

totallyadult

ISSUE 37
OCTOBER 6, 2000

TUT's Gary Jay

KNBA's Tina Spears

Michele Clark Promotion

MuBu.com—Your Music Buddha

Shawn Mullins

Tastball

The Harsh Light Of Day, ***What the critics are already saying***

"Rich melodic rock with roots planted in the lineage of The Beatles and The Beach Boys. An album that is fast and flirtatious."

—*Los Angeles Times*
(Oct. 1, 2000)

"With its lush production and instrumentation, *The Harsh Light Of Day* may be the band's most fully realized album yet..."

—*Guitar World* (Nov. 2000)

"...An album chock-full of melodic hooks, shimmering guitar breaks, boogie piano and exuberant choruses."

—*People* (Sept. 25, 2000)

"*The Harsh Light Of Day* provides more of the same for fans, but with enough of a curve to appease critics.... This 12-song disc is rich in palatable pop songs with catchy hooks, such as the engaging 'You're An Ocean.'"

—*Maxim* (Sept. 2000)

"The band's third album, *The Harsh Light Of Day*, is infectious and adventurous..."

—*TV Guide* (Aug. 19-25)

"What to expect: Simple, down-home songs crafted with diverse sensibilities."

—*Alternative Press* (Oct. 2000)

"Tenderly tuneful [third] album... It's worth leaving your couch to hear their new stuff, especially the exhilaratingly sweet 'Love Is Expensive And Free' live."

—*The Village Voice* (Sept. 12, 2000)

The Harsh Light Of Day ***Impacting Radio NOW!***

FALL TOUR KICKS OFF OCTOBER 26!
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**KNBA ANCHORAGE AND
 TINA SPEARS KEEP ALASKA WARM!**

With moose roaming the streets and the sun shining all day—and night—Anchorage ain't no ordinary terrain. KNBA Anchorage's Music Director, **Tina Spears**, tells **Sam Russell** what it's like to be Alaska's Native Voice.

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**SHAWN MULLINS SINGS HIS SONGS
 FOR EVERYMAN**

For over a decade, **Shawn Mullins** has been roaming our country, playing his music for who'd ever listen. And in return, he'd listen to them. Is Shawn Mullins the modern-day John Steinbeck of rock & roll? Find out why **Matthew Lawton** thinks so.

16

COLLECTIVE SOUL'S NEW BLENDER

If radio were baseball, **Collective Soul** would be the NY Yankees. Having racked up record-breaking radio airplay this past decade, Collective Soul is now back at the plate with their new release, *Blender*. **Jim Nelson** brings us this report from the dugout.

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MuBu.com Is Your Music Buddha

Hey, whatever happened to **Keith** and **Kent** **Zimmerman**? **Kat Campbell** tracked down Kent in the San Francisco-based headquarters of MuBu.com and became enlightened by what she found out. You will be, too.

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DIP INTO ROYAL FINGERBOWL

It's been three years since we've heard from New Orleans' favorite trio, **Royal Fingerbowl**. **Gregg LaGambina** pulls up to the terminal and finds out what it's really like living those *Greyhound Afternoons*.

28

**AUSTRALIAN KASEY CHAMBERS
 COMES UP GOLD**

Having grown up in Australia's Outback, **Kasey Chambers** knows a thing or two about an acoustic guitar. **Megan Hey** captures the eloquence and passion of the young Chambers.

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MICHELE CLARK PROMOTION

You talk with 'em on the phone all the time, now find out what it's like behind the scenes at **Michele Clark Promotion**. **Sam Russell** gets the goods from Michele Clark and Meg MacDonald.

36

TOM SHEEHAN'S NEW FILM AT 11

In our ongoing Emerging Artist Series, **Matthew S. Robinson** fills us in on the many facets of **Tom Sheehan**.

40

**GARY JAY IS FLYING HIGH
 AT TVT RECORDS**

What started out as a venue to release television soundtracks has turned into an independent mega-force with acts as diverse as XTC, Royal Fingerbowl and Jimmy Page & The Black Crowes. **Sam Russell** learns that **Gary Jay** certainly has his hands full.

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CHUCKLEHEAD STRIKES AGAIN!

GET ON BOARD.



totallyadult

Combined Album Airplay **14**
Commercial Song Airplay **29**



BACK ON THE TRAIN
The new single from **FARMHOUSE**



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letter from the editor

I was driving home the other night and I looked down at my gas gauge, and saw that I was running low. The dilemma: do I stop at the gas station now or wait until tomorrow? There was that little voice inside my head that said, "Get gas now." Well, I wasn't on the E yet and I was tired and wanted to go home. So, I figured I'd get gas later. Fast-forward to the next day; it's raining and windy, I was running late and I had to get gas. Why didn't I listen to that little voice in my head?

This happens to most of us, with little things like gas all the way up to life-changing events. In this day and age of multi-tasking and the general roar of day-to-day life, it's hard to hear anything, let alone listen to what comes from inside your head. But then there are those times when you just can't ignore that little voice.

That voice has been telling me something for awhile now—that I am not cut out for the publishing business—so alas, I'm leaving *The Album Network* and *totallyadult*. Thanks to all of you for your support, but it's time for me to say good-bye. Coming in to help out John and Matt is an old friend of mine, Shana LiVigni. I've known Shana longer than either one of us should really admit to. Most of you know her from her many years in radio, most recently at KPCC Pasadena. If you don't know her yet, you're in for a

treat. She's very funny, witty and I know she'll take great care of all of you.

In this copy of *totallyadult* we have an interview with cover boy Shawn Mullins done by *TA*'s own Matt Lawton and you'll also find out what's up with Royal Fingerbowl, Kasey Chambers and Collective Soul.

For our Emerging Artist feature, we spotlighted Tom Sheehan, who is more than just some airhead musician—he's got quite a head on his shoulders. We also got the nitty gritty on the two top ladies of independent Adult Rock promotions, Michele Clark and Meg MacDonald. On the record side of the industry we talked with TVT's Gary Jay. And for our radio station feature we went to the 49th state of the US and talked to Tina Spears at KNBA Anchorage.

In our article on MuBu.com you'll see what Kent Zimmerman is doing with the Internet and how it can help you expand your musical tastes.

In the back of this issue you'll find the always-useful list of stations with phone numbers and call times. And what would a *totallyadult* be without a visit from Mr. Chucklehead?



Sam Russell
totallysam@sfx.com



TOTALLYADULT

ADULT ROCK

Adult Rock Retail is compiled from the piece counts of Adult Rock albums at 209 reporting stores.

RETAIL CHART

LW	TW	ARTIST / Title	LABEL
1	1	BARENAKED LADIES Maroon	47514
2	2	BJÖRK Selmasongs: Dancer In The Dark	ELEKTRA/EGG • 62533
3	3	3 DOORS DOWN The Better Life	REPUBLIC/UNIVERSAL • 52021
4	4	MARK KNOPFLER Sailing To Philadelphia	WARNER BROS. • 47753
5	5	DIDO No Angel	ARISTA • 51013
6	6	VARIOUS ARTISTS Almost Famous OST	DREAMWORKS • 50279
7	7	MOBY Play	V2 • 27049
8	8	EMMYLOU HARRIS Red Dirt Girl	NONESUCH/ATLANTIC/AG • 70811
9	9	JILL SCOTT Who Is Jill Scott? Words & Sounds Vol. 1	HIDDEN BEACH/EPIC • 52137
10	10	B.B. KING & ERIC CLAPTON Riding With The King	REPRISE • 47612
11	11	JOHN HIATT Crossing Muddy Waters	VANGUARD • 79576
12	12	STING Brand New Day	ALIA/INTERSCOPE • 50443
13	13	DAVID GRAY White Ladder	ACCORDING TO OUR RECORDS • 21599
14	14	RED HOT CHILI PEPPERS Californication	WARNER BROS. • 47399
15	15	WILLIE NELSON Milk Cow Blues	RYAN YOUNG • 54291
16	16	DAVID BOWIE Bowie At The Beeb: BBC 68-72	VIRGIN • 28958
17	17	JOAN OSBORNE Righteous Love	INTERSCOPE • 50737
18	18	FASTBALL The Harsh Light Of Day	HOLLYWOOD • 60297
19	19	MACY GRAY On How Life Is	JEAN SLATE/EPIC • 51490
20	20	MORPHINE Bootleg Detroit	RYADODISC • 10495
21	21	matchbox TWENTY mad season by matchbox TWENTY	LAVA/ATLANTIC/AG • 53293
22	22	DEXTER FREEBISH A Life Of Saturdays	CAPITOL • 20464
23	23	JIMI HENDRIX Experience Hendrix Box Set	EXPERIENCE HENDRIX/AG • 52028
24	24	RICKIE LEE JONES It's Like This	ARTENIS • 78104
25	25	THE GOURDS Bolsa De Agua	SUGAR HILL • 3920
26	26	PHISH Farmhouse	ELEKTRA/EGG • 50721
27	27	SANTANA Supernatural	ARISTA • 15080
28	28	BOB SCHNEIDER Lonely Land	SHOKOGRAMA • 46574
29	29	RY COODER Buena Vista Social Club	WORLD CIRCUIT/NONESUCH/ATLANTIC/AG • 79478
30	30	ALLISON MOORER The Hardest Part	MCA NASHVILLE • 170114
31	31	RADIOHEAD Kid A	CAPITOL • 27753
32	32	ST. GERMAIN Tourist	BLUE NOTE • 55114
33	33	MORCHEEBA Fragments Of Freedom	CHAISSON/SPRS • 51187
34	34	RYAN ADAMS Heartbreaker	LCDSHOT • 20671
35	35	DAR WILLIAMS The Green World	RAZOR & TIE • 51049
36	36	RADIOHEAD OK Computer	CAPITOL • 55229
37	37	BOB WEIR AND RATDOG Evening Moods	GRATEFUL DEAD/ARISTA • 14072
38	38	VERTICAL HORIZON Everything You Want	RCA • 87838
39	39	THIRD EYE BLIND Blue	ELEKTRA/EGG • 52415
40	40	NINA GORDON Tonight And The Rest Of My Life	WARNER BROS. • 47748

Combined Album Airplay is compiled from the total PPWs the album received from the playlists of 100 Commercial and Non-Commercial Adult Rock reporters.

COMBINED ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	MARK KNOPFLER Sailing To Philadelphia	WARNER BROS.	1161	970	831
2	BARENAKED LADIES Maroon	REPRISE	1095	1089	1008
3	U2 All That You Can't Leave Behind	INTERSCOPE	1005	940	758
4	STING Brand New Day	A&M/INTERSCOPE	1001	961	873
5	THE WALLFLOWERS Breach	INTERSCOPE	992	955	788
6	JOAN OSBORNE Righteous Love	INTERSCOPE	964	919	761
7	DAVID GRAY White Ladder	ACCORDING TO OUR RECORDS	933	1022	1001
8	JOHN HIATT Crossing Muddy Waters	VANGUARD	891	746	625
9	B.B. KING & ERIC CLAPTON Riding With The King	REPRISE	781	785	828
10	COUNTING CROWS This Desert Life	DGC/INTERSCOPE	757	802	762
11	EVERCLEAR Songs From An American Movie Vol. One	CAPITOL	699	736	741
12	matchbox TWENTY mad season by matchbox TWENTY	LAVA/ATLANTIC/AG	691	581	470
13	EMMYLOU HARRIS Red Dirt Girl	NONESUCH/ATLANTIC/AG	681	588	509
14	PHISH Farmhouse	ELEKTRA/EGG	670	675	686
15	PAUL SIMON You're The One	WARNER BROS.	643	434	106
16	DAR WILLIAMS The Green World	RAZOR & TIE	620	654	653
17	THE DANDY WARHOLS Thirteen Tales From Urban Bohemia	CAPITOL	605	595	525
18	KEB' MO' The Door	OKEH/550 MUSIC/EPIC	600	460	286
19	STEVE EARLE Transcendental Blues	E SQUARED/ARTEMIS	560	600	663
20	RICKIE LEE JONES It's Like This	ARTEMIS	509	449	372
21	FASTBALL The Harsh Light Of Day	HOLLYWOOD	488	505	527
22	THE JAYHAWKS Smile	AMERICAN/COLUMBIA	482	525	550
23	JONNY LANG Wander This World	A&M/INTERSCOPE	463	539	572
24	SHELBY LYNNE I Am Shelby Lynne	ISLAND/IDJMG	461	554	628
25	VERTICAL HORIZON Everything You Want	ROA	449	486	543
26	PAUL PENA New Train	HYBRID	447	342	239
27	FIVE FOR FIGHTING America Town	AWARE/COLUMBIA	447	415	375
28	SISTER 7 Wrestling Over Tiny Matters	ARISTA	446	529	350
29	SHEMEKIA COPELAND Wicked	ALLIGATOR	427	316	218
30	STONE TEMPLE PILOTS No. 4	ATLANTIC/AG	427	445	521
31	PATTY LARKIN Regrooving The Dream	VANGUARD	421	452	467
32	DAN HICKS AND THE HOT LICKS Beatin' The Heat	SURFDOG/HOLLYWOOD	413	424	434
33	GREG BROWN Covenant	RED HOUSE	411	425	420
34	SHAWN MULLINS Beneath The Velvet Sun	COLUMBIA	410	361	231
35	VARIOUS ARTISTS Steal This Movie OST	E SQUARED/ARTEMIS	402	475	545
36	WILLIE NELSON Milk Cow Blues	ISLAND/IDJMG	388	290	134
37	STEELY DAN Two Against Nature	GIGANT/REPRISE	384	423	472
38	SARAH HARMER You Were Here	ZOE/ROUNDER	375	359	349
39	NEIL YOUNG Silver & Gold	REPRISE	364	502	574
40	AIMEE MANN Bachelor No. 2	SUPEREGO/RED INK	355	415	459

HOT FUTURES

1	RADIOHEAD Kid A	CAPITOL • 27753
2	THE WALLFLOWERS Breach	INTERSCOPE • 90745
3	PAUL SIMON You're The One	WARNER BROS. • 47844
4	U2 All That You Can't Leave Behind	INTERSCOPE • PRO-CD
5	PJ HARVEY Stories From The City, Stories	ISLAND/IDJMG • 548144

IN-STORE PLAY

1	RADIOHEAD Kid A	CAPITOL • 27753
2	FASTBALL The Harsh Light Of Day	HOLLYWOOD • 62237
3	ST. GERMAIN Tourist	BLUE NOTE • 55114
4	BIJORK Selmasongs: Dancer In The Dark	ELEKTRA/EGG • 62533
5	JOAN OSBORNE Righteous Love	INTERSCOPE • 90737

BIN BURNERS

1	MARK KNOPFLER Sailing To Philadelphia	WARNER BROS. • 47753
2	BIJORK Selmasongs: Dancer In The Dark	ELEKTRA/EGG • 62533
3	VARIOUS ARTISTS Almost Famous OST	DREAMWORKS • 50279
4	JOHN HIATT Crossing Muddy Waters	VANGUARD • 79576
5	RADIOHEAD Kid A	CAPITOL • 27753

MOST ADDED

1	VAN MORRISON/LINDA GAIL LEWIS You Win Again	EXILE/POINTBLANK/VIRGIN
2	PAUL SIMON You're The One	WARNER BROS.
3	R.L. BURNSIDE Wish Is Was In Heaven Sitting Down	FAT POSSUM/EPTAPH
4	KEB' MO' The Door	OKEH/550 MUSIC/EPIC
5	RADIOHEAD Kid A	CAPITOL

MOST PROGRESS

1	PAUL SIMON You're The One	WARNER BROS.
2	MARK KNOPFLER Sailing To Philadelphia	WARNER BROS.
3	RADIOHEAD Kid A	CAPITOL
4	JOHN HIATT Crossing Muddy Waters	VANGUARD
5	KEB' MO' The Door	OKEH/550 MUSIC/EPIC

MOST PROMISING

1	RADIOHEAD Kid A	CAPITOL
2	PAT MCGEE BAND Shine	GIANT/WB
3	RYAN ADAMS Heartbreaker	BLOODSHOT
4	DAVE ALVIN Public Domain	HIGHTONE
5	LENNY KRAVITZ Greatest Hits	VIRGIN

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 42 Non-Com Adult Rock reporters.

COMMERCIAL SONG AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	U2 "Beautiful Day"	INTERSCOPE	936	863	686
2	THE WALLFLOWERS "Sleepwalker"	INTERSCOPE	907	870	706
3	BARENAKED LADIES "Pinch Me"	REPRISE	894	881	828
4	MARK KNOPFLER "What It Is"	WARNER BROS.	805	722	644
5	STING "After The Rain Has Fallen"	A&M/INTERSCOPE	779	755	670
6	DAVID GRAY "Babylon"	ACCORDING TO OUR RECORDS	690	774	759
7	JOAN OSBORNE "Safety In Numbers"	INTERSCOPE	666	645	571
8	COUNTING CROWS "All My Friends"	DGC/INTERSCOPE	587	599	553
9	THE DANDY WARHOLS "Bohemian Like You"	CAPITOL	510	481	434
10	JOHN HIATT "Before I Go"	VANGUARD	507	407	351
11	EVERCLEAR "Wonderful"	CAPITOL	433	515	569
12	JONNY LANG "Breakin' Me"	A&M/INTERSCOPE	429	505	537
13	STONE TEMPLE PILOTS "Sour Girl"	ATLANTIC/AG	417	435	488
14	FASTBALL "You're An Ocean"	HOLLYWOOD	417	436	458
15	SISTER 7 "The Only Thing That's Real"	ARISTA	415	472	487
16	VERTICAL HORIZON "You're A God"	RCA	388	430	469
17	PAUL SIMON "Old"	WARNER BROS.	370	283	61
18	SHAWN MULLINS "Everywhere I Go"	COLUMBIA	341	296	180
19	FIVE FOR FIGHTING "Easy Tonight"	AWARE/COLUMBIA	339	312	279
20	KEB' MO' "Come On Back"	OKEH/550 MUSIC/EPIC	320	248	160
21	FOO FIGHTERS "Next Year"	ROSWELL/RCA	300	304	234
22	SHELBY LYNNE "Gotta Get Back"	ISLAND/IDJMG	294	371	411
23	DEXTER FREEBISH "Leaving Town"	CAPITOL	280	290	294
24	THIRD EYE BLIND "Deep Inside Of You"	ELEKTRA/EEG	268	263	237
25	B.B. KING & ERIC CLAPTON "Riding With The King" .	REPRISE	265	334	424
26	SISTER HAZEL "Change Your Mind"	UNIVERSAL	263	284	325
27	DANIEL CAGE "Sleepwalking"	MCA	261	328	376
28	STEELY DAN "Janie Runaway"	GIANT/REPRISE	253	273	291
29	PHISH "Back On The Train"	ELEKTRA/EEG	246	207	176
30	matchbox TWENTY "Bent"	LAVA/ATLANTIC/AG	243	269	368
31	PHISH "Heavy Things"	ELEKTRA/EEG	238	274	272
32	PAUL PENA "Gonna Move"	HYBRID	232	177	103
33	STEVE EARLE "I Can Wait"	E-SQUARED/ARTEMIS	226	212	225
34	B.B. KING & ERIC CLAPTON "I Wanna Be"	REPRISE	225	129	44
35	RICKIE LEE JONES "Show Biz Kids"	ARTEMIS	223	195	197

NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	DAR WILLIAMS "The Green World"	RAZOR	398	416	417
2	EMMYLOU HARRIS "Red Dirt Girl"	NONESUCH/ATLANTIC/AG	384	323	286
3	JOHN HIATT "Crossing Muddy Waters"	VANGUARD	357	320	258
4	MARK KNOPFLER "Sailing To Philadelphia"	WARNER BROS.	297	215	159
5	PATTY LARKIN "Regrooving The Dream"	VANGUARD	292	324	358
6	GREG BROWN "Covenant"	RED HOUSE	265	268	265
7	JOAN OSBORNE "Righteous Love"	INTERSCOPE	264	247	173
8	RICKIE LEE JONES "It's Like This"	ARTEMIS	251	227	167
9	STEVE EARLE "Transcendental Blues"	E-SQUARED/ARTEMIS	251	282	313
10	JOHN WESLEY HARDING "The Confessions Of St. Ace" .	MAMMOTH	237	244	238
11	KEB' MO' "The Door"	OKEH/550 MUSIC/EPIC	229	177	126
12	WILLIE NELSON "Milk Cow Blues"	ISLAND/IDJMG	225	165	39
13	PAUL SIMON "You're The One"	WARNER BROS.	213	128	37
14	SHEMEKIA COPELAND "Wicked"	ALLIGATOR	213	156	103
15	DAN HICKS AND THE HOT LICKS "Beatin' The Heat" .	SURFDOG/HOLLYWOOD	205	214	228
16	PAUL PENA "New Train"	HYBRID	200	151	122
17	K.D. LANG "Invincible Summer"	WARNER BROS.	197	186	225
18	B.B. KING & ERIC CLAPTON "Riding With The King" .	REPRISE	194	207	228
19	SARAH HARMER "You Were Here"	ZOE/ROUNDER	193	181	166
20	CHRIS SMITHER "Live As I'll Ever Be"	HIGHTONE	190	197	207
21	BARENAKED LADIES "Maroon"	REPRISE	186	192	170
22	DAVID GRAY "White Ladder"	ACCORDING TO OUR RECORDS	181	184	183
23	THE JAYHAWKS "Smile"	AMERICAN/COLUMBIA	179	183	179
24	RYAN ADAMS "Heartbreaker"	BLOODSHOT	172	125	105
25	AIMEE MANN "Bachelor No. 2"	SUPEREGO/RED INK	172	179	199
26	DAVE ALVIN "Public Domain"	HIGHTONE	164	145	180
27	DAVID WILCOX "What You Whispered"	VANGUARD	164	151	157
28	CHRIS WHITLEY "Perfect Day"	VALLY ENTERTAINMENT	163	184	194
29	THE BRIAN SETZER ORCHESTRA "Vavoom!"	INTERSCOPE	158	155	161
30	VICTORIA WILLIAMS "Water To Drink"	ATLANTIC/AG	157	161	152
31	JESS KLEIN "Draw Them Near"	RYKO/PALM PICTURES	152	134	135
32	SINÉAD O'CONNOR "Faith And Courage"	ATLANTIC/AG	152	180	143
33	TEDDY THOMPSON "Teddy Thompson"	VIRGIN	150	148	143
34	BILLY BRAGG & WILCO "Mermaid Avenue Volume II" .	ELEKTRA/EEG	148	156	171
35	BELA FLECK AND THE FLECKTONES "Outbound" .	COLUMBIA	147	160	158

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"BIG DOG" radio add date October 16
 Listen to "BIG DOG" on **totallyadult** TuneUp #48
 New Seven Nations CD also features
 "UNDER THE MILKY WAY"
 See Seven Nations on tour and in Dewar's
 "Profiles" full-page magazine ads

Seven Nations on tour now!

10/7	Red Springs, NC	10/24	Kelly's, Kansas City, MO
10/21	Rio Rancho, NM	10/26	Jacksonville, FL
10/22	Star Hall, Moab, UT	10/28	Mechanicsville, VA
10/23	Fox Theatre, Boulder, CO	11/2	Amagansett, NY

#2946 Radio Contact - Sean Coakley (800) 247-6751

Release date: October 10

WRH



Alaska's Native Voice

A SIGNAL OF CHANGE

KNBA Anchorage and Tina Spears

By Sam Russell





Pop quiz time! What do you know about Alaska? It's north, it's cold, it's the 49th state. But that's all most of us know about Alaska. So, to find out more I called Tina Spears, the Music Director of KNBA in Anchorage.

The first thing I learned was that Alaskan women address the rumor that there are more men than women in the state with this saying, "Alaska: where the odds are good, but the goods are odd." And secondly, I found out that KNBA doesn't broadcast from an igloo, on an ice flow, in the middle of nowhere. Anchorage is a good-sized city with a metro population of 267,000 and it's home to 20 radio stations.

The station began as a division of the Alaskan Native Broadcast Training Center to develop programming for Alaskan syndication. When the syndication idea didn't take off, Loren Dixon, the station's Program Director, convinced the owners that the Adult Rock format would reach an audience with the ears to accept cross-cultural programming. And in 1992, KNBA was on its way to becoming Alaska's *true Native Voice!*



Musician Bill Miller, Koahnic President/CEO Jaclyn Sallee, PD Loren Dixon, Marketing Director Cassandra Shumate and radio host Gregg McVicar.

Hi Tina, how long have you been living in Alaska?

"My gosh, I've been here eight years already. I was a PD in Reno at an Oldies station, but I quit because I was sick of radio. I had some friends in Denver and I thought about moving there, but instead I drove up to Anchorage. I didn't know anybody here, but when I arrived and started listening to the radio, I heard a guy that I knew! I eventually got in touch with him and that Classic Rock station needed someone to do fill-in work and that's how I got pulled back into radio."

Do you really go to work driving a dog team?

Ha, ha, ha. Yes, in fact, when I'm on my way to pick up my latte just outside of Nordstrom, I hitch my dog team to the door. But really, Anchorage is a big city. There's, like, 300,000 people and a gazillion McDonald's, Taco Bells and car dealers. Alaskans say that Anchorage is not really Alaska, but we do get moose wandering down the street here. You'll hear the clopping outside your window and there's a moose and a calf running down the street. Things like that do really happen—that is the Alaska most people think of, and there's definitely part of that in Anchorage."

No bears?

"Oh, there are plenty of bears, they just don't usually come into downtown. But just five minutes out of town, you can walk up in the hills

and get eaten by a bear. There have been bear youths running wild in parts of town and trashing garbage cans, but it's mostly because a lot of the people that live in Anchorage treat it like it's a big city, instead of wilderness, so they leave their garbage out and have bunnies on the deck...."

Mmm, tasty appetizers. Do you get a lot of snow up in Anchorage? "Not as much as other parts of the state. We're kind of in a banana belt here, but we get enough. My first winter, there was so much snow that it locked out the electricity in town for about 36 hours. And of course I was living in a place where there was electric heat, an electric stove and all this kind of stuff, so it was miserable. I just crawled under all of my blankets and laid in bed and shivered."

I've got a goofy Alaskan question for you: does it ever get dark at night there?

"Around the Summer Solstice, we get close to 19, maybe 20 hours of daylight. The sun goes down, but it's still dusk for a long time and then all of a sudden it's dawn so it never gets totally dark. And it's the opposite on the Winter Solstice where we'll have only four hours of daylight in the midday.

"There are so many times I've had to beg for a single to add. It just amazes me that people think, 'Oh, it's just Alaska.' Like it's a tiny town in Montana. People don't think of Anchorage as being a large city, yet it is."

"It's so odd. When I was the midday jock, I'd go on the air in the dark, and when I got off the air it would be dark. I'd miss all the daylight! It's disorienting and a lot of people get light deprivation. For me, it works the opposite way. I get dark deprived in the summer. One of the reasons I moved up here was for the night sky, but in the summer, it never gets dark and you think, 'For the love of God, will this ever end?' I really don't mind the darkness at all. A lot of people do. I mind the eternal sunshine because people are out at 11:00 at night, building decks or mowing their lawn, and kids are screaming in the street. People live every moment of the daylight and cram in as much as they can and then the winters are relatively quiet. As for me, I still have to sleep

— *continued* ►





KNBA morning host, CC, with Dan Bern.

through with Laura Love, Greg Brown and Karen Savoca. Dan Bern comes up here at least once a year and Dar Williams has been a regular visitor. There are just all kinds of great acts that are able to bring their shows up here because they don't have huge bands. When I worked at the Classic Rock station, we were big supporters of ZZ Top, Aerosmith and Jethro Tull, who came up and did some great shows. But it's hard and very expensive for the big bands to get up here because they have to truck their stuff up the Alcan, which is an enormously long road."

Do you find that because you're in a place with such intense weather that radio is more important?

"Yes, especially rural Alaskan radio. They have things out in the bush called Muktuk Radio—hours devoted to simple personal messages. It's great, you'll hear things like, 'Hey Johnny, don't forget to call home before you leave the store,' or 'The troopers want to notify Jed that his dogs are on the loose.' We can't do that kind of thing here in Anchorage, but radio is of huge importance to the bush communities."

You are a Non-Commercial station, yet you're very music-intensive.

"Right, we air Native America Calling, which is a live talk show from Albuquerque, but that is really the only thing that goes on during the day that is different from music, except for the blocks of news that we do. The evenings are dedicated to Native American programming and then we do music overnights and for most of the day. As you know, many Non-Commercial stations tend to lean to a classical or a news-based format with talk shows and things.

"The interesting thing is that I came from Commercial Radio, thinking that Non-Com Radio was filled with sedate, mature people, but there are still the same egos. Non-Com people are just as strong-willed and passionate about their stations. And that really surprised me. The same people are drawn to Commercial Radio as to Non-Commercial."

"The thing that is really great about Triple-A is that there are so many people with guitars that can just jump on a plane and come up here."

How deep do you go on your records?

"We play entire albums and that's why we love to have the full CDs so much. We will add a single and play the single, but we also go deep. We have a show called the Weekly Album Report, which is hosted by our morning host, CC. She's the one that comes up with the alternative cuts a lot of times and she's usually right on. It's pretty fun and she'll say 'You know, I'm getting tired of that cut so I'm gonna go to this one.' Then three days later I'll get a single on my desk and it just so happens to be the one that she actually chose."

She's got good ears. What percentage of your music programming is Native American?

"We play at least one Native American song an hour. There are so many artists today that are perfect for Triple-A, but there's also a lot of stuff that doesn't sound really good on the air. Pow Wow music is a little hard to mix in. So we stick with the contemporary singer/songwriters like Annie Humphrey, Laura Satterfield, John Trudell and Robbie Robertson."

eight hours and go to work. That is the annoying part for me, there's just too much going on in the middle of the night in the summertime."

Do you get many bands touring up there?

"Yes, luckily. The thing that is really great about Triple-A is that there are so many people with guitars that can just jump on a plane and come up here. We just had a great triple bill come

Do you do a front-sell on this?

"Yes, we sell into it. One of our identifying lines is 'Alaska's Native Voice.' Plus we air our ID in several different languages of the various tribes."

Are your jocks all volunteers?

"Our weekend jocks are, and we have a lot of them, but as far as our regular airstaff goes, it's a paid position."

Do you guys do promotions?

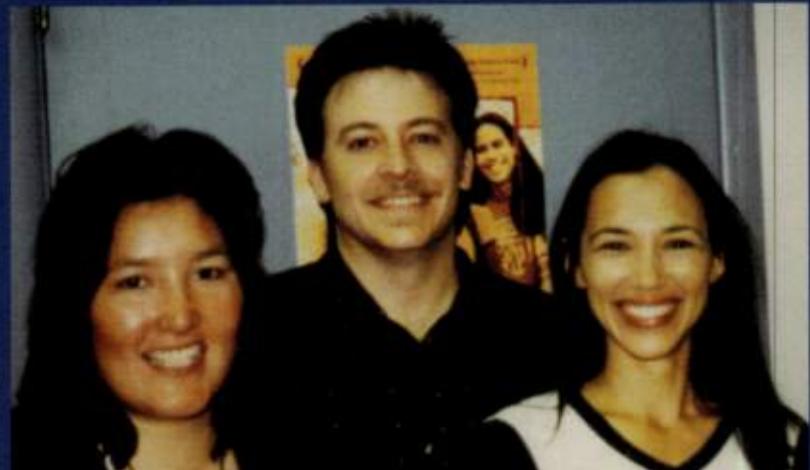
"We do some, but not a lot. One of the things that I'd like to see happen is that we become more like a commercial radio station in that regard. Non-Commercial radio is regarded as this sedate entity and I don't think listeners listen to it because it's sedate. I think they come for the music and the special programming, so I would like to be able to do a big promotion and send people out of state to see concerts--like commercial stations do."

I imagine you have fund-raising drives?

"Yes we do. We have our membership drive twice a year in the spring and the fall. We've got one coming up in mid-October, which we're gearing up for. And we do really well."

When you and I first talked, you said that you really wanted to do this interview because you felt that nobody took Alaskan radio seriously.

"You know, I don't think they do. I'll ask for a full CD, and I'll ask politely



Koahnic President/CEO Jacly Sallee, PD Loren Dixon and star of *Smoke Signals* Irene Bedard.

and fax and do all the things I'm supposed to do to get product, yet we still won't get the full. There are so many times I've had to beg for a single to add. It just amazes me that people think, 'Oh, it's just Alaska.' Like it's a tiny town in Montana. People don't think of Anchorage as being a large city yet it is.

"We have a higher-than-average per capita of computer users, so we have a lot of shoppers online. We also have a Borders, Barnes & Noble and several local music stores where people can go and buy music. I guess it's fine if record companies don't care, but I'm still going to be pissed because it's like we're not taken seriously. It's begrudging sometimes. I went on a huge diatribe on the Frequency Lounge a while back and it was horrible—I haven't been back since. I was just so embarrassed at how out of hand I got. I do recognize the fact that perhaps nobody really cares, but I still need to say it."

Don't let that stuff get to you. All that really matters is that you are on the air and supplying the Anchorage area with news, music and a friendly voice. And since you've been there for almost a decade, I take it you've become quite accustomed to Alaska?

"You know, I have. It's hard sometimes because it's so far away from everything and it even takes forever to get anywhere *within* the state. People look at the map of Alaska and say, 'What do you mean, there are roads all over the place?' No, those aren't roads; those are rivers!" *

• Feel free to give Tina Spears a call at 907.258.8812, or drop her a line at tspears@knba.org.

• You can now hear KNBA live on the Internet at www.knba.org.

• For those of you not connected, check out the KNBA aircheck on *totallyadult* TuneUp #47.

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Shawn



Shawn Mullins

Beneath The Velvet Sun

BY MATTHEW LAWTON

Our country truly is a melting pot of different people, cultures and lifestyles. From the wealthy businessmen on Wall Street, to the hard-working farmers in Iowa, to the skate punks terrorizing California's curbs, America is filled with hope, possibility and dreams. Yet many of those dreams don't come true. Instead, they just end up collecting dust in the corner—always in your peripheral vision, and always haunting you.

Shawn Mullins has seen those faded dreams reflected back in his own mirror and in the eyes of others. After spending most of a decade crisscrossing the country playing his music in clubs, sleeping in his van and cooking at campsites, Mullins has seen, first-hand, the faded dreams of America, and turned them into songs. Mullins is the voice of the everyman—the everyman behind the counter at the liquor store, the everyman who goes to sleep at night filled with doubt and confusion, the everyman who's still on the run, and running out of time.

With his latest release, *Beneath The Velvet Sun*, Mullins sings his stories of the colorful characters that he's encountered with a musical diversity that will appeal to all. With its intimate Jackson Browne-like manner, full-blown heartland rock, honky-tonk mandolin barroom riffs and even some new atmospheric trip-hop elements, *Beneath The Velvet Sun* has a little something for everyone.

Continued →

Most people first heard of you in 1998 when *Soul's Core* came out, but you had actually been touring and releasing records on your own label since 1990. How did you get through those lean years?

"There were times when I didn't keep a place and I kept stuff in storage and lived out of my van. Then later I started developing tons of back pain and now I understand why. I had a parachute injury in the Army when I was jumping out of airplanes and I really screwed my back up, but I ignored it for years and then when I started sleeping in my van and at campsites for six, seven years, my back started acting up. I was kind of like a hobo, 'I've gotta bottle in one hand and a joint in the other just to take myself out of the pain.' Living on the road you experience that kind of life."

How did you expand your gigs from Georgia to across the nation, when you were really just a local artist?

"Well I started playing in Georgia, South Carolina, Alabama and Florida, just like everybody does. You keep networking with other songwriters that are doing the same thing. That community of people has always been so open, sharing their own club information and house concert information and cool radio station information. So, it was a great experience for me."

But while you were out on the road, you also had a wife back home?

"Yeah, this is my second marriage. I was married in college and got married early. She was from a real small town and I was on the road. She never really got me and I think I got her, but I had to follow my bliss. I'm sure she's got about 10 kids by now."

Did you ever get pressured from family or friends into just doing music for a hobby and to get a regular job?

"I never got that—not from one family member or girlfriend, ever. I didn't spend any time around anybody who had anything to say like that, because I knew that I had to do this. It didn't matter really, because I had no intention of ever being nominated for a Grammy or winning anything like that. Well, maybe when I was a kid I did—like when I was 10 or 11—but by the time I was 28 or 29, dude, all I wanted to do was to be able to make

music and make a living. There wasn't even a major label option. I didn't even send my stuff anymore and so the fact that that thing happened with 'Lullaby' was really freaky and great."

And that was in the summer of 1998 when your hometown station in Atlanta started playing "Lullaby," which was originally released on your own SMG label. Then it seemed that within a matter of a few weeks, you were everywhere.

"Basically, by the second week of radio play, it had jumped over to a bunch of other stations. So I started getting calls and in, like, eight days I got 22 phone calls from major labels. It was hilarious, and actually, it was kind of offensive. My first reaction was

like, 'Screw these guys. I'm gonna take out a small business loan and I'm gonna make this thing happen, man. I'm gonna do it Ani DiFranco style!' So I started talking to 'business people' in Atlanta who could loan me this money—because the banks won't even look at me—but they all wanted 50% of me.

"So I was like, 'Maybe I really need to consider this,' because the phone kept ringing and people were coming down to visit me. So at first I was like, 'Hey, screw the labels because they weren't ever there for me before,' but then I thought, 'Maybe I wasn't good enough before?' I had to think about all of that. It was a good learning experience.

"There were times when I didn't keep a place and I kept stuff in storage and lived out of my van... I was kind of like a hobo."

it as well. I wanted it to be, not only a reminder to me of where I came from, but also to help get some attention back that way."

"Lullaby" was a huge multiformat radio song. How did that affect you?

"There was a ton of pressure that I put on myself. I felt like I hadn't really proven anything. All I've really proven is that I can get all over the radio, once. And then I thought to myself, 'All these other stations that are gonna play that one song, they're not the roots of what I'm doing anyway.' I feel blessed to be on Top 40 and have a #1 song for eight weeks and all of that stuff. But my whole thing is—it's just a dream come true to become a #1 Triple-A artist. That's the kind of stuff I dig. All those years that I was touring around and playing, my lifelong goal was to be on Triple-A Radio—that's what I wanted to do."

Yeah, where you're played alongside the Dylans and Joni Mitchells and not along side the Smash Mouths, or whatever.

"Exactly. It feels a little bit more along the lines of what I'm doing, so I feel like I'm in good company."

Since you were on the road for much of the last few years, when did you find time to write *Beneath The Velvet Sun*?

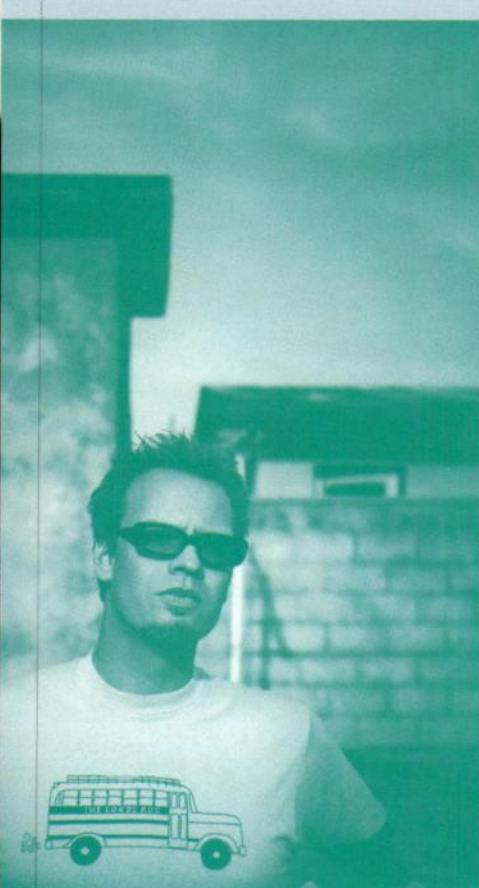
"Most of it I wrote on the road, actually. There were four songs that came later, right before the recording process. But a lot was written on the bus and then I compiled them when I got home. I put them together into something that made sense."

A few of the new songs you even co-wrote with some of your buddies, which you've never done before.

"Yeah, yeah. Matthew Kahler is one of the greatest lyricists I've ever heard of—he really is. So we got together and we wrote a couple of tunes. He's a local guy as well and he's an old buddy of mine. He actually co-wrote the new single, 'Everywhere I Go,' with me."

How did that track come together?

"That was a situation where I was in the studio with Matthew recording his record and he had this song called 'Somebody.' It had this counter melody that went, 'Do, do, do, do ooh ooh, hoo, hoo.' And it didn't have any words behind it. It was like an ooo-sound and I was like, 'Jesus, man, that was one of the greatest hooks I've ever heard,' and it wasn't really needed in that song. So I said, 'Let's write something together based on that hook!' And it really did come out of my mouth—[sings] 'Everywhere I go'—like that. So we got together and called our other buddy, Michael Lawler from Nashville, who is a great organist and arranger, and we put it together pretty quickly. Matthew wrote about 85% of the lyrics on that and I wrote the choruses. So damn near all that song is his. I'm so proud that I can get him out there and expose him through my voice because he's such a talented writer."



What inspired "Amy's Eyes"?

"That's a good one. Julian Raymond, the co-producer on four of the songs that we recorded out in LA, never really shares his songs with anybody. So we were sitting around at A&M Studios and we were swapping ideas and he just literally gave me these verses. He was like, 'She gets high, she gets low' and he was playing this guitar part and right after he did it, I literally just sang, 'I wish I could see through Amy's Eyes.' It just fell. It was one of those cool things, because sometimes you work on something for a long time and nothing ever comes of it. And I've never co-written really, so I couldn't believe how fast these songs came together."

"It's about his niece—she's a teenage girl, but I kind of turned it into this love song where in the chorus I wanted to take you to another place. Then eventually you see that this person really wants to be with Amy."

The album title, *Beneath The Velvet Sun*, is taken from the track "North On 95"; why did you go with that?

"That's one of my typical kind of road songs where there's this guy leaving and whatever. That probably goes back to my first marriage when I think about it. Even though I really didn't know that when I was writing it."

Tell me a little about "Something To Believe In."

"That song kind of came out quickly and honestly like 'Shimmer' did—there was no editing that needed to be done. It just said exactly what I wanted to say. I felt so blissful when I was first coming up with the lines to that song. It was one of the most peaceful moments I've ever had when I was writing. It came about on a trip to Big Sur with my wife. We were just riding down Highway 1 there. So that song's probably my favorite one, and Shawn Colvin helped me out singing on that one, so that was fun."

There's so much going on all over this album—scratches here, guitars there and strange effects zooming in and out, yet none of them get in the way of the songs. Who helped you do all this?

"The first four songs on the record Julian Raymond and I produced, and those were the songs that were recorded in Los Angeles at the old A&M Studios. We had Vinny Coliauta on drums, John Pierce on bass, Michael Ward from The Wallflowers on guitar and Luis Conte on percussion. It was pretty magical because it was the ideal band."

"The rest of the album was produced by Anthony J. Resta and myself in Atlanta. I basically used a lot of Atlanta, Nashville and a couple of Boston folks—more of a Southern kind of vibe. I needed a lot of musicians from Atlanta to do that."

"To record most of the songs we started with an acoustic guitar or piano, then loops were built with Anthony, who worked with [Collective Soul], Duran Duran and Missing Persons—he's a great keyboardist and drummer. We did a lot of that together incorporating old keyboards. We used an old Prophet, the Old Prophecy and even older than that we used a Mellotron and Chamberlin. Then we layered it pretty good and tried not to stack it too heavy."

"It's kind of chaotic in the sense that there's a lot going on and that's because...*there's a lot going on!* For me spiritually speaking and humanly speaking, I just had to make a record like that at this point. I think the next one will be just me and a guitar."

When you go out on the road are you taking a huge crew with you, or will you have a stripped-down band?

"Well, it won't be like Lauryn Hill's band or anything, but it'll probably be like a five-, six-piece group. A couple of good singers and a band and really great, multi-talented instrumentalists."

"I feel like it's one of the best things I've done and maybe the best—who knows? But I feel like I'm going in an upward manner with the music and that's the main thing."

How did you hook up with Shawn? Just from days on the road or through the record label?

"I've been a fan of Shawn's for years, but we met a year and a half ago at the Austin airport—I'm pretty sure that's where it was. She was getting off of a plane and I was getting on a plane and she actually recognized me before I recognized her, which was embarrassing. Here I am with my glasses and my hair and that whole thing, it was right when my video was real big. So she came up and said, 'Shawn?' and I was like, 'Oh my God, that's Shawn Colvin!' And before I could get anything out she said, 'Congratulations on your Grammy nomination,' and I was sitting there with a dumb look on my face while Shawn Colvin was showering me with compliments. Finally she stopped and I said, 'I've been such a big fan of yours for so many years.' I really tried to tell her that, and I told if there was any time we could do something together, it would make my day. And she said, 'I'd love to do that—just give me a call sometime.' So when we finally got together, she was training for a triathlon. I flew to Austin and recorded her vocals in one of her neighborhood studios. She's a sweetheart."

How did you go about recording the rest of the album?

"The bulk of this record was recorded in a big warehouse space that's a rehearsal studio here in Atlanta. It's mostly used for touring bands that stop through Atlanta and rehearse for a couple of weeks. A lot of bands use it."

"But there's this huge room in there, so we dragged a bunch of equipment into that one room and did it there. I think Daniel Lanois did this for a while, where he set up in one big room with stations all over it. Anyway, that's how we did it and I was able to go over to all the different little stations. There's a turntable here, there's a keyboard rack there—it's all in the same room and I kind of went around to each station and arranged stuff that way. It was a lot of fun."

How did the cover photo come together?

"We drove about four hours outside of Los Angeles into the desert. It's basically me in this weird pin-striped suit with everything pin-striped; the shirt, tie and jacket. And there's this little pink shed. It's a little mysterious—you don't really know what it is. I think the photographer just dug that little pink shed thing because he used it throughout a lot of the pictures. It looks like, 'What the heck is going on in there, man?' We shot for 10 hours in the desert, but the best shot ended up coming right as that sun was setting. It was just beautiful so we liked most of the shots from later in the day."

This record is really great. You should be really proud of yourself.

"Thank you, I really am. I feel like it's one of the best things I've done and maybe the best—who knows? But I feel like I'm going in an upward manner with the music and that's the main thing."

So when you're not driving through the desert, cruising up Highway 1 or playing shows across the country, where do you end up?

"Well, I grew up right here in Atlanta, pretty much real close to the same neighborhood I live in now. It's right out of a little town called Decatur, which is a suburb of Atlanta."

And now that you've gotten married again, I assume you're a little more settled down.

"Yeah. Kelly and I got married last year, but we've been together for six. She traveled a good bit of the road with me. We've got a pretty cool house here, kind of on the edge of the hood and a decent neighborhood, so we get a little bit of both worlds and that's good." 

A Collection OF GOOD THINGS

Blender Is A Heavy Dosage
Of What's Made **collectivesoul** The Darlings Of Radio

They don't use controversy to get in the headlines. None of them has been arrested. The Roland brothers, Ed and Dean, actually like each other. You won't see their faces plastered on the cover of every teenybopper rag hawking this month's flavor. Collective Soul isn't about the hype or the fluff. They aren't selling themselves as the second coming of anything. All they do is write stupidly popular rock songs, and all they've done in the past six and a half years is sell nearly 7,000,000 albums and played to hundreds of thousands of rabid fans. And only they know what it feels like to have had more radio success than any other recording artist in the past decade. That's all.

Ho-hum.

Blender is the fifth release from the Stockbridge, GA, band. Written by Ed Roland (with the exception of Morphine's "You Speak My Language," their first-ever cover), it showcases the many talents of the five guys who dominated the radio in the first six months of 1994 with "Shine." Besides singer Ed Roland, Collective Soul is lead guitarist Ross Childress, rhythm guitarist Dean Roland (nine years Ed's junior), bassist Will Turpin and drummer Shane Evans. Friends since childhood, they still hang out when they're not on the road, which may have something to do with their uncanny ability to gel together as a band. For *Blender*, they spent the spring holed up in their Atlanta rehearsal studio recording whatever came to mind. Unlike most of their previous albums, Dean didn't play much on *Blender*, thanks to a broken wrist ("I always worry about Shane and Will because they're the ones that ride the motorcycles or go skiing before we're about to record," laughs Ed. "Dean, the most conservative one, decides he's gonna go horseback riding the week before we're setting up shop and the horse got spooked and threw him off.") and Ed didn't play much by choice, leaving Childress to handle the

bulk of the guitar work. Says Ed, who's no slouch on guitar himself: "When you have somebody of Ross's caliber playing guitar, there's no reason to. He is the most creative and underrated rock guitarist out there, and hopefully one day people will really pick up on what he's done." Like every other Collective Soul album, *Blender* delivers a slew of melodic rock songs of varying tempos and volumes, making it accessible to every format from Alternative to Active Rock to Adult Rock.

"Why Pt.2" is the first single from *Blender*, and while its aggressive guitars lend itself a bit more toward the Active and Alternative crowd, there are plenty of tunes here for this format. "Turn Around," "Ten Years Later," "After All" and "Perfect Day," a duet between Ed and his lifelong hero Elton John, all showcase Collective Soul's ability to paint with softer colors. And given that "Run" was the #2 most played song of the year at Adult Rock Radio last year (behind only Santana's Grammy-winning "Smooth") and that Collective Soul has placed in the Top 25 in year-end airplay with each of their last three albums, Adult Rock has much to look forward to.

written by
Jim Nelson

Let's begin with the unique way that you guys chose the title for *Blender*.

ROSS CHILDRESS: "A radio station in Atlanta got our fans to submit thousands of entries on what they thought our fifth CD should be called. And we chose six of those and then they voted on it."

ED ROLAND: "We're very proud to be from Atlanta and we wanted to bring the community into it a little bit. Thank God *Blender* was chosen, because there were some strange names on there."

I heard you had like 12,000 entries.

ED: "There were a lot of them each week. I mean, the fax line was busy for a while. I'm sure there were some great titles in there, but you just start looking at titles for so long that you kind of get dizzy."

"Ross is the most creative and underrated rock guitarist out there, and hopefully one day people will really pick up on what he's done."

You've released five albums in six and a half years. In today's music world, that's a lot of records in a short period of time, and you've followed each album up with an extensive tour. When do you give yourself a break, a chance to sit back and enjoy it a little bit and live a little bit?

ED: "I do enjoy it and I do live it. That is my enjoyment and euphoria. And like I said, when we go home we'll go away for two days, three days, then we're literally at a bar with each other, drinking. We just enjoy each other's company and we're a part of each other's lives that much. It sounds strange, but that's the only way I think we've maintained and sustained."

Where did you record *Blender*?

ED: "We had been off the road for about a month and we were bored. The record company hadn't asked for a record, but we were just out for dinner one night because we hang out with each other when we're home—we're not only a band, we're best friends—and I said, 'Why don't we set up in our rehearsal space. Let's just start recording. Let's go in and do pre-production, writing, recording, all at once. Let's just see what happens and have a real open, loose attitude about the recording process.' And it was really inspiring; *Dosage* was a hard record to make because so much went under the microscope. We made sure everything was performed to perfection, everything was arranged to perfection and we spent a lot of time in the studio. It got to the point where we burned ourselves out in the studio and nobody wanted to go through that again. We wanted to have a really enjoyable process in the recording, so we just set it up. We always went to a nice, clean studio, but this time we set up at Crossover, which is where we rehearse in Atlanta. It's just a big open room with a stage. I'd write it and literally perform it and play it. It was kind of cool. The whole attitude was once you knew your part you got about three takes and if you didn't get it, we're moving on to something else. That was the whole vibe of the record. With 'Skin,' I went in to sing a different song and I couldn't get it, so I got frustrated, picked the guitar up and wrote the 'Skin' riff. And I said, 'Okay, guys, here we go. Here's what we're about to do.' Literally the process from writing and the final product that you hear is about four hours, maybe not even that long. And that was the whole attitude. It was fun."

"It took us six or eight weeks to record. We went and did shows in between recording and a lot of days nothing got done because we would just hang out. It wasn't like we were checking into the office going, 'Okay, I've got to write a song today.' If it happened it happened, and to me that was just so refreshing."

"It was a whole open-door attitude. We set up these couches in the rehearsal space—I don't even know who was in there half the time (laughs), it was just a cool vibe. People would just drop by and sit there and I don't even think they knew who we were. They were just sitting there listening to this band record, which was, like I said, a very refreshing approach for us and something that I would like to do again. I'd much rather do it that way than how we did *Dosage*. I really enjoyed the looseness and I think it showed in the songs. I think the songs have a more upbeat feel, a little bit more fun, you know? It wasn't about, 'How did you play that?' It was more like, 'How'd that feel?'"

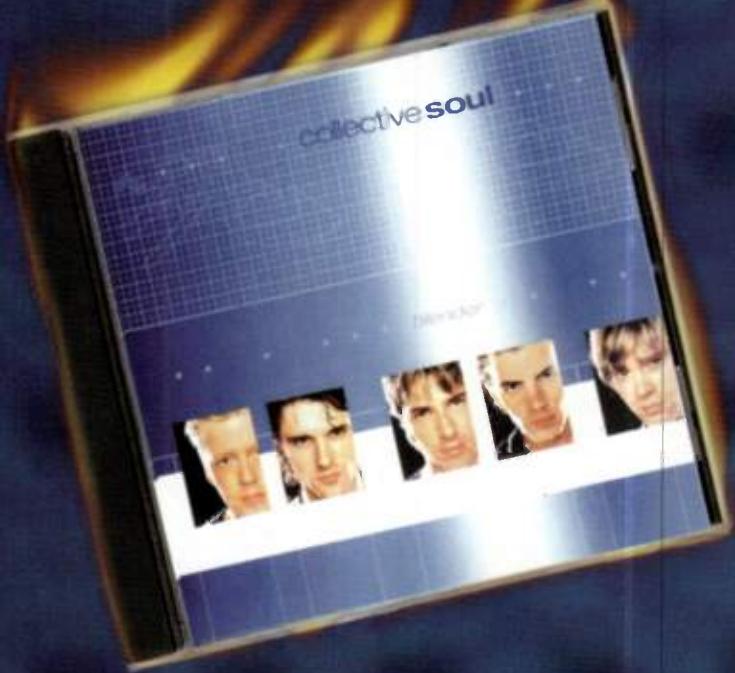


continued ➞

What are your thoughts about Adult Rock vs. Rock vs. Alternative? Where does Collective Soul fit in?

ED: "We're a rock band and we can't get into the labels, because the one rule rock & roll has is there are no rules. It allows you to have a full spectrum of sound, a full spectrum of emotion, so why put yourself in a corner? I don't want to do that as a human being. I don't want to say, 'This is as good as I can get.' I want to keep learning, I want to change, and the band wants that. I think rock & roll encompasses it all."

"I really enjoyed the looseness and I think it showed in the songs. It wasn't about, 'How did you play that?' It was more like, 'How'd that feel?'"



One song on *Blender* that's destined to get a lot of Adult Rock airplay is "Perfect Day," which Elton John sang and played on. You've told anybody who would listen that Elton was one of your earliest heroes, so how big a deal was it to have him play piano and sing on a song that you wrote?

ED: "There's not a word to describe it because I think it would belittle the whole event, you know? It's like seeing the Grand Canyon: you can take a picture and show somebody, and you go, 'Oh that's really nice,' but until you go there and experience it, you can't go, 'Wow!' We've gotten comfortable with him now as a friend, but when he came in to record, it even took it up to another level. We're just sitting there looking at each other and going, 'This is unreal, this is surreal.'

"I don't want to take away from any award that anybody wants to give us; I'll accept it and be honored by it, but to me you can't mean any more than that, because without Elton, I would probably never have wanted to write songs. To be accepted by him and for him to think that we're okay enough to come and perform with...like I said, it's really hard for me to find words to describe it."

How did it come about?

ED: "He's a part-time resident in Atlanta, so we've gotten to know him over the last five years and have become really comfortable, good friends. We were at dinner one night and I had enough nerve to ask him would he be willing to sing on a song with us and he goes, 'I'd love to as long as you'd let me play piano, too.' It was one of the easiest deals I've ever had to make in my life. He came in, listened to the song once and played the piano in two takes and sang it in two takes. We sat around the rest of the day cuttin' up and goofin' off."



What is it about Elton that was so fascinating to you?

ED: "It goes back to the songwriting. When I got into music, I wanted to be a songwriter like Elton and Bernie, not necessarily a performer. I just wanted to write songs like that so I really, really loved the songs. And plus he dressed really cool at the time."

ROSS: "What I didn't realize until a couple of years ago is that he's an incredible pianist."

ED: "Yeah."

ROSS: "I think that gets overlooked."

ED: "When he came in to do this song, he listened to it once, played the piano in two takes and then sang it in two takes."



Let's talk about "Why Pt.2." The obvious question is did you write a "Why Pt.1"?

ROSS: "Yes."

ED: "Our first CD [*Hints, Allegations And Things Left Unsaid*] was a collection of demos that the band had done over four to five years, and out of that batch there were some songs left over that we used for B-sides. One of the songs that Ross and I had written was called 'Why'—it was the first song we collaborated on together, actually, and it wasn't released in the states I don't believe. So when this song was being written and I kept singing 'Why' in the chorus, I thought I'd get to the lyrics later and change it. But it would never go away, so I just thought I'd be cute and put 'Pt.2' and that would take care of that. It has nothing to do with the original 'Why' other than the title—and me having a vocabulary of 50 words, you know? I'm starting to repeat myself (laughs)."

"I really don't know what it was written about to be honest with you. When the song was written we rehearsed it and recorded it, so a lot of the lyrics went really, really fast. Sometimes they may not have had too much of a meaning going on; [it was more] just trying to make sure it rhymes."



You have the ability to write songs that rock hard, but at the same time, they're very melodic. Where did this love of melody come from?

ED: "Well, with my father being a minister of music, I grew up with Gospel and hymns and sitting around the piano and singing with my family. I mean, it sounds like some bad '70s TV show, but that's the only life I knew growing up. My first introduction into rock & roll was Elton John, and you don't get any better than that. And I had to start working my way backwards, from Elton to The Beatles, and then I started catching up. Like I said, rock music wasn't a big part of, I don't think, anybody's growing-up."

ROSS: "No, it wasn't. Rock music wasn't a big part of my childhood."

Is that because of your folks?

ROSS: "I think it came from the surroundings I was in. I was the oldest, so I didn't have anybody telling me, 'Listen to this,' or anything, so it was a little different. But I think the band, as a whole, loves The Beatles, and I think from there it branches out for each individual member."



MuBu.COM Your Music Buddha!

So, you're a music lover looking for something new to add to your collection. You're ripe for a trip to your favorite retailer, but you aren't really sure what you want. With so much music out there to choose from, where do you go to get help in deciding what to buy? Well, MuBu.com may just be the answer for you. Sit down at your computer, log on and let MuBu take you on a journey to the path of enlightenment.



MuBu's ultimate objective lies in enlightening people to new music they will love through a one-to-one relationship. They do it in a fun, entertaining way that doesn't seek to impose taste on you. Rather, as you interact with MuBu, you elicit music recommendations that reflect your personal and unique tastes.

MuBu combines proprietary technologies with extensive in-house music talent and expertise to allow users to react to music clips, develop musical fingerprints, and receive intelligent and qualified recommendations of new music based on those fingerprints. With human interaction and music analysis, MuBu's data model and search algorithm generate results that transcend the walls and bridges of corporate radio programming and traditional music marketing.

Launched a scant few months ago, on June 26, MuBu.com is the brainchild of John Adams (co-founder of SonicNet.com née Imagine Radio) and brothers Keith and Kent Zimmerman, long-time music industry veterans. MuBu is an artist-and industry-friendly, truly groundbreaking Internet tool that's been hailed as the world's first sound-based intelligent music recommendation service. Recently I got to talk with Kent, as well as MuBu's Director of Public Relations, Remi Watson, and pick their brains on how this revolutionary new Website was born.

By Kat Campbell

I love your Website! How did you ever come up with the idea of doing something like this?

Kent Zimmerman: "Keith and I obviously were partners together at *Gavin* and in '97 we met up with John Adams, who founded one of the first Internet entities called *Imagine Radio*, a spin-off of *Imagine Media*, which publishes a lot of cool magazines like *Mac Addict* and *PC Gamer* and other high-tech magazines. Push came to shove and we got to be really good friends. He was into the whole technical side and loved music, but didn't know a lot about the music business. I really loved music and knew quite a bit about the music business, but didn't know anything about technology. So we'd meet up at places and talk about things like, 'How can we do something new with music and technology?' And by the end of '99 we were pitching an idea for what eventually became MuBu."

Sounds like a perfect union.

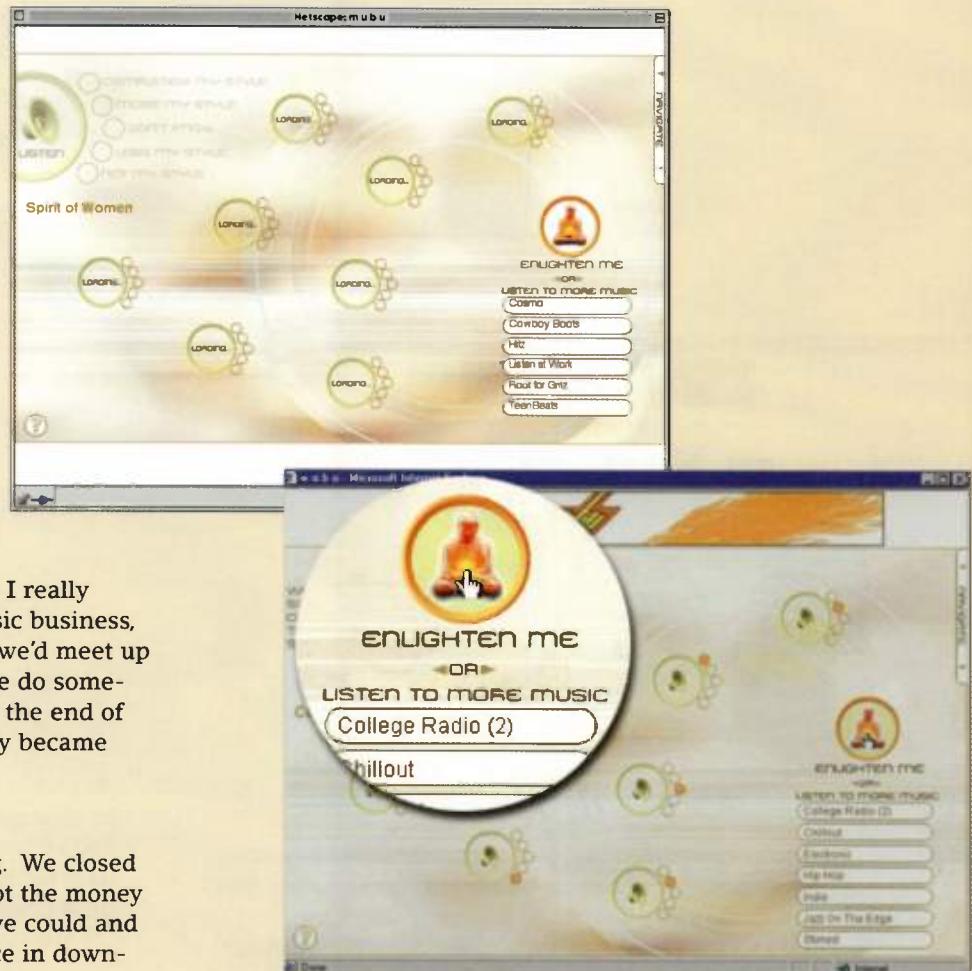
Kent: "Yeah, it really worked out, it was amazing. We closed funding at the end of December and once we got the money in the bank, we just started running as fast as we could and hiring a really cool team and finding office space in downtown San Francisco, so it's been unbelievable."

Right, so how did you come up with MuBu. Music Buddha. as your name?

Kent: "We were sitting at a party once and we had a designer put together kind of a demonstration page, and we had this button where you press it to get it to light and he put a Buddha on it and then he took it off. Then he put it back on and then he took it off and put it back on and took it off. Eventually he put it back on and sent it to us. And we looked at it and said, 'Wow, enlightenment.' Because that's where he made the connection. And we went, 'Music Buddha!'"

That's great! What do you see as your role in the industry? Where do you want to take this?

Kent: "MuBu.com is kind of our first salvo, our first shot. And our objective was to create the very first sound-based intelligent music recommendation service. We all sat in a room and said, 'What do we want to accomplish and how can we be the first at this?' And that's what we accomplished on June 26th when we launched. Could the site have been better? Could we have polished it up more? Could it have been smoother? Yeah, but our priority was to be first. So we accomplished that. No one can ever take that away from us. Now what we're also doing is developing other products. It's kind of a long-term, long-range plan that we've got here."



MuBu.com is part of what MuBu is, but we've got other applications that we're interested in rolling out. As for our role in the industry, I see us as just wanting to help. I spent 25 years of my career trying to turn people on to music through the radio, and then it seemed like that wall just got higher and higher and higher to scale. So we're now trying to figure out a way to get great music directly to the people. New music is basically what we're starting on."

Remi Watson: "One of the reasons that MuBu was started and the reason that we love this company so much is that we can expose new artists to consumers and consumers to new artists to level the playing field. Everybody kind of gets a break with us. We give them a fair shot. Retailers, online music providers, artists; everyone wins with MuBu."

Kent: "There have been writers that have written that we're being courageous because we're encouraging regular CD sales, like that is supposedly really courageous. I don't see what's so courageous about that."

I don't either, but I think that it's a really good thing and that's what sets you apart. What do you think about some of the more controversial Internet music sites, like Napster?

Kent: "Regarding Napster—the day that Lars drove up with 300,000 names on the print-out, we actually went down there. There were about three of us who jumped in the car and drove down there and watched it all go down. I saw a



MUBU
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ENLIGHTEN ME

lot of naïve people down there. For instance, one person yelled out, 'Radio's free, so should music!' You know? And I don't think radio's free and I don't think music should be free. It has to be free for the interim, because somebody thought of a really cool way to download stuff. But for now, I'd really like to see artists like Aimee Mann—people that are stepping out and being examples and pioneers of how to get their music out in an alternative way—I'd love to see those guys get paid."

Have you gotten any response from artists about your site?
"We go over pretty well with the artists. It's interesting, because I've spoken to a couple of artists that have been at our site and when they played with the site their albums actually came up."

How do the albums and artists get chosen to be on your site?
Kent: "We have a music team, people who are in-house, listen to the music and we also have a bigger team of editorial consultants that send us music from Nashville and all over the country. They submit music into the system. When a great record comes in and we're able to find one song, three songs, five songs, we put them in to our system, and we don't put anything longer than 25 seconds, so everything's fair."

You said before that you had some things in the works. What are some of those?

Kent: "What we've done is we've developed a wireless palm version of MuBu. It's MuBu anywhere and everywhere, so you're not bound by your computer. If you save your profiles and your favorites list and you're standing in the record store,

you whip out your Palm Pilot and you can call into MuBu, dial in your password and retrieve your profiles and favorites that you've saved and buy records while you're out. So that's the next thing. We're working with Motorola and the Palm people on the whole plan.

"We've also relaunched the site to a simpler HTML site so you won't need the plug-ins like Flash and Beatnick. We started with a Flash site, and it was really pretty, it got the attention of the high-end upper-elite people and got us a tons of press, including *Newsweek*. Now it's time to reach the every man, the every woman kind of thing; the people with the 56k modems. So the new HTML site will be HTML enabled and easier for all the Mac users and everything like that. It was a pretty sophisticated site, so we made it a little simpler."

Well, even in the few short months you've been around, technology seems to have been through a lot of changes and growth.

Kent: "Here's the thing, Kat. Coming from the whole print thing with *Gavin*, and I'm sure you can relate to this at *The Album Network*, is that it's so different, because when we used to put a magazine out that was it. The printer printed it and it was over. If it was great, you were happy and if it was screwed up, you were kicking your head against the wall. With this, it's never done. It's never finished. It's always changing. We're always able to improve it and that is a real kick—to be able to go from being a print person to being an Internet entity. It's great to always be able to improve the product."

Log onto www.MuBu.com to experience the enlightenment first-hand!

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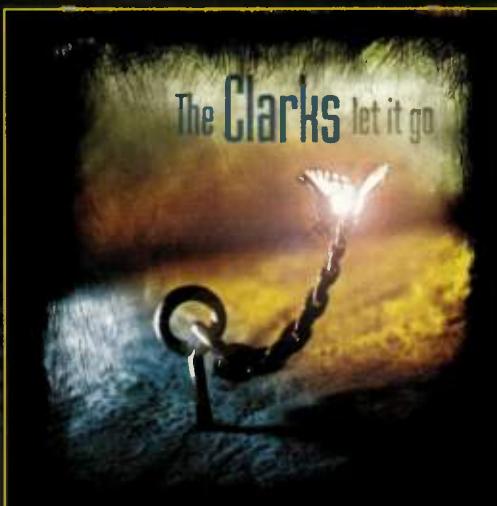
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the green world



Dip Into Royal Fingerbowl

by Gregg LaGambina



Royal Fingerbowl is as funky, crooked and cool as the dirty New Orleans streets they call home! Having played the back-alley bars of the French Quarter for years, Royal Fingerbowl has mastered their own brew of blues, rock, funk and sinner-filled songs.

In 1997, this deceptively wicked trio released their debut album, *Happy Birthday, Sabu!*, which garnered many critic's year-end Best Of lists and even scored the band the cover of *totallyadult!* In that feature article, WXPN Philadelphia's PD, Bruce Warren, stated that "Royal Fingerbowl is a whiskey-soaked barrel of evocative musical sounds and stories—from voodoo lounge and jazz influences to whacked-out blues and soul. Totally twisted and totally hip, Royal Fingerbowl is a late night, punk rock, bluesy type of expression, a wasted and wounded kind of sound."

With the release of *Greyhound Afternoons*, Royal Fingerbowl have, once again, claimed the crown of the late night walking wounded. Husky-voiced singer, guitarist and songwriter Alex McMurray fills us in on all the dirty details.

It seems the recipe for Gumbo crept its way into your music. What do you think it is about New Orleans and its music scene that inspires such adventurous experimentation?

"Actually I think probably the opposite is true, you know? There are people playing 100-year-old music around here. Certainly our band is not that innovative. So the things that sets New Orleans apart is we're more conscious of what was happening in the past and that there was music before 1967, so we tend to reference a whole bunch of stuff."

Yeah, and with that combination of so many things, some people kind of limit themselves to one idea of what they're gonna

different things going on and I'm wondering how environment affects your music?

"It's pretty obvious that there's several things going on and I guess that living here has a lot to do with it. It's not a very big town but there's a lot of stuff crammed in."

Now as a songwriter, what attracts you to the plight of losers? You sing a lot about these people who seem a little bit damaged. I guess I'm just an old sentimental. Certainly stories of conflict are more interesting than stories of no conflict. I had a pretty ordinary upbringing, so I'm somewhat drawn to these smaller than life



Some of my favorite lyrics on the record are in the song "Bad Apples." But I want to try and figure out what that song is about because there are some lines in there like, "grease your daddy," and the whole line about, "it feels so good when we make up." I was just wondering what exactly is that song about?

"You know the guy. Him and his old lady are not the most savory types and they're sort of misanthropic, but they love each other and like to fuck and the universe does not exist out side of each other."

[laughs] Yeah. Listening to "Echoes In My Mind," it seems like you're the kind of person who sometimes thinks that women were put on this earth to simultaneously make us ecstatic and miserable. Is that true?

"Well, I don't know. There might be some truth to that. The guy is planning for his ex, you know. It's one of the oldest story lines there is."

In "Long, Tall, Cool" it starts off with, "Louisiana beat me" and I was wondering if you ever feel that sentiment with what you now call your hometown? Does it ever make you feel beaten and for what reason?

"Well, this is my adopted hometown and that song was written for a friend of mine. The story is this: that this friend of mine, Maura, wanted me to write her a song for her to sing for her boyfriend on his birthday. You know, maybe somebody left the big city to go back home and found happiness there. And that's the song, but I changed the all the gender references."

What do you think it is about New Orleans that infuses alcohol, because there's a lot of references on the record to booze and New Orleans?

It's a big booze town and the bars never close. You can get a bottle of whiskey at 8 am on Easter-Sunday morning at a gas station. You know, the culture of booze is pretty deep seated."

What's your last call? When do you cut yourself off?

"I usually get home around five in the morning. If I'm staying out late, it's six or seven, or I get home at one in the afternoon."

Do you ever grow tired of the Tom Waits comparisons? I find it to be a little unfair because it's not like he invented the kind of music that you both are drawing from.

"I am infinitely tired of it, yes, and that's usually the point I try to make, too. But people say vocally it sounds kind of similar, because of the hoarseness. It's been going on for so long now that if I let it drive me crazy, it would drive me crazy. I was really psyched at first because the label put that sticker on the record, 'If Tom Waits would have been born on the Bayou.' I thought that was pretty cool that they just stuck that on. But it sucks when the same shit gets put on these fuckin' promotional posters that they put up at the bars that we play in."

Is "No Man Is An Island" a song that is an ode to irresponsibility and do you champion that kind of behavior?

"Me and my ex roommate came up with that line one night years ago. We were sitting in the bar and I guess I don't know who said it, but someone said, 'Hey, Jonathan, no man is an island.' I think he sat there for a second and said, 'You know, on the other hand, I'm an island.' And so we kicked that one around for a few years and finally turned it into a song. It's just a nonsense tune about an ornery guy."

And you're not ornery, right?

"I'm pretty ornery, I'm told."

Continued→

"I usually get home around five in the morning. If I'm staying out late, it's six or seven, or I get home at one in the afternoon."

- Alex McMurray



Now I find it funny that the one song on the record that specifically mentions New Orleans in the title almost sounds Hawaiian. How did that happen?

"Some things happen that way, you know? I had the shits and 'Mr. Corn' was written in Venezuela with the flu. I don't know, it's kind of that Jimmy Buffet vibe."

A lot better though.

"Yeah."

And the other thing I was reflecting on is maybe the reason some of the characters in your music are so lonely is because they tell their loved ones that they love them, like a chick.

"I don't know, that was the flu talkin'."

Now how many of these songs are about you or specific situations?

"Of it is ab...

"It's all made up."

You're just saying that to protect yourself.

"No, it's really all made-up shit. It's all made up characters. I couldn't really—if there's anything of me in there it's just because I wrote them. I try to invent other people because who wants to hear about my tiny problems?"

It sounds like these songs were born to be performed live, in front of the kinds of people you sing about. What are you shows like? Are they big melancholy carnivals or something?

"Hey, we just got done with this tour and it seems like we played every fucking restaurant between here and Portland, Maine. So down here we get a pretty diverse mix. We appeal to a pretty wide demographic. I've never really gone out and polled the people in the audience of how their lives are going. They're pretty much ordinary people. They're real desperados, you know what I mean?" 

For more info on Royal Fingerbowl, give Gary Jay a call: 212.979.2419



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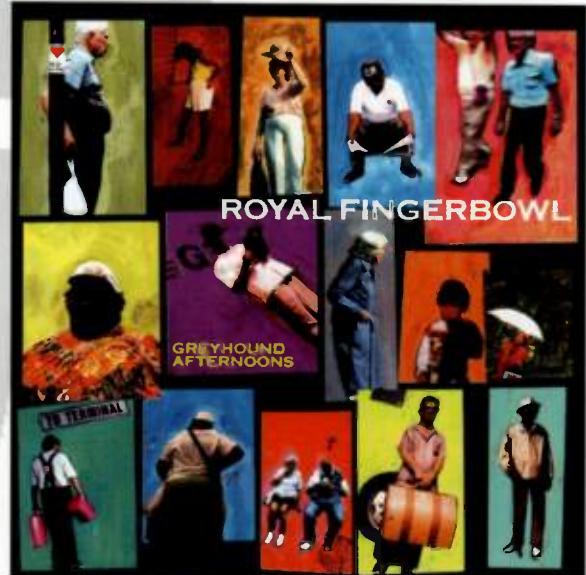


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Chambers Music

Australia is well known for its expansive country—the great Outback is heralded worldwide. Less well known, for the moment, yet no less great, is the future of Australia's country music, embodied in the 24-year-old frame of native daughter, Kasey Chambers.

Kasey Chambers belongs to the same generation as Fiona Apple, Christina Aguilera and Jewel, and she often sports such Gen-Y accoutrements as a labret (the pierce below one's lip), mendhi, belly button ring and nose ring. But Chambers gives such modern primitivism propriety unique from such peers, because her output itself is seriously neo-traditional. Through her appearance and relatively young age come words that offer the same simple, plaintive poetry heard from the likes of Hank Williams, Townes Van Zandt—even Merle Haggard. They perfectly straddle the place where personal and universal meet. Chambers' clarion vocals also recall the best of "Country" country. Dolly. Loretta. Emmylou. Patsy. To put it bluntly, no one's doing exactly what Kasey Chambers is doing. Gillian Welch comes close, as do Iris Dement and Lucinda Williams. But none of them wears a labret, do they?

Megan Hey

"All I want to do is show people that country music has real passion and soul, and a lot more honesty than a lot of the pop music everyone has been listening to over the past decade. It's real music which can reach out and touch people." -Kasey Chambers

I set out to make the best album I could make—not necessarily pop or country, but just the best that I could do," Chambers says. She's talking about *The Captain*, her debut that's newly released in North America, and already Platinum-plus in Australia.

Chambers wrote or co-wrote every one of *The Captain*'s songs during the seven years between 15 and 22. She says they "just kind of fell out" of her. Listen to the music, and it might be somewhat shocking that someone so young could have such a keen sense of grit. But once you hear her extraordinary history, music of such authentic depth coming out of such a young kid makes a lot more sense.

Chambers is truly enjoying one of those lives that starts out especially interesting. Her parents, Bill and Diane, married in 1970. Brother Nash was born three years later, followed by Kasey, on June 4, 1976. A month following Kasey's birth, Bill and Diane got inspired by hippie idealism and decided to "go bush." They parted with nearly all their worldly goods and headed not for Texas (Bush—ha ha), but a land even more remote, the Nullarbor.

Chambers mentions that her dad's family thought he was a tad deranged to be hoisting his wife and young children into the lives of Bedouins. "It was normal to go hunting for a week or two, but they went for 10 years. Everybody thought that was a little strange. But because I grew up like that, I thought it was normal."

Life on the Nullarbor was dusty, Spartan, and to hear it from Chambers, quite beautiful. "We'd sit around a camp fire in the middle of nowhere and make up songs." Listening to her music, it's easy to feel the Nullarbor's wide open spaces as seen through the exceptionally honest eyes of an outdoor kid—really outdoors...no-bathroom-outdoors. From 1976 to 1978, the Chambers family dwelled in a two-room Outback shanty. Bill hunted and sold fox pelts. "I'd shoot rabbits for dinner, some birds, and we ate 'roo," Chambers says. "I feel a bit funny about that now, but then it was survival. We needed to get food." After two years of shanty life, their 4X4 became *Chez Chambers*. "We'd set up swags [Australian for sleeping bag] and sleep outside every night." So far from modernity was her upbringing that when *Skylab* took a dive in 1979 and wound up near the Chambers' camp, they didn't know what the hell had happened.

Both Bill and Diane put a high priority on music, and imparted this to Nash and Kasey. The elder Chambers exposed their kids to the likes of Johnny Cash, Gram Parsons, Hank Williams and other country favorites. The Chambers kids took to the genre immediately. "There was so much honesty in old country music that I'd sometimes burst into tears," Chambers says. Campfire singalongs expanded into creative jam sessions, which, after the 10-year desert stint ended, led to the formation of the family band, The Dead Ringer Band. The band name is derived from a quote to the effect that the kids were (guess what?) dead ringers for their folks. Truly, Kasey Chambers' music

continued



"Kasey Chambers is probably the best female hillbilly singer I've heard

in a long, long time."

- Steve Earle

sensibilities are a part and parcel of her dad's, to whom *The Captain* is dedicated in part. "To my dad who taught me everything I know about music and my mum who taught me everything else," it reads. All in all, Chambers calls her dusty formative years "great grounding. I thought all kids grew up that way," she says. "The songs I write now reflect that grounding—raw and real."

Indeed, the family returned to society in 1986, so the kids could go to formal secondary school. Up to that point, Diane and nature at large had home-schooled them. Reintegrating into city life wasn't much fun for Chambers, who took comfort in the pub performing with The Dead Ringer Band. "When I was about 13, we started touring the band to places like New South Wales, but only for a couple of weeks at a time, because I had to be back for school. But I just wasn't interested. To cap it off, I failed music." Music's always come intuitively for Chambers. She penned her first tune around the same time that she failed music, and promptly entered it in a songwriting contest. "I was really excited, because it won, and my dad had entered, too, and he got third place." The self-taught guitarist mentions she also tried formal music lessons. "They just didn't do anything for me, either," she says.

The Dead Ringer Band became pub favorites. They released their first records in 1993 and '95, the second of which won them a Best Country Group award at Tamworth music festival, and an ARIA, the Grammy of Down Under. The Dead Ringer Band kept playing on, reaping more Best Country Group awards in '97 and '98, and its members had developed clear areas of expertise: Nash was into producing and engineering, Bill did the lead work, Diane excelled at merchandise, and Kasey was the unabashed yet egalitarian frontwoman. When it came time to continue the natural expansion into Kasey's solo album, the whole family had talents to lend.

The songs on *The Captain* are obviously personal to Chambers. So much so that she contemplates counting this the most personal album she'll ever make. So much so that she felt the only person to produce it was one of the three people in the world who'd lived it all with her, her brother Nash. "I couldn't be happier with the way Nash produced it," she says. "He's brought out

more in the songs than I ever thought was there. He understands where I'm coming from musically more than just about anyone else. He's lived the stories on the album along with me, and he knows what I'm trying to say." The industry agrees with her high appraisal—Nash was named Producer Of The Year for *The Captain* at the CMAA Awards this past July.

Praise for *The Captain* has been widespread, to say the least. There's one review, though, that Chambers promptly hung up on her wall. "It was in a Brisbane paper," she says. "If you thought Shania Twain was bad..." she quotes. The Brisbane critic's definitely in the minority, though. *The Captain* has earned Chambers two Tamworth Country Music awards and an ARIA for Best Country Album. Steve Earle's a fan: "Kasey Chambers is probably the best female hillbilly singer I've heard in a long, long time," he says. In fact, the two had planned a duet for the album, but Earle's schedule conflicted. Lucinda Williams was reportedly reduced to tears when she first heard Chambers sing, and has caught all of Chambers' Nashville gigs. Country stars Buddy and Julie Miller were so impressed that they signed on to assist on the Nashville sessions. As you may recall, The Buddy Miller Band once featured a young Shawn Colvin on vocals and guitar.

Team Chambers made *The Captain* almost entirely in an old farmhouse on Norfolk Island, yet another remote location northwest of New Zealand. "It was fantastic" croons Chambers. "There was no connection to the music industry at all. I think that's one of the reasons it clicked. One of the main problems with music today is the fact that it's an industry and not really an art anymore." Yet it's artists like Chambers who become bridges between both ideal and reality just by being themselves. "You should do the music that comes out of you naturally, without having any motive or choice behind it," she says. "Mum and Dad always felt that you do what's in your heart. That's what they taught us."

To some, Kasey Chambers may seem like a package deal. Her Australian label EMI didn't even release *The Captain* as a country album, but a contemporary one, perhaps hoping for a bigger audience. Chambers has a unique take on the whole label/genre thing. "I just want to play," she says. "I don't care whether it's a country fan that I'm playing to, or a rock & roll fan, or whatever. If they get the music, that's great." The fact that Chambers was also nominated for a Best Female Artist ARIA, alongside Natalie Imbruglia, gives her hope. "That was a big step. Not just for myself, but for country music in Australia. It means people are starting to take it a little more seriously. I know I'm never going to be a superstar, because of the type of music that I perform, but I can live with that. As long as people get what I'm trying to do. All I want to do is show people that country music has real passion and soul, and a lot more honesty than a lot of the pop music everyone has been listening to over the past decade. It's real music which can reach out and touch people." Yeah, she's pretty, smart and opinionated. Yeah, she's charming as hell and down-to-earth. Yeah, she's got a wacky story that's not made up. But it's the fact that Kasey Chambers' heart, soul and unapologetic reality comes through in her music that's gonna transcend categorization and hype, and make and keep her fans for life. It's the fact that she can get all that out in song that's made and is gonna keep Kasey Chambers the kind of country singer she wants to be. *

★★★★★ 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."

"Cry Like A Baby" heard on:

KGSR Austin
KPIG Monterey
KCRW Los Angeles
WYEP Pittsburgh
WXPN Philadelphia
KPFT Houston
WMNF Tampa
WCBE Columbus, OH

- Lucinda Williams

KRCL Salt Lake City
WNCW Charlotte
WEVL Memphis
WMKY Lexington, KY
KUWR Cheyenne
KSUT Durango
WRSI Springfield, MA
KTAO Taos

Americana

"Cry Like A Baby" 12*-10*

228 Spins +69

The Captain 10*-6*

US Tour In October &
November Including:

10/31 KCRW—Morning
Becomes Eclectic
11/5 Mountain Stage
11/7 World Café
11/11 KGSR
11/12 "Austin City Limits"
11/16 "Late Show With
David Letterman"

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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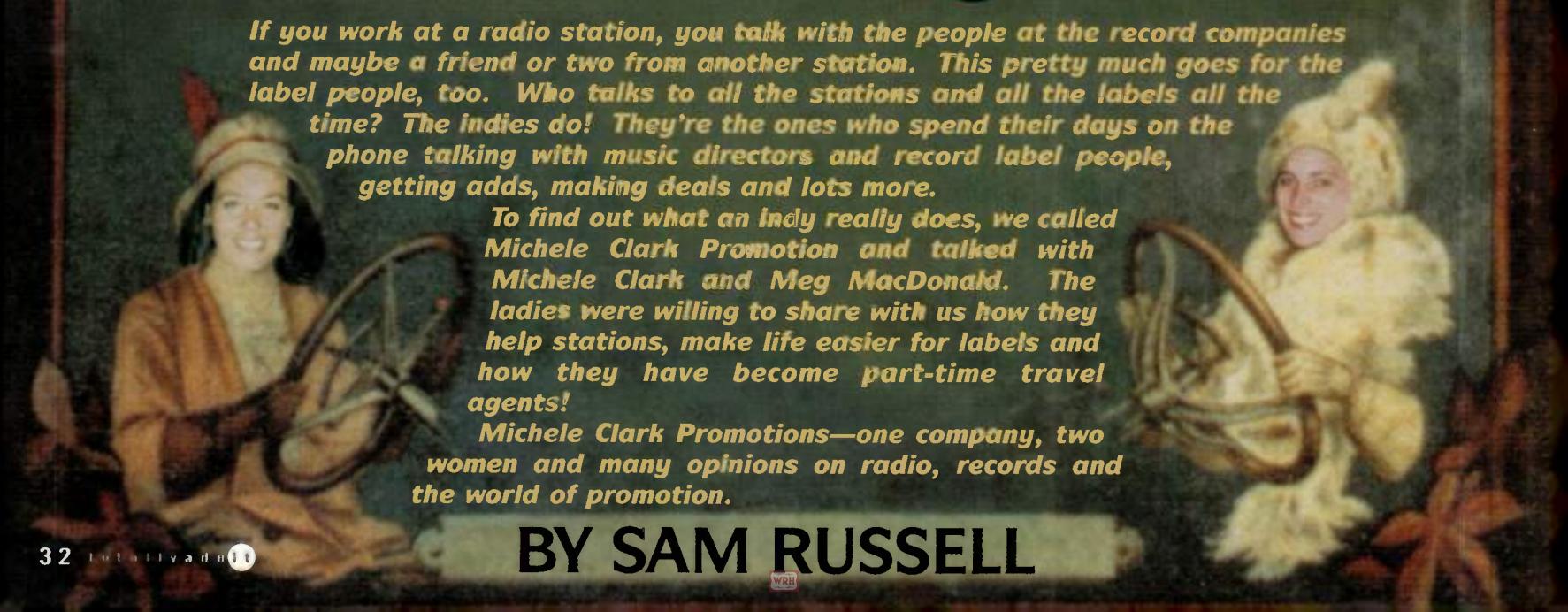
MICHELE CLARK PROMOTION

The A3 Queen

AND THE

Promotion Princess

Michele Clark and Meg MacDonald



If you work at a radio station, you talk with the people at the record companies and maybe a friend or two from another station. This pretty much goes for the label people, too. Who talks to all the stations and all the labels all the time? The indies do! They're the ones who spend their days on the phone talking with music directors and record label people, getting adds, making deals and lots more.

To find out what an indie really does, we called Michele Clark Promotion and talked with Michele Clark and Meg MacDonald. The ladies were willing to share with us how they help stations, make life easier for labels and how they have become part-time travel agents!

Michele Clark Promotions—one company, two women and many opinions on radio, records and the world of promotion.

BY SAM RUSSELL

**How'd you two get into the indie business?
I don't think that's probably one of those
career choices they give you in school.**

Meg MacDonald: "I was at Vanguard Records, answering phones, not having a clue about what I wanted to do. They asked me if I wanted to do publicity and I said, 'Why not?' So I cut my teeth in the publicity department doing music calls with the writers, rather than program directors. Then they offered me the radio promotion gig, which I turned down *three times*, but then finally I said, 'Okay, fine.'

"I knew radio would bring that challenge and rush I first felt in publicity. The first album I ever worked was from Venice, and the experience was unnerving. I went from my phone ringing incessantly to having to check it to make sure there was a dial tone. Radio didn't know me, didn't know Venice and wasn't returning my calls. So I got in a van with the band and we visited just about every Triple-A station. That was incredibly gratifying and my two goals were attained: getting Venice some substantial radio play and getting radio to start returning my calls. So when Peter Case's next album came around people knew who I was. By the end of that year Peter had done great numbers on both the *R&R* and *totallyadult* charts and Venice was voted one of the Top 10 favorite acts of the year. It was right around that time when Michele's partner, Madeleine, left to get married. Michele approached me and I've been with her since January 1999 and loving it!"

Michele Clark: "I was born an indie; I started following bands in my teens and it got in my blood. At one point I decided I wanted to do radio promotion. Jerry Lembo was a local at Columbia in New York and he used to let me sit in his office and watch him, when I was, like, 20 years old. I'd sit there and think, 'Yeah, this is what I want to do.' My friend Glenn Alexander had a jazz record that was never worked at radio. I saw this NAC chart and I said, 'I could get this record on this chart. Why can't I? How many other people could be trying to do this?'

"I had no concept, so I got a copy of *R&R* and called information for all the addresses of the radio stations and said to Glenn, 'You pay my phone bill and I'm gonna get your record on this chart.' And in eight weeks I did, simply because no one had told me I couldn't. Definitely a case of ignorance being bliss, I didn't know there were certain boundaries and that I wasn't supposed to be able to do this, so for me there were no boundaries. So I just became an indie and I worked some other NAC records, and then I worked for James Lewis for a period of time and then Suzanne White talked me into doing Triple-A, after I had been pretty successful at NAC. So I started with the Yanni and the John Tesh records, and then moved over to Triple-A just as it was starting. I've been an indie for almost 12 years now and still get that rush that I got with the first record I ever charted."

Wow. What's the best part of your job?

Meg: "When a station comes from, 'Don't ever bring this record up to me again' to 'Okay, I can see this happening,' that is the coolest thing. There's usually a bit of wiggle room. I get crazy; I'll quote lyrics, sing the chorus—much to their chagrin—quote SoundScan, whatever. So when a station finally adds a record like that and it's not because it just went Top 10 or their crosstown competition has started spinning it—well, that's a victory."

Michele: "I love breaking records. I get high when matchbox TWENTY sells fucking millions of records, and just a few months before we were sitting on the curb with them in Boulder trying to get people to see them play—that really gets me high."

What's the worst part of your job?

Michele: "Failing to break a record that should have been broken. The ones that I know, if the circumstances were different, could have, and should have, been hits. That's the worst part, that kills me."

Meg: "For me, it's the frustrations of the indie projects. I get so many independent projects, and there are some that are so good and they just blow my mind, but the conversations that I have with them is this: 'In your situation, radio really can't come first. How do I convince someone to add artist XYZ when there's a new Sheryl Crow album out?' And those conversations can be heartbreaking. I tell them

to get a touring story first. Become a road dog, get into these markets and then I can tell stations, 'Here's an artist who's been to your market three or four times and they've sold an average of 50 CDs every time they've been there.' That's something I can talk about, rather than, 'Here's this artist you've never heard of. What do you think of the song?' That's really hard."

Michele, how has this whole merger of radio stations affected your business?

Michele: "Well, in terms of indies, there are some stations who have opted to use one independent for their group of stations, and in that regard it's affected me. All of a sudden there's a Top 40 indie representing a Triple-A radio station, to Triple-A nationals, and I think that the radio station doesn't get fairly represented. That Top 40 indie doesn't even work the artists, they just do the deals, but they don't really know what the deals are. Because I'm a Triple-A indie, I'm on the phone with the nationals 50 million times a day, so we know what's going on in our format and the other indies don't. So that's probably the way it's affected me in the largest sense."

Okay, what about the record label mergers?

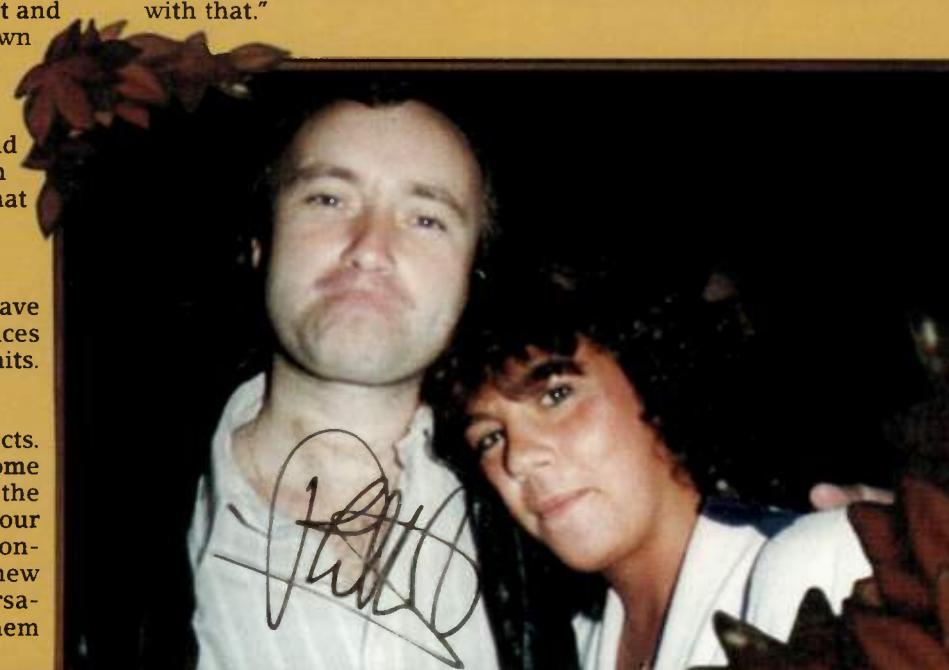
Michele: "You know what? I thought that was gonna adversely affect me, but my billing is way up this year so it hasn't. I think it's probably even increased the need for us because a lot of the nationals are overwhelmed and need help, and there are so many more indie labels."

Do you work with radio stations to help their ratings?

Michele: "Oh, absolutely, that's a large part of what we do. My philosophy is that if my radio stations are successful, then my records that they play are successful. I feel like it's my job to help my radio stations' ratings and to help them be promotionally competitive and to help them stay on the air—it's probably half of what we do."

How do you do that?

Michele: "Well, say the fall-Book promotion is Flyaway Fridays. We come to an agreement with the program director, general manager or owner and then we put the whole thing together. We do everything, unfortunately half the time we wind up playing travel agent. Say we want to do a Bruce Springsteen in Paris flyaway, which we did last year for KXST in San Diego and KINK in Portland. Columbia didn't have anything to do with any of the European dates, so we completely had to put that together. We had to find a broker who would take care of Paris tickets, then we had to buy the tickets, then we had to call our travel agent and find hotel rooms, then as soon as we got the winners' names we had to search the airlines and book the tickets. So we did it *all* completely on our own. But the bottom line is the ratings go up, and the radio station gets additional staff—they get me, Meg, Crystal Ann Lea and my assistants—to help them do all this. Ask Bob Hughes what his ratings have been doing since we've been working with him for the past year and four months. KXST has really become a force in San Diego and he'll be the first one to tell you that we had a lot to do with that."



"I love breaking records. I get high when matchbox TWENTY sells fucking millions of records, and just a few months before we were sitting on the curb with them in Boulder trying to get people to see them play."

—Michele Clark

time buy with the radio station, maybe they want to do some cool promotion with gift certificates or maybe they just have it set aside for something non-specific. When it's available we get money for our radio stations and we put it in a bank for them, what we call a bank, which is just money that we bill out on their behalf that they use for their flyaways and promotions. You know \$300 here, \$400 here, \$500 here, \$600 there—we don't take one dime of it and we don't take any percentage of it. In other formats, when an indie bills out on behalf of a radio station, the indie takes a percentage and that's how the indie gets paid—it could be up to 50%. We don't do that, we get paid per week, we're retainer indies, so we don't, couldn't and wouldn't take any percentage of the money that is for the radio station. We're really incredibly anal about every dollar that goes in, and every dollar that comes out. It makes the label's life easier because instead of them having to deal with all the logistics of flyaways and promotion, they just have to process a bill and we wind up handling the work."

This whole thing of doing exclusive deals with the stations was actually started by the radio stations and not indies. How did that all come about?

Michele: "There became a point where there were more indies in this format than BDS stations. But we're a format where everybody loves everybody, so it's really difficult for these program directors to *not* talk to their friends. But it came to the point where all these indies were talking to radio about the same thing. Programmers were saying to me, 'I just took 20 phone calls from indies all about the same record, I can't do it anymore. I just spent four hours on the phone with them with no benefit to me. Can't you just take care of everything for me? Why don't you send me a contract?' So we got a contract, it's FCC approved, it's totally legal, it's what they use in all the other formats and it just makes radio's life easier because there's one company that they go to who takes care of their flyaways, their CD requests, their convention sponsorships, hotel arrangements and their flights. There's now just one person, they don't have to say, 'Who talked to me about doing that flyaway? Who talked to me about having that artist in the station? Who talked to me about being able to use that recording on our live CD?' They just have one company that takes care of it. So it started with stations asking us to take care of all this for them, and it evolved into what it is now, which is we have exclusives with two-thirds of the R&R panel."

Meg, you've been on the label side and the indie side. How do you feel the Adult Rock format is doing overall?

Meg: "Well it's definitely become a lot more competitive and there's less room on playlists. It's tougher to get airplay on a new artist and equally tough to rekindle an artist who four or five years ago was a staple. The upside is that it has never sounded better or had as much recognition. We're seeing Triple-A stations getting presents and in-studios from acts like Sting, the Goo Goo Dolls, Vertical Horizon, Barenaked Ladies and more, while continuing to maintain itself as the only format that plays the Keb' Mo's and John Hiatts of the world. That's pretty impressive. What bums me out the most is that we just can't seem to sustain commercial stations in the #1 and #2 markets in the country. This is not taking anything away from WFUV in New York, or KCRW here in LA, because those stations are both incredible, but not having a commercial Triple-A in those markets is really frustrating. Channel 103.1 was a huge success story and the only reason that they're not on the FM dial anymore is due to FCC regulations—that hurts because the perception to the outside world is that the station didn't have the chops to make it, which is so not the case."

How do you cover the expenses of plane tickets, hotel rooms and things like that?

Michele: "Record companies allot a certain amount of money to be spent at this format, as in any format. And that money can be used however they choose. Maybe they want to give a fly-away to a radio station, maybe they want to do a

I noticed you have started up a Web site, micheleclarkpromotion.com. How will you be using the Internet in promotion?

Michele: "I don't really know where the Web site's gonna lead. We're just starting it up and we'll see where it goes. But what I do know is I can get so much more done in the course of a day utilizing E-mail and instant messaging. At any given time I have six or seven IM's opened on my screen and I have 63 people on my buddy list. So almost every one of my clients is online, all the time. If I'm on with a station and they ask, 'Hey, what's the title of the new John Hiatt album?' And if it's not on my desk, I could send Art Phillips at Vanguard a quick message, and he'd answer me in a second. So it's a pretty instantaneous answer. Thus far I've been able to get more done in the course of a day because of technology, but in terms of the bigger picture and our Web site, I'm hoping it's gonna be a place that my stations can go to and check out the records, bio information, photos from the convention and information on the records that we're working."

Meg: "The Internet is like this gigantic amusement park

and all of us have just walked through the gate and we've ridden the merry-

go-round and the tea cups,

but we haven't even gotten to the upside-down roller coasters yet.

Ultimately, I think radio is

absolutely gonna lead the way in utilizing it because of radio's personality.

I've heard the opinion that the Web

will eventually replace

bricks - a n d - m o r t a r

stations. How short-sighted is that? When radio came out, they said it was going to be the end of newspapers. Then when television came out, they said that was gonna be the end of radio. And now that the Web is out, well radio's a goner. Please. How many times can we see this happen in history before we realize one thing isn't meant to replace another, it's meant to enhance it and carry it to the next level. So I really think that radio will never be overshadowed by technology, radio will simply embrace the new technology and move forward with it."

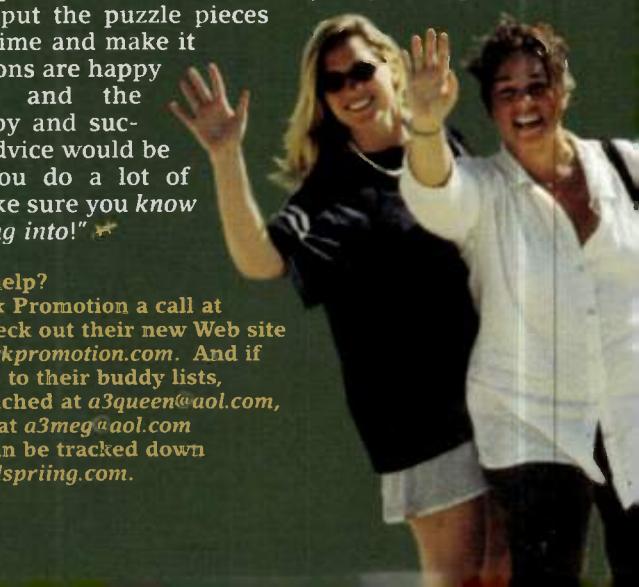
What would you say to somebody who wanted to be an indie now?

Meg: (laughs) "You're crazy!"

Michele: "I would say that, first of all, you need to be born a promotion person, because not everybody can be a promotion person—you either are or you're not—I don't think it's something you can learn. And then I think to be an indie there are certain things you have to be prepared to do. I always feel like I have to get my friends to play nice with each other. I'm in the middle of radio and records and I super-serve both. Not everybody can operate like that. I have to put the puzzle pieces together all the time and make it so the radio stations are happy and successful and the records are happy and successful. So my advice would be to make sure you do a lot of research and make sure you know what you're getting into!"

Hey! Need some help?

Give Michele Clark Promotion a call at 818.223.8888 or check out their new Web site at www.micheleclarkpromotion.com. And if you'd like to add to their buddy lists, Michele can be reached at a3queen@aol.com, Meg can be found at a3meg@aol.com and Crystal Ann can be tracked down at crystalann@mindspring.com.



We missed our ad deadline. We were too busy promoting
your records. At least you got your adds.....

Michele Clark Promotion
818.223.8888

the
EMERGING artist

TOM Sheehan

Tom Sheehan got his first gig playing Christmas carols in the window of a music shop. Thirty-some odd years later, Tom is still putting his music on display, but much more on his own terms.

Today, Tom is the frontman of Tom Sheehan Advertising, an independent firm that's had such clients as Sheehan's personal guitar hero, Glenn Frey. Tom also heads up 19 North Records, a label named for the building in which it is housed, which, thus far, only serves Sheehan and his ever-individual needs.

As a successful advertising executive, with a wife and three children, Sheehan has little time to do anything on other people's terms. In fact, the only ones who are really allowed to make any demands on his time at all are his family.

Though he's been a devoted player and fan for the greater part of three decades, it wasn't until recently that Sheehan decided to follow his musical heroes' footsteps and actually lay down tracks. The results are 1998's *Where You Are* and this year's follow-up, *Film @ Eleven*.

Though Sheehan can appreciate the ways of contemporary teenage angst bands, he is more interested in telling honest stories about things he knows now. As a result, his albums deal not so much with the "I love you girl/Why did you leave me girl" genre, but with such mature topics as O.J. Simpson, from addictions and starting over to documentaries on the History Channel and J.F.K., Sheehan deals with things that have affected him and others as well.

Though his compositions may never sell millions and he may never even be picked up by a major label, Sheehan seems happy to be able to write the songs he wants to write and perform them for whomever might care to listen. "That's what I'm about," he says.

Though it appears to be the basis of your songwriting, guitar was not your first instrument.

"When I was in third or fourth grade, we lived in Kansas City and my brother and I took organ lessons. At Christmas, they put a B3 in the window of the Hammond Studio at Country Club Plaza—a ritzy mall in the neighborhood—and a Leslie cabinet on the sidewalk. So during the holidays, my brother and I would sit there and play carols.

"I always had an interest in bands, so when I moved to Philadelphia, I began getting into garage bands and we became the big men on campus. And that's when I discovered the direct connection between guitars and girls. And that was that!"

So it was the "jock rock" thing that got you going?

"No, actually what really did it for me was the Eagles. I went to see them in Philly when they were starting up. I had fifth row seats—the best seats I have ever had. The third or fourth song was 'Doolin Dalton,' and it starts with a harmonic part. As soon as Glenn Frey played that, the place went nuts and I thought, 'That's cool!'

"Shortly thereafter, I saw Bruce Springsteen. That's what really did it! I picked up the guitar right after and started playing. The first song I ever played was 'In-A-Gadda-Da-Vida.' I played the organ part and then would switch over to the guitar part." *—continued*

BY MATTHEW S. ROBINSON

So then what happened?

"Then, like most teenagers, I got into sports and I didn't do too much musically. But then a teacher turned me on to Jackson Browne and I heard the way he writes. He was eloquent and I became a fan of that. And that's what got me back into exploring the avenue of songwriter-driven stuff."

But then came the fall.

"Yeah. I graduated high school and all of a sudden, there's disco. All the stuff I thought I knew went out the pop-drivel window. But then came Elvis Costello. He had a whole different vibe but still wrote intelligent songs. I thought about how many times you can say 'I love you' or 'I'm leaving you' and decided to write deeper stuff."

Did the writing come easily?

"Well, I'm not terribly prolific. It's been 20-some years since I've been a teenager, so I write about adult things. We adults have a different perspective that is valid and, I think, under-expressed."

Does your music connect with the younger audience as well?

"Maybe not, but that's not who I'm writing to. 'Here We Go Again' is a slow basic ballad with nothing sexy, until you listen to it. It's about rediscovery and if you have been married, you might relate—and that's the connection. I don't have anything against the teen-angst guys. I just don't have that point of reference."

Your songs deal with reality a great deal. How does that work for you?

"I like writing about non-fiction stuff. I just find the real world fascinating. I am a big documentary watcher. A while back, they had a documentary called *The Men Who Killed Kennedy*. It was Oliver Stone-ish but it was interesting and somewhat arguable. A Senator from Pennsylvania is the author of the 'single bullet' theory. It may be preposterous, but it's worth airing, so I thought I'd air

it in a popular way. That's where 'Coup d'état' came from. 'Black Ice' is about alcoholism. You may not get it from listening, but that's what I got it from. I have a friend who is a mayoral candidate who, it turned out, is an alcoholic. He told us the day before it hit the news and he was devastated, but he found out who was really with him."

Does it ever hurt people, including yourself, to be written about so honestly?

"I try not to have these things be too morose and too preachy, but they have something to say. If I can make you go 'Hmmm,' that's what I want. 'On The Inside' is about Columbine and it should scare the hell out of you. If it doesn't, you're not listening closely enough."

So is all your stuff so heavy and honest?

"No, there's light stuff, too, like, um...(laughs). Look, I try not to take myself too seriously, but I think these stories are interesting. They are at least more interesting than, 'You done me wrong' or 'I did you wrong and I'm sorry'-type stuff. I'm 42 and I've been around the block a few times, so that's what I talk about."

You wrote "Coup d'état" during two commercial breaks. Do most of your songs come that quickly?

"No, usually it takes much longer. I wrote that on a piano because it was in the next room, but usually I write a lot on a guitar. I have one in my office that is just for doodling. I can also play the drums, so sometimes I get a groove on and play it to tape or to the computer and just start jamming with myself and working off the groove.

The musical part of 'Coup' came that way. But basically, I am a guitar-based writer. I hear it in my head on a guitar."

What is the recording process like for you?

"I have a project studio and I play mostly everything, but once I think I have something happening, I call my buddies to get on it. I don't even give them copies. We just play it through once or twice and they just go off and do their things. With as many things as I have on my plate, that's how I have to work. I have to have it convenient. I can't plan around a band or around studio time. It's fun to play with others live, but it's not practical."

So how do you keep the balance? Are you a musical adman or a musician with a day job?

"I teach at Junior Achievement and I tell the kids in the program that I don't have a job. I have stuff I do during the

"I'd rather be on my own label because my life is about control. It has to be. A bunch of bands I know got caught in that debacle of consolidation, and that makes me ask, 'Why would you subject yourself to that? Music is music. It's meant to be played and that's what it's about."

It's meant to be played and that's what it's about."

day and during the night.

It's like college, I tell them. I don't have to be anywhere at any particular time. I show up when I want and do my thing. I run an ad agency, I run a hotel and I make records. None of those things is more important than the others. They are all things I do. Other people tell me to add people to the label, but I realize that I don't have time. So I am neither a musician with a day job or an adman with an avocation. They are all just different things I do. There are no walls."

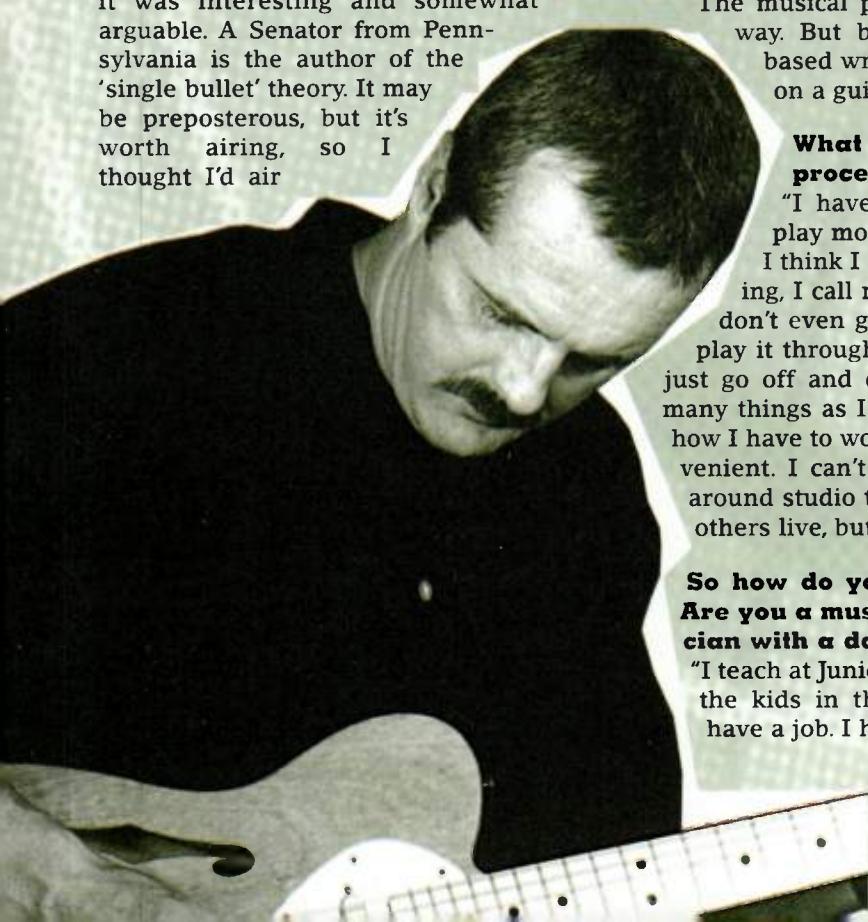
Can you keep this up, or will there come a time when you have to let something go?

"People used to ask me what I would do if I got signed to a major record label. If David Geffen said that God would call him home unless he signed me, I would tell him I have a payroll to meet. Really! I stopped chasing that carrot a while ago. In fact, I'd rather be on my own label because my life is about control. It has to be. A bunch of bands I know got caught in that debacle of consolidation, and that makes me ask, 'Why would you subject yourself to that? Music is music. It's meant to be played and that's what it's about. I made this music. If you like it, that's cool. If not...never mind. The important thing is to make it."

So what lesson can be learned from Tom Sheehan?

"Maybe what you can learn from me is, you are who you think you are and who you want to be. You are the only person who can determine what you are. If someone says, 'You are an accountant,' that doesn't make it so; but if you say you are one and you like being one, then you're closer. This is a new century and nobody can tell you what is out of bounds. People try to tell me that I can't make records and that only 22-year-olds can do that. Screw that! Like Billy Joel said, 'Don't take any shit from anybody and never give up.'"

- For further information on Tom Sheehan Advertising, 19 North Records or Tom Sheehan the musician, stop by www.tomsheehan.com and follow the appropriate links.



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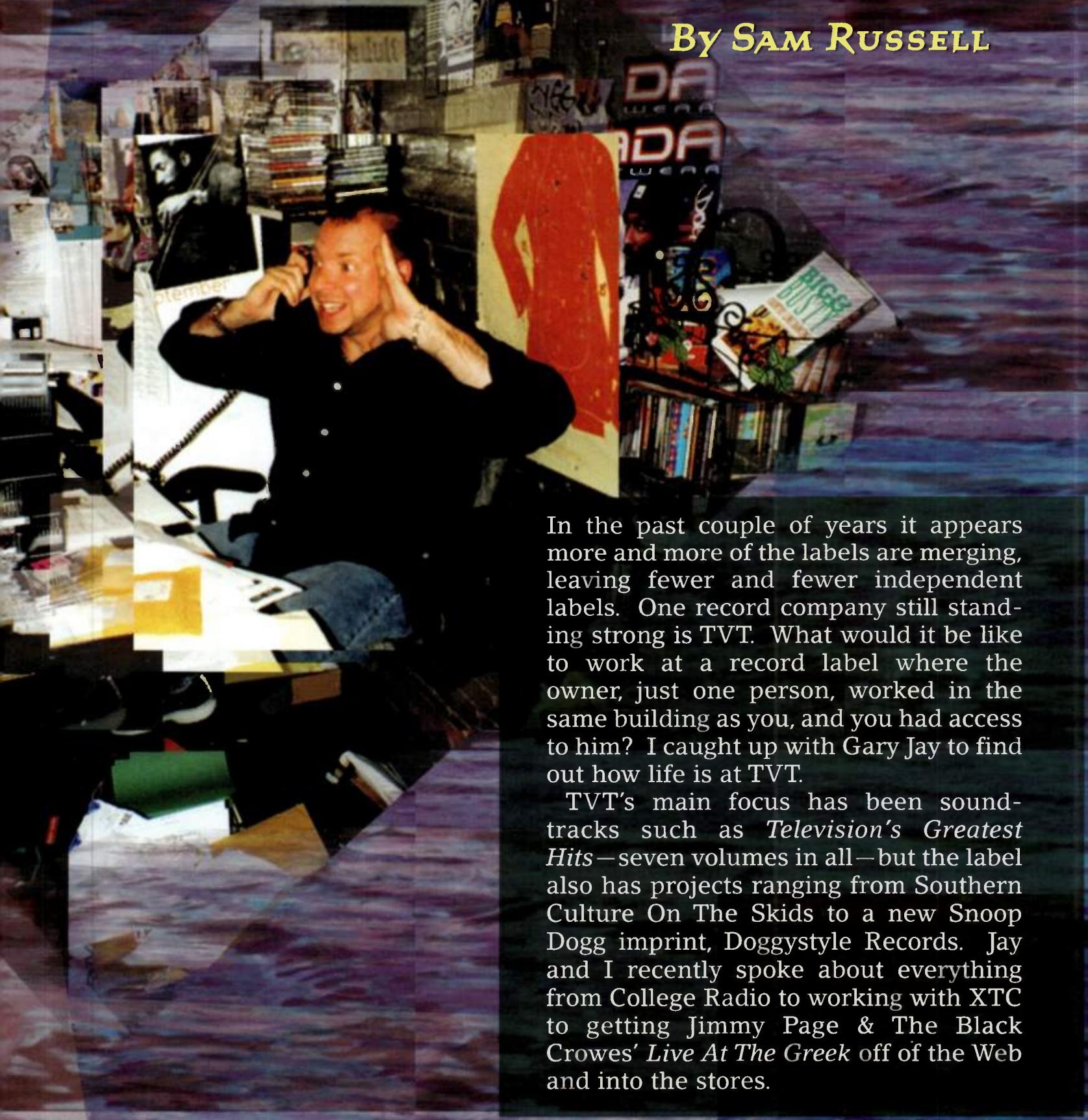
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GARY JAY & TVT RECORDS

By SAM RUSSELL



In the past couple of years it appears more and more of the labels are merging, leaving fewer and fewer independent labels. One record company still standing strong is TVT. What would it be like to work at a record label where the owner, just one person, worked in the same building as you, and you had access to him? I caught up with Gary Jay to find out how life is at TVT.

TVT's main focus has been soundtracks such as *Television's Greatest Hits*—seven volumes in all—but the label also has projects ranging from Southern Culture On The Skids to a new Snoop Dogg imprint, Doggystyle Records. Jay and I recently spoke about everything from College Radio to working with XTC to getting Jimmy Page & The Black Crowes' *Live At The Greek* off of the Web and into the stores.

WHERE DID GARY JAY COME FROM?

"Back in the '60s from Mr. and Mrs. Jay!"

OH REALLY? I'M AMAZED. WHAT'S YOUR BACKGROUND? HOW DID YOU GET INTO THIS SILLY BUSINESS?

"I graduated from Rider College in beautiful downtown Lawrenceville, New Jersey. I majored in Journalism and I so thought I was gonna be David Fricke from *Rolling Stone*, writing these heady, adjective-laden reviews of records that people didn't listen to very much. I was always the first kid on my block to buy every new record, then go play 'em for my friends. I guess I thought if I could make a career outta doing this, I'd get all my records for free and life would be cream cheese. It just didn't quite work out that way!"

"I ran my campus radio station my senior year and, basically after interning at Columbia Records in New York City, I applied to every label in the *Yellow Pages Of Rock* and got some really terrific form rejection letters from all of them! A small but cool indie firm in Jersey, AIM Marketing, was working me on some college/metal records at the time, and one afternoon in the conversation my rep asked me, "You ever think about doing what we do here?" So I spent an afternoon there and said, "Yeah, I could definitely do this." That was my first gig in the biz. I was lucky there to receive some tutelage from Maxanne Sartori; she was really my introduction to the Triple-A format. She taught me all about Alejandro Escovedo, Lowen & Navarro and Tish Hinojosa and played me old Steely Dan albums and stuff. Through her I also met some programmers like Patty Martin, Barbara Dacey and Jody Petersen. Maxanne was really instrumental in my education."

WHERE'D YOU GO FROM THERE?

"From there I came to TTV in '95. I've had all of two jobs in my 10 years in the business. There hasn't been a whole lotta reasons to look elsewhere. When I started, TTV hadn't really released many records for the Triple-A format, except for The Connells. In the past few years, though, we've released some dazzling music—I've been very fortunate to work with artists such as XTC. I was playing XTC records back in college on the air, and now I can call Andy Partridge in the UK at his home, and give him his weekly airplay chart numbers, if I needed to."

HAVE YOU GOTTEN A CHANCE TO GO BACK TO YOUR OWN COLLEGE?

"No, they've actually asked me to come back for homecoming and speak to students about the music biz and I can't seem to make it back there to do it. I live in New York and I'd have to go and rent a car and all...God, that sounds lame—I just got

back from vacationing in Sweden and Norway, but I can't quite make it to New Jersey? Anyway, I should go and do that sometime—check out the ol' 17-watt flamethrower from high atop the campus security building. That was our station—basically we served the campus and once you left the street, like past the 7-11, you lost us."

DO YOU MISS RADIO?

"I was a terrible, terrible DJ. I didn't shut up. I did a Sunday night show, way Vin Scelsa-inspired. It was basically me talking for an hour and a half about a half-hour long record. I'd read the liner notes and talk about what other records they'd produced and who inspired them—just more mundane details than anyone cared to hear about on a Sunday night. That's the beauty of College Radio, though. No format and lots and lots of babble."

AND NOW YOU GET PAID TO TALK FOR A LIVING. "How bizarre, how bizarre...."

IT ALL WORKS OUT. SO IS TTV A BIG COMPANY, OWNED BY SOME BIG PARENT CONGLOMERATE?

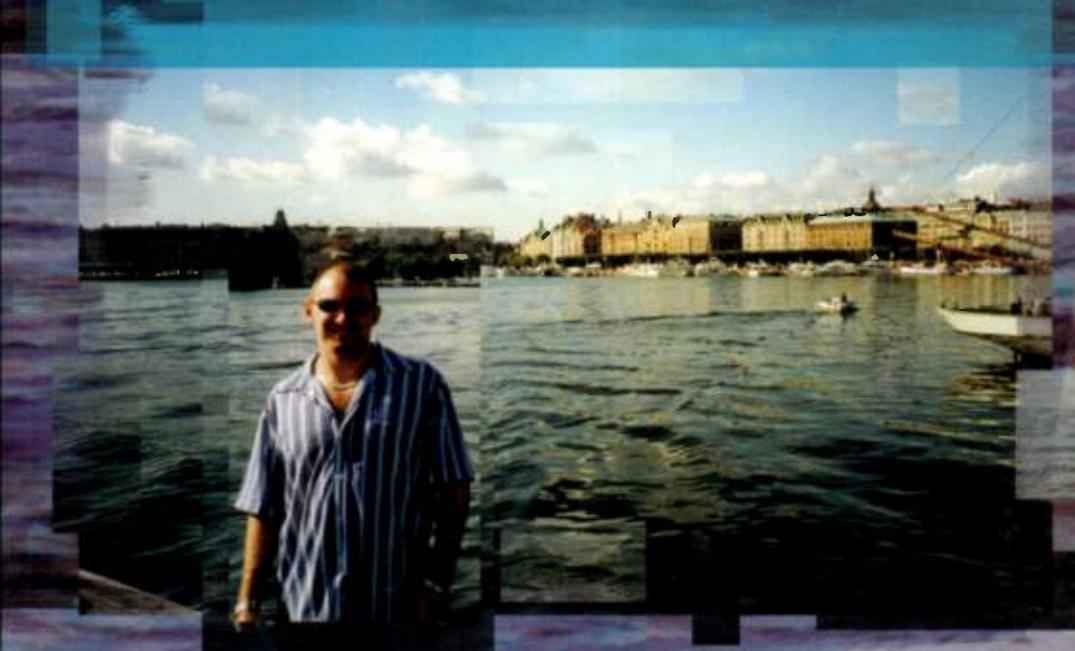
"TTV is almost the last of the Mohicans. We are one of the last true independent labels. One extremely brilliant guy, Steve Gottlieb, owns the label and there's something to be said for that. You got a question, an issue, whatever? Walk downstairs and ask the man, he's there. You have to know how cool that is—you don't have that at most of the majors. In the same breath, TTV is kind of a big fish in a small pond; we have a pretty potent staff and a huge

roster of artists, beyond Triple-A. TTV is growing in leaps and bounds; it's an awesome spectacle to behold. We've added some really talented new staff, increased our roster of artists and branched out into new genres of music. For example, our Urban department has nothing short of exploded. Our Senior VP, Marc Benesch, has really taken the entire staff under his wing to make that happen. We've got some unbelievable music coming through the pipeline. Snoop Dogg has his own label imprint, which is distributed and marketed through TTV—Doggystyle Records. The first release, *Snoop Dogg Presents Tha Eastsidaz*, is almost Platinum, and the next release from Snoop Dogg Presents, *Doggy's Angels*, is gonna be huge. Our soundtrack division has gone from releasing soundtracks to some very hip but small indie films to some major motion pictures. We've had several soundtracks sell Gold and Platinum. We actually just released the CBS television show "Survivor" soundtrack album. Thirty-five-million people a week watched that show; you think we're gonna sell some records?"

AND THEN YOU'VE ALSO GOT A LOT OF OLD TV SOUNDTRACKS.

"The *TV Toons* are still the bread-and-butter of the label—that's how TTV started. TTV originally stood for Tee Vee Toons. There's something like eight existing volumes of *TV Toons*, plus we released a joint-venture series of four discs with the Sci-Fi Network a year or two back. You name it—we've got it. Each disc has anywhere between 30 and 40 theme songs from all different eras of television.

"TTV IS ALMOST THE LAST OF THE MOHICANS. WE ARE ONE OF THE LAST TRUE INDEPENDENT LABELS. ONE EXTREMELY BRILLIANT GUY, STEVE GOTTLIEB, OWNS THE LABEL AND THERE'S SOMETHING TO BE SAID FOR THAT. YOU GOT A QUESTION, AN ISSUE, WHATEVER? WALK DOWNSTAIRS AND ASK THE MAN, HE'S THERE."



They're great bits to use for on-air production; plus, if you have people over at your crib and you have one of those multi-disc changers, put one of the *TV Toons* in with your other musical selections, hit the shuffle-play mode and let it cook. Suddenly it's like, 'Whoa! Is that the "Barney Miller" theme?' Other companies have imitated, but TTVT seriously pioneered the whole TV nostalgia trip on compact disc."

SO A BIG PROJECT OF YOURS LATELY HAS BEEN THE JIMMY PAGE & THE BLACK CROWES RECORD.

"For someone who grew up listening to my parents' old Zeppelin vinyl, to have a piece of Jimmy Page product flow through your fingers is like touching a piece of music history. It's a two-CD set full of Zeppelin classics and some old, mad blues standards played by Page & The Crowes. The album's gonna be Gold soon and it's a pretty prestigious piece of catalog that'll sell forever, I think."

YEAH, NOT TO MENTION THE FACT THAT YOU PULLED IT OFF THE WEB FROM MUSICMAKER.COM; HOW DID THAT GO DOWN?

"There was somewhat of a contest as to who was gonna release this album on the street—I don't know the details of it, obviously, but while Musicmaker.com certainly had a good number of consumers who'd paid to download the album through their site, there are lots of consumers who aren't privy to that kind of technology and they wanted to buy the record, look at the artwork, watch the CD-ROM videos, hold it and rub it.

"I still like the act of buying a record. There's still a charge about going to a store and walking out with a stack of records, or CDs as it were—I still get that rush from record shopping. But it seems lately like there's more and more clueless clerks working behind the counter. Why isn't there an aptitude test before you get to work in a record store? I mean, shouldn't you at least *like music?*"

THERE IS A TEST—THE LOWER YOU SCORE, THE MORE THEY LIKE YOU THERE. DON'T EVEN GET ME STARTED ON RECORD CLERKS. SO WHAT HAS TTVT GOT COMING OUT FOR THE ADULT ROCK AUDIENCE?

"We've got some special stuff: Royal Fingerbowl—an ill trio from New Orleans. Alex McMurray, the band's guitarist and vocalist, has influences that range from Cajun to blues to jazz to Gershwin—he's really all over the map, musically. He's also got this tremendous ashtray, gravelly, Tom Waitsesque voice. We released their first album in '97 and *totallyadult* even had them on the cover. The new album, *Greyhound Afternoons*, really showcases Alex's songwriting talents. He's fascinating—like a train wreck. It's hard to look away, you know? We also have the brand-new album from Southern Culture On The Skids, called



"I STILL LIKE THE ACT OF BUYING A RECORD. THERE'S STILL A CHARGE ABOUT GOING TO A STORE AND WALKING OUT WITH A STACK OF RECORDS, OR CDs AS IT WERE—I STILL GET THAT RUSH FROM RECORD SHOPPING."

Liquored Up And Lacquered Down, which we'll be releasing around late October, early November."

SO, DO YOU WORK ALTERNATIVE RADIO AS WELL?

"Yeah, but the department isn't only me, it's comprised of several people. John Perrone, who's worked side-by-side with me for more than five years now, deals with many stations on the Triple-A and Alternative panels. Kerry Marsico, in our LA office, deals with the majority of the West Coast stations, as well as some of his friends on the East Coast, too. The department is kind of a three-pronged pitchfork. We also have an amazing field staff of reps working with us. Since we don't have this huge number of staffers, we've gone to great lengths to hand-pick the best people to ultimately represent TTVT and make us look real good in the process."

ONE OF THE THINGS I'VE NOTICED WITH THE XTC RECORD IS THAT YOU'VE BEEN WORKING IT AS A STEADY BUILD AS OPPOSED TO JUST THROWING IT OUT THERE LIKE SO MANY LABELS DO. YOU'VE REALLY TAKEN THE TIME AND HAVE BEEN WORKING THIS ONE AND IT'S PAYING OFF.

"The people I report to are certainly veterans of the business and they've been around their share of hit records. They understand the concept of artist development. Certainly working with XTC is a unique situation, because here's a band that doesn't make themselves incredibly accessible outside of their albums—they don't tour, they don't make videos—it's simply all about the music. Both gentlemen I report to understand that, so there's a degree of patience there."

AGAIN, THE ADVANTAGE OF BEING AT AN INDIE LABEL.

"We don't have the luxury of releasing throwaway records or singles, and I've never really believed in that anyway. Everything we put out we have a strong passion for, otherwise what's the point? We wouldn't do it."

I SEE WHY YOU'VE STAYED THERE FOR SO LONG.

"Yeah, it's a great place to be—no bullshit. I work with talented people. With so many talented people here I am constantly learning on the job, every day, from both my bosses and my peers. It's like working on a giant oil painting and every day a little more gets finished and then you stand back and go, 'Hmmm.' Don't get me wrong; not every day is rosy-cheeked, flowers and candy and all, but at the end of the day, it's rewarding. Let's face it, we're in the *music* business. We ain't landscaping!"

YEAH, YEAH, THAT'S ALL GOOD. IS THERE ANYTHING ELSE YOU WANT TO BRING UP?

"My phone's been ringing throughout of entire conversation—that's annoying. I'm just gonna let it go."

THEY FIGURE YOU'RE GONE FOR THE DAY ANYWAY.

"Yeah, it's 5:20 where I am."

MAYBE IT'S YOUR WIFE.

"I'm not married. I'm quite single. I'm way single. Feel free to put that in." *

Track down Gary Jay at 212.979.6410 or E-mail him at gary@ttvtrecords.com

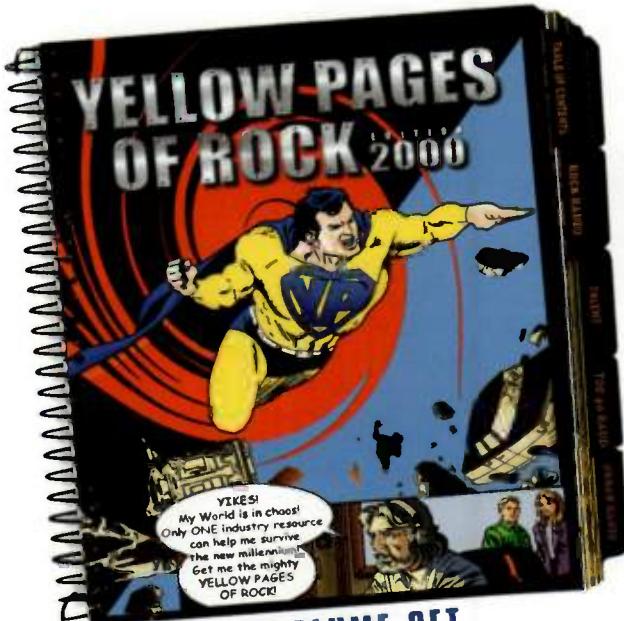
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BY SAM RUSSELL

LINDA RONSTADT

ALBUM: *A Merry Little Christmas*

LABEL: Elektra

ARTIST: Linda Ronstadt (vocals).

GUEST ARTISTS: Rosemary Clooney, The Choir From Tucson (vocals).

PRODUCED BY: John Boylan & George Massenburg

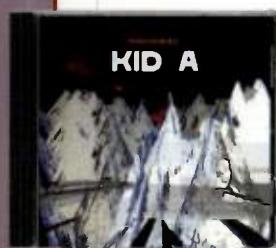
ORIGIN: Tucson

WHAT YOU SHOULD KNOW: Linda Ronstadt has a new Christmas record, and you may say, "Oh, that's nice. I can play it for a couple of weeks at the end of the year." But give a listen to "River," the Joni Mitchell song from *Blue*. If you remember the words, it's not really a Christmas song (it only hints at the season) and Ronstadt's adaptation should be played yearlong. For those of you who love holiday music, *A Merry Little Christmas* does it all first class, including "I'll Be Home For Christmas" (the guaranteed tear-jerker for all transplants) and a duet with Rosemary Clooney on "White Christmas."

SUGGESTED SONGS: "River"; "White Christmas"; "O Come, O Come, Emmanuel."

CONTACT: Lisa Michelson 212.275.4260

RADIOHEAD



ALBUM: *Kid A*

LABEL: Capitol

MEMBERS: Thom Yorke (vocals, keys); Jonny Greenwood (keys); Ed O'Brien (vocals, guitar); Colin Greenwood (bass); Phil Selway (drums).

PRODUCED BY: Nigel Godrich & Radiohead

ORIGIN: Oxford, England

WHAT YOU SHOULD KNOW: In 1993, Radiohead released *Pablo Honey*, which had the one-hit-wonder-esque anthem, "Creep." Many critics dismissed Radiohead as another band with their 15 minutes of fame, which held true until the release of *The Bends* in '95 with "Fake Plastic Trees." Two years later came *OK Computer*, which didn't have any Top 10 singles but it did build an avid fan base. Now with the release of *Kid A*, fan anticipation is rabid and Radiohead hasn't let them down. We've all run into various hidden tracks on CDs, but *Kid A* does that trick one better with a hidden CD booklet! Yes, you get two different Radiohead books with one disc—look under the CD tray. This version is being sold as the "special edition."

SUGGESTED SONGS: "Optimistic"; "The National Anthem."

CONTACT: Brian Corona 323.871.5365 & Steve Nice 323.871.5174

DOVES

ALBUM: *Lost Souls*

LABEL: Heavenly/Astralwerks

MEMBERS: Jimi Goodwin (vocals, bass, guitar, samples); Jez Williams (guitar, vocals, programming); Andy Williams (drums, vocals, harmonica, samples).

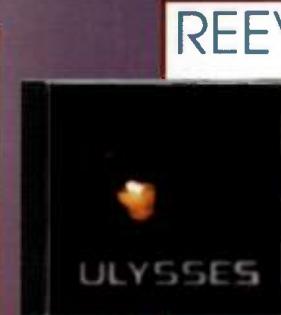
PRODUCED BY: Doves & Steve Osborne.

ORIGIN: Manchester, England

WHAT YOU SHOULD KNOW: Doves is an outgrowth of the acid house music craze in Britain. First known as Sub Sub they scored a Top 10 hit in the UK with "Ain't No Love (Ain't No Use)" which made them big in the dance music scene, but left them uncomfortable with their stardom. After a studio fire consumed *everything*—their master tapes, equipment and their history, it was time to put an end to Sub Sub—thus Doves were born. The band is now made up of a set of twins, Jez and Andy Williams, along with schoolmate Jimi Goodwin. They've released several EPs in Europe and *Lost Souls*, their first full record (15 tracks), is filled with wonderful surprises that reinforce the fact that Doves have left Sub Sub and dance music behind.

SUGGESTED SONGS: "Catch The Sun"; "Here It Comes"; "Melody Calls."

CONTACT: Jenni Sperandeo 212.886.7519



REEVES GABELS

ALBUM: *Ulysses (Della Notte)*

LABEL: E-Magine

ARTIST: Reeves Gabrels (vocals, guitar).

GUEST ARTISTS: Frank Black (vocals, guitar); Dave Grohl (vocals, drums); David Bowie, Robert Smith (vocals).

PRODUCED BY: Reeves Gabrels

ORIGIN: New York City, but he now resides in Los Angeles.

WHAT YOU SHOULD KNOW: If you judge a man by the company he keeps, Reeves Gabrels has to rate pretty damn high! *Ulysses (Della Notte)* includes guest appearances by David Bowie, Dave Grohl, Frank Black and The Cure's Robert Smith! These aren't just hired guns, there's history between these guys. Gabrels backed Bowie on several records and both were members of Tin Machine. He's also done lots of studio work with folks ranging from Ruth Brown to Public Enemy to Mission UK. Besides studio work, Gabrels is a Grammy-nominated guitarist/songwriter/producer. *Ulysses (Della Notte)*, his second solo record, is also available online in a downloadable version.

SUGGESTED SONGS: "Arrow"; "Jewel"; "Yesterday's Gone."

CONTACT: Ron Fiend 212.937.5521

MUSIC

ROYAL FINGERBOWL

ALBUM: *Greyhound Afternoons*

LABEL: TVT

MEMBERS: Alex McMurry (vocals, keys, guitar); Andy Wolf (bass); Carlo Nuccio (drums, vocals).

PRODUCED BY: Keith Keller

ORIGIN: New Orleans

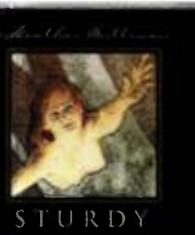
WHAT YOU SHOULD KNOW: Royal Fingerbowl got their "big break" with an inexpensive demo tape they recorded during the day at the bar where they played nightly. Easily one of the best bands to come out of the New Orleans scene, Royal Fingerbowl's latest effort, *Greyhound Afternoons*, has all the grit and groove of Tom Waits, but with the sensibilities of someone raised on pop.

SUGGESTED SONGS: "Someday's Coming"; "Fine-Ass Chemise"; "No Man Is An Island (On The Other Hand, I'm An Island)."

CONTACT: Gary Jay 212.979.6410



HEATHER SULLIVAN



ALBUM: *Sturdy*

LABEL: Roco

ARTIST: Heather Sullivan (vocals, keys).

PRODUCED BY: Ron Alan Cohen

ORIGIN: Oklahoma City, but now calls Los Angeles home

WHAT YOU SHOULD KNOW: If the song "Don't Compromise" sounds familiar, it may be because it's featured on the CBS TV show "That's Life." This isn't Heather Sullivan's first musical involvement with TV; her songs have been used on ABC, The Lifetime Channel and Fox television shows along with a couple of movie soundtracks. Sullivan began performing at age four and spent much of her childhood singing gospel across the country with her family of seven siblings. Following graduation from the University of Oklahoma, she moved to Los Angeles to pursue a career in music. Sullivan has performed around the world, including Greece, Russia, Hong Kong and The Playboy Club in Tokyo. Her previous release, *Mermaid Out Of Water*, can be accessed on the Internet at www.heathersullivan.com.

SUGGESTED SONGS: "Don't Compromise"; "A Little Peculiar"; "Somewhere Lies The Moon."

CONTACT: Jim MacNee 909.789.0058

DEXTER FREEBISH

ALBUM: *A Life Of Saturdays*

LABEL: Capitol

MEMBERS: Kyle (vocals, guitar); Chris Lowe (bass, guitar, keys, vocals); Scott Romig (guitar, keys, vocals); Charles Martin (guitar, vocals); Rob Schilz (drums, vocals).

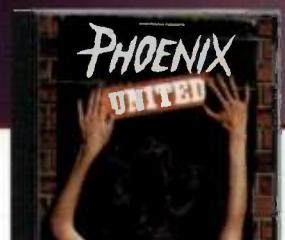
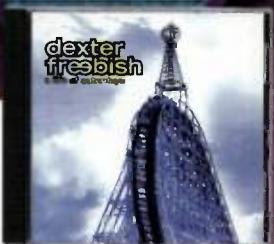
PRODUCED BY: John Travis, Steve Schnur & Dexter Freebush

ORIGIN: Austin, Texas

WHAT YOU SHOULD KNOW: There is no Dexter in Dexter Freebush. The group got its name from the now-defunct roller coaster (pictured on the album's cover) which the group grew up riding in Houston, Texas. As the winner of the John Lennon Songwriting Contest with their track "Leaving Town," Dexter Freebush received national attention and have just released *A Life Of Saturdays*. Says vocalist Kyle, "We're not afraid to be labeled pop, because we are a rock band. We just want people to enjoy our music and get something out of it."

SUGGESTED SONGS: "My Madonna"; "Higher"; "Wonderland."

CONTACT: Brian Corona 323.871.5365 & Steve Nice 323.871.5174



PHOENIX

ALBUM: *United*

LABEL: Source/Astralwerks

MEMBERS: Deck d'Arcy (bass); Laurent Brancowitz (guitar, keys); Thomas Mars Jr. (vocals); Christian Mazzalai (guitar).

PRODUCED BY: Phoenix, Alf & Alex

ORIGIN: Paris, France

WHAT YOU SHOULD KNOW: Phoenix got their start playing the French bar circuit doing Hank Williams and Prince covers for drunk audiences. Two years later, the band took on the name Phoenix and pressed 500 copies of a single on their own label, Ghettoplaster, which hinted at their eclectic tastes. Shortly after, they were signed to Paris-based Source records, where they became acquainted with labelmates Air and acted as their backing band on several UK TV appearances. The result of the electronic exposure was a single called "Heatwave," which was very similar to an old '70's disco tune. Now Phoenix has released their debut album, *United*, on which they draw elements from their eclectic '80's upbringing and arrive at their rock-synth sound.

SUGGESTED SONGS: "If I Ever Feel Better"; "Honeymoon"; "Funky Squaredance."

CONTACT: Jenni Sperandeo 212.886.7519

GOMEZ

ALBUM: *Abandoned Shopping Trolley Hotline*

LABEL: Hut/Virgin

MEMBERS: Ben Ottewell (guitar, vocals); Ian Ball (guitar, vocals); Tom Gray (vocals, guitar, keys); Olly Peacock (drums, percussion); Paul "Blackie" Blackburn (bass, guitar).

PRODUCED BY: Gomez

ORIGIN: Southport, England

WHAT YOU SHOULD KNOW:

Gomez released *Bring It On* in 1998, and a year later they gave us *Liquid Skin*. They've been on the road forever, so when did they find time to cut a new record? By recording in places like Tom's mum's front room, guitarist Ian Ball's bedroom and the occasional recording studio, Gomez had plenty of time. For *Abandoned Shopping Trolley Hotline*, the band has put together a collection of previously unavailable recordings, three BBC Radio sessions and a remix of "We Haven't Turned Around." This is not just some collection of throw-away tracks, they are all gems that should be heard. Just in case the term 'shopping trolley' is new to you, it's what the British call a shopping cart at the grocery store.

SUGGESTED SONGS: "Getting Better"; "Bring Your Lovin' Back Here."

CONTACT: Ray Gmeiner 310.288.2730



TAYLOR AND MARTINEZ

ALBUM: *Taylor and Martinez*

LABEL: Hi

ARTIST: Charlotte Taylor (vocals); George Martinez (guitar).

PRODUCED BY: Oliver Warren & Willie Mitchell

ORIGIN: Taylor is from Heber Springs AR and Martinez is from Searcy AK by way of East Los Angeles

WHAT YOU SHOULD KNOW: He plays guitar and she sings—and boy can she belt out a tune. "We come from two different worlds. That's what makes our music so interesting," Charlotte Taylor confesses. "I was born in small town America and still live there. George was reared in East LA and is street smart and savvy. But it's difficult to live anywhere in the world and not be affected by

the blues. The blues has the ability to unite people no matter what their differences." *Taylor and Martinez* has a fun, funky-rock vibe, recorded in Memphis with just enough horns for spice!

SUGGESTED SONGS: "The Unclean"; "You Better Quit"; "Way Down Yonder."

CONTACT: David Fleischman 818.981.7110



SEVEN NATIONS



SEVEN NATIONS

ALBUM: *Seven Nations*

LABEL: Q Records

MEMBERS: Kirk McLeod (vocals, highland bagpipes, keys, guitars); Ashton Geoghegan (drums, vocals); Scott Long (bagpipes, mandolin); Dan Stacey (fiddle, vocals); Struby (bass, vocals).

PRODUCED BY: Seven Nations & Dave Gunning

ORIGIN: Orlando

WHAT YOU SHOULD KNOW: The name Seven Nations comes from the seven original Celtic tribes. The band blends rock with the music of Scotland and uses bagpipes the way Jimmy Page uses his guitar. "We are lucky," says Kirk McLeod, singer/songwriter and Seven Nation's founding member, "because we come from two unique cultures. We love American rock & roll, but we also love our Celtic roots music." Seven Nations gained attention by their relentless touring and releasing seven independent CDs before being signed. With this self-titled record, they give you a taste of rock and Celtic music without going over-board on either style. By the way, to keep true to their heritage, Seven Nations have been known to wear kilts on stage!

SUGGESTED SONGS: "Big Dog"; "Twelve"; "Scream."

CONTACT: Sean Coakley 800.247.6751

SONNY LANDRETH

ALBUM: *Levee Town*

LABEL: Sugar Hill

MEMBERS: Sonny Landreth (vocals, guitar); Dave Ranson (bass); Mike Organ (drums); Steve Conn (keys).

GUEST ARTISTS: Bonnie Raitt, John Hiatt (vocals, guitar).

PRODUCED BY: Mike Post, R.S. Field & Sonny Landreth

ORIGIN: Canton, MS, but he now resides in Los Angeles

WHAT YOU SHOULD KNOW: Sonny Landreth worked with artists such as

John Hiatt, Junior Wells, Mark Knopfler and John Mayall, and he was the first white member of zydeco great Clifton Chenier's Red Hot Louisiana Band. Known for his unique guitar technique (a merging of Chet Atkins-style fingerpicking with his own approach to the bottleneck slide guitar) Landreth has become a much sought-after session player. He has released four other solo discs and is now set to release his Sugar Hill debut, *Levee Town*. This album has a disisiana-feel along with plenty of soul and heart.

SUGGESTED SONGS: "This River"; "The U.S.S. Zydecoldsmobile"; "Levee Town."

CONTACT: Art Phillips 310.829.9355

SONIC EXCURSIONS

by John Schoenberger

M PATH

ALBUM: *Meeting Rivers*

LABEL: Triloka/Gold Circle

M Path is the musical vision of producers Gardner Cole and Mitchell Markus. By blending traditional Indian music with exotic beats and a variety of world music styles, they've come up with a sound that's, at once, both peaceful and highly adventurous. You may recognize Cole's name, as he was the force behind Tuktu, and Markus is also a renowned world music producer, as well as Pres-



ident of Triloka. "We've taken this concept to a new level," says Markus, "enabling a wider audience to experience and be moved by this unique blend."

SUGGESTED TRACKS: "Strange World"; "Meeting Rivers."

CONTACT: Mike Klein 310.264.7839

THE WISDOM OF HARRY

ALBUM: *House Of Binary*

LABEL: Matador

The Wisdom Of Harry was formed a few years back by Pete Astor (a key player in Creation Records' early acts such as



The Loft and The Weather Prophets) and multi-instrumentalist David Sheppard (from State River Widening and Ellis Island Sound). With *House Of Binary*, the two have put their musical minds together to create genre-defying music that's over the top and totally captivating. Electronic, trip-

hop, alternative, underground...call it what you want, all I know is it's great music!

SUGGESTED TRACKS: "Coney Island Of Your Mind"; "Hello."

CONTACT: Jay Miller 212.995.5882

ELECTRONIC

ALBUM: *Twisted Tenderness*

LABEL: Koch

Originally conceived as a side project for The Smiths' Johnny Marr and New Order's Bernard Sumner back in the late '80s, Electronic has ultimately taken on a life of its own. Indeed, the duo has re-released several CDs and are still as active today as they were over a decade ago. As with their previous efforts, with *Twisted Tenderness* (the first new album in five years), Marr and Sumner



combine their post-punk roots with some tasty studio wizardry and a sensitive approach to melody.

SUGGESTED TRACKS: "Vivid"; "Can't Find My Way Home."

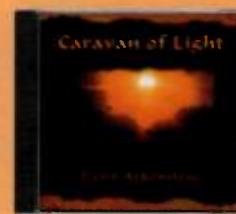
CONTACT: Chuck Oliner 323.954.7144 & Scott Kuchler 212.353.8800

DAVID ARKENSTONE

ALBUM: *Caravan Of Light*

LABEL: Narada

I don't know about you, but most "new age" music is a little too slick and mundane for my tastes. Every once in a while



an album comes along that's truly creative and inspired. Such an album is *Caravan Of Light* by Grammy-nominated composer, producer and multi-instrumentalist David Arkenstone. With this newest effort, he takes his cue from the sounds and spirit of the caravan

trail in North Africa to the gates of the Orient. The music features a nice blend of synths, percussion and voice.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Lisa Samper 414.961.8350

VARIOUS ARTISTS

ALBUM: *New Latinaires Vol. 3*

LABEL: Ubiquity

Ubiquity is a label that sees no genre boundaries and simply releases music the staff thinks is good. Their *New Latinaires* series has proven to be great primer for remixers from around the globe who have Brazilian and Afro-Cuban music at the heart of their creativity. This disc features steamy sounds by Snowboys, Viper Squad, Dave Pike, Locate, Tempo 2, Water-



shine and others, most of

which were remixed by the likes of Pathless, The United Future Organization, Talkin' Loud and Jonah Sharp.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Vinnie Esparza 415.864.8448

BABATUNDE LEA

ALBUM: *March Of The Jazz Guerrillas*

LABEL: Ubiquity

In a world where smooth-jazz artists deliver pabulum for the masses, it's refreshing when you hear some real jazz musicians breaking the mold. Such is the case with vet-eran



session and performing percussionist Babatunde Lea, along with Hilton Ruiz, Alex Blake, Bill Summers, Munyungo Jackson and Richard Howell. These real players have taken the roots of jazz and enhanced it with the passion and flair of Latin music. *March Of*

The Jazz Guerrillas smokes!

SUGGESTED TRACKS: "March Of The Jazz Guerrillas"; "Na Iwosan."

CONTACT: Vinnie Esparza 415.864.8448

VARIOUS ARTISTS

ALBUM: *Trance Planet Volume Five*

LABEL: Triloka

This is the fifth in the collection of artists from around the world who, although their musical traditions differ greatly, all share one thing in common: using music as a vehicle of transcendence and enlightenment. This disc features new songs and remixes by many artists, including Talvin Singh, Vision II-Spirit Of Rumi, John Wubbenhorst, The Third Planet, Aoife Ni



Tchagra and others.

SUGGESTED TRACKS: "The Longing" (M Path); "Baaran" (Third Planet).

CONTACT: Mike Klein 310.264.7839

VARIOUS ARTISTS

ALBUM: *A Love Affair: The Music Of Ivan Lins*

LABEL: Telarc

Ivan Lins is one of Brazil's most successful and beloved composers. His music has always leaned to the romantic side, resulting in music that's subtly sexy. Reinterpreting his classic tunes on *A Love Affair: The Music Of Ivan Lins* are a broad variety of artists including Sting, Grover Washington, Jr., New York Voices, Chaka Khan, Freddy Cole, Vanessa Williams, Brenda Russell and others. The disc also features "Somos Todos Iquais Nesta Noite" sung by Lins himself.



SUGGESTED TRACKS: "She Walks This Earth" (Sting); "Answered Prayers" (N.Y. Voices).

CONTACT: Vikki Rickman 216.464.2313

WORLD ROOTS

LOS AMIGOS INVISIBLES



ALBUM: *Arepas 3000: A Venezuelan Journey Into Space*
LABEL: Luaka Bop
Hailing from Venezuela, Los Amigos Invisibles took the international music scene by storm with their 1988 debut effort, *The New Sound Of The Venezuelan Gozadera*. This creative sextet now returns with *Arepas 3000: A Venezuelan Journey Into Space*. Once again, they are heavily indebted to American funk and disco from the '70s; however, LAI manages to take this musical foundation and steer it in exciting new directions. *LA Weekly* says, "They put the joy back into dancing."

SUGGESTED TRACKS: "La Vecina"; "Si Estuvieras Aquí."
CONTACT: Promotion 212.255.2714

BRASIL BRAZIL



ALBUM: *Brasil, Brazil 2*
LABEL: Yellow Green
Brasil Brazil (Sonia Santos and Ana Gazzola) are one of the biggest new sensations on the South American music scene. Relying on the rich musical heritage of Brazil, they take a giant step forward with music that's lively, intelligently arranged and borrows generously from the African rhythms that have influenced much of Latin America's popular music. With powerful vocal harmonies, these two gals sing about all the joy and pain of love. Although from Brazil, both Santos and Gazzola now reside in LA.

SUGGESTED TRACKS: "Tristeza"; "Oxum."
CONTACT: Promotion 310.652.0220

MARIANA MONTALVO



Augusto Pinochet. Montalvo keeps her connection with her homeland by building her sound on the folklore and folk music of Chile. Since she lives in France, she's also been influenced by other genres; however, she remains tightly focused, giving her music an innocent appeal. Says Montalvo, "The lyrics I've chosen are my own way of preserving memories."

SUGGESTED TRACKS: "India Song"; "Nacer En Algun Lugar."
CONTACT: Jennifer Daunt 415.701.1894

by John Schoenberger VARIOUS ARTISTS



ALBUM: *Latinas: Women Of Latin America*
LABEL: Putumayo
Latinas: Women Of Latin America celebrates the diverse and talented female artists from many countries, including Susana Baca (Peru), Totó La Momposina (Columbia), Lhasa (Mexico), Celina González (Cuba), Eva Ayllón (Peru), Mariana Montalvo (Chile), Xiomara Fortuna (Dominican Republic), Rita Ribeiro (Brazil), Nazaré Pereira (Brazil), Trio Los Chasquis (Peru) and Mercedes Sosa (Argentina). Although hailing from various musical traditions, these talented women share a common passion for musical expression.

SUGGESTED TRACKS: The choice is yours!
CONTACT: Jennifer Daunt 415.701.1894

ELIADES OCHOA

ALBUM: *Tribute To The Cuarteto Patria*
LABEL: Higher Octave/Virgin



The Western world was first introduced to the guitar genius of Eliades Ochoa via his work with the Buena Vista Social Club (for which he won a Grammy). Then, last year, he delivered *Sublime Illusion* to his new legion of fans. Ochoa

now returns with *Tribute To The Cuarteto Patria*, which pays homage to the great Cuban artist Pancho Cobas—and the Cuarteto Patria group he founded over 60 years ago. In 1978, Cobas asked Ochoa to take over the leadership of these musicians, with whom he's played with ever since.

SUGGESTED TRACKS: "Yiri Yiri Bon"; "Si Sabas Bailar Mi Son."
CONTACT: Brett Merritt 310.589.1515

MARÍA OCHOA Y CORAZÓN DE SON



ALBUM: *Así Quiero Vivir*
LABEL: Blue Jackel
Eliades Ochoa isn't the only person with musical talent in the family. Almost 50 years ago, when he was just learning how to play guitar, his sister María was also deeply influenced by the musical style known as *son*, which was born in Santiago, Cuba, as were they. For many decades, María Ochoa has been performing and preserving the music she loves so much. Indeed, her band is simply known as The Heart Of Son! Her brother, Eliades, joined in the recording of *Así Quiero Vivir*.

SUGGESTED TRACKS: "Así Quiero Vivir"; "Como Estoy Sufriendo."
CONTACT: Promotion 800.856.6021

CAPERCAILLE

ALBUM: *Dusk Till Dawn*



ALBUM: *Survival/Valley*
Capercaillie is Scotland's foremost Celtic band, and they've established a popular fan base in many countries around the world with the release of 12 albums! What has set this quintet apart is their ability to take traditional Celtic music and meld it with other musical elements (such as African rhythms and dancehall grooves). In a few weeks, Capercaillie will be releasing their next studio effort, *Nadurra*, but in the meantime we have this wonderful retrospective, *Dusk Till Dawn*.

SUGGESTED TRACKS: The choice is yours!
CONTACT: Anne McDermott 212.974.9400

SUSANA SEIVANE

ALBUM: *Susana Seivane*



ALBUM: *Green Linnet*
With the meteoric rise in the popularity of Celtic music over the past few years, the number of releases within this genre of music has become staggering. This has made it difficult to choose the

"cream of the crop," as so many of the artists are obviously very talented. One new name just on the scene is traditional piper Susana Seivane, who hails from the Galicia—the Celtic region of northwestern Spain. This self-titled debut reveals a skilled artist, who is carrying on a long family tradition of playing the bagpipes.

SUGGESTED TRACKS: The choice is yours!
CONTACT: Kevin Gardner 203.730.0333

NIAMH PARSONS



ALBUM: *In My Prime*
LABEL: Green Linnet
Niamh Parsons (pronounced "Nieve"), is one of the hottest new vocalists on the Celtic scene today. With the release of *Blackbirds And Thrushes* a year or so ago, her career skyrocketed, allowing this vocalist to perform for President Clinton and the Irish Prime Minister, as well as at such major Celtic events as the annual Summer Solstice concert in New York City. Parsons now returns with *In My Prime*, another collection of traditionally minded songs that celebrate the beauty and power of the human voice.

SUGGESTED TRACKS: The choice is yours!
CONTACT: Kevin Gardner 203.730.0333

AMERICAN ROOTS

By Matthew Lawton

RYAN ADAMS

ALBUM: *Heartbreaker*
LABEL: Bloodshot

Ryan Adams is the main man behind Whiskeytown and he's just released his first solo album, the beautifully ragged *Heartbreaker*. With his stripped-down band, naked arrangements and soul-baring songs, Adams can easily be put side by side with John Hiatt, Hank Williams and Paul Westerberg. *Heartbreaker* lives up to its name with heaps of despair, loss and broken hearts, yet it leaves you



feeling hopeful and happy—go figure! With guest appearances from Emmylou Harris, Gillian Welch, David Rawlings and Kim Richey, *Heartbreaker* is destined to make many "Best Of 2000" lists.

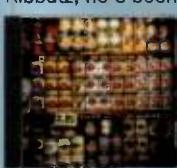
SUGGESTED TRACKS: "Come Pick Me Up"; "My Winding Wheel."

CONTACT: Sean Coakley 914.241.3669

CHUCK BRODSKY

ALBUM: *Last Of The Old Time*
LABEL: Red House

Chuck Brodsky doesn't just sing about the traveling troubadour lifestyle—he lives it! Over the years, Brodsky has hitchhiked from Philadelphia to California, he's worked as a laborer on an Israeli Kibbutz, he's been a fruit picker, truck driver and even



a bank courier. Through it all, Brodsky's been writing songs and releasing albums filled with many of the characters he's come across. *Last Of The Old Time* features Brodsky's melodic folk, twangy voice and clever stories of garbage in the woods, schmoozing, best friends and even the last of the old time clowns, baseball's Max Patkin.

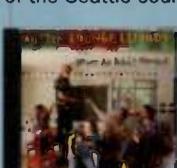
SUGGESTED TRACKS: "Boys In The Back Room"; "In The Country."

CONTACT: Emilie Liepa 800.695.4687

AUSTIN LOUNGE LIZARDS

ALBUM: *Never An Adult Moment*
LABEL: Sugar Hill

Austin Lounge Lizards haven't had an adult moment in their entire adult lives! ALZ have been releasing funny folk albums and playing the clubs and festivals from coast to coast for over 20 years. *Never An Adult Moment* starts off with the paint-by-numbers version of the Seattle sound with "Grunge Song," and tackles



topics such as Texas dry counties ("A Hundred Miles Of Dry"), spooky movies ("Hillbillies In A Haunted House") and growing older ("The Me I Used To Be"). With stellar musicianship, sweet five-part harmonies and what'd-he-just-say lyrics, *Never*

An Adult Moment is totally adult!

SUGGESTED TRACKS: "Forty Years Old And I'm Livin' In My Mom's Garage"; "Grunge Song."

CONTACT: Steve Gardner 919.489.4349

HOT CLUB OF COWTOWN

ALBUM: *Dev'lish Mary*
LABEL: HighTone

Yeeeeeeeeeeeeeee-haw! Hot Club Of Cowtown is back with their third and sinfully seductive disc, *Dev'lish Mary*. With plenty of fiddle runs, stand-up bass beats and guitar licks, *Dev'lish Mary*



brings to life an era that's been surely missed. Most of the 16 tracks covered on this Cow-pie were written back in the Louis Armstrong- and Bob Willis-days and range from jazzy pieces to full-on barnburners. With simple

rhythms and easy going vocals, Hot Club Of Cowtown polishes music that's been tarnished by time. Guests include Bob Willis's steel guitar player, Bobby Koefer, traditional jazz cornet player Peter Ecklund and yodeling icon, Don Walser.

SUGGESTED TRACKS: "When Day Is Done"; "Devil's Dream."

CONTACT: Darrell Anderson 510.763.8500

MOLLIE O'BRIEN

ALBUM: *Things I Gave Away*
LABEL: Sugar Hill

Mollie O'Brien doesn't think of herself as a folk singer or a bluegrass singer, instead she states, "I think of myself as an interpreter." *Things I Gave Away* is



O'Brien's interpretation of songs penned by some familiar names, and some not-so familiar names. Backed by her steadfast band, which includes John Magnie and Steve Amedee of The Subdudes, O'Brien belts like Aretha, croons like Lucinda and sings like a bird. A few of the highlights here include Percy Mayfield's "River's Invitation," jazz-diva Abbey Lincoln's "Throw It Away," Kristina Olsen's "Practicing Walking Away," and Lennon/McCartney's "You Won't See Me."

SUGGESTED TRACKS: "River's Invitation"; "When I'm Gone."

CONTACT: Steve Gardner 919.489.4349

ROBERT LEE CASTLEMAN

ALBUM: *Crazy As Me*
LABEL: Rounder

You may not be familiar with the name Robert Lee Castleman, but you're most likely aware of his songs. Castleman's tunes have been covered by Suzy Bogguss, Jerry Reed and Chet Atkins, and Alison Krauss even titled her classic



Forget About It album after one of his songs. With *Crazy As Me*, Castleman comes out from behind the curtain to enjoy the spotlight where he rightfully belongs. On this debut disc, Castleman sings his clever, revealing songs in a Gordon

Lightfoot-type deep, robust voice while his musical arrangements are soft, jazzy and intricately superb, à la Lyle Lovett.

SUGGESTED TRACKS: "Crazy As Me"; "Nobody Said That (It Would Be Easy)."

CONTACT: Katrinka Suydam 617.218.4477

STEPHEN FEARING

ALBUM: *So Many Miles—Live*
LABEL: True North/Red House

Stephen Fearing was born in Vancouver, BC, but raised in Dublin, Ireland. Upon returning to Vancouver, Fearing recorded three solo albums and then hooked up with fellow Canadian Colin Linden in the group Blackie & The Rodeo Kings. In '98, Linden produced



Fearing's classic *Industrial Lullaby*, and again handles the production chores on Fearing's new *So Many Miles—Live*. Recorded in a small, intimate Toronto club, *So Many Miles—Live* features Fearing at his folksinger best. With just a mic and a guitar, Fearing avidly shares his songs of wandering and searching with a few choice covers, including Donny Hathaway's "Tryin' Times" and Neil Young's "Thrasher."

SUGGESTED TRACKS: "Expectations"; "When My Baby Calls My Name."

CONTACT: Emilie Liepa 800.695.4687

DON RIGSBY

ALBUM: *Empty Old Mailbox*
LABEL: Sugar Hill

When Don Rigsby's not out on the road with The Little River Band, Longview or by himself, he's in a studio cutting albums with all his friends! In 1998 this mandolin master released the divine *A Vision*, and



now he's set to release one hellava bluegrass hoedown! Bridging the gap between contemporary and traditional styles, Rigsby covers diverse tracks such as country legend Tom T. Hall's "Empty Old Mailbox," Monty Powell's spiritual "Dust To Dust" and even a traditional tune Ralph Stanley used to play, "I Am A Little Scholar." If you're looking for some of the best bluegrass around, look no further than your *Empty Old Mailbox*.

SUGGESTED TRACKS: "I Won't Be There"; "Son Of A Gun."

CONTACT: Steve Gardner 919.489.4349

radio contacts

Stations are listed by first available music call hour.

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

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MONDAY				
MTWThF noon-2p	KDBX Brookings, South Dakota	PD MD	Mike Hart Mike Ehlers	605.692.9125 fax 692.6434
MTF 10a-2p	KEGR Concord, California	PD	Steve O'Brien	925.680.5347 fax 674.9487
MT 11a-noon	KFAN Fredericksburg, Texas	PD	J.D. Rose	830.997.2197 fax 997.2198 txradio@ktc.net
M 3:15-6:15p	KGSR Austin, Texas	PD MD	Jody Denberg Susan Castle	512.908.4986 fax 908.4990 jdenberg@kgsr.com
MF 9a-5p	KKCR Kauai, Hawaii	MD	Jon Scott	818.981.9876 fax 981.9877 bornarebel@aol.com
MW 10:15-11:45a	KMTN Jackson, Wyoming	PD/MD	Mark "Fish" Fishman	307.733.4500 fax 733.7773 kmtn@blissnet.com
MTh 12:30-2:30p	KPFT Houston, Texas	PD MD	Edmundo Resendez Mary Ramirez	713.526.4000 fax 526.5750 mary@kpft.org
MTW 8-10a	KPIG Monterey, California	PD/MD	Laura Ellen Hopper	831.722.9000 fax 722.7548 sty@kpig.com
M 10-11a	KRYM Eugene, Oregon	PD	Don Ferrell	541.687.3370 fax 687.3573 xraydbf@yahoo.com
M 3-5p	KTAO Taos, New Mexico	PD	Brad Hockmeyer	505.758.1017 fax 758.8430 ktao@newmex.com
M 9a-5p	KTEE Monterey, California	PD	Carl Widing	503.678.2688 fax 678.1795 carlwiding@aol.com
M 1-4p T 9-11a	KUNC Greeley, Colorado	MD AMD	Kirk Mowers Kyle Dyas	970.351.1775 fax 351.1780 kmowers@kunc.org
MW 1-3p	WBZC Burlington, New Jersey	PD APD	Bonnie Hart Mike Ryan	609.894.9311 fax 894.9440 radiobonnie@yahoo.com
MTW 1-4p	WDET Detroit, Michigan	PD MD AMD	Judy Adams Martin Bandyke Chuck Horn	313.577.4146 fax 577.1300 wdetfm@wdet.wayne.edu
M 4-7p T 4-6p	WEBK Killington, Vermont	PD MD	Blake Smith Dan Ewald	802.422.3156 fax 422.3158 webk@vermontel.net
M 11a-2p	WERU Blue Hill Falls, Maine	PD	Joel Mann	207.469.6600 fax 469.8961 weru@celestast.com
M 11a-2p	WFPK Louisville, Kentucky	PD APD	Dan Reed Stacy Owen	502.814.6500 fax 814.6599 dreed@wfpk.org
MTWThF 8a-5p	WGWG Boiling Springs, North Carolina	OM PD	Jeff Powell Noel Manning	704.434.3525 fax 434.4338 ntmanning@gardner-webb.edu
M 3-5p	WKZE Sharon, Connecticut	PD MD	Andrew DiGiovanni Hal Lefferts	860.364.5800 fax 364.0129 wkze@snet.net
MT 10a-1p	WMKY Lexington, Kentucky	PD/MD	Paul Hitchcock	606.783.2334 fax 783.2335 p.hitchcc@morehead-st.edu
MTW 8-10a	WMPS Memphis, Tennessee	OM MD	Cam Williams Laura Ellen Hopper	831.722.9424 fax 722.7548 sty@kpig.com
MTW 12:30-3p	WMWV Conway, New Hampshire	MD	Mark Johnson	603.447.5988 fax 447.3655 mark@wmwv.com
M 11a-1p T 10a-noon	WNCW Spindale, North Carolina	PD APD	Mark Keefe Armando Bellmas	828.287.8000 fax 287.8012 wncw@blueridge.net
M 10a-noon Th 4-5:30p	WRNR Annapolis, Maryland	PD MD	Alex Cortright Damian Einstein	410.626.0103 fax 267.7634 info@wrnr.com
MT 3-5p	WUKY Lexington, Kentucky	PD	Stacy Yelton	606.257.3221 fax 257.6291 slyel1@pop.uky.edu
MTWThF 11a-noon	WUTC Chattanooga, Tennessee	PD MD	Mark Colbert Richard Winham	423.265.9882 fax 755.4174 richardw@chattanooga.net
MW 11a-3p	WXRT Chicago, Illinois	VP/Programming MD	Norm Winer Patty Martin	773.777.1700 fax 427.3543 comments@wxrt.com

radio contacts

Stations are listed by first available music call hour.

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
M 11:30a-2p	WXRV Boston, Massachusetts	PD AMD	Joanne Doody Keith Andrews	978.374.4733 fax 373.8023 keith@wxrv.com
MTWThF 8:30-10a	WYYB Nashville, Tennessee	MD	Rusty Miller	615.242.5600 fax 242.9877 rusty@wyyb.com
MTWThF 9a-5p	Paragon Research	MP	Mike Henry	303.922.5600 fax 922.1589 info@paragon-research.com
MF 9a-5p	SBR Creative Media	MD	Tom Fricke	303.444.7700 fax 444.3555 tom@sbrcreative.com

TUESDAY

TTh 2-6p	KCTY Omaha, Nebraska	PD MD	Max Bumgardner Cliff Boler	402.553.2489 fax 561.9467 cliff@1069thecity.com
T noon-2p	KLRQ Independence, Missouri	PD/MD	Steve Stevens	660.885.7517 fax 885.8318 sstevens@klrq.com
TTh 10a-noon	KLRR Bend, Oregon	PD/MD	Doug Donoho	541.382.5263 fax 388.0456 doug@klrr.com
TTh 8:30-10:30a	KRCC Colorado Springs, Colorado	MD	Jeff Bieri	719.473.4801 fax 473.7863 jbieri@coloradocollege.edu
T 12:30-4:30p	KRCL Salt Lake City, Utah	MD	Doug Young	801.363.2801 fax 533.9136 iceman@krcl.org
TTh noon-2p	KROK DeRidder, Louisiana	GM MD	Doug Stannard Sandy Blackwell	337.463.9298 fax 537.4152 sandy2@wmonline.net
T 10a-2p	KVNF Paonia, Colorado	MD	Candy Penneta	970.527.4866 fax 872.4288 cbccoreal@co.tds.net
T noon-3p	MPBC Portland, Maine	MD	Sara Willis	207.374.5914 fax 942.2857 saradj@acadia.net
T 2-4p	WEVL Memphis, Tennessee	PD/MD	Brian Craig	901.528.0560 fax 528.0561 prmmgr@wevl.org
TTh 1-3p	WJAA Seymour, Indiana	PD MD	Robert Becker Kris Kreinhagen	812.523.3343 fax 523.5116 wjaa@compuage.com
T noon-2p	WKOC Norfolk, Virginia	PD	Paul Shugrue	757.640.8500 fax 640.8552
T 10a-1p	WKPQ Elmira, New York	PD	Lynn O'Brian	607.324.2000 fax 324.2001
T 10a-2p	WLPW Lake Placid, New York	PD MD	Phil Henry Kristy Isham	518.523.3341 fax 523.1349 wirdwlpw@northnet.org
T 1-5p F 2-5p	WMNF Tampa, Florida	PD	Randy Wynne	813.238.8001 fax 238.1802 rwynne@wmnf.org
TW 3-5p	WMVY Martha's Vineyard, Massachusetts SM		Barbara Dacey	508.693.5000 fax 693.8211 wmvy@vineyard.net
TW 2-3p	WNCS Burlington, Vermont	PD APD MD	Greg Hooker Eric Thomas Jody Petersen	802.223.4295 fax 223.1520 pointfm@together.net
TW 1-3p	WNKU Highland Heights, Kentucky	PD MD	Grady Kirkpatrick Michael Grayson	859.572.6568 fax 572.6604 grayson@nku.edu
T 3-6p	WNRN Charlottesville, Virginia	PD	Gwen Kern	804.971.4096 fax 971.6562 gwen@wnrn.org
TTh 2-4p	WRLT Nashville, Tennessee	MD	Rev. Keith Coes	615.242.5600 fax 242.9877 kcoes@wrlt.com
TW 1-2p	WRVG Lexington, Kentucky	PD AMD	Tom Martin Mike Francis	502.868.6565 fax 868.6566 tommartin@worldradio.org
T 2-2:30p W 1-2p	WTTS Bloomington, Indiana	PD MD	Jim Ziegler Marie McCallister	812.332.3366 fax 331.4570 marieried@aol.com
T 2-5p	WYOD Dare County, North Carolina	PD MD	Matt Cooper Ryan Young	252.473.1993 fax 473.1757 99.1@wvod.com

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
T 1-4p	WXPN Philadelphia, Pennsylvania	PD MD	Bruce Warren Helen Leicht	215.898.2571 fax 898.0707 wxpn@xpnonline.net
TTTh 11a-1p	WYKT Joliet, Illinois	PD	Mike Tomano	815.727.9555 fax 724.1025 thekat@kat1055.com
TW 9a-5p	DMX Music USA	MD	Dave Sloan	310.444.1744 fax 444.1717 sloand@dmxmusic.com
T 1-5p	Music Choice USA	PD MD	Adam Neiman Liz Opoka	973.731.0500 fax 731.6505 aneiman@musicchoice.com
T 9a-5p	Constantine Consulting	GM	Dennis Constantine	503.296.9010 fax 296.9009 dennver@aol.com

radio contacts

Stations are listed by first available music call hour.

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

WEDNESDAY

WTh 1-2p	CKEY Buffalo, New York	APD	Rob White	905.356.6710 fax 356.0696
W 3-5p	KBCO Boulder, Colorado	PD	Scott Arbough	303.444.5600 fax 444.2929 kbcu@kbcuradio.com
W noon-3p Th 1-3p	KCRW Los Angeles, California	MD AMD	Nic Harcourt Eric J. Lawrence	310.314.4640 fax 450.7172 nic.harcourt@kcrw.org
WThF 2-5p	KFOG San Francisco, California	PD APD MD	Dave Benson Bill Evans Haley Jones	415.817.5364 fax 995.6867 bevans@kfov.com
W 9-9:45a/2:15-3:45p	KHUM Humboldt, California	APD MD	Gary Franklin Michael Dronkers	707.786.5104 fax 786.5100 mike@khum.com
W noon-3p	KISM Bellingham, Washington	PD APD/MD	Greg Roberts Jon Eliot	360.734.9790 fax 733.4551 joneliot@elvismail.com
W 2:30-4p F 10a-noon	KKMR Dallas, Texas	PD	Scott Strong	214.526.7400 fax 525.2525 sstrong@dfwradio.com
W 12:30-3:30p	KLCC Eugene, Oregon	PD MD	Don Hein Michael Canning	541.744.3982 fax 744.3962 canningm@lanecc.edu
W 10a-noon	KMMS Bozeman, Montana	PD MD	Cara Wilder Michelle Wolfe	406.586.2343 fax 587.2202 wolfe@primemedia.net
W 8:30a-12:30p	KMTT Seattle, Washington	VP/GM MD	Chris Mays Shawn Stewart	206.233.1037 fax 233.8979 shawn.stewart@kmtt.com
W 9-11a	KTHX Reno, Nevada	PD MD	Harry Reynolds Dave Herold	775.333.0123 fax 333.0101 fubarradio@aol.com
W 1:30-4p	KUWR Cheyenne, Wyoming	PD	Don Woods	307.766.6624 fax 766.6184 dwoods@uwyd.edu
W 1-4p	KXST San Diego, California	PD/MD	Dona Shaieb	858.678.0102 fax 320.7024 kxst@compuserve.com
W 10a-4p	WAPS Akron, Ohio	PD/MD APD	Bill Gruber Matt Smith	330.761.3098 fax 761.3240 billgruber@hotmail.com
W 3-5p	WBJB Lincroft, New Jersey	PD MD	Tom Brennan Russ Borris	732.224.2457 fax 224.2494 rborris@wbjb.org
W 11a-1p	WEHM Eastern Long Island, New York	PD APD	Steve Ardolina Brian Cosgrove	631.267.7800 fax 267.1018 wehm@peconic.net
W 1-3p	WFHB Bloomington, Indiana	PD/MD	Jim Manion	812.323.1200 fax 323.0320 jmanion@bluemarble.net
W 5-7p	WFUV New York City, New York	PD MD	Chuck Singleton Rita Houston	718.817.4550 fax 365.9815 musiccalls@wfuv.org
W 2-3:30p	WRNX Springfield, Massachusetts	OM	Bruce Stebbins	413.536.1105 fax 536.1153 wtnx@wtnx.com
W 11a-1p	WRSI Northampton, Massachusetts	PD MD	Sean O'Mealy Johnny Memphis	413.774.2321 fax 772.6400 sean@wrsi.com
WTh 8-10a	WUMB Boston, Massachusetts	PD MD	Brian Quinn Marilyn Rea Beyer	617.287.6900 fax 287.6916 brian.quinn@umb.edu

radio contacts

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

THURSDAY

ThF 9-11a	KBAC Santa Fe, New Mexico	VP/GM APD	Ira Gordon Sam Ferrara	505.989.3338 fax 989.3881 irag@kbac.com
Th noon-2p	KBXR Columbia, Missouri	PD APD	Kevin Redding Lana Trezise	573.449.1520 fax 449.7770 lana@bxr.com
Th 10a-noon	KDBB St. Francois, Missouri	PD MD	Greg Camp Glenn Barry	573.431.1000 fax 431.0850 b104fm@i1.net
Th 9a-noon	KFMU Steamboat Springs, Colorado	PD	Sam Scholl	970.879.5368 fax 879.5843 sambassador@yahoo.com
Th 2-5p	KINK Portland, Oregon	PD MD	Dennis Constantine Kevin Welch	503.226.5080 fax 226.4578 kinkpd@aol.com
Th 10a-noon	KNBA Anchorage, Alaska	PD MD	Loren Dixon Tina Spears	907.258.8812 fax 258.8803 tspears@knba.org
Th 9a-noon	KOTR San Luis Obispo, California	PD MD	Drew Ross Rick Williams	805.786.2579 fax 547.9860 drewross949@aol.com
Th 1-3p	KOZT Mendocino, California	GM MC	Tom Yates Kate Hayes	707.964.0095 fax 964.9536 thecoast@kozt.com
Th 10a-1p	KRVB Boise, Idaho	PD	Brandon Dawson	208.344.3511 fax 947.5430 bdawson@journalbroadcastgroup.com
Th 9a-noon	KSPN Aspen, Colorado	PD	Craig Koehn	970.925.5776 fax 925.1142
Th 9a-noon	KSUT Durango, Colorado	PD MD	Steve Rauworth Stasia Lanier	970.563.0255 fax 563.0399 stasia@ksut.org
Th 3-5p	KTCZ Minneapolis, Minnesota	PD APD	Lauren MacLeash Mike Wolf	612.339.0000 fax 333.2997
Th 2:30-4:30p	WBOS Boston, Massachusetts	PD MD	Shirley Maldonado Amy Brooks	617.822.6724 fax 822.6759 wbosonline@aol.com
Th 4-6p	WCBE Columbus, Ohio	MD	Maxx Faulkner	614.365.5555 fax 365.5060 mfaulkner@iwaynet.net
Th 1-5p	WDIY Lehigh Valley, Pennsylvania	PD AMD	Neil Never Katie Riess	610.694.8100 fax 954.9478 wdiyfm@enter.net
Th 2-4p	WDOD Chattanooga, Tennessee	OM	Danny Howard	423.321.6200 fax 321.6270 pd@965mtn.com
Th 3-5p	WMMW Madison, Wisconsin	PD AMD	Tom Teuber Mike McCoy	608.826.0077 fax 826.1244 tteuber@prodigy.net
Th 10-11:30a/1-3p	WZEW Mobile, Alabama	OM MD	Catt Sirten Linda Woodworth	334.344.1065 fax 476.1065 catt@cattnet.com

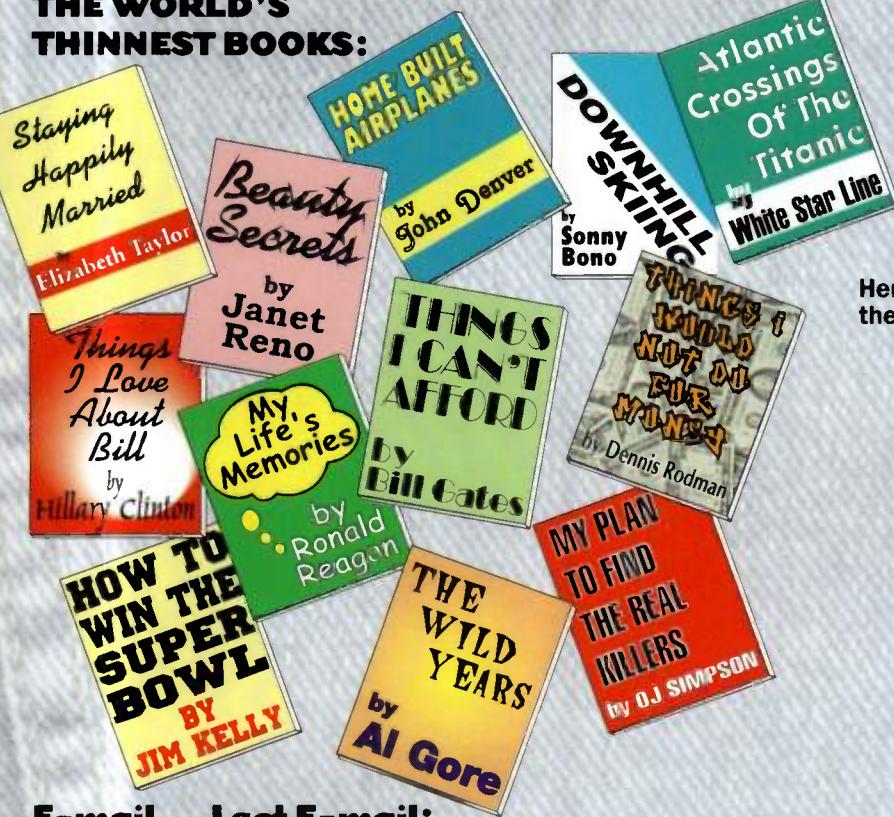
FRIDAY

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

chucklehead

STRIKES AGAIN!?

THE WORLD'S THINNEST BOOKS:



BLONDE JOKES E-MAIL THE "CHUCKLEHEAD" AT BOBUN@SPINET.COM
ROBERT "CHUCKLEHEAD" ENGLAND (HELLO!)

Our own Jim Nelson sent in the funniest of the week:

Here are some tips for any of you that are in pursuit of a career in the blues:

1. Most blues begin with, "Woke up this mornin'...." This is to differentiate blues musicians from most other musicians, who sleep past noon.
2. The nice thing about the blues is that once you've written the first line, you're pretty much done with the second line, too.
3. Chevys and Cadillacs are blues cars. Other acceptable blues modes of transportation are as follows:
 - a. Greyhound bus
 - b. a Southbound train
 - c. walkin'
4. Teenagers shouldn't sing the blues until they're old enough to get the electric chair if they shoot a man in Memphis.
5. You can have the blues in New York City, but not in Vall, or any town whose name ends in "Beach." St. Louis, Chicago and Kansas City are other good towns for the blues.
6. Getting shot in the back by a jealous lover is a blues way to die. So is the electric chair. It's not blues if you die during liposuction.
7. You have the right to sing the blues if:
 - a. you're blind
 - b. you shot a man in Memphis
 - c. you can't be satisfied
8. But not if:
 - a. you shot an 85 at golf
 - b. your dad left you a trust fund
 - c. you once were blind but now you can see
9. Good places for the blues:
 - a. a highway
 - b. a jailhouse
 - c. an empty bed
 - d. a freight train
10. Bad places for the blues:
 - a. Yellowstone National Park
 - b. the country club
 - c. gallery openings
 - d. the Hamptons
11. If you ask for water and yo "baby" gives you gasoline, that's the blues. Other blues drinks include:
 - a. wine
 - b. whiskey
 - c. muddy water
12. Blues beverages do not include:
 - a. any drink with an umbrella
 - b. any wine kosher for Passover
 - c. Yoo Hoo (all flavors)
 - d. Jell-O shots
13. Picking a blues name:
 - a. start with an infirmity (Blind, Li'l, Fat, Lame, Clubfoot)
 - b. add Willie, Johnny or Joe
 - c. pick a US President (Washington, Johnson, Fillmore or Roosevelt)
 - d. persons with names like Ashley, Chad, Kimberly, McKenzie, Brad or Tyler may not sing the blues, no matter how many men they shoot in Memphis.

E-mail... I get E-mail:

A kid and his grandfather are sitting on the porch swing. Gramps lights up a cigarette, and the kid looks at him and says, "Can I have one of those?" Gramps replies, "Can your dick touch your asshole?" "Nope," answers the youngster. "Then you ain't old enough."

A little while later, Gramps pops open a beer. The kid asks, "Can I have one of those?" Again, Gramps says, "Can your dick touch your asshole?" "Nope," comes the answer. "Then you ain't old enough."

Some time later, the kid comes out of the house with some cookies and milk. Gramps wonders, "Can I have one of those?" The boy looks him right in the eye and asks, "Can your dick touch your asshole?" "Yep!" Gramps states proudly, thinking he's gotten one over on the kid. "Then go fuck yourself," the boy retorts, "because Grandma said these were mine!"

Mr. Invisible with more humor:

A ventriloquist is touring the country and stops to entertain in a small town. He's going through his usual run of off-color dumb-blonde jokes, when a well-presented blonde woman in the fourth row stands on her chair and shouts:

"I've heard just about enough of your stupid blonde jokes! What makes you think you can stereotype women that way? What connection can a person's hair color possibly have with their fundamental worth as a human being? It's morons like you that prevent women like myself from being respected at work and in our communities, and from reaching our full potential, because you and your anachronistic kind continue to perpetuate negative images against not only blondes, but women in general, for the sake of cheap laughs. You are a pathetic relic of the past, and what you do is not only contrary to anti-discrimination laws in every civilized country, it's deeply offensive to people with modern sensibilities and basic respect for their fellow citizens. You should hang your head in shame, you pusillanimous little maggot."

Flustered, the ventriloquist begins to apologize, when the blonde yells, "You stay out of this, mister! I'm talking to the little bastard on your knee!"



New Adds This Week:

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WVOD

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KMTT **WRLT**
KXST **KCTY**
WRNR **WRNX**

Also Playing:

WXRV **KRSH**
KTCZ **WMMM**
WKOC **KTHX**



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