Skippy peanut butter commercials—no wonder he ran screaming out of LA into the heart of Seattle. It was there that Woodard formed his band and began putting together the pieces that came to fulfillment in his third album, *Nowhere Near Here*. Woodard kicks off the album with forlorn memories of his girlfriend and how they'd "lay in bed all day/wasting the day away/with Sinatra and Billie Holiday." Backing Woodard is an incredibly diverse group of musicians who have played with Sunny Day Real Estate, Posies, Fountains Of Wayne and more.

SUGGESTED SONGS: "Billie Holiday," "Blindsight," "Rise."

CONTACT: Jon Flanagan 800.858.6650



## Downtown Mystic

ALBUM: *Downtown Mystic*

LABEL: Sha La

ARTIST: D.M & Jessie Thomas (vocals, guitar), Steve Brown, Bruce Engler & Ozzie Caccavelli (guitar), P.J. Farley & Eric Hoagland (bass), Tom Mastro (drums, percussion).

GUEST ARTISTS: Max Weinberg (drums), Garry Tallent (bass), Robert Allen (piano).

PRODUCED BY: Robert Allen & Ben Elliott

ORIGIN: UK

WHAT YOU SHOULD KNOW: Downtown Mystic's music is inspired by '60s pop icons and '70s rockers, yet it's planted firmly in the '90s. With vocal harmonies reminiscent of Poco and early Eagles, it's hard not to sing along with Downtown Mystic's music. Like albums from the past, *Downtown Mystic* is split into three segments that cover all of life's basics:

doubt, faith and rock & roll karma. Their track "Brian Jones" was released last year to honor the 30th Anniversary of the death of the man who actually started The Rolling Stones. Guesting as the rhythm section is none other than

Springsteen's muscle, with the Mighty Max Weinberg on drums and Garry W. Tallent on bass.

SUGGESTED SONGS: "Brian Jones"; "Think A Little Louder"; "Dead End Space."

CONTACT: Robert Allen 201.664.1955

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## Electrasy

ALBUM: *In Here We Fall*

LABEL: Arista

ARTIST: Ali McKinnell (vocals), Alex Meadows (bass), Jim Hayden (keys), Nigel Nisbet & Steve Atkins (guitar), Paul Pridmore (drums).

PRODUCED BY: Matthew Wilder, Nigel Nisbet, Glen Ballard & Electrasy

ORIGIN: UK

WHAT YOU SHOULD KNOW: Electrasy are five blokes from the UK who take everything you've ever known about rock & roll and throw it out the window! *In Here We Fall* features organic elements of hip-hop, pop, rock and folk and brings it all together to create Electrasy's all-encompassing version of rock & roll. From a full-on battlefield version of Led Zeppelin's "Dazed And Confused" to beautiful sing-alongs like "Morning Afterglow" and the pulsating irresistible rhythms of "Renegades," *In Here We Fall* covers it all. *Melody Maker* states that "Electrasy are condensing music down to depth, quality and substance."

SUGGESTED SONGS: "Naked"; "Morning Afterglow"; "Dazed And Confused."

CONTACT: Nick Attaway 310.789.3917



## Mark Selby

ALBUM: *More Storms Comin'*

LABEL: Vanguard

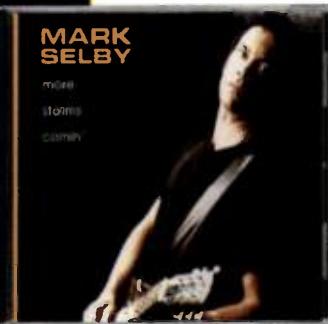
ARTIST: Mark Selby (vocals, guitar).

GUEST ARTISTS: Chuck Fields (drums), Reese Wynans (keys), Damon Dadmun-Bixby (bass), Bekka Bramlett & Kim Carnes (vocals).

PRODUCED BY: Brent Maher, Mark Selby

ORIGIN: Kansas, but holes up in Nashville

WHAT YOU SHOULD KNOW: Mark Selby is one of those guys who was just born to play. Ever since he was a kid he's always been with his guitar and pen—and boy does that pen bleed hits! In the past decade, Selby's written or co-written huge blues-based rock songs for Trisha



Yearwood, Wynonna and the Dixie Chicks ("There's Your Trouble"), along with almost half of Kenny Wayne Shepherd's catalog ("Blue On Black," "Last Goodbye," "Deja Voodoo" and eight tracks from *Live On*)! *More Storms Comin'* features crunchy guitars, swampy melodies, New Orleans-like background vocals and more of that magic pen's power. Adult Rock Radio, get ready to hear your new John Hiatt!

SUGGESTED SONGS: "She's Like Mercury"; "I'm The Lucky One"; "Kink In The Chain."

CONTACT: Art Phillips 310.829.9355

## Box Set

ALBUM: *Lemonade*

LABEL: PopMafia

ARTIST: Mark Abbott (drums), Jim Brunberg (vocals, guitar), Chad Heise (bass), Sam Johnston (keys, harmonica), Jeff Pehrson (vocals, guitar).

PRODUCED BY: Chris Manning

ORIGIN: San Francisco

WHAT YOU SHOULD KNOW: Acoustic prockers Box Set formed in the San Francisco area back in 1991. Since that time they've gone on to release five critically acclaimed albums, scored two Bammie awards and were tooted in *Billboard* as "The band to bank on." When you squeeze their years of experience and hard work together you get the refreshingly tangy *Lemonade*. With acoustic and electric guitars, a groove-filled rhythm section, the powerful Hammond B3 organ and beautiful strong harmonies, Box Set has delivered their best brew yet! Feel free to drink up the first single, "Lemonade."

SUGGESTED SONGS: "Hollow"; "Lemonade"; "My Night On The Floor."

CONTACT: Chris Roberts 415.339.2100



## Tom Sheehan

ALBUM: *Film @ Eleven*

LABEL: 19 North Records

ARTIST: Tom Sheehan (vocals, guitar, keys, bass, drums).

GUEST ARTISTS: David Cullen (guitar), Bill Bower (horns).

PRODUCED BY: Tom Sheehan & Staveley C. Andrews

ORIGIN: Kansas City

WHAT YOU SHOULD KNOW: Just like the nightly news, Tom Sheehan delivers the absurdities and lies and straight-up truths on his latest disc, *Film @ Eleven*. The much anticipated follow-up to 1998's *Where Are You* (which featured the O.J. Simpson-inspired title track and "Die Like Elvis") finds Sheehan covering topics as diverse as the Kennedy assassination, date rape, the Columbine killings, phone sex, cross-dressing and more. With his John Mellencamp-like voice and plenty of late-night saxophone and suspense-filled songs, Sheehan delivers the nightly news better than that other Tom.

SUGGESTED SONGS: "Black Ice"; "Long Night"; "All I Can Do."

CONTACT: Michael Ehrenberg 510.530.8282 & David Fleishman 818.981.7110



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WRH

# Blues Pick of the Month

## BY MATTHEW LAWTON

### IRMA THOMAS

ALBUM: *My Heart's In Memphis: The Songs Of Dan Penn*

LABEL: Rounder

Irma Thomas has been dubbed the Queen Of New Orleans Soul, and Memphis-based Dan Penn is a legendary songwriter known for such classics as "I'm Your Puppet," "Do Right Woman" and "Dark End Of The Street." *My Heart's In Memphis* features Thomas's smooth, soulful voice in front of four Penn classics and nine new soon-to-be Penn staples. With exceptional Memphis musicians and Penn's amazing songs, Thomas delivers plenty of soul, passion and spirit throughout this album, especially on tracks such as "A Woman Left Lonely" and "Zero Will Power."

**SUGGESTED TRACKS:** "I'm Your Puppet"; "Woman Left Lonely."

**CONTACT:** Katrinka Suydam 617.218.4477

### OMAR AND THE HOWLERS

ALBUM: *The Screamin' Cat*

LABEL: Provogue

Omar And The Howlers first burst onto the scene in 1987 with their Columbia debut, *Hard Times In The Land Of Plenty*, which went on to sell 500,000 copies! Since then, Omar And The Howlers have continued to tour the land and have just released their 14th disc, *The Screamin' Cat*. Featuring 11 original tracks and one cover, *The Screamin' Cat* is filled with blistering guitar work and a non-stop rhythm section.



The Austin Chronicle said, "The primal blues growl of Omar is a quintessential component of Austin music."

**SUGGESTED TRACKS:** "Girl's Got Rhythm"; "One Hundred Pounds Of Pain."

**CONTACT:** Peter Hay 212.736.6201

### TOO SLIM & THE TAILDRAGGERS

ALBUM: *King Size Troublemakers*

LABEL: Burnside

Years of playing on the road can turn some bands into a bloated, sloppy, miserable mess, yet the opposite seems to have happened to Too Slim & The Taildraggers. Based out of the Seattle area, this trio has been playing shows since 1986 (averaging about 250 a year), and has turned into quite the lean, mean, killing blues machine! *King Size Troublemakers* is their sixth release and falls somewhere between ZZ Top, Lightin'



Hopkins and George Thorogood. Don't just get into trouble, get into *King Size Troublemakers*!

**SUGGESTED TRACKS:** "I Get Real High"; "I'm Gonna Blow."

**CONTACT:** Susan Stewart 503.231.0876

### ELVIN BISHOP & LITTLE SMOKEY SMOTHERS

ALBUM: *That's My Partner!*

LABEL: Alligator

Elvin Bishop first met Howlin' Wolf's guitarist, Little Smokey Smothers, in the early '60s. Smothers taught Bishop the blues, and even scored Paul Butterfield his first gig prior to starting the Paul Butterfield Blues Band, which Bishop later joined. Needless to say, Bishop and Smothers have been close friends ever since. *That's My Partner!* was recorded live this past January and includes Smothers classic like "Annie Mae" and "Pleading With You." There are also plenty of Bishop hits like "Middle Aged Man" and "Travelin' Shoes."

**SUGGESTED TRACKS:** "Roll Your Moneymaker"; "Middle Aged Man."

**CONTACT:** Tim Kollath 773.973.7736

### ROD PRICE

ALBUM: *Open*

LABEL: Burnside

After 30 years of rockin' with Foghat, guitarist Rod Price has finally decided to reclaim his early blues roots and rock the shit outta them! *Open* starts with Price's slide attack and continues to rage full-on, along with plenty of harmonica, Hammond B3, bass, piano and drums. With tracks such as Robert Johnson's "Walking Blues," Sonny Boy Williamson's "Elevator Woman" and Howlin' Wolf's "Sitting On Top Of The World," Price has not only paid homage to his blues heroes, but to his rockin' past as well.

**SUGGESTED TRACKS:** "Key To The Highway"; "Got Love If You Want It."

**CONTACT:** Susan Stewart 503.231.0876

### TERRY ROBB

ALBUM: *Heart Made Of Steel*

LABEL: Burnside

Terry Robb plays acoustic blues—but with a twist. While most acoustic blues players stick with the low-down, back-porch feel, Robb adds a dash of swing, a bit of ragtime and a room full of horns to liven things up. *Heart Made Of Steel* is Robb's eighth release and encompasses all that is this artist: blues, jazz, ragtime and a good time for all. On this new disc, Robb plays with his acoustic trio—and his All-Star Blues Orchestra—giving *Heart Made Of Steel* a diverse sound and feel without losing the boogie!

**SUGGESTED TRACKS:** "Now I Know What They Mean"; "Drag In F."

**CONTACT:** Susan Stewart 503.231.0876

WRH

### SY KLOPPS

ALBUM: *Berkeley Soul*

LABEL: Bullseye Blues/Rounder

Herbie Herbert was a successful San Francisco-based manager who helped The Steve Miller Band and Journey get their music to the masses. That was then, this is now. These days Herbert goes by the name of Sy Klopps, and he's the leader of his own horn-filled band. With his strong voice and smooth delivery, it's clear Klopps was influenced by the artists whose songs are covered on *Berkeley Soul*, including Boz Scaggs, Marvin Gaye, Sam Cooke, B.B. King and Little Willie John. Klopps doesn't

just have soul, he's got *Berkeley Soul*.

**SUGGESTED TRACKS:** "You Gotta Move"; "Wherever I Lay My Hat."

**CONTACT:** Katrinka Suydam 617.218.4477

### HOWARD AND THE WHITE BOYS

ALBUM: *Live At Chord On Blues*

LABEL: Evidence

Just six months after forming, Chicago-based Howard And The White Boys opened for B.B. King. Twelve years, 2,000 shows and a kazillion miles later, Howard And The White Boys were, once again, ripping up the live stage. Recorded at a hometown club,

*Live At Chord On Blues* is the album fans of their previous three studio albums have been waiting for! With slinky guitar leads, deep-bottom bass, stampeding drums and Howard's enormous voice, *Live At Chord On Blues* will have you sweating and hollering in no time!

**SUGGESTED TRACKS:** "Havin' A Good Time Is A Full Time Job"; "Use Me."

**CONTACT:** Jerry Gordon 610.832.0844

### MICK CLARKE

ALBUM: *New Mountain*

LABEL: Burnside

Mick Clarke's been a blues fanatic since his teens—in fact, his first band was named Killing Floor, after the Howlin' Wolf song! Since then he's gone on to back Freddie King, play with Cliff Bennett and release numerous albums on his own.

*New Mountain* features an impressive lineup of musicians, including keyboardist Lou Martin (Rory Gallagher), bassist Ian Ellis (Savoy Brown) and drummer Chris Sharley. Clarke boogies through plenty of original tracks, along with songs by Freddie King ("See Baby") and Muddy Waters ("You Gonna Miss Me").

**SUGGESTED TRACKS:** "Bed Of Nails"; "The Howlin' Wolf."

**CONTACT:** Susan Stewart 503.231.0876

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# AMERICAN ROOTS

By Matthew Lawton

## CHRISTY MCWILSON

ALBUM: *The Lucky One*

LABEL: HighTone

Christy McWilson spent the past decade singing in the roots-rock band The Picketts, when luck walked into a bar one night in the form of ex-Blaster Dave Alvin. Alvin gathered up some of his friends and persuaded McWilson to cut a solo album. *The Lucky One* was produced by Alvin and features guests like Peter Buck & Mike Mills (R.E.M.),



Syd Straw, Rhett Miller (Old 97's), Greg Leisz and Alvin himself. McWilson's strong voice is the centerpiece on this platter, and that voice is surrounded by her impassioned songs of growing older, motherhood, the business side of music and everything else this exceptional artist has lived through.

**SUGGESTED TRACKS:** "The Lucky One"; "Today Is Yesterday's Tomorrow."

**CONTACT:** Lindsey Westbrook 510.763.8500

## KIERAN KANE & KEVIN WELCH

ALBUM: *11/12/13—Live In Melbourne*

LABEL: Dead Reckoning



Talk about a dynamic duo! Kieran Kane has written songs for Emmylou Harris, John Prine and George Jones, while Kevin Welch has penned tracks for Trisha Yearwood, Ricky Skaggs and others. When Kane and Welch aren't busy putting pen to paper, they spend time with their cohorts running their own record label, Dead Reckoning. Last November, these two Nashville pals played some acoustic gigs in Australia and have now released cuts from those shows on the sonically superb live disc, *11/12/13—Live In Melbourne*. In the same vein as Crosby and Nash, Kane and Welch create an intimately memorable musical experience.

**SUGGESTED TRACKS:** "When We're Gone, Long Gone"; "Something 'Bout You."

**CONTACT:** J. D. May 615.321.0508

## HANK THOMPSON

ALBUM: *Seven Decades*

LABEL: HighTone

Hank Thompson is entering his seventh decade of singing and playing country swing. His first recordings were back in 1947, and since then he's gone on to sell over 60,000,000 albums (yep, that's *million*) via songs such as "Rub-A-Dub-Dub" and "The Wild Side Of Life," which were huge hits in the '50s. *Seven Decades* features six Thompson originals, along with classic covers like Jimmie Rodgers' "In The Jailhouse Now." Thompson says it best in the opening lines of this disc: "I may be in retirement/On Social Security/But if there's honey in that hive/There's a sting in this ole bee."



**SUGGESTED TRACKS:** "Sting In This Ole Bee"; "Dinner For One, Please James."

**CONTACT:** Lindsey Westbrook 510.763.8500

## BELA FLECK AND THE FLECKTONES

ALBUM: *Outbound*

LABEL: Columbia



Bela Fleck has a new home and a new album! His association with Sony Music will include five albums for the label: two for Sony Classical, one solo project and two with his infamous band of renegade jazz-funk-fusion rockers, The Flecktones.

*Outbound* launches the whole relationship with a bang! Shawn Colvin and Jon Anderson (of Yes) both handle vocals on "A Moment So Close," while guitar virtuoso Adrian Belew adds spacey licks to Colvin's hushed tones on "Hall Of Mirrors," and elsewhere John Medeski (of Medeski, Martin & Wood) handles the keys. All of this and Fleck and his 'Tones. Wow!

**SUGGESTED TRACKS:** "A Moment So Close"; "Lover's Leap."

**CONTACT:** Trina Tombrink 212.833.8505

## THE BURNS SISTERS

ALBUM: *Out Of The Blue*

LABEL: Philo/Rounder

Since 1986, Annie, Jeannie and Marie Burns have been blending their sibling vocal harmonies onto tape and have just released their ninth disc, *Out Of The Blue*.

With sweet acoustic melodies and plenty of country-tinged fiddle and mandolin, *Out Of The Blue* embraces folk, country, pop and even some Celtic sounds. The many stellar tracks include the great Bonnie Raitt-type rocker "God Made Woman," the smoky blues number "Bedrock," a beautiful look at the past with "Long Time" and "Never Be Mine," which features the sizzling duet between Jeannie and Jimmy LaFave.

**SUGGESTED TRACKS:** "God Made Woman"; "I Love You Anyway."

**CONTACT:** Katrinka Suydam 617.218.4477



## DONNA THE BUFFALO

ALBUM: *Positive Friction*

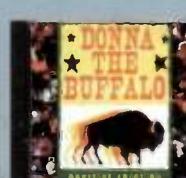
LABEL: Sugar Hill

First off, there is no Donna, nor a buffalo, in Donna The Buffalo, but there sure is a jammin' six-piece group that performs melodic folk with some groove-based rhythms. After the release of last year's

*Rockin' In The Weary Land*, DTB hit the road and eventually found time to record the impressive *Positive Friction*. *Village Voice* describes Donna The Buffalo as "Ralph Stanley sitting in with Bob Marley and the Zydeco All-Stars." With its male/female vocals blended with acoustic guitars, accordion, fiddle, bass, drums and rubboard, Donna The Buffalo will stampede you with *Positive Friction*.

**SUGGESTED TRACKS:** "Man Of Constant Sorrow"; "Movin' On."

**CONTACT:** Steve Gardner 919.489.4349



## SAM BUSH

ALBUM: *Ice Caps: Peaks Of Telluride*

LABEL: Sugar Hill

The annual Telluride Bluegrass Festival has been transporting bluegrass fans to that small Colorado town for 27 years now, and mandolinist extraordinaire, Sam Bush is the *only* performer to have played all but one of these legendary events. *Ice Caps: Peaks Of Telluride* features Bush, along with some incredibly talented friends, captured live throughout

the '90s at these amazing bluegrass shows. Combine tracks like John Hiatt's "Memphis In The Meantime," Bob Dylan's "Girl From North Country" and Van Morrison's "Hungry For Your Love" with players such as Bela Fleck, Jerry Douglas, John Cowan and John Magnie, and you have one hellava good time.

**SUGGESTED TRACKS:** "Memphis In The Meantime"; "Girl Of The North Country."

**CONTACT:** Steve Gardner 919.489.4349

## BIG SANDY

### AND HIS FLY-RITE BOYS

ALBUM: *Night Tide*

LABEL: HighTone

Since the release of Big Sandy And The Fly-Rite Boys' first album in 1994, the roots-rock swing scene has exploded. With the experience of the road and five CDs under his belt, Big Sandy has now released his most ambitious and moving album

yet. Produced by Bruce Bromberg, *Night Tide* finds Big Sandy and the Boys still delivering uptempo shuffles, yet this time around the lyrical message is clearer, and a bit darker—dealing with those who have nothing to lose, drink too much and get lost between darkness and dawn. Big Sandy brings the *Night Tide* to the night life.

**SUGGESTED TRACKS:** "My Time Will Come Someday"; "Let Her Know."

**CONTACT:** Lindsey Westbrook 510.763.8500

## TRENT SUMMAR & THE NEW ROW MOB

ALBUM: *Trent Summar & The New Row Mob*

LABEL: VFR



While most of country music is kissing ass at the Grand Ole Opry, Trent Summar & The New Row Mob are *kicking* ass all over their self-titled CD. With a sound that's caught somewhere between the Beat Farmers, Steve Earle and all three Hanks, Trent

Summar & The New Row Mob sing of dirt-track racing, hangovers, tobacco farmers and sweethearts named Colene. Summar came out of the ashes of Hank Flamingo, while his nitro-injected Mob includes Kenny Vaughan (Lucinda Williams), Jerry Dale McFadden (Mavericks) and Grammy-winning producer R.S. Field. This album is a must!

**SUGGESTED TRACKS:** "Paint Your Name In Purple"; "Be So Blue."

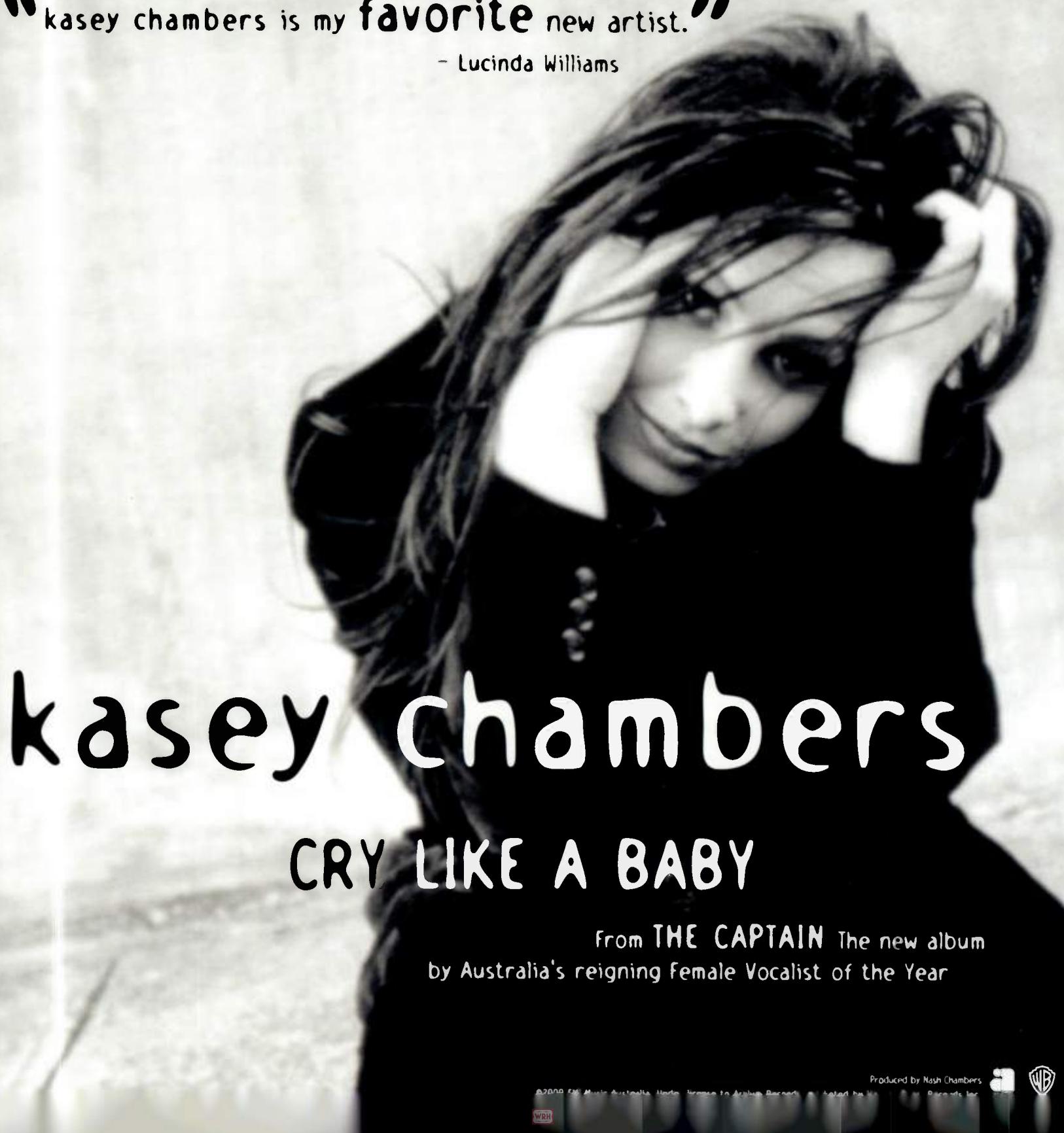
**CONTACT:** Brad Hunt 914.358.3003

“★★★★★ THE CAPTAIN, is frankly, an **astonishing** debut album...  
this is the work of a new **STAR** in the making...  
songs such as “CRY LIKE A BABY” are mature and **ROCKING**,  
and sound like a lifetime’s experience rammed into the mouth of youth.”

- Q Magazine (June issue)

“**kasey chambers** is my **favorite** new artist.”

- Lucinda Williams



# kasey chambers

## CRY LIKE A BABY

From **THE CAPTAIN** The new album  
by Australia's reigning Female Vocalist of the Year

Produced by Nash Chambers

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WRH

# WORLD ROOTS

by John Schoenberger

## CHICO CÉSAR

ALBUM: *Chico César*

LABEL: Putumayo

Chico César is one of the most popular younger artists in the contemporary Brazilian music scene. Since 1995, he's been delivering a sound that has its roots in his country's musical heritage, while also infusing distinctive international flavors... especially African. This self-titled release is César's first US CD and is a compilation of the best material from his two previous Brazilian studio efforts, *Cuzcuz-Clá* and *Beleza Mano*. Not only is César's music reaching new heights in Brazil and throughout South America, he's also a trend setter when it comes to fashion.

**SUGGESTED TRACKS:** "Papo Cabeca"; "Mama Africa."

**CONTACT:** Jennifer Daunt 510.526.8221



## RITA RIBEIRO

ALBUM: *Pérolas Aos Povos*

LABEL: Putumayo

Rita Ribeiro is also a rising star in Brazil, and is part of the *neo-tropicalismo* movement. Her music is clearly based in her country's rich musical history, but she's also quick to bring elements of funk, reggae, Afro-Brazilian religious music and other styles into her *samba*-based sound. *Pérolas Aos Povos* is Ribeiro's second album (which is already exploding in Brazil), but it's our first taste of her music in America. Look for Ribeiro and Chico César to be part of Putumayo's *Festa Brasil* tour, which will reach North America in mid-August and run through mid-September.

**SUGGESTED TRACKS:** "Banho Cheiroso"; "Mana Chica."

**CONTACT:** Jennifer Daunt 510.526.8221



## VARIOUS ARTISTS

ALBUM: *Festa Brasil*

LABEL: Putumayo

As a follow-up to Putumayo's successful compilation of last year, *Brasileiro*, we are now being given *Festa Brasil*, which introduces us to many of the exciting new artists happening today in Brazil (of which several will participate in the *Festa Brasil* tour). The disc features music by Chico César and Rita Ribeiro as well as Lazzo, Ivete Sangalo, Pepeu Gomes, Gal Costa, Zeca



Pagodinho, Paulinho Moska, DiDá Banda Feminina and others. Most of these artists are actively involved in an explosive musical movement taking place in the Northeast region of the country called Bahia.

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

**CONTACT:** Jennifer Daunt 510.526.8221

## MÁRCIO FARACO

ALBUM: *Ciranda*

LABEL: Blue Thumb

As a new generation of Brazilians are rediscovering the beauty and appeal of *bossa nova*, a new generation of performers are at the forefront of that movement. Márcio Faraco is one of those artists. Even though Faraco now lives in France, he's become very popular back in his native country. The disc features Faraco's soulful vocal style and excellent guitar playing. In addition, several popular artists contribute to *Ciranda*, including singer Chico Buarque and arranger Wagner Tiso. With artists such as Bebel Gilberto seeing international success, Marcio Faraco has every reason to expect similar results.

**SUGGESTED TRACKS:** "Ciranda"; "Baile De Máscaras."

**CONTACT:** Jill Weindorf 212.331.2051



## MINO CINELU

ALBUM: *Mino Cinelu*

LABEL: Blue Thumb

Percussionist/composer/singer/producer/multi-instrumentalist Mino Cinelu finally steps out on his own with this eponymous debut. You may know Cinelu from his many live and in-studio contributions to a wide range of artists, including Miles Davis, Lou Reed, Pat Metheny, Herbie Hancock, Tori Amos, Bruce Springsteen, Tracy Chapman, Stevie Wonder and many others. Cinelu's music can be considered world-based, but it's also very progressive and experimental. He wrote, composed, programmed and arranged all the music on this album and was joined in the studio by only two other musicians—guitarist Mitch Stein and bassist Richard Bona.

**SUGGESTED TRACKS:** "Confians"; "Sea Yea-Salee Yea."

**CONTACT:** Jill Weindorf 212.331.2051



## VARIOUS ARTISTS

ALBUM: *Reggae Blitz All Stars*

LABEL: Music Blitz



I don't know about you, but I can never get enough reggae—especially when it leans in the rootsy direction. Everything on this disc was produced expressly for this project, and it boasts a recently discovered Bob Marley song, "What Goes Around Comes Around." Among the list of these reggae "all stars" are Andrew Tosh, Third World, Black Uhuru, Gregory Isaacs, Michael Rose, Yellowman, Maxi Priest and many others. This project was conceived and spearheaded by longtime Jamaican and American reggae scener Wayne Jobson, who had the connections to bring all these great artists together.

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

**CONTACT:** Kevin Gardner 203.730.0333

## CAETANO VELOSO

ALBUM: *Prenda Minha*

LABEL: Blue Thumb

Caetano Veloso is one of the biggest stars in Brazil, with a career that spans five decades. Veloso is also an extremely popular artist around the world (he's won a Grammy in America) and is attributed as the founder of the *tropicalia* musical movement. *Prenda Minha* is a live performance from Veloso recorded in Rio de Janeiro, and it serves as an excellent overview of all the musical journeys he's taken during his career. If you're a fan, then this is a great collection of many of his best-loved songs, and if you're just discovering this artist, it's a great way to get started.

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

**CONTACT:** Jill Weindorf 212.331.2051



## CHICHI PERALTA

ALBUM: *De Vuelta Al Barrio*

LABEL: Caiman

Renown percussionist Chichi Peralta has gathered a massive array of singers and players together for the recording of *De Vuelta Al Barrio*. As a starting point, he takes traditional forms of *merengue* and *bachata* and splices them up with a mix of Afro-Cuban *salsa*, Puerto Rican *plena* and Columbian *vallenato*. But it doesn't stop there: you'll also detect some subtle urban American sounds and even Indian *raga*! The result is music that seems familiar and timeless, while still coming across as very fresh.

**SUGGESTED TRACKS:** "De Vuelta Al Barrio"; "El Beso De Judas."

**CONTACT:** Robert Newman 888.476.8745



## TRILOK GURTU

ALBUM: *African Fantasy*

LABEL: Blue Thumb

Trilok Gurtu is an internationally known composer/band leader/percussionist from India. With his latest offering, he has made an impressive and successful effort to blend the common musical ground he sees between the Indian and African cultures. This common ground is, of course, based in the area of rhythm and percussion. Gurtu has won *Downbeat's* Critic's Poll for Best Percussionist four times, and was also voted Percussionist Of The Year in the 1993 *Drum Magazine* Critic's Poll. *African Fantasy* was co-produced by Grammy Award winning engineer Matt Howe.

**SUGGESTED TRACKS:** "African Fantasy"; "DJ Didgeridoo."

**CONTACT:** Jill Weindorf 212.331.2051



# Quistaday

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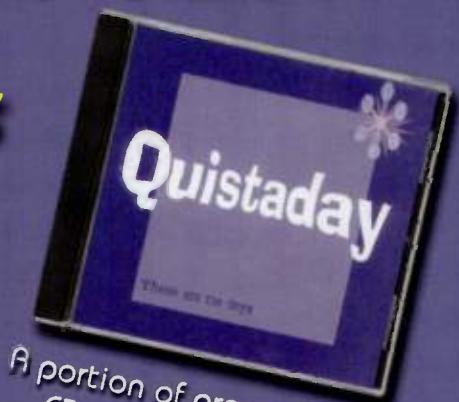
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# SONIC EXCURSIONS

by JOHN SCHOENBERGER

## VARIOUS ARTISTS

ALBUM: *Jazz*  
LABEL: Verve

*Jazz* is the audio companion to the eagerly anticipated documentary *Jazz*—a film by the now-legendary Ken Burns—slated to air on PBS in January 2001. The CD gives us some tantalizing tastes of classic, original jazz recordings by such influential performers as Louis Armstrong, Billie Holiday, Benny Goodman, Chick Webb, Charlie Parker, Thelonious Monk, John Coltrane, Miles Davis and Duke Ellington. The CD also features an enhanced portion which contains an introduction video to the film.

**SUGGESTED TRACKS:** The choice is yours!  
**CONTACT:** Jill Weindorf 212.331.2051

## TOOTS THIELEMANS

ALBUM: *The Live Takes*  
LABEL: Narada

everybody loves the sound of the harmonica and it's become an integral sonic element in a broad variety of musical styles, but only Jean "Toots" Thielemans has masterfully adapted the instrument to the genre of jazz. We've heard him via several studio recordings, countless contributions to film soundtracks and, if you have kids, you may already know that he wrote and performed the theme to "Sesame Street." We now have him captured in the live setting with this collection of rare recordings.

**SUGGESTED TRACKS:** The choice is yours!  
**CONTACT:** Lisa Samper 414.961.8350

## VARIOUS ARTISTS

ALBUM: *Gypsy Swing*  
LABEL: Refined

Flamenco and other forms of gypsy music are very popular these days, and the basics of these traditional styles are being adapted to other genres, especially jazz. *Gypsy Swing* introduces us to four amazing European guitarists—Jimmy Rosenberg, Jon Larsen (of Hot Club De Norvège), Moreno and Robin Nolan (and his trio). Each have taken the tenets of gypsy

guitaristics and translated them into a sound that defies conventional wisdom: you won't believe this is all done acoustically!

**SUGGESTED TRACKS:** The choice is yours!  
**CONTACT:** Promotion 415.831.0315



**GYPSY SWING**

## JIMI TENOR

ALBUM: *Out Of Nowhere*  
LABEL: Matador

You can always count on the good folks at Matador to discover and deliver music that defies explanation and always challenges the listener to take an audio journey into uncharted territory. Such is the case with Jimi Tenor's *Out of Nowhere*. Tenor gathered musicians from around the globe (55 in all!) to create his most ambitious project to date. There's jazz, world, classical, ambient, electronica, soul and a host of others styles addressed here, but in a way you've never heard before!

**SUGGESTED TRACKS:** "Hypnotic Drugstore"; "Backbone Of Night."  
**CONTACT:** Donovan Flynn 212.995.5882

## DA LATA

ALBUM: *Songs From The Tin*  
LABEL: Palm

In Portuguese, Da Lata means "really good," and that's an excellent way to describe the music on this disc.

Da Lata is essentially the brain child of internationally acclaimed DJ Patrick Forge and multi-instrumentalist Chris Franck. The two have taken their musical cues from the rich and passionate music of Brazil and added heavy beats, killer vocal layerings and tasty flavorings to make music that's intoxicating and fresh. They're joined in the studio by vocalist Liliana Chachian and percussionist Oli Albergaria Savill.

**SUGGESTED TRACKS:** "Cores"; "Pra Manha."  
**CONTACT:** Paul Langton 212.506.5800

## DJ CAM

ALBUM: *Loa Project, Volume II*  
LABEL: Six Degrees

Frenchman DJ Cam starts with an extensive knowledge of classical and jazz music and literally blows the structure apart with an abstract form of hip-hop...and then he puts it all back together again! With *Loa Project, Volume II*, he continues with his hybrid style, but he has also thrown a few new curves into the mix, including the rhythms which accompany the rituals of voodoo. As you listen you'll hear audio glimpses of the familiar, but those interludes don't last for long!

**SUGGESTED TRACKS:** "Juliet"; "Candyman" (with Frank Black).  
**CONTACT:** Troy Prickett 415.626.6334



## EMILIANA TORRINI

ALBUM: *Love In The Time Of Science*  
LABEL: Virgin

If the voice of Emilia Torrini reminds you of Björk, it's because she also hails from the northern country of Iceland. Born of an Icelandic mother and an Italian father, Torrini enjoyed the influences of both an isolated culture, as well as the aged traditions of Europe. Her debut effort, *Love In The Time Of Science*, was produced by Tears For Fears' Roland Orzabal, but the spotlight clearly shines on Torrini. "The album is melancholy," she says, "but also it's warm and happy sounding."

**SUGGESTED TRACKS:** "Wednesday's Child"; "To Be Free."  
**CONTACT:** Ray Gmeiner 310.288.2730

## KURT SWINGHAMMER

ALBUM: *Vostok 6*  
LABEL: Righteous Babe

*Vostok 6* is basically a musical tour de force by multimedia composer Kurt Swinghammer, although there are contributions by Tyler Stewart (Barenaked Ladies) and legendary Toronto radio broadcaster Mark "The Voice" Dailey. As the title suggests, this endeavor was inspired by the three-day earth orbit of cosmonaut Valentina Tereshkova (the first woman in space) way

back in 1963. There are 60 minutes of songs, soundscapes and spoken-word vignettes presented in a tasteful, yet adventurous, way.

**SUGGESTED TRACKS:** The choice is yours!  
**CONTACT:** Jamie Canfield 716.852.8020

## MORTAL LOOM

ALBUM: *Alchemy Through Dreams*

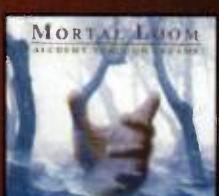
LABEL: Delvian

Somewhere between new age music at one end of the spectrum, and Dead-Can-Dance stylings on the other, lies the music of Mortal Loom. Comprised of an international consortium of musicians and producers, Mortal Loom creates sonic dreamscapes that soothe the soul while taking the heart on a soaring journey into areas rarely visited. You'll hear a unique blend of

ethereal music that uses elements of electronica, trip-hop, tribal beats and gothic forms all molded into an appealing collection of songs.

**SUGGESTED TRACKS:** "Silence"; "Trip Hop Thing."

**CONTACT:** Robert Newman 888.476.8745



*Around the Fire* is a tribute to the power of music without being another typical movie that only exists to sell a soundtrack.

-Austin Daily Texan, 2000

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DEVON SAWA • TARA REID

### Focus Tracks:

- Grateful Dead - Brown Eyed Women (\*Unreleased) - 5:24
- The Meters - He Bite Me (\*Rare & Essentially Out Of Print) - 2:26

Also featuring tracks by:

Bob Marley • Cymande • Finley Quaye • Vinyl  
The Wild Tchoupitoulas • String Cheese Incident  
Bill Frisell • Acetone • Red House Painters  
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# radio contacts

Stations are listed by first available music call hour.

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
<b>MONDAY</b>				
MTWThF noon-2p	<b>KDBX</b> Brookings, South Dakota	PD MD	Mike Hart Mike Ehlers	<b>605.692.9125</b> fax 692.6434
MTF 10a-2p	<b>KEGR</b> Concord, California	PD	Steve O'Brien	<b>925.680.5347</b> fax 674.9487
MT 11a-noon	<b>KFAN</b> Fredericksburg, Texas	PD	J.D. Rose	<b>830.997.2197</b> fax 997.2198 txradio@ktc.net
M 3:15-6:15p	<b>KGSR</b> Austin, Texas	PD MD	Jody Denberg Susan Castle	<b>512.908.4986</b> fax 908.4990 jdenberg@kgsr.com
MF 9a-5p	<b>KKCR</b> Kauai, Hawaii	MD	Jon Scott	<b>818.981.9876</b> fax 981.9877 bornarebel@aol.com
MW 10:15-11:45a	<b>KMTN</b> Jackson, Wyoming	PD/MD	Mark "Fish" Fishman	<b>307.733.4500</b> fax 733.7773 kmtn@blissnet.com
MTh 12:30-2:30p	<b>KPFT</b> Houston, Texas	PD MD	Edmundo Resendez Mary Ramirez	<b>713.526.4000</b> fax 526.5750 mary@kpft.org
MTW 8-10a	<b>KPIG</b> Monterey, California	PD/MD	Laura Ellen Hopper	<b>831.722.9000</b> fax 722.7548 sty@kpig.com
M 10-11a	<b>KRVM</b> Eugene, Oregon	PD	Don Ferrell	<b>541.687.3370</b> fax 687.3573 xraydbf@yahoo.com
M 3-5p	<b>KTAO</b> Taos, New Mexico	PD	Brad Hockmeyer	<b>505.758.1017</b> fax 758.8430 ktao@newmex.com
M 9a-5p	<b>KTEE</b> Monterey, California	PD	Carl Widing	<b>503.678.2688</b> fax 678.1795 carlwiding@aol.com
M 1-4p T 9-11a	<b>KUNC</b> Greeley, Colorado	MD AMD	Kirk Mowers Kyle Dyas	<b>970.351.1775</b> fax 351.1780 kmowers@kunc.org
M 11:30a-2p	<b>WXRV</b> Boston, Massachusetts	PD AMD	Joanne Doody Keith Andrews	<b>978.374.4733</b> fax 373.8023 keith@wxrv.com
MW 1-3p	<b>WBZC</b> Burlington, New Jersey	PD APD	Bonnie Hart Mike Ryan	<b>609.894.9311</b> fax 894.9440 radiobonnie@yahoo.com
MTW 1-4p	<b>WDET</b> Detroit, Michigan	PD MD AMD	Judy Adams Martin Bandyke Chuck Horn	<b>313.577.4146</b> fax 577.1300 wdetfm@wdet.wayne.edu
M 4-7p T 4-6p	<b>WEBK</b> Killington, Vermont	PD MD	Blake Smith Dan Ewald	<b>802.422.3156</b> fax 422.3158 webk@vermontel.net
M 11a-2p	<b>WERU</b> Blue Hill Falls, Maine	PD	Joel Mann	<b>207.469.6600</b> fax 469.8961 weru@celestast.com
M 11a-2p	<b>WFPK</b> Louisville, Kentucky	PD APD	Dan Reed Stacy Owen	<b>502.814.6500</b> fax 814.6599 dreed@wfpk.org
M-F 8a-5p	<b>WGWG</b> Boiling Springs, North Carolina	OM PD	Jeff Powell Noel Manning	<b>704.434.3525</b> fax 434.4388 ntmanning@gardner-webb.edu
M 3-5p	<b>WKZE</b> Sharon, Connecticut	PD MD	Andrew DiGiovanni Hal Lefferts	<b>860.364.5800</b> fax 364.0129 wkze@snet.net
MT noon-2p	<b>WMKY</b> Lexington, Kentucky	PD/MD	Paul Hitchcock	<b>606.783.2334</b> fax 783.2335 p.hitchc@morehead-st.edu
MTW 12:30-3p	<b>WMWV</b> Conway, New Hampshire	MD	Mark Johnson	<b>603.447.5988</b> fax 447.3655 mark@wmwv.com
M 11a-1p T 10a-noon	<b>WNCW</b> Spindale, North Carolina	PD APD	Mark Keefe Armando Bellmas	<b>828.287.8000</b> fax 287.8012 wncw@blueridge.net
M 10a-noon Th 4-5:30p	<b>WRNR</b> Annapolis, Maryland	PD MD	Alex Cortright Damian Einstein	<b>410.626.0103</b> fax 267.7634 info@wrnr.com
MT 3-5p	<b>WUKY</b> Lexington, Kentucky	PD	Stacy Yelton	<b>606.257.3221</b> fax 257.6291 slyel1@pop.uky.edu
MTWThF 11a-noon	<b>WUTC</b> Chattanooga, Tennessee	PD MD	Mark Colbert Richard Winham	<b>423.265.9882</b> fax 755.4174 richardw@chattanooga.net
MW 11a-3p	<b>WXRT</b> Chicago, Illinois	VP/Programming MD	Norm Winer Patty Martin	<b>773.777.1700</b> fax 427.3543 comments@wxrt.com

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MTWThF 8:30-10a	<b>WYYB</b> Nashville, Tennessee	MD	Rusty Miller	<b>615.242.5600</b> fax 242.9877 rusty@wyyb.com
MTWThF 9a-5p	<b>Paragon Research</b>	MP	Mike Henry	<b>303.922.5600</b> fax 922.1589 info@paragon-research.com
MF 9a-5p	<b>SBR Creative Media</b>	MD	Tom Fricke	<b>303.444.7700</b> fax 444.3555 tom@sbrcreative.com
Stations are listed by first available music call hour.				
All 'Music Hours' are based on the station's own time zone.				
<b>TUESDAY</b>				
TTh 2-6p	<b>KCTY</b> Omaha, Nebraska	MD	Cliff Boler	<b>402.553.2489</b> fax 561.9467 cliff@1069thecity.com
T noon-2p	<b>KLRQ</b> Independence, Missouri	PD/MD	Steve Stevens	<b>660.885.7517</b> fax 885.8318 sstevens@klrq.com
TTh 10a-noon	<b>KLRR</b> Bend, Oregon	PD/MD	Doug Donoho	<b>541.382.5263</b> fax 388.0456 dougd@klrr.com
T 11a-2p	<b>KPCW</b> Park City, Utah	GM	Blair Feulner	<b>435.649.9004</b> fax 645.9063
TTh 8:30-10:30a	<b>KRCC</b> Colorado Springs, Colorado	MD	Jeff Bieri	<b>719.473.4801</b> fax 473.7863 jbieri@coloradocollege.edu
T 12:30-4:30p	<b>KRCL</b> Salt Lake City, Utah	MD	Doug Young	<b>801.363.2801</b> fax 533.9136 iceman@krcl.org
TTh noon-2p	<b>KROK</b> DeRidder, Louisiana	GM MD	Doug Stannard Sandy Edwards	<b>337.463.9298</b> fax 537.4152 krok@krok.com
T 10a-2p	<b>KVNF</b> Paonia, Colorado	MD	Candy Penneta	<b>970.527.4866</b> fax 872.4288 cbcoreal@co.tds.net
T noon-3p	<b>MPBC</b> Portland, Maine	MD	Sara Willis	<b>207.374.5914</b> fax 942.2857 saradj@acadia.net
T 2-4p	<b>WEVL</b> Memphis, Tennessee	PD/MD	Brian Craig	<b>901.528.0560</b> fax 528.0561 prmmgr@wevl.org
TTh 1-3p	<b>WJAA</b> Seymour, Indiana	PD MD	Robert Becker Kris Kreinhagen	<b>812.523.3343</b> fax 523.5116 wjaa@compuage.com
T noon-2p	<b>WKOC</b> Norfolk, Virginia	PD	Paul Shugrue	<b>757.640.8500</b> fax 640.8552
T 10a-1p	<b>WKPQ</b> Elmira, New York	PD	Lynn O'Brian	<b>607.324.2000</b> fax 324.2001
T 10a-2p	<b>WLPW</b> Lake Placid, New York	PD MD	Ernie Hough Kristy Isham	<b>518.523.3341</b> fax 523.1349 wirdwlpw@northnet.org
T 1-5p F 2-5p	<b>WMNF</b> Tampa, Florida	PD	Randy Wynne	<b>813.238.8001</b> fax 238.1802 rwynne@wmnf.org
TW 3-5p	<b>WMVY</b> Martha's Vineyard, Massachusetts SM		Barbara Dacey	<b>508.693.5000</b> fax 693.8211 wmvy@vineyard.net
TW 2-3p	<b>WNCS</b> Burlington, Vermont	PD APD MD	Greg Hooker Eric Thomas Jody Petersen	<b>802.223.4295</b> fax 223.1520 pointfm@together.net
TW 1-3p	<b>WNKU</b> Highland Heights, Kentucky	PD MD	Grady Kirkpatrick Michael Grayson	<b>859.572.6568</b> fax 572.6604 grayson@wnku.edu
T 3-7p	<b>WNRN</b> Charlottesville, Virginia	PD	Gwen Kern	<b>804.971.4096</b> fax 971.6562 gwen@wnrn.org
TTh 2-4p	<b>WRLT</b> Nashville, Tennessee	MD	Rev. Keith Coes	<b>615.242.5600</b> fax 242.9877 kcoes@wrlt.com
TW 1-2p	<b>WRVG</b> Lexington, Kentucky	PD AMD	Tom Martin Mike Francis	<b>502.868.6565</b> fax 868.6566 tommartin@worldradio.org
T 2-2:30p W 1-2p	<b>WTTS</b> Bloomington, Indiana	MD	Marie McCallister	<b>812.332.3366</b> fax 331.4570 marierred@aol.com
T 2-5p	<b>WVOD</b> Dare County, North Carolina	PD MD	Matt Cooper Ryan Young	<b>252.473.1993</b> fax 473.1757 99.1@wvod.com
T 1-4p	<b>WXPN</b> Philadelphia, Pennsylvania	PD MD	Bruce Warren Helen Leicht	<b>215.898.2571</b> fax 898.0707 wxpn@xpnonline.net

# radio contacts



# radio contacts

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
TTh 11a-1p	<b>WYKT</b> Joliet, Illinois	PD	Mike Tomano	815.727.9555 fax 724.1025 thekat@kat1055.com
TW 9a-5p	<b>DMX Music USA</b>	MD	Dave Sloan	310.444.1744 fax 444.1717 sloand@dmxmusic.com
T 1-5p	<b>Music Choice USA</b>	PD MD	Adam Neiman Liz Opoka	973.731.0500 fax 731.6505 aneiman@musicchoice.com
T 9a-5p	<b>Constantine Consulting</b>	GM	Dennis Constantine	503.296.9010 fax 296.9009 dennver@aol.com

## WEDNESDAY

WTh 11a-1:30p	<b>CIDR</b> Detroit, Michigan	PD MD	Wendy Duff Rich Griffin	313.961.9811 fax 961.1603 wduff@theriver939.com
WTh 1-2p	<b>CKEY</b> Buffalo, New York	APD	Rob White	905.356.6710 fax 356.0696
W 3-5p	<b>KBCO</b> Boulder, Colorado	PD	Scott Arbough	303.444.5600 fax 444.2929 kbcos@kbcoradio.com
W noon-3p Th 1-3p	<b>KCRW</b> Los Angeles, California	MD AMD	Nic Harcourt Eric J. Lawrence	310.314.4640 fax 450.7172 nic.harcourt@kcrw.org
WThF 2-5p	<b>KFOG</b> San Francisco, California	PD APD MD	Dave Benson Bill Evans Haley Jones	415.817.5364 fax 995.6867 bevans@k fog.com
W 9-9:45a/2:15-3:45p	<b>KHUM</b> Humboldt, California	APD MD	Gary Franklin Michael Dronkers	707.786.5104 fax 786.5100 mike@khum.com
W noon-3p	<b>KISM</b> 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	<b>KKMR</b> Dallas, Texas	PD	Scott Strong	214.526.7400 fax 525.2525 sstrong@dtwradio.com
W 12:30-3:30p	<b>KLCC</b> Eugene, Oregon	PD MD	Don Hein Michael Canning	541.744.3982 fax 744.3962 canningm@lanecc.edu
W 10a-noon	<b>KMMS</b> Bozeman, Montana	PD MD	Cara Wilder Michelle Wolfe	406.586.2343 fax 587.2202 wolfe@primemedia.net
W 8:30a-12:30p	<b>KMTT</b> Seattle, Washington	VP/GM MD	Chris Mays Shawn Stewart	206.233.1037 fax 233.8979 shawn.stewart@kmtt.com
W 9-11a	<b>KTHX</b> Reno, Nevada	PD MD	Harry Reynolds Dave Herold	775.333.0123 fax 333.0101
W 1:30-4p	<b>KUWR</b> Cheyenne, Wyoming	PD	Don Woods	307.766.6624 fax 766.6184 dwoods@uwyo.edu
W 1-4p	<b>KXST</b> San Diego, California	PD/MD	Dona Shaieb	858.678.0102 fax 320.7024 kxst@compuserve.com
W 10a-4p	<b>WAPS</b> Akron, Ohio	PD/MD APD	Bill Gruber Matt Smith	330.761.3098 fax 761.3240 billgruber@hotmail.com
W 3-5p	<b>WBJB</b> Lincroft, New Jersey	PD MD	Tom Brennan Russ Borris	732.224.2457 fax 224.2494 rborris@w bjb.org
W 11a-1p	<b>WEHM</b> Eastern Long Island, New York	PD APD	Steve Ardolina Brian Cosgrove	631.267.7800 fax 267.1018 wehm@peconic.net
W 1-3p	<b>WFHB</b> Bloomington, Indiana	PD/MD	Jim Manion	812.323.1200 fax 323.0320 ionman@bluemarble.net
W 5-7p	<b>WFUV</b> New York City, New York	PD MD	Chuck Singleton Rita Houston	718.817.4550 fax 365.9815 musiccalls@wfuv.org
W 2-3:30p	<b>WRNX</b> Springfield, Massachusetts	OM	Bruce Stebbins	413.536.1105 fax 536.1153 wrnx@wrnx.com
W 11a-1p	<b>WRSI</b> Northampton, Massachusetts	PD MD	Sean O'Mealy Johnny Memphis	413.774.2321 fax 772.6400 sean@wrsi.com
WTh 8-10a	<b>WUMB</b> Boston, Massachusetts	PD MD	Brian Quinn Marilyn Rea Beyer	617.287.6900 fax 287.6916 brian.quinn@umb.edu

# totallyadult

2000

configuration  
totallyadult #40 & tuneup #42  
street date

dat/ad deadline  
january 20/january 27

configuration  
totallyadult #41 & tuneup #43  
street date

dat/ad deadline  
march 2/march 9

configuration  
totallyadult #42 & tuneup #44  
street date

dat/ad deadline  
april 13/april 20

configuration  
totallyadult #43 & tuneup #45  
street date

dat/ad deadline  
june 25/june 1

## Magazine & TuneUp Schedule

configuration  
totallyadult #44 & tuneup #46  
street date

dat/ad deadline  
july 1/july 6

configuration  
totallyadult #45 & tuneup #47  
& tuneup  
street date

dat/ad deadline  
august 10/august 17

configuration  
totallyadult #37 & tuneup #48  
street date

october 6

dat/ad deadline

september 21/september 28

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

december 1

dat/ad deadline

november 16/november 17

# radio contacts

Stations are listed by first available music call hour.

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



MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
W 10a-4p	<b>WYCE</b> Grand Rapids, Michigan	OM	Catherine Black	<b>616.459.4788</b> fax 742.0599 cat@grcmc.org
W 3-6p	<b>WYEP</b> Pittsburgh, Pennsylvania	PD MD	Rosemary Welsch Jack Barton	<b>412.381.9131</b> fax 381.9126 rwelsch@wyep.org
W 9a-noon	<b>Acoustic Cafe USA</b>	OM PD	Tony McReynolds Rob Reinhart	<b>734.761.2043</b> fax 761.4412 rob@acafe.com
W 3-6p	<b>World Cafe USA</b>	PD	Bruce Warren	<b>215.898.2571</b> fax 898.0707 worldcafe@xpnonline.net
W 11:30a-1:30p	<b>WorldClassRock.com</b> Global	PD MD	Nicole Sandler Rolee Rios	<b>310.451.1031</b> fax 395.8736 nicolesandler@clearchannel.com

## THURSDAY

ThF 9-11a	<b>KBAC</b> Santa Fe, New Mexico	VP/GM APD	Ira Gordon Sam Ferrara	<b>505.989.3338</b> fax 989.3881 irag@kbac.com
Th noon-2p	<b>KBXR</b> Columbia, Missouri	PD APD	Kevin Redding Lana Trezise	<b>573.449.1520</b> fax 449.7770 lana@bxr.com
Th 10a-noon	<b>KDBB</b> St. Francois, Missouri	MD	Greg Camp Glenn Barry	<b>573.431.1000</b> fax 431.0850 b104fm@i1.net
Th 9a-noon	<b>KFMU</b> Steamboat Springs, Colorado	PD	Sam Scholl	<b>970.879.5368</b> fax 879.5843 sambassador@yahoo.com
Th 2-5p	<b>KINK</b> Portland, Oregon	PD MD	Dennis Constantine Kevin Welch	<b>503.226.5080</b> fax 226.4578 kinkpd@aol.com
Th 10a-noon	<b>KNBA</b> Anchorage, Alaska	PD MD	Loren Dixon Tina Spears	<b>907.258.8812</b> fax 258.8803 tspears@knba.org
Th 9a-noon	<b>KOTR</b> San Luis Obispo, California	PD MD	Drew Ross Rick Williams	<b>805.786.2579</b> fax 547.9860 drewross949@aol.com
Th 1-3p	<b>KOZT</b> Mendocino, California	GM MC	Tom Yates Kate Hayes	<b>707.964.0095</b> fax 964.9536 thecoast@kozt.com
Th 10a-1p	<b>KRVB</b> Boise, Idaho	PD	Colter Langan	<b>208.344.3511</b> fax 947.5430 kfb@rmci.net
Th 9a-noon	<b>KSPN</b> Aspen, Colorado	PD	Craig Koehn	<b>970.925.5776</b> fax 925.1142
Th 9a-noon	<b>KSUT</b> Durango, Colorado	PD MD	Steve Rauworth Stasia Lanier	<b>970.563.0255</b> fax 563.0399 stasia@ksut.org
Th 3-5p	<b>KTCZ</b> Minneapolis, Minnesota	PD APD	Lauren MacLeash Mike Wolf	<b>612.339.0000</b> fax 333.2997
Th 3:30-5:30p	<b>WBOS</b> Boston, Massachusetts	PD MD	Shirley Maldonado Amy Brooks	<b>617.822.6724</b> fax 822.6759 wbosonline@aol.com
Th 4-6p	<b>WCBE</b> Columbus, Ohio	MD	Maxx Faulkner	<b>614.365.5555</b> fax 365.5060 mfaulkner@iwaynet.net
Th 1-5p	<b>WDIY</b> Lehigh Valley, Pennsylvania	PD AMD	Neil Hever Katie Riess	<b>610.694.8100</b> fax 954.9474 wdiyfm@enter.net
Th 2-4p	<b>WDOD</b> Chattanooga, Tennessee	OM PD	Danny Howard Jeff Martin	<b>423.321.6200</b> fax 321.6270 pd@965mtn.com
Th 3-5p	<b>WMMM</b> Madison, Wisconsin	PD AMD	Tom Teuber Mike McCoy	<b>608.826.0077</b> fax 826.1244 tteuber@prodigy.net
Th 10-11:30a/1-3p	<b>WZEW</b> Mobile, Alabama	OM MD	Catt Sirten Linda Woodworth	<b>334.344.1065</b> fax 476.1065 catt@cattnet.com

## FRIDAY

F noon-2p	<b>KRSH</b> Santa Rosa, California	PD MD	Benji McPhail Bill Bowker	<b>707.588.0707</b> fax 588.0777 krsh987@aol.com
F 10a-1p	<b>WMFO</b> Boston, Massachusetts	MD	Morgan Huke	<b>617.625.0800</b> fax 625.6072

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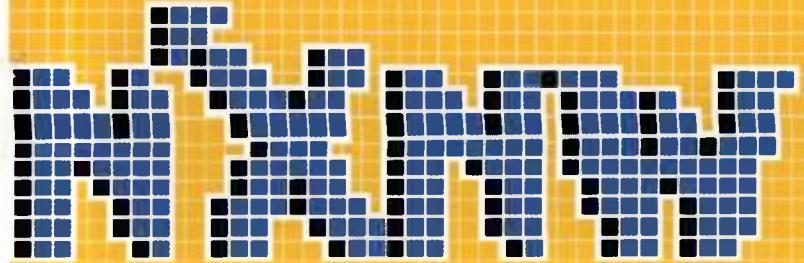
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# chucklehead

## STRIKES AGAIN!?

George was just waking up on his day off, which happened to be he and his wife's 20th wedding anniversary. As he climbed out of bed, he looked to his dresser and saw a new shirt and tie, with a note pinned to them. The note said, "Honey, I bought these for you to wear tonight. I've made reservations for us at a nice restaurant. I'll be home at 6pm. Please try to be ready. I love you, honey. Happy Anniversary! Love, Laura."

He smiled and went on into the kitchen to make a pot of coffee, when the phone rang. "Hey, buddy! Let's go have a drink," said the voice on the other end. "Aw, man! I wish I could, but it's my anniversary and I have to stay sober until the wife gets home," said George. "Oh, hell...you have plenty of time. Come on!" George decided there was no harm in having a drink or two, so he went along. He also figured he'd go ahead and put on the new shirt and tie so he would be ready when his wife got home. Well, as usual, one drink led to another and George ended up getting so drunk that he got sick and made a mess of the new shirt and tie.

"Oh my God! My wife's gonna KILL me! I'm drunk and this is the shirt she just bought me to wear when we go out tonight!" "Relax, man," said his buddy. "Look...do you have a twenty?" "Yeah, why?" "All you have to do is put it in the front pocket, say that someone else got sick on you and gave you the money to pay for the cleaning bill. You have plenty of time to sober up before she gets home." When George arrived home, his wife was already there, and when she saw him, she was livid. "You son of a bitch!" she screamed. "It's our anniversary and you went out and got drunk!" "No, honey! I went to the bar and had a couple of drinks and my buddy got drunk, and threw up on me! Look...he gave me 20 bucks to clean the shirt," he said, reaching into the pocket. His wife, still fuming, snatched the money from his hand, unfolded it, revealing ~~two~~ \$20 bills. "Then why the HELL do you have \$40 dollars here?!" she demanded. "Well, honey," said George, "he shit in my pants, too!!!!"

Bill and Hillary were married 40 years. When they first got married Bill said, "I am putting a box under the bed. You must promise never to look in it." In all their 40 years of marriage, Hillary never looked. However, on the afternoon of their 40th anniversary curiosity got the best of her and she lifted the lid and peeked inside. In the box were three empty beer cans and \$1,874.25 in cash. She closed the box and put it back under the bed. Now that she knew what was in the box, she was doubly curious as to why. That evening they were out for a special dinner. After dinner Hillary could no longer contain her curiosity and she confessed, saying, "I am so sorry. For all these years I kept my promise and never looked into the box under our bed. However today the temptation was too much and I gave in. But now I need to know why do you keep the empty cans in the box?" Bill thought for a while and said, "I guess after all these years you deserve to know the truth. Whenever I was unfaithful to you I put an empty beer can in the box under the bed to remind myself not to do it again." Hillary was shocked, but said, "I am very disappointed and saddened but I guess after all those years away from home on the road, temptation does happen and I guess that 3 times is not that bad considering the years." They hugged and made their peace. A little while later Hillary asked Bill, "Why do you have all that money in the box?" Bill answered, "Whenever the box filled with empties, I cashed them in."



A married guy named Dick was hanging his head. His wife Lynne asked, "Honey, how come you are hanging your head? It's our 15th wedding anniversary! The husband says, "Well honey, I was just thinking back 15 years ago when I committed that crime, and your father, the judge said, "Son, you can spend 15 years at hard labor or marry my daughter." And you know honey, I was just thinking: I'd be out today."

Joe and Hadassah were celebrating their 50th wedding anniversary when Joe said to Hadassah (imagine a Yiddish accent). "So, I was wondering, have you ever cheated on me?" Hadassah replied. "Oh Joe, why would you ask such a question now? You don't want to ask that question?" "Yes, I really want to know," replied Joe. "Well, all right," replied his wife, "three times." "Three times?" asked Joe. "When were they?"

"Well, Joe, remember when you were 35 yrs old and you really wanted to start the business on your own and no bank would give you a loan? Remember, then one day the bank president himself came over to the house and signed the loan papers...no questions asked? Well...." "Oh, sweetie," cried Joe, "you did that for me? You respect me even more than ever, to do such a thing for me! So when was number 2?"

"Well Joe, remember when you had that last heart attack and you were needing that very tricky operation, and no surgeon wanted to touch you? Then remember how Dr. DeBakey came all the way up here to do the surgery himself and then you were in good shape again? Well...." "Oh my God!" praised Joe, "you should do such a thing for me, to save my life? I couldn't have a more wonderful wife! To do such a thing, oy vay, you must really love me darling! I couldn't be more moved. So, all right then, when was number 3?"

"Well Joe, remember a few years ago, when you really wanted to be president of the congregation and you were 47 votes short?"

# STEELEY DAN

*janie runaway*

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