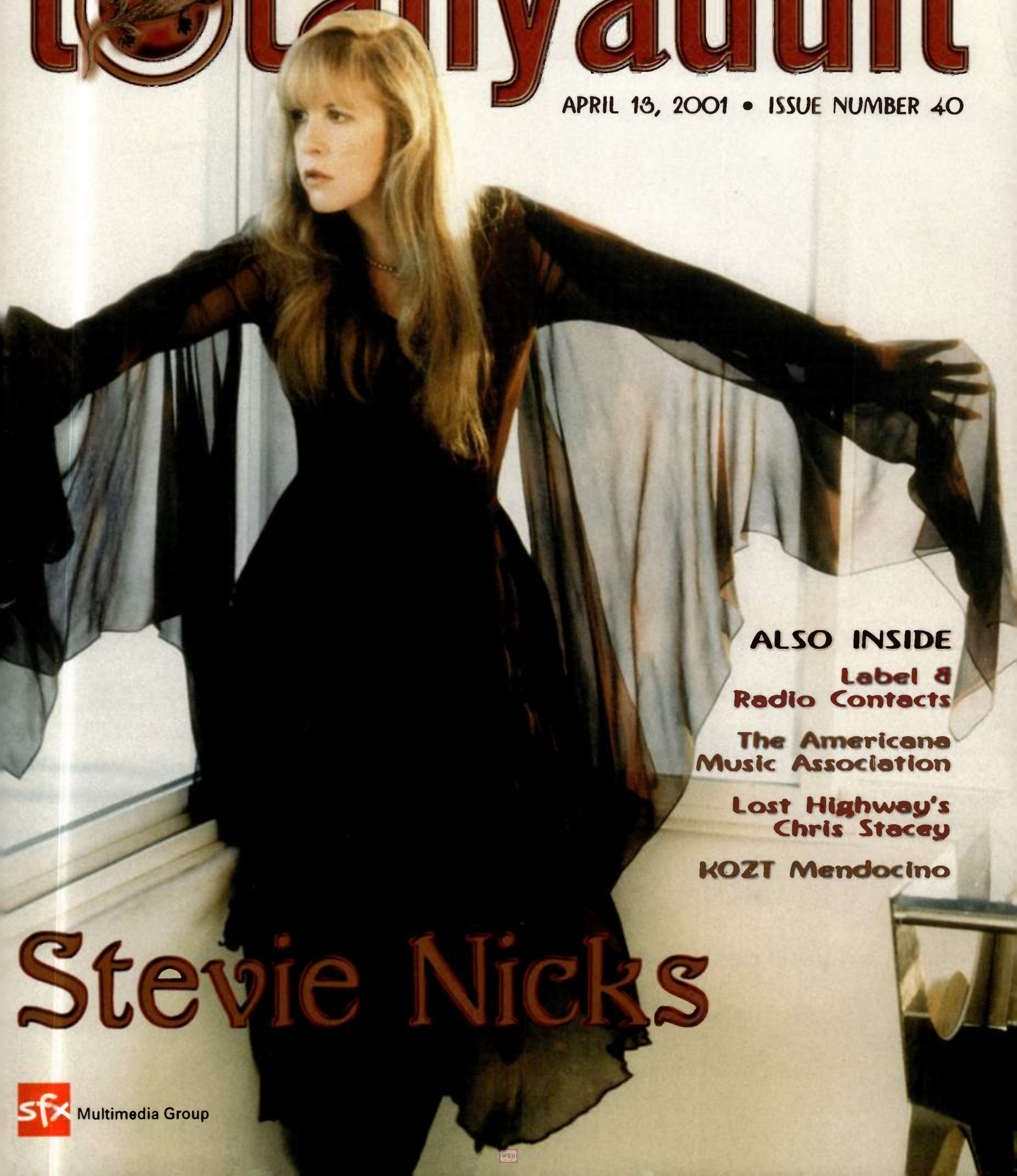


totallyadult™

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Radio Contacts**

**The Americana
Music Association**

**Lost Highway's
Chris Stacey**

KOZT Mendocino

Stevie Nicks

cowboy junkies i'm so open

from the forthcoming CD open

on your desk now



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16 Just Try And Stop This Train

Well over a year after its release (and on the second try), "Meet Virginia" connected and took off, pushing sales of *Train* past the Platinum mark. After four years of near-constant touring, *Train* finally recorded their follow-up, *Drops Of Jupiter*. In a recent telephone conversation, front man Patrick Monahan talked with SFX Multimedia Group Senior Editor **John Easdale** about the making of *Drops Of Jupiter*, and more.

20 KOZT Mendocino: The Little Station That Could

There may be a generation or two of radio programmers and jocks who've never actually heard free-form radio, but in Fort Bragg, a town about three-and-a-half hours up the coast from San Francisco, they have a station that's still doing things the old-fashioned way. The Coast's GM and programmer, **Tom Yates**, spoke with **Shana** about one of the last big-time little stations.

24 The Americana Music Association

Founded a little over a year ago, the **Americana Music Association** is a trade association dedicated to getting Americana music heard by raising its visibility both within the music industry and among listeners around the world. **Jon Weisberger**, last year's International Bluegrass Music Association's Print Media Person Of The Year and author of articles in *No Depression*, *Country Music*, *Nashville Scene*, *Country Standard Time* and *Bluegrass Now*, among others, gives us the entire story.

28 Stevie Nicks' New Shangri-La

It was the kind of clear, windy March day that follows an L.A. storm when **Stevie Nicks** called **Jim Nelson** to discuss everything from her new album, *Trouble In Shangri-La*, to Fleetwood Mac to her eight-year battle with drugs to her upcoming tour.

34 Irene Kelley Takes A Simple Path

If all you know of Latrobe, PA, pertains to Rolling Rock beer, prepare to advance your knowledge. **Megan K. Hey** tells us about Latrobe native **Irene Kelley**, who's helping to redefine the ever-changing perception of country music.

38 Chris Stacey Travels Down The Lost Highway

Late last year, **Chris Stacey** was approached with a proposition he couldn't refuse: to head up an amazing singer/songwriter label with some *real* adult rock & roll. **Matthew Lawton** gets the lowdown on **Lost Highway Records** and their new Sr. VP Promotion & Artist Development.

42 Glen Phillips Moves Beyond Toad The Wet Sprocket To Make An Abulum

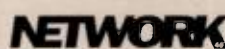
Glen Phillips has made an album every bit as enticing as anything Toad The Wet Sprocket did—though it's more personal, a little darker and a bit more humorous than what you're used to. **Jim Nelson** recently spoke with Phillips about his first solo outing *Abulum*.

ALSO IN THIS ISSUE

- 5 Letter From The Editor
- 6 Charts
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ALSO OUT THIS WEEK FROM SFX MULTIMEDIA

In this week's *Album Network*, look for features on Sprung Monkey and the latest installment of the MPRs Of Programming. *Network 40* has Joey McIntyre on the cover and an interview with WHTS Quad Cities OM Tony Waitekus, while *Urban Network* is featuring Sunshine Anderson.



With an emotional intensity rarely matched in groups twice their age, this band's debut album has drawn comparisons to everything from Ry Cooder, Chris Isaak and James Taylor to Elliott Smith, Joni Mitchell and Radiohead.

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FEATURING THE TRACKS "FAILURE" & "TOXIC GIRL"



Letter

From The Editor

Here it is, nearly midnight, and all that's left to finish off the 40th installment of *totallyadult* is to write this note. The "Letter From The Editor" is really nothing more than a sort of explanation of what you'll read in the following pages, with perhaps some insight as to why the following pages are what they are. The trick now is to avoid over-thinking it and just tell you what comes next. But I tend to over-think everything (at least that's what I'm told...it seems like the right amount of thinking to me), so if I get too heady and philosophical here, I hope you'll forgive me my tendencies. Anyway, I've got my \$6.99 merlot and my dog here to keep me company, and all is well with the world.

This magazine began and ended with Glen Phillips. When I started thinking about artists to feature, Glen was the one I committed to first. His was also the last article I finished, for whatever reason. I'd wanted to interview Glen for some time, so it was a no-brainer (see, I don't over-think everything). I'd always been a peripheral fan of Toad The Wet Sprocket, and I'd been prone to spending hours on end with "Something's Always Wrong." Then, a little over a year ago I went to see my friend Cory Sipper perform, and Glen happened to be closing for her. In many ways that show was a microcosm of his situation upon leaving Toad. Standing in front of me that night was a high-powered manager who was thinking of handling Glen's career. But in a classic example of over-thinking, the manager passed because male singer/songwriters weren't happening at the time. Glen heard that a lot for a while. A few days later, he came by my office to drop off a demo of some songs he'd been working on. "Fred Meyers" was one of many great tunes on that CD, which quickly took root in my player. I spent the next year seeing Glen play as often as I could, developing a friendship via E-mail and phone calls, all the while falling deeper and deeper into his new songs. *Abulum* was released this week on Gold Circle/Brick Red Records, and with a few exceptions it's the same songs I'd been living with since early 2000. I could go on for pages about how I've been touched by tunes like "Back On My Feet," "My Own Town," and "It Takes Time," and humored by the irony of "Drive By," but you can read the article on page 42. I believe *Abulum* is a classic by one of this format's core artists, and I hope you'll dive into it like I have.

This issue of *totallyadult* also includes a feature on new label Lost Highway, in which Matt Lawton uncovers the details behind not only the label, but its head of promotion and artist development, our old friend Chris Stacey. With new music by Lucinda Williams and Whiskeytown coming out this month, Lost Highway is off to a terrific start. Plus, the SFX Multimedia Group's Senior Editor John Easdale spent some time with Train's Patrick Monahan, discussing their new *Drops Of Jupiter* CD. Train is currently No. 1 on the Commercial side, so it's a timely piece.

We've added the Americana panel since we last published, so it seemed appropriate to introduce the Americana Music Association to the Adult Rock world at large. To accomplish that, award-winning scribe Jon Weisberger was hired. We've only begun to tap into this format that shares so many of Adult Rock's best artists, and Jon's article brings

all the pieces together. Meanwhile, *The Album Network's* Megan K. Hey, who's written about K.D. Lang and Kasey Chambers in the past, spotlights Irene Kelley, one of the bright new stars of the Americana world. I hope you'll spend some time getting to know Irene.

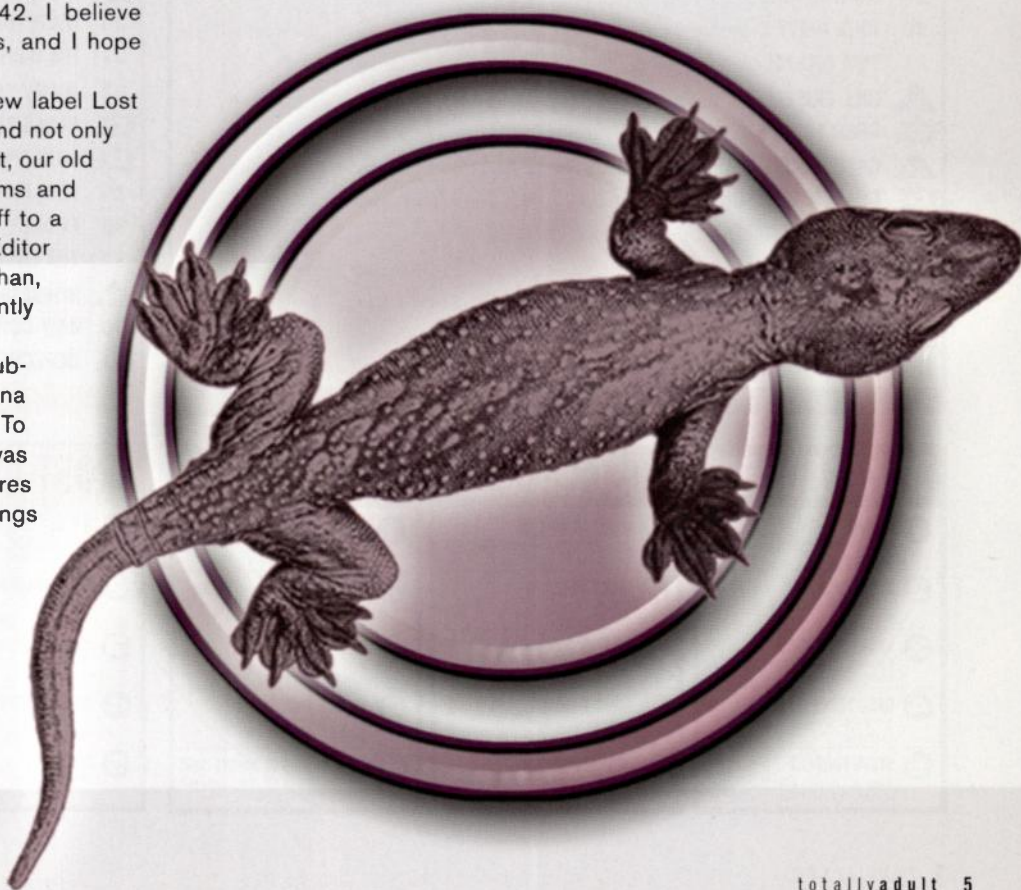
Back in December, my predecessor in this chair, Shana, interviewed Tom Yates of KOZT Mendocino with the intention of spotlighting The Coast in this issue. It made sense to finish Shana's thought for her.

Of course, you can't say enough about our cover artist, the inimitable Stevie Nicks. Given the choice of talking with Stevie myself or assigning this piece to another writer, I didn't give it a second thought. Stevie was so much fun to talk with, and I hope you enjoy reading our conversation as much as I enjoyed having it.

Okay, I think I've rambled enough here. Hopefully I haven't over-thunk it, but if I have, we'll do another one of these in late June, so I'll have a chance to try again. Before I go, I'd like to thank Matt Lawton and Casey Alfaro, who are equally responsible for the following pages, but through no fault of their own don't get an opportunity to tell you their side of it on this page.

Cheers,

Jim Nelson
VP, Adult Rock



ADULT ROCK

AMERICANA ROOTS is compiled from the total PPWs the album received from the playlists of 44 Commercial and Non-Commercial Americana Roots reporters.

AMERICANA ROOTS AIRPLAY

| TW | ARTIST/Title | LABEL | PLAYS | LW | 2W |
|----|---|-------|-------|-----|-----|
| 1 | DELBERT MCCLINTON <i>Nothing Personal</i> . . .HOT SHOT/NEW WEST | | 621 | 566 | 576 |
| 2 | RODNEY CROWELL <i>The Houston Kid</i>SUGAR HILL | | 572 | 563 | 586 |
| 3 | DOLLY PARTON <i>Little Sparrow</i>BLUE EYE/SUGAR HILL | | 529 | 521 | 519 |
| 4 | JIMMY LAFAVE <i>Texoma</i>BOHEMIA BEAT/ROUNDER | | 468 | 435 | 419 |
| 5 | VARIOUS ARTISTS <i>O Brother, Where Art Thou? OST</i> . .MERCURY/IDJMG | | 430 | 499 | 481 |
| 6 | KEVIN DEAL <i>Kiss On The Breeze</i>BLIND NELLO/ARTEMIS | | 388 | 397 | 396 |
| 7 | LESLIE SATCHER <i>Love Letters</i>WARNER BROS. | | 332 | 345 | 340 |
| 8 | IRENE KELLEY <i>Simple Path</i>RELENTLESS NASHVILLE | | 290 | 268 | 238 |
| 9 | MARK ERELLI <i>Compass & Companion</i> . . .SIGNATURE SOUNDS | | 287 | 313 | 325 |
| 10 | JOHN HAMMOND <i>Wicked Grin</i>POINTBLANK/VIRGIN | | 270 | 210 | 176 |
| 11 | THE GROOBIES <i>Buy One, Get Eleven Free</i>DOWNTIME | | 254 | 223 | 195 |
| 12 | RED MEAT <i>Alameda County</i>RANCHERO | | 254 | 234 | 229 |
| 13 | PAT GREEN & CORY MORROW <i>Songs We Wish We'd Written</i> .GREENHORSE | | 246 | 268 | 279 |
| 14 | JONELL MOSSER <i>Enough Rope</i>SIREN SONGS | | 240 | 226 | 218 |
| 15 | PAT HANEY <i>Wrong Rite Of Passage</i>FREEFALLS | | 239 | 240 | 249 |
| 16 | CLAY BLAKER <i>Welcome To The Wasteland</i> . . .NEOBILLY | | 233 | 214 | 211 |
| 17 | REDD VOLKAERT <i>No Stranger To A Tele</i>HIGHTONE | | 230 | 181 | 146 |
| 18 | KASEY CHAMBERS <i>The Captain</i>ASYLUM/WB | | 224 | 285 | 291 |
| 19 | BOBBY EARL SMITH <i>Rearview Mirror</i>MULESHOE | | 212 | 219 | 193 |
| 20 | STEVE FORBERT <i>Young Guitar Days</i> .ROLLING TIDE/RELENTLESS NASHVILLE | | 204 | 173 | 137 |
| 21 | CHARLES SAWTELLE <i>Music From Rancho deVile</i> . .ACOUSTIC DISC | | 203 | 210 | 219 |
| 22 | JOHNNY CASH <i>American III: Solitary Man</i> . .AMERICAN/COLUMBIA | | 203 | 240 | 259 |
| 23 | GRETCHEN PETERS <i>Gretchen Peters</i>VALLEY ENTERTAINMENT | | 195 | 213 | 201 |
| 24 | JUSTIN TREVINO <i>Traveling Singing Man</i> .LONE STAR/TEXAS MUSIC GROUP | | 177 | 163 | 130 |
| 25 | RAISINS IN THE SUN <i>Raisins In The Sun</i>ROUNDER | | 175 | 179 | 170 |
| 26 | BLUE MOUNTAIN <i>Roots</i>BLACK DOG | | 168 | 173 | 155 |
| 27 | STEVE RILEY AND THE MAMOU PLAYBOYS <i>Happytown</i> .ROUNDER | | 160 | 197 | 201 |
| D | VARIOUS ARTISTS <i>Concerts For A Landmine Free World</i> .VANGUARD | | 158 | 23 | 0 |
| 29 | DOMINO KINGS <i>Life And 20</i>SLEWFOOT | | 157 | 170 | 177 |
| 30 | JOHN HIATT <i>Crossing Muddy Waters</i>VANGUARD | | 155 | 168 | 185 |
| 31 | TOM GILLAM <i>Dallas</i>GOTHAM | | 153 | 157 | 155 |
| 32 | BILL FRISELL <i>Blue Dreams</i>NONESUCH/ATLANTIC/AG | | 151 | 126 | 105 |
| D | GREG TROOPER <i>Straight Down Rain</i>EMINENT | | 148 | 65 | 24 |
| 34 | GREG HAWKS & THE TREMBLERS <i>Fool's Paradise</i> . .YEP ROC | | 145 | 145 | 145 |
| D | CHARLIE ROBISON <i>Step Right Up</i>LUCKY DOG/COLUMBIA | | 138 | 90 | 50 |
| 36 | MERLE HAGGARD <i>If I Could Only Fly</i>ANTI/EPITAPH | | 137 | 157 | 170 |
| 37 | TIM EASTON <i>The Truth About Us</i>NEW WEST | | 136 | 130 | 134 |
| 38 | KARL SHIFLETT & THE BIG COUNTRY SHOW <i>In Full Color</i> . .REBEL | | 136 | 145 | 151 |
| 39 | JOHN EVANS <i>Biggest Fool In Town</i>SHAKEABUSH | | 134 | 124 | 114 |
| 40 | HOUSTON MARCHMAN/CONTRABAND <i>Tryin' For Home</i> .BLIND NELLO/ARTEMIS | | 126 | 215 | 250 |

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 | ERIC CLAPTON <i>Reptile</i>DUCK/REPRISE | | 1439 | 1446 | 1445 |
| 2 | DAVE MATTHEWS BAND <i>Everyday</i>RCA | | 1304 | 1401 | 1421 |
| 3 | U2 <i>All That You Can't Leave Behind</i>INTERSCOPE | | 1299 | 1398 | 1469 |
| 4 | TRAIN <i>Drops Of Jupiter</i>COLUMBIA | | 1209 | 1099 | 1064 |
| 5 | JONATHA BROOKE <i>Steady Pull</i>BAD DOG | | 935 | 978 | 953 |
| 6 | SHAWN COLVIN <i>Whole New You</i>COLUMBIA | | 925 | 894 | 877 |
| 7 | COLDPLAY <i>Parachutes</i>NETTWERK AMERICA/CAPITOL | | 830 | 839 | 943 |
| 8 | OLD 97'S <i>Satellite Rides</i>ELEKTRA/EEG | | 815 | 747 | 723 |
| 9 | DELBERT MCCLINTON <i>Nothing Personal</i> . . .HOT SHOT/NEW WEST | | 785 | 820 | 783 |
| 10 | JOSH JOPLIN GROUP <i>Useful Music</i>ARTEMIS | | 779 | 894 | 1012 |
| 11 | SEMISONIC <i>All About Chemistry</i>MCA | | 765 | 759 | 748 |
| 12 | MARK KNOPFLER <i>Sailing To Philadelphia</i> . . .WARNER BROS. | | 760 | 755 | 779 |
| 13 | DAVID GRAY <i>White Ladder</i>ATO/RCA | | 753 | 768 | 762 |
| 14 | DOUBLE TROUBLE <i>Been A Long Time</i>TONE COOL | | 751 | 790 | 825 |
| 15 | THE WALLFLOWERS <i>Breach</i>INTERSCOPE | | 743 | 774 | 852 |
| 16 | JEB LOY NICHOLS <i>Just What Time It Is</i> .ROUGH TRADE/RYKODISC | | 734 | 711 | 701 |
| 17 | JOHN HIATT <i>Crossing Muddy Waters</i>VANGUARD | | 708 | 726 | 754 |
| 18 | BARENAKED LADIES <i>Maroon</i>REPRISE | | 627 | 706 | 749 |
| 19 | DAVID BYRNE <i>Look Into The Eyeball</i>LUAKA BOP/VIRGIN | | 626 | 576 | 447 |
| 20 | BEN HARPER & THE INNOCENT CRIMINALS <i>Live From Mars</i> .VIRGIN | | 558 | 458 | 172 |
| 21 | PAUL SIMON <i>You're The One</i>WARNER BROS. | | 525 | 532 | 574 |
| 22 | MOE <i>Dither</i>FATBOY/RED INK | | 518 | 506 | 508 |
| 23 | JOHN HAMMOND <i>Wicked Grin</i>POINTBLANK/VIRGIN | | 486 | 447 | 423 |
| 24 | SHAWN MULLINS <i>Beneath The Velvet Sun</i>COLUMBIA | | 482 | 526 | 551 |
| 25 | BOB SCHNEIDER <i>Lonelyland</i>UNIVERSAL | | 462 | 479 | 485 |
| 26 | DIDO <i>No Angel</i>ARISTA | | 457 | 476 | 551 |
| 27 | GLEN PHILLIPS <i>Abulum</i>BRICK RED/GOLD CIRCLE | | 453 | 416 | 435 |
| 28 | THE DANDY WARHOLS <i>Thirteen Tales From Urban Bohemia</i> .CAPITOL | | 450 | 469 | 456 |
| D | STEVIE NICKS <i>Trouble In Shangri-La</i>REPRISE | | 436 | 212 | 11 |
| 30 | OVER THE RHINE <i>Films For Radio</i>BACKPORCH/VIRGIN | | 425 | 440 | 389 |
| 31 | JIM WHITE <i>No Such Place</i>LUAKA BOP/VIRGIN | | 424 | 426 | 462 |
| 32 | JIMMY SMITH <i>Dot Com Blues</i>BLUE THUMB | | 400 | 415 | 456 |
| D | BLUES TRAVELER <i>Bridge</i>A&M/INTERSCOPE | | 399 | 288 | 69 |
| D | BRUCE SPRINGSTEEN & THE E STREET BAND <i>Live In New York City</i> .COLUMBIA | | 381 | 147 | 21 |
| 35 | KEB' MO' <i>The Door</i>OKEH/EPIC | | 375 | 380 | 404 |
| 36 | RODNEY CROWELL <i>The Houston Kid</i>SUGAR HILL | | 364 | 399 | 424 |
| 37 | TIM EASTON <i>The Truth About Us</i>NEW WEST | | 361 | 370 | 382 |
| 38 | RICHARD THOMPSON <i>Action Packed: The Best Of The Capitol Years</i> .CAPITOL | | 350 | 338 | 295 |
| 39 | AMY CORREIA <i>Carnival Love</i>ANISE/ODEON/CAPITOL | | 342 | 404 | 427 |
| D | DEPECHE MODE <i>Exciter</i>MUTE/REPRISE | | 329 | 222 | 28 |

MOST ADDED

- 1 SHAVER *The Earth Rolls On* NEW WEST
- 2 BILL MORRISSEY *Something I Saw Or Thought I Saw* PHILO/ROUNDER
- 3 VARIOUS ARTISTS *Concerts For A Landmine Free World* VANGUARD
- 4 GREG TROOPER *Straight Down Rain* EMINENT
- 5 STEVE FORBERT *Young Guitar Days* ROLLING TIDE/RELENTLESS NASHVILLE

MOST PROGRESS

- 1 VARIOUS ARTISTS *Concerts For A Landmine Free World* VANGUARD
- 2 MARK MCGUINN *Mark McGuinn* VFR/SPARK
- 3 SHAVER *The Earth Rolls On* NEW WEST
- 4 GREG TROOPER *Straight Down Rain* EMINENT
- 5 JOHN HAMMOND *Wicked Grin* POINTBLANK/VIRGIN

MOST PROMISING

- 1 MARK MCGUINN *Mark McGuinn* VFR/SPARK
- 2 SHAVER *The Earth Rolls On* NEW WEST
- 3 ERIC TAYLOR *Scuffletown* EMINENT
- 4 ANDERS OSBORNE *Ash Wednesday Blues* SHANACHIE
- 5 BASTARD SONS OF JOHNNY CASH *Bastard Sons Of Johnny Cash* ULTIMATUM MUSIC

MOST ADDED

- 1 R.E.M. *Reveal* WARNER BROS.
- 2 ANI DI FRANCO *Revelling/Reckoning* RIGHTEOUS BABE
- 3 COWBOY JUNKIES *Open* ZOE/ROUNDER
- 4 BRUCE SPRINGSTEEN *Live In New York City* COLUMBIA
- 5 COLDPLAY *Parachutes* NETTWERK AMERICA/CAPITOL

MOST PROGRESS

- 1 BRUCE SPRINGSTEEN *Live In New York City* COLUMBIA
- 2 STEVIE NICKS *Trouble In Shangri-La* REPRISE
- 3 R.E.M. *Reveal* WARNER BROS.
- 4 ANI DI FRANCO *Revelling/Reckoning* RIGHTEOUS BABE
- 5 G. LOVE & SPECIAL SAUCE *Electric Mile* OKEH/EPIC

MOST PROMISING

- 1 SUPREME BEINGS OF LEISURE *Supreme Beings Of Leisure* RYKO/PALM
- 2 UNCLE KRACKER *Double Wide* LAVA/ATLANTIC/AG
- 3 INCUBUS *Make Yourself* IMMORTAL/EPIC
- 4 ANI DI FRANCO *Revelling/Reckoning* RIGHTEOUS BABE
- 5 PETE YORN *Music For Tomorrow After* COLUMBIA

TOTALLYADULT ADULT ROCK

Commercial Song Airplay is compiled from the playlists of 59 Commercial Adult Rock reporters.

COMMERCIAL SONG AIRPLAY

| TW | ARTIST / Title | LABEL | PLAYS | LW | 2W |
|----|--|---------------------------|-------|------|-----|
| 1 | TRAIN "Drops Of Jupiter (Tell Me)" | .COLUMBIA | 1079 | 1017 | 992 |
| 2 | ERIC CLAPTON "Superman Inside" | .DUCK/REPRISE | 896 | 951 | 947 |
| 3 | U2 "Walk On" | .INTERSCOPE | 828 | 921 | 951 |
| 4 | DAVE MATTHEWS BAND "I Did It" | .RCA | 646 | 778 | 817 |
| 5 | SEMISONIC "Chemistry" | .NICA | 644 | 654 | 659 |
| 6 | COLDPLAY "Yellow" | .NETTWERK AMERICA/CAPITOL | 628 | 698 | 780 |
| 7 | SHAWN COLVIN "Whole New You" | .COLUMBIA | 610 | 663 | 686 |
| 8 | JOSH JOPLIN GROUP "Camera One" | .ARTEMIS | 609 | 680 | 761 |
| 9 | OLD 97'S "King Of All The World" | .ELEKTRA/EEG | 565 | 551 | 530 |
| 10 | THE WALLFLOWERS "Letters From The Wasteland" | .INTERSCOPE | 558 | 571 | 631 |
| 11 | JONATHA BROOKE "Linger" | .BAD DOG | 492 | 535 | 512 |
| 12 | JOHN HIATT "Lift Up Every Stone" | .VANGUARD | 490 | 507 | 503 |
| 13 | BARENAKED LADIES "Too Little Too Late" | .REPRISE | 490 | 572 | 591 |
| 14 | JEB LOY NICHOLS "Heaven Right Here" | .ROUGH TRADE/RYKODISC | 455 | 413 | 393 |
| 15 | DIDO "Thankyou" | .ARISTA | 437 | 452 | 526 |
| 16 | DAVID GRAY "Please Forgive Me" | .ATO/RCA | 422 | 434 | 436 |
| 17 | DELBERT MCCLINTON "Livin' It Down" | .HOT SHOT/NEW WEST | 414 | 411 | 399 |
| 18 | DAVID BYRNE "Like Humans Do" | .LUAKA BOP/VIRGIN | 377 | 379 | 288 |
| 19 | BLUES TRAVELER "Girl Inside My Head" | .A&M/INTERSCOPE | 366 | 262 | 63 |
| 20 | THE DANDY WARHOLS "Godless" | .CAPITOL | 354 | 372 | 344 |
| 21 | MARK KNOPFLER "Sailing To Philadelphia" | .WARNER BROS. | 353 | 344 | 318 |
| 22 | PAUL SIMON "You're The One" | .WARNER BROS. | 348 | 343 | 361 |
| 23 | STEVIE NICKS "Planets Of The Universe" | .REPRISE | 326 | 169 | 11 |
| 24 | SHAWN MULLINS "Up All Night" | .COLUMBIA | 320 | 346 | 350 |
| 25 | DOUBLE TROUBLE "In The Garden" | .TONE COOL | 311 | 317 | 304 |
| 26 | UNCLE KRACKER "Follow Me" | .TOP DOG/LAVA/ATLANTIC/AG | 303 | 276 | 285 |
| 27 | INCUBUS "Drive" | .IMMORTAL/EPIC | 296 | 254 | 237 |
| 28 | MOE "New York City" | .FATBOY/RED INK | 291 | 281 | 257 |
| 29 | GLEN PHILLIPS "Fred Meyers" | .BRICK RED/GOLD CIRCLE | 284 | 263 | 284 |
| 30 | BEN HARPER & THE INNOCENT CRIMINALS "Sexual Healing" | .VIRGIN | 273 | 224 | 61 |
| 31 | BRUCE SPRINGSTEEN & THE E STREET BAND "American Skin (41 Shots)" | .COLUMBIA | 271 | 126 | 21 |
| 32 | DEPECHE MODE "Dream On" | .MUTE/REPRISE | 271 | 167 | 24 |
| 33 | LIFEHOUSE "Hanging By A Moment" | .DREAMWORKS | 239 | 221 | 232 |
| 34 | JIM WHITE "Handcuffed To A Fence In Mississippi" | .LUAKA BOP/VIRGIN | 230 | 227 | 248 |
| 35 | SUPREME BEINGS OF LEISURE "Never The Same" | .RYKO/PALM | 228 | 194 | 180 |


Non-Commercial Album Airplay is compiled from the total PPWs each album received from the playlists of 41 Non-Com Adult Rock reporters.

NON-COMMERCIAL ALBUM AIRPLAY

| TW | ARTIST / Title | LABEL | PLAYS | LW | 2W |
|----|--|--------------------------------|-------|-----|-----|
| 1 | JONATHA BROOKE <i>Steady Pull</i> | .BAD DOG | 394 | 396 | 392 |
| 2 | DELBERT MCCLINTON <i>Nothing Personal</i> | .HOT SHOT/NEW WEST | 346 | 354 | 318 |
| 3 | ERIC CLAPTON <i>Reptile</i> | .DUCK/REPRISE | 324 | 307 | 302 |
| 4 | DOUBLE TROUBLE <i>Been A Long Time</i> | .TONE COOL | 300 | 297 | 327 |
| 5 | DAVE MATTHEWS BAND <i>Everyday</i> | .RCA | 294 | 284 | 272 |
| 6 | OVER THE RHINE <i>Films For Radio</i> | .BACKPORCH/VIRGIN | 285 | 306 | 277 |
| 7 | JOHN HAMMOND <i>Wicked Grin</i> | .POINTBLANK/VIRGIN | 283 | 263 | 248 |
| 8 | TIM EASTON <i>The Truth About Us</i> | .NEW WEST | 280 | 292 | 287 |
| 9 | SHAWN COLVIN <i>Whole New You</i> | .COLUMBIA | 278 | 212 | 183 |
| 10 | JEB LOY NICHOLS <i>Just What Time It Is</i> | .ROUGH TRADE/RYKODISC | 262 | 283 | 291 |
| 11 | RODNEY CROWELL <i>The Houston Kid</i> | .SUGAR HILL | 253 | 265 | 276 |
| 12 | DAVID BYRNE <i>Look Into The Eyeball</i> | .LUAKA BOP/VIRGIN | 249 | 197 | 159 |
| 13 | BEN HARPER & THE INNOCENT CRIMINALS <i>Live From Mars</i> | .VIRGIN | 236 | 193 | 98 |
| 14 | OLD 97'S <i>Satellite Rides</i> | .ELEKTRA/EEG | 224 | 187 | 183 |
| 15 | RICHARD THOMPSON <i>Action Packed: The Best Of The Capitol Years</i> | .CAPITOL | 221 | 190 | 168 |
| 16 | BOB SCHNEIDER <i>Lonelyland</i> | .UNIVERSAL | 208 | 204 | 217 |
| 17 | JIMMY SMITH <i>Dot Com Blues</i> | .BLUE THUMB | 198 | 203 | 209 |
| 18 | JIM WHITE <i>No Such Place</i> | .LUAKA BOP/VIRGIN | 194 | 199 | 214 |
| 19 | OLU DARA <i>Neighborhoods</i> | .ATLANTIC/AG | 193 | 183 | 181 |
| 20 | MOE <i>Dither</i> | .FATBOY/RED INK | 191 | 192 | 209 |
| 21 | U2 <i>All That You Can't Leave Behind</i> | .INTERSCOPE | 187 | 189 | 180 |
| 22 | JOHN GORKA <i>The Company You Keep</i> | .RED HOUSE | 187 | 195 | 197 |
| 23 | MARK KNOPFLER <i>Sailing To Philadelphia</i> | .WARNER BROS. | 186 | 176 | 191 |
| 24 | MARK ERELLI <i>Compass & Companion</i> | .SIGNATURE SOUNDS | 173 | 187 | 192 |
| 25 | GLEN PHILLIPS <i>Abulum</i> | .BRICK RED/GOLD CIRCLE | 169 | 153 | 151 |
| 26 | THE HOLMES BROTHERS <i>Speaking In Tongues</i> | .ALLIGATOR | 167 | 167 | 193 |
| 27 | AMY CORREIA <i>Carnival Love</i> | .ANISE/ODEON/CAPITOL | 166 | 192 | 198 |
| 28 | ELIZA CARTHY <i>Angels & Cigarettes</i> | .WARNER BROS. | 157 | 146 | 150 |
| 29 | BADLY DRAWN BOY <i>The Hour Of Bewilderbeast</i> | .TWISTED NERVE/ALBEGGARS GROUP | 154 | 177 | 204 |
| 30 | ANI DIFRANCO <i>Revelling/Reckoning</i> | .RIGHTEOUS BABE | 153 | 92 | 24 |
| 31 | DUNCAN SHEIK <i>Phantom Moon</i> | .NONESUCH/ATLANTIC/AG | 153 | 148 | 164 |
| 32 | COLDPLAY <i>Parachutes</i> | .NETTWERK AMERICA/CAPITOL | 151 | 130 | 150 |
| 33 | ANDERS OSBORNE <i>Ash Wednesday Blues</i> | .SHANACHIE | 150 | 122 | 68 |
| 34 | JOHN HIATT <i>Crossing Muddy Waters</i> | .VANGUARD | 147 | 148 | 186 |
| 35 | JOSH JOPLIN GROUP <i>Useful Music</i> | .ARTEMIS | 142 | 193 | 217 |


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ani difranco

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poet
one-woman orchestra
bandleader
full-force funk freak




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CONTACT:

Rebecca Stephens @ Musik International
888-476-8745/MUSIKINTL@aol.com

or

Jenn Lanchart @ Beggars Group
212-343-7010/jenn@beggars.com



Mantra Recordings UK: 17-19 Alma Road London SW18 1AA
Beggars Group US: 540 Broadway Suite 1004 New York, NY 10017
www.mantrarecordings.com / www.beggars.com/us

| LW | TW | ARTIST / Title | LABEL |
|----|----|--|-------|
| | | BRUCE SPRINGSTEEN & THE E STREET BAND <i>Live In New York City</i> . . . COLUMBIA • 85490 | |
| 1 | 2 | DAVE MATTHEWS BAND <i>Everyday</i> . . . JIVE • 87988 | |
| 2 | 3 | TRAIN <i>Drops Of Jupiter</i> . . . COLUMBIA • 89888 | |
| 4 | 4 | INDIA.ARIE <i>Acoustic Soul</i> . . . MOTOWN • 13110 | |
| 3 | 5 | BEN HARPER & THE INNOCENT CRIMINALS <i>Live From Mars</i> . . . VIRGIN • 10079 | |
| 5 | 6 | DIDO <i>No Angel</i> . . . JIVE • 10025 | |
| 9 | 7 | COLDPLAY <i>Parachutes</i> . . . NETTWERK AMERICA/CAPITOL • 30162 | |
| 7 | 8 | VARIOUS ARTISTS <i>O Brother, Where Art Thou? OST</i> . . . MERCURY/NONE • 17088 | |
| 6 | 9 | ERIC CLAPTON <i>Reptile</i> . . . JIVE/REPRISE • 85886 | |
| 10 | 10 | U2 <i>All That You Can't Leave Behind</i> . . . INTERSCOPE • 82488 | |
| 8 | 11 | SHAWN COLVIN <i>Whole New You</i> . . . COLUMBIA • 89888 | |
| 12 | 12 | LENNY KRAVITZ <i>Greatest Hits</i> . . . JIVE • 10025 | |
| 11 | 13 | SADE <i>Lovers Rock</i> . . . JIVE • 10025 | |
| 13 | 14 | MOBY <i>Play</i> . . . JIVE • 10025 | |
| 14 | 15 | THE BEATLES <i>1</i> . . . APPLE/CAPITOL • 29325 | |
| 16 | 16 | DAVID GRAY <i>White Ladder</i> . . . JIVE • 10025 | |
| 15 | 17 | OLD 97'S <i>Satellite Rides</i> . . . JIVE/REPRISE • 85886 | |
| 17 | 18 | VARIOUS ARTISTS <i>Almost Famous OST</i> . . . JIVE/REPRISE • 85886 | |
| 19 | 19 | BOB SCHNEIDER <i>Lonelyland</i> . . . JIVE • 10025 | |
| 22 | | SHUGGIE OTIS <i>Inspiration Information</i> . . . LUAKA BOP/VIRGIN • 50473 | |
| 24 | | JOHN HAMMOND <i>Wicked Grin</i> . . . JIVE/REPRISE • 85886 | |
| 18 | 22 | JERRY GARCIA BAND <i>Shining Star</i> . . . JIVE/REPRISE • 85886 | |
| 27 | 23 | ENYA <i>A Day Without Rain</i> . . . JIVE • 10025 | |
| 29 | | LEE ANN WOMACK <i>I Hope You Dance</i> . . . MCA NASHVILLE • 17088 | |
| 23 | 25 | PETE YORN <i>Musicforthemorningafter</i> . . . JIVE • 10025 | |
| 31 | | BONNIE PRINCE BILLY <i>Ease On Down The Road</i> . . . PALACE/DRAK CITY • 26 | |
| 26 | 27 | ST. GERMAIN <i>Tourist</i> . . . BLUE NOTE • 27936 | |
| 21 | 28 | ERYKAH BADU <i>Mama's Gun</i> . . . MOTOWN • 13110 | |
| 20 | 29 | RADIOHEAD <i>Kid A</i> . . . CAPITOL • 27363 | |
| 30 | 30 | JIMMY LAFAVE <i>Texoma</i> . . . BOHEMIA BEAT/REUNION • 31 | |
| | | AMY RAY <i>Stag</i> . . . DAERION • 11010 | |
| 28 | 32 | 3 DOORS DOWN <i>The Better Life</i> . . . REPUBLIC/UNIVERSAL • 10025 | |
| 38 | | NICKEL CREEK <i>Nickel Creek</i> . . . SUGAR HILL • 3809 | |
| 32 | 34 | DELBERT MCCLINTON <i>Nothing Personal</i> . . . JIVE/REPRISE • 85886 | |
| | | SOULIVE <i>Doin' Something</i> . . . BLUE NOTE • 27936 | |
| | | MARK KNOPFLER <i>Sailing To Philadelphia</i> . . . WARNER BROS. • 47753 | |
| 36 | 37 | LOS SUPER SEVEN <i>Canto</i> . . . JIVE/REPRISE • 85886 | |
| 40 | 38 | matchbox TWENTY <i>mad season by matchbox TWENTY</i> . . . JIVE/REPRISE • 85886 | |
| | | DOVES <i>Lost Souls</i> . . . HEAVENLY/ASTRALWORKS • 10248 | |
| 33 | 40 | DOLLY PARTON <i>Little Sparrow</i> . . . JIVE/REPRISE • 85886 | |

HOT FUTURES

- ANI DIFRANCO** *Revelling/Reckoning* RIGHTEOUS BABE • 24
- THE BLACK CROWES** *Lions* V2 • 27091
- RED HOUSE PAINTERS** *Old Ramon* SUB POP • 565
- R.E.M.** *Reveal* WARNER BROS. • 47946
- G. LOVE & SPECIAL SAUCE** *Electric Mile* OKEH/EPIC • 61420

IN-STORE PLAY

- BEN HARPER** *Live From Mars* VIRGIN • 10079
- COLDPLAY** *Parachutes* NETTWERK AMERICA/CAPITOL • 30162
- SOULIVE** *Doin' Something* BLUE NOTE • 27936
- TRAIN** *Drops Of Jupiter* COLUMBIA • 89888
- BRUCE SPRINGSTEEN** *Live In New York City* COLUMBIA • 85490

BIN BURNERS

- BRUCE SPRINGSTEEN** *Live In New York City* COLUMBIA • 85490
- ANI DIFRANCO** *Revelling/Reckoning* RIGHTEOUS BABE • 24
- U2** *The Best Of 1980-1990* ISLAND/JIVE • 524612
- THE BEATLES** *1* APPLE/CAPITOL • 29325
- CRASH TEST DUMMIES** *I Don't Care That You Don't Mind* CHACHING/V2 • 16801

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Commercial Adult Rock Contacts

(Call letters are alphabetized by the second letter)

| | | | | |
|------------------|---|--|--|----------------------------------|
| W 11:30am-1:30pm | Worldclassrock.com Los Angeles, California | Nicole Sandler Program Director Rolee Rios Assistant PD | nicolesandler@clearchannel.com www.worldclassrock.com | 310.451.1031 fax 310.395.8736 |
| ThF 9-11am | KBAC Santa Fe, New Mexico | Ira Gordon VP/GM Sam Ferrara Assistant PD | irag@kbac.com www.kbac.com | 505.989.3338 fax 505.989.3881 |
| T 3-5pm | KBCO Boulder, Colorado | Scott Arbough Program Director Keefer Music Director | www.kbco.com | 303.444.5600 fax 303.449.3057 |
| T 2:30-4:30pm | WBOS Boston, Massachusetts | Shirley Maldonado Program Director Amy Brooks Music Director | www.wbos.com | 617.822.9600 fax 617.822.6759 |
| Th noon-2pm | KBXR Columbia, Missouri | Kevin Redding Program Director Steve Brill VP Programming | redding@bxr.com www.bxr.com | 573.449.1520 fax 573.449.7770 |
| Th 3-5pm | KCTY Omaha, Nebraska | Max Bumgardner Program Director Christopher Dean Music Director | max@1069thecity.com www.1069thecity.com | 402.342.2000 fax 402.561.9467 |
| Th 10am-noon | KDBB Park Hills, Missouri | Greg Camp Program Director Glenn Barry Assistant PD | greg@b104fm.com www.b104.com | 573.431.6350 fax 573.431.0850 |
| TTTh 2-4pm | KDBX Brookings, South Dakota | Mike Ehlers Music Director Mike Hart Program Director | www.depotradio.com | 605.692.9125 fax 605.692.6434 |
| Th 2-4pm | WDOD Chattanooga, Tennessee | Danny Howard Dir of Programming Gene Lovin Assistant PD | www.965mtn.com | 423.321.6200 fax 423.321.6270 |
| M 4-7pm/T 4-6pm | WEBK Killington, Vermont | Spider Glenn Program Director Dan Ewald Operations Manager | www.webk.com | 802.422.3156 fax 802.422.3158 |
| MTF 10am-2pm | KEGR Concord, California | Steve O'Brien Program Director | | 925.945.2468 fax 925.674.9487 |
| W 11am-1pm | WEHM Amagansett, New York | Brian Cosgrove Assistant PD Steve Ardolina Program Director | www.wehm.com | 631.267.7800 fax 631.267.1018 |
| MT 11am-noon | KFAN Fredericksburg, Texas | JD Rose Program Director | www.texasrebelradio.com | 830.997.2197 fax 830.997.2198 |
| Th 9am-noon | KFMU Steamboat Springs, Colorado | Sam Scholl Program Director | www.kfm.com | 970.879.5368 fax 970.879.5843 |
| W 3-5pm | KFOG San Francisco, California | Dave Benson Program Director Haley Jones Music Director | hjones@kfog.com www.kfog.com | 415.817.5364 fax 415.995.7007 |
| M 3:15-6:15pm | KGSR Austin, Texas | Jody Denberg Program Director Susan Castle Music Director | jdenberg@kgsr.com www.kgsr.com | 512.832.4000 fax 512.832.1579 |
| W 9am-3pm | KHUM Ferndale, California | Gary Franklin Assistant PD Michael Dronkers Music Director | www.khum.com | 707.786.5104 fax 707.786.5100 |
| Th 2-5pm | KINK Portland, Oregon | Dennis Constantine Program Director Kevin Welch Music Director | dennis@kinkfm102.com www.kinkfm102.com | 503.226.5080 fax 503.517.6130 |
| W noon-3pm | KISM Bellingham, Washington | Greg Roberts Program Director Ron Warner Music Director | www.kism.com | 360.734.9790 fax 360.733.4551 |

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Commercial Adult Rock Contacts

(continued from previous page)

| | | | |
|-------------------|---|--|--|
| TTh 1-3pm | WJAA Seymour, Indiana | Robert Becker Program Director Kris Kreinhagen Music Director | 812.523.3343 fax 812.523.5116 |
| TTh 2-3pm | CKEY Niagra Falls, Ontario | Rob White Program Director | 905.356.6710 fax 905.356.0696 www.river.fm |
| W 2-4pm F 10-noon | KKMR Dallas, Texas | Scott Strong Program Director | sstrong@dfwradio.com 214.526.7400 www.merge933.net fax 214.525.2525 |
| T noon-2pm | WKOC Norfolk, Virginia | Paul Shugrue Program Director | paulshugrue@thecoast.com 757.640.8500 www.thecoast.com fax 757.640.8552 |
| T 10am-1pm | WKPQ Hornell, New York | Lynn O'Brian Program Director Hap O'Neil Music Director | 607.324.2000 fax 607.324.2001 www.wkpq.com |
| M 3-5pm | WKZE Sharon, Connecticut | Hal Lefferts Program Director | 860.364.5800 fax 860.364.0129 www.wkze.com |
| F 10am-2pm | WLPW Lake Placid, New York | Phil Henry Program Director David Bogdan Music Director | 518.523.3341 fax 518.523.1349 www.radiolakeplacid.com |
| TWTh 2-5pm | KLRQ Clinton, Missouri | Steve Stevens Program Director | sstevens@klrq.com 660.885.7517 www.klrq.com fax 660.885.8318 |
| TW 10am-noon | KLRR Bend, Oregon | Doug Donoho Program Director | dougd@klrr.com 541.382.5263 www.klrr.com fax 541.388.0456 |
| Th 3-5pm | WMMM Madison, Wisconsin | Tom Teuber Program Director Mike McCoy Assistant MD | tteuber@prodigy.net 608.826.0077 www.1055triple.com fax 608.826.1245 |
| W 10am-noon | KMMS Bozeman, Montana | Cara Wilder Program Director Michelle Wolfe Music Director | 406.586.2343 fax 406.587.2202 www.mooseradio.com |
| MTW 8-10am | WMPS Memphis, Tennessee | Cam Williams Operations Manager Lonnie Tradaway Music Director | 901.375.9324 fax 901.366.0377 www.memphispig.com |
| MW 10:15-11:45am | KMTN Jackson, Wyoming | Mark "Fish" Fishman Program Director | 307.733.4500 www.jacksonholeradio.com/kmtn.htm fax 307.733.7773 |
| W 9am-noon | KMTT Seattle, Washington | Chris Mays VP/GM Shawn Stewart Music Director | 206.233.1037 fax 206.233.8987 shawn.stewart@kmtt.com www.kmtt.com |
| TWTh 2-3pm | WMVY Vineyard Haven, Massachusetts | Barbara Dacey Station Manager | bdacey@mvyradio.com 508.693.5000 www.mvyradio.com fax 508.693.8211 |
| MTW 12:30-3pm | WMWV Conway, New Hampshire | Mark Johnson Music Director | mark@wmwv.com 603.447.5988 www.wmwv.com fax 603.447.3655 |
| TW 2-3pm | WNCS Montpelier, Vermont | Jody Petersen Music Director Greg Hooker Program Director | 802.223.2396 fax 802.223.1520 www.pointfm.com |
| Th 2-5pm | KOTR San Luis Obispo, California | Drew Ross Program Director Rick Williams Music Director | drewross@fix.net 805.786.2570 www.kotr.com fax 805.547.9860 |
| W 1-3pm | KOZT Fort Bragg, California | Kate Hayes Music Director Vicky Watts General Sales Mgr | 707.964.7277 fax 707.964.9536 www.kozt.com |
| MTW 8-10am | KPIG Watsonville, California | Laura Ellen Hopper Program Director | laura@kpig.com 831.722.9000 www.kpig.com fax 831.722.7548 |
| TTh 2-4pm | WRLT Nashville, Tennessee | Keith Coes Music Director David Hall Operations Mgr/PD | 615.242.5600 fax 615.242.9877 www.wrlt.com |
| M 10am-noon | WRNR Annapolis, Maryland | Jon Peterson Operations Manager Alex Cortright Program Director | 410.626.0103 fax 410.267.7634 www.wrn.com |

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| Th 2-3:30pm | WRNX Holyoke, Massachusetts | Lesa Withanee Operations Manager | www.wrnx.com | 413.536.1105 fax 413.536.1153 |
| TTh noon-2pm | KROK Leesville, Louisiana | Doug Stannard General Manager Sandy Blackwell Music Director | sandy2@wnonline.net www.krok.com | 337.463.9298 fax 337.537.4152 |
| W 10am-noon | KRSH Santa Rosa, California | Pam Long Program Director Bill Bowker Music Director | www.krsh.com | 707.588.0707 fax 707.588.0777 |
| W 1-3pm | WRSI Northampton, Massachusetts | Sean O'Mealy Program Director Johnny Memphis Music Director | sean@wrsi.com www.wrsi.com | 413.774.2321 fax 413.772.6400 |
| Th 10am-noon | KRVB Boise, Idaho | Brandon Dawson Program Director | bdawson@journalbroadcastgroup.com | 208.344.3511 fax 208.336.3264 |
| Th 9am-noon | KSPN Aspen, Colorado | Craig Koehn Program Director | www.kspn.net | 970.925.5776 fax 970.925.1142 |
| M 3-5pm | KTAO Taos, New Mexico | Brad Hockmeyer Program Director | hock@laplaza.org www.ktao.com | 505.758.5826 fax 505.758.8430 |
| Th 3-5pm | KTCZ Minneapolis, Minnesota | Lauren MacLeash Program Director Mike Wolf Assistant PD | www.cities97.com | 612.339.0000 fax 612.333.2997 |
| M 9am-5pm | KTEE Aurora, Oregon | Linda Roberts Program Director Carl Widing Prog Coordinator | carlwiding@aol.com www.ktee.com | 831.655.5833 fax 503.655.6383 |
| W 9-11am | KTHX Reno, Nevada | Harry Reynolds Program Director Dave Herold Music Director | | 775.333.0123 fax 775.333.0101 |
| T 2-3pm/Th 11am-1p | WTTS Bloomington, Indiana | Jim Ziegler Program Director Marie McCallister Asst PD/Mus Dir | mariered@wtts.com www.wttsfm.com | 812.332.3366 fax 812.333.7663 |
| T 2-5pm | WVOD Manteo, North Carolina | Matt Cooper Program Director | www.wvod.com | 252.473.1993 fax 252.473.1757 |
| MW 11am-3pm | WXRT Chicago, Illinois | Norm Winer VP Programming John Farneda Assistant MD | winer@wxrtwscr.cbs.com www.wxrt.com | 773.777.1700 fax 773.427.3543 |
| M 11:30am-2pm | WXRV Haverhill, Massachusetts | Joanne Doody Program Director Dana Marshall Music Director | danamarshall@92.5theriver.com www.wxrv.com | 978.374.4733 fax 978.373.8023 |
| W 1-4pm | KXST San Diego, California | Dona Shaieb Program Director | www.sets102.com | 858.678.0102 fax 858.320.7024 |
| T 11am-1pm | WYKT Joliet, Illinois | Mike Tomano Program Director Keith Bansemer Operations Manager | mtomano@staradio.com www.kat1055.com | 815.727.9555 fax 815.724.1025 |
| WTh 9-10am | WYYB Nashville, Tennessee | Rusty Miller Music Director David Hall Operations Manager | rusty@wyyb.com wyyb.com | 615.242.5600 fax 615.242.9877 |
| WTh 3:30-5pm | WZEW Mobile, Alabama | Linda Woodworth Music Director Brian Hart Program Director | www.wzew.com | 334.344.1065 fax 334.476.1065 |

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Non-Commercial Adult Rock Contacts

(Call letters are alphabetized by the second letter)

| | | | | |
|-----------------|---|--|--|----------------------------------|
| W 9am-noon | Acoustic Cafe Syndicated Nationally | Rob Reinhart Program Director | rob@acafe.com www.acafe.com | 734.761.2043 fax 734.761.4412 |
| TW 9am-5pm | DMX Music National | Dave Sloan Music Director | sloand@dmxmusic.com www.dmxmusic.com | 310.444.1744 fax 310.444.1717 |
| T noon-3pm | Maine Public Broadcasting Corp. Blue Hill, Maine | Sara Willis Music Director Charles Beck Program Director | saradj@acadia.net www.mpb.org | 207.941.1010 fax 207.942.2857 |
| T 1-5pm | Music Choice National | Adam Neiman Program Director Liz Opoka Music Director | aneiman@musicchoice.com www.musicchoice.com | 973.731.0500 fax 973.731.6505 |
| W 3-6pm | World Cafe Syndicated Nationally | Bruce Warren Program Director | www.worldcafe.org | 215.898.6677 fax 215.898.0707 |
| W 10am-4pm | WAPS Akron, Ohio | Bill Gruber Program Director | billgruber@hotmail.com www.913thesummit.com | 330.761.3099 fax 330.761.3240 |
| W 3-5pm | WBJB Lincroft, New Jersey | Russ Borris Music Director Tom Brennan Program Director | rborris@wbjb.org www.wbjb.org | 732.224.2457 fax 732.224.2494 |
| MW 1-3pm | WBZC Pemberton, New Jersey | Bonnie Hart Program Director | staff.bcc.edu/radio | 609.894.9311 fax 609.894.9440 |
| Th 4-6pm | WCBE Columbus, Ohio | Maggie Brennan Music Coordinator | www.wcbe.org | 614.365.5555 fax 614.365.5060 |
| W noon-3/Th 1-3 | KCRW Santa Monica, California | Nic Harcourt Music Director Eric J Lawrence Music Coordinator | nic.harcourt@kcrw.com www.kcrw.org | 310.450.5183 fax 310.450.7172 |
| MT 1-4pm | WDET Detroit, Michigan | Judy Adams Program Director Martin Bandyke Music Director | jadams@wderfm.org mbandyke@wdetfm.org www.wdetfm.org | 313.577.4146 fax 313.577.1300 |
| Th 1-5pm | WDIY Bethlehem, Pennsylvania | Neil Hever Program Director Katie Riess Assistant MD | neil@wdiyfm.org www.wdiyfm.org | 610.694.8100 fax 610.954.9474 |
| T 11am-2pm | WERU East Orland, Maine | Joel Mann Program Director | www.weru.org | 207.469.6600 fax 207.469.8961 |
| T 2-4pm | WEVL Memphis, Tennessee | Brian Craig Program Director | www.wevl.org | 901.528.0560 fax 901.528.0561 |
| W 1-3pm | WFHB Bloomington, Indiana | Jim Manion Program Director | www.wfhb.org | 812.323.1200 fax 812.323.0320 |
| M 11am-2pm | WFPK Louisville, Kentucky | Dan Reed Program Director Stacy Owen Assistant PD | www.wfpk.org | 502.814.6500 fax 502.814.6599 |
| W 5-7pm | WFUV Bronx, New York | Chuck Singleton Program Director Rita Houston Music Director | chuck.singleton@wfuv.org www.wfuv.org | 718.817.4550 fax 718.365.9815 |
| MTh 8-11am | WGWG Boiling Springs, North Carolina | Jeff Powell Operations Manager | www.wgwg.org | 704.406.3525 fax 704.434.4338 |
| MF 9am-5pm | KKCR Princeville, Hawaii | Jon Scott Music Director Dean Rogers Program Director | www.kkcr.org | 818.981.9876 fax 240.384.8450 |
| W 12:30-3:30pm | KLCC Eugene, Oregon | Michael Canning Music Director Don Hein Program Director | www.klcc.org | 541.726.2224 fax 541.744.3962 |

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| F 10am-1pm | WMFO Medford, Massachusetts | Morgan Huke Music Director | morganhuke@yahoo.com www.wmfo.org | 617.625.0800 fax 617.625.6072 |
| MT noon-2pm | WMKY Morehead, Kentucky | Paul Hitchcock Program Director | p.hitchc@morehead-st.edu www.moreheadstate.edu/wmky | 606.783.2334 fax 606.783.2335 |
| MT 1-3pm | WMNF Tampa, Florida | Randy Wynne Program Director | rwynne@wmnf.org www.wmnf.org | 813.238.8001 fax 813.238.1802 |
| WTh 11am-noon | KNBA Anchorage, Alaska | Loren Dixon Program Director Tina Spears Music Director | ldixon@knba.org www.knba.org | 907.258.8880 fax 907.258.8803 |
| M 11-1/T 10am-noon | WNCW Spindale, North Carolina | Mark Keefe Program Director | www.wncw.org | 828.287.8000 fax 828.287.8012 |
| TW 1-3pm | WNKU Highland Heights, Kentucky | Michael Grayson Music Director David Arnold General Manager | grayson@nku.edu www.wnku.org | 859.572.6500 fax 859.572.6604 |
| T3-6pm F10am-12pm | WNRN Charlottesville, Virginia | Gwen Kern Program Director Anne Williams Music Director | gwen@wnrn.org www.wnrn.org | 804.971.4096 fax 804.971.6562 |
| MTh 12:30-2:30pm | KPFT Houston, Texas | Mary Ramirez Program Director Garland Ganter General Manager | www.kpft.org | 713.526.4000 fax 713.526.5750 |
| TTh 8:30-10:30am | KRCC Colorado Springs, Colorado | Jeff Bieri Music Director | jbieri@coloradocollege.edu www.krcc.org | 719.473.4801 fax 719.473.7863 |
| T noon-5pm | KRCL Salt Lake City, Utah | Doug Young Music Director Troy Mumm Operations Manager | www.krcl.org | 801.363.1818 fax 801.533.9136 |
| TW noon-1pm | WRVG Georgetown, Kentucky | Keith West Program Director Curt Mathies Music Director | keithwest@worldradio.org www.wrvg-fm.org | 502.868.6565 fax 502.868.6566 |
| M 10-11am | KRVM Eugene, Oregon | Don Ferrell Program Director | www.krvm.com | 541.687.3370 fax 541.687.3573 |
| Th 9am-noon | KSUT Ignacio, Colorado | Stasia Lanier Music Director Steve Rauworth Program Director | stasia@ksut.org www.ksut.org | 970.563.0255 fax 970.563.0399 |
| M 3-5pm | WUKY Lexington, Kentucky | Stacy Yelton Program Director | http://wuky.uky.edu | 859.257.3221 fax 859.257.6291 |
| M 1-4pm/T 9-11am | KUNC Greeley, Colorado | Kirk Mowers Music Director Kyle Dyas Assistant MD | kmowers@kunc.org www.kunc.org | 970.351.2915 fax 970.351.1780 |
| M-F 11am-noon | WUTC Chattanooga, Tennessee | Richard Winham Music Director Mark Colbert Program Director | richardw@chattanooga.net www.wutc.org | 423.755.4756 fax 423.755.2570 |
| W 1:30-4pm | KUWR Laramie, Wyoming | Roger Adams Program Director Don Woods Music Director | dwoods@uwyo.edu www.uwyo.edu/wpr/ | 307.766.6624 fax 307.766.6184 |
| T 10am-2pm | KVNF Paonia, Colorado | Candy Pennetta Music Director | www.kvnf.org | 970.527.4866 fax 970.527.4865 |
| T 1-4pm | WXPB Philadelphia, Pennsylvania | Bruce Warren Program Director | brucew@xpnonline.net www.xpb.org | 215.898.6677 fax 215.898.0707 |
| W 10am-4pm | WYCE Grand Rapids, Michigan | Catherine Black Operations Manager | cat@grcmc.org www.wyce.org | 616.459.4788 fax 616.742.0599 |
| W 3-6pm | WYEP Pittsburgh, Pennsylvania | Rosemary Welsch Program Director Chris Griffin Music Director | www.wyep.org | 412.381.9131 fax 412.381.9126 |

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Americana Roots Contacts

(Call letters are alphabetized by the second letter)

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| W 9am-noon | Acoustic Cafe Syndicated Nationally | Rob Reinhart Program Director | rob@acafe.com www.acafe.com | 734.761.2043 fax 734.761.4412 |
| F 10-2pm | DMX Music National | Leanne Flask Music Director Rick Gillette VP Programming | leannef@dmxmusic.com www.dmxmusic.com | 310.444.1744 fax 310.444.1717 |
| T 2-5pm | Music Choice National | Liz Opoka Program Director Adam Neiman Operations Manager | lopoka@musicchoice.com www.musicchoice.com | 973.731.0500 fax 273.731.6005 |
| T 1-4pm Th 12-3pm | KBCS Bellevue, Washington | Bruce Wirth Music Director Kirsten Walsh Program Director | bwirth@bcc.ctc.edu www.kbcs-fm.org | 425.564.2427 fax 425.564.5697 |
| MTWThF 3-5pm | KBLK Horseshoe Bay, Texas | Rick Star Program Director Kay Baker Promotion Director | rick@kbay.net www.kbay.net | 830.598.9479 fax 830.598.6534 |
| Th 4-6pm | WCBE Columbus, Ohio | Maggie Brennan Music Coordinator | www.wcbe.org | 614.365.5555 fax 614.365.5060 |
| Th noon-6pm | KDNK Carbondale, Colorado | Skip Naft Music Director Wick Moses Marketing Director | skip@kdnk.org www.kdnk.org | 970.963.0139 fax 970.963.0810 |
| M-F 10am-8pm | WDVR Sergeantsville, New Jersey | Fred Boenig Music Director Ginny Nappurano VP/GM | fboenig@ix.netcom.com | 609.397.1620 fax 609.397.5991 |
| MF 9am-noon | WDVX Knoxville, Tennessee | Tony Lawson Program Director Mary DeSchamps Marketing Director | www.wdvx.com | 865.494.2020 fax 865.494.3299 |
| M-F noon-2pm | WEIU Charleston, Illinois | Clayton Jackson Music Director Lisa Vandyke Music Director | | 217.581.7371 fax 217.581.6650 |
| M-F 1-5pm | WELY Ely, Minnesota | Chad Yost Music Director Bill Arthur Program Director | chad@wely.com www.wely.com | 218.365.4444 fax 218.365.3657 |
| T 11am-2pm | WERU East Orland, Maine | Joel Mann Program Director | www.weru.org | 207.469.6600 fax 207.469.8961 |
| MW 10-noon | KEXP Seattle, Washington | Don Yates Program Director Tom Mara General Manager | www.kexp.org | 206.543.5268 fax 206.616.4224 |
| W 1-3pm | WFHB Bloomington, Indiana | Jim Manion Program Director | www.wfhb.org | 812.323.1200 fax 812.323.0320 |
| W 2-5pm | KFJC San Jose, California | Mike Miyake Music Director Steve Jalclet General Manager | www.kfjc.org/netcast.html | 650.949.7260 fax 650.948.1085 |
| WThF 2-5pm | KFJM Grand Forks, North Dakota | Michael Olson Program Director Melony Kraft Marketing Director | | 701.777.2577 fax 701.777.4263 |
| M 11am-2pm | WFPK Louisville, Kentucky | Dan Reed Program Director Stacy Owen Assistant PD | www.wfpk.org | 502.814.6500 fax 502.814.6599 |
| M Noon-3:30pm | KGLT Bozeman, Montana | Rik James Music Director Phil Charles General Manager | rikjames@mcn.net www.montana.edu/wwwkglt | 406.994.3001 fax 208.723.2124 |
| M 3:15-6:15pm | KGSR Austin, Texas | Jody Denberg Program Director Susan Castle Music Director | jdenberg@kgsr.com www.kgsr.com | 512.832.4000 fax 512.832.1579 |
| MW 12:30-2pm | WHAY Whitley City, Kentucky | Adam Phillips Music Director Dave Howe Program Director | www.whayradio.com | 606.376.2218 fax 606.376.5146 |
| MTW 1-3pm | WHEE Martinsville, Virginia | Bill Wyatt General Manager Patti Wyatt Station Manager | bwyatt@whee.net www.whee.net | 540.632.9811 fax 540.632.9813 |
| MT 9-11am | KHYI Plano, Texas | Bruce Kidder Program Director Brett Dillon Assistant PD | bruce@khyi.com | 972.633.0953 fax 972.633.0957 |

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| MTW 9am-5pm | KKDY West Plains, Missouri | Mike Michaels Assistant MD Chuck Boone Program Director | www.khyi.com mike@kkdy www.kkdy.com | 417.256.1025 fax 417.256.2208 |
| T noon-3pm | WLFR Pomona, New Jersey | Chip Lamey Operations Manager Matt Havilland General Manager | lameyk@pro-usa.net | 609.652.4780 fax 609.748.5558 |
| MT noon-2pm | WMKY Morehead, Kentucky | Paul Hitchcock Program Director | p.hitchc@morehead-st.edu www.moreheadstate.edu/wmky | 606.783.2334 fax 606.783.2335 |
| MT 1-3pm | WMNF Tampa, Florida | Randy Wynne Program Director | rwynne@wmnf.org www.wmnf.org | 813.238.8001 fax 813.238.1802 |
| TW 11-3pm | KNBT New Braunfels, Texas | Mattson Rainer Program Director Fred Stockwell General Manager | mattson@knbtfm.com www.radionewbraunfels.com | 830.625.7311 fax 830.625.7336 |
| M 11-1/T 10am-noon | WNCW Spindale, North Carolina | Mark Keefe Program Director | www.wncw.org | 828.287.8000 fax 828.287.8012 |
| T3-6pm F10am-12pm | WNRN Charlottesville, Virginia | Gwen Kern Program Director Anne Williams Music Director | gwen@wnrn.org www.wnrn.org | 804.971.4096 fax 804.971.6562 |
| MTW 8-10am | KPIG Watsonville, California | Laura Ellen Hopper Program Director | laura@kpig.com www.kpig.com | 831.722.9000 fax 831.722.7548 |
| T noon-5pm | KRCL Salt Lake City, Utah | Doug Young Music Director Troy Mumm Operations Manager | www.krcl.org | 801.363.1818 fax 801.533.9136 |
| M-F 3-6pm | WRFL Lexington, Kentucky | Bobby Ray Music Director Claire Buxton Program Director | www.wky.edu/studentorg/wrfl | 859.257.4636 fax 859.381.9584 |
| Th 9am-noon | KSUT Ignacio, Colorado | Stasia Lanier Music Director Steve Rauworth Program Director | stasia@ksut.org www.ksut.org | 970.563.0255 fax 970.563.0399 |
| MWF 11am-1pm | WSYC Shippensburg, Pennsylvania | Trevor P. Stottlemeyer Music Director Chris Westbrook General Manager | stottle@epix.net | 717.523.6006 fax 717.477.4024 |
| Th 1-2:30 | KTJJ Farmington, Missouri | Scott Cheatham Music Director Mark Todi Program Director | scott@jcn.net www.j98.com | 573.756.6476 fax 573.756.9127 |
| M-F 9am-noon | KULP El Campo, Texas | Clinton Robinson Program Director | clint@kulp1390.com www.kulp1390.com | 979.543.3303 fax 979.543.1546 |
| WTh 8-10am | WUMB Boston, Massachusetts | Brian Quinn Program Director Marilyn Rea Beyer Music Director | brian.quinn@umb.edu www.wumb.org | 617.287.6900 fax 617.287.6916 |
| M-F 12-3pm | KUT Austin, Texas | Cheryl Bateman Music Director Hawk Mendenhall Program Director | www.kut.org | 512.471.6395 fax 512.441.3700 |
| MTWThF 9am-5pm | WVHL Farmville, Virginia | Bid Wall Program Director Cindi Wagner Traffic Director | bid@wvhl.com www.wvhl.com | 804.392.9393 fax 804.392.6091 |
| MT 10am-1pm | KVMR Nevada City, California | Alice MacAllister Music Director Brian Terhorst General Manager | www.kvmr.org | 530.265.9073 fax 530.265.9073 |
| MTWTh 4-5pm | WVXU2 Cincinnati, Ohio | Lee Hay Music Director George Zahn Program Director | www.wvxu.com | 513.458.3143 fax 513.745.1004 |
| MTTh 9am-5pm | KWMR Pt. Reyes Station, California | Kay Clements Music Director Joe Greer Assistant MD | kay@kwmr.org | 415.663.8068 fax 415.663.0746 |
| W 6-9am | WWUH West Hartford, Connecticut | Ed Mckeeon Music Director Colin Tipton Program Director | emckeeon@aol.com www.wwuh.org | 860.768.4703 fax 860.768.5701 |
| TTh 2-6pm | KXCI Tucson, Arizona | Michael Hyatt Music Director Mike Landwehr Program Director | | 520.623.1000 fax 520.623.0758 |

Train

By John Easdale

The Virgin Sulci



Have you heard "Drops Of Jupiter (Tell Me)" yet, the No. 1 Adult Rock song? You'd remember it if you had...and if you haven't, put this magazine down right now, go find the copy gathering dust in your pile and give it a quick listen—it'll only take one. Is "Drops Of Jupiter" a classic rock song that's modern...or a modern rock song that sounds classic? Either way, it's blowing up at the Adult Rock format. Heck, it's already huge at just about every Rock radio format—and it's even making more than just a bit of a splash at Top 40!

Drops Of Jupiter has just been released in stores and entered *The Album Network's* Indie 100 retail chart at No. 3*, proving that this Bay Area-based band's fan base has certainly grown exponentially since the release of their self-titled debut in 1996.

In fact, for those of you who came in late, here's a crash course in Train history: young Pennsylvanian Patrick Monahan moves to California, hits San Francisco and starts playing coffeehouses with a like-minded guitarist (Rob Hotchkiss). The dynamic duo find a few more players (guitarist Jim Stafford, bassist Charlie Colin and drummer Scott Underwood) and, with the help of a couple of Counting Crows, independently record and release their self-titled debut, all the while building a reputation as one of the Bay Area's best new bands. The album gets picked up by Aware, and soon after is bumped up to Aware/Columbia. Then, well over a year after its release (and on the second try), "Meet Virginia" connects and takes off, pushing sales of *Train* past the 1,000,000 mark.

Of course, staying on the road for almost four years straight sharpened their live chops in addition to fueling the band's steady growth. After a well-deserved hiatus, Train entered the studio with producer Brendan O'Brien and engineer Nick Di Dia and recorded *Drops Of Jupiter*. In a recent telephone conversation prior to the album's in-store release, Monahan talked about the making of the record and more.

Congratulations on your new album. It's quite a step—I don't really know how to say it; the last record was really neat, especially for what you must have spent on it, but this is a great leap forward. How different was it approaching this album, now that you're established with Platinum sales and all?

"I think it was all positive. We were absolutely chomping at the bit to get back in the studio. When it was time to start thinking about getting a record out, we approached Brendan O'Brien—he's a well sought-after guy—and he had heard of us before that and said, 'Man, you know what? I'd love to hear what they're working on.' He came and checked it out and it was automatic, instant: 'Let's do this record together.'

"From that point forward, we just worked very quickly. He got the best out of us all the time. He did a great job. It was a big step up for us to enjoy the recording process; the first one was difficult, having to produce it ourselves. We had to not only shine when it was our turn to shine, and be as creative as possible, but also keep an eye on one another's tracking—and getting the best out of each other is more difficult. You're too close to it, sometimes, and it's hard to inspire one another when you could also offend them. The fact that Brendan has such a great reputation and a great history, it's a lot easier to take guidance from somebody like that."

Did you do the whole album in one fell swoop, like six weeks in the studio, or did you do it over periods of time?

"Well, we finished it in one fell swoop—pre-produced and recorded in about six weeks, then some kind of magic happened and 'Drops Of Jupiter' was written. There was one other song that we wrote a while back, 'Hopeless,' which was on an EP that we only sold 5,000 copies of; both of these songs sounded so good that we decided to take two songs that we originally recorded for the record, put those to the side, and add these to it. Then the record was done. So it was six weeks and then another week."

When you were going in to make this album, obviously you have all your life to write your first one, and actually you had a little bit longer than most people, you had a couple of years to write your second one. Was there something specific you were trying to achieve?

"No, not really. When we were on the road for all of those years, there wasn't much time or inspiration to say, 'Hey, let's sit down right now on our 30-minute break from the fuckin' road and write a great song!' Nobody was thinking that way. But it was hard not to be creative, because we were playing these songs over and over. We'd write different intros to the show. We'd write different intros to songs, or drum things, and we'd write songs as well. But mostly we just recorded ideas. Every time somebody would start to play a riff at a soundcheck, I recorded it, so that was the bitch. I had to listen to 200 tapes and then I narrowed it down to 20 tapes, 40 ideas; then I narrowed it down again to 20 ideas and played them for the

band and said, 'These are the ideas I think we should go with. These are the ones that I'm close on, or they're done on some level.' Everybody just went, 'That's great, you pick a song and we'll work on it,' and we did it like that. Once that process started it was easy and fun—and man, shit got done fast. It was a painless, really cool process. We all had a great time doing it. All those years that we were on the road, we were listening to different music, from hip-hop and all kinds of processed music to jazz and anything else. We were just inspired as hell getting into this room, you know? We'd been waiting for this for years, so the fact that it was time to get into a studio was our inspiration. It was off the road and into the studio!"

Was this the first time you guys were using world-class facilities?

"Well, we've been into great studios with million-dollar boards and everything, but we'd never made a record for a record company before this one. We thought, when we were making the first record, that we were just gonna get a record deal. We didn't know we were gonna sell 1,000,000 of them. The goal was, 'Let's sell 50,000 to college students and then make a record.' So yeah, that was the first time we got to do that and the process was a lot different and really nice. I could do that for a while."

Did you meet any kind of resistance from the label? Was there a lot of suggestion-giving going on, or was it pretty much good news?

"No, once the studio doors closed, nobody bothered us. The only time anything ever happened was when our A&R man, Tim Devine, flew to Atlanta just to hear some songs when we were getting close to finishing the record; he was like, 'Man, this sounds great.' When you're working with somebody like Brendan and you have a band that plays their own instruments and has made a successful record by themselves, you tend to go, 'Hey, I don't know that I should butt my head in here. Maybe I'll let these guys do what they do best. There are lots of other things I could be doing right now.'"

The single is amazing. That was a daring choice; Music Biz 101 teaches that you've got to come out with a rocker and then follow up with your power ballad. What was the thought process behind that choice? You started telling me it was one of the last things written and recorded for the album.

"Yeah, and when it happened everybody just went, 'That's it.' It wasn't a deep, strategically thought-out thing—everybody just went, 'That's the song.' Those lyrics, everything about this song, is gonna touch people the way we want them to be touched. This comes from the band all the way up to [Columbia President/Chairman] Donnie Ienner. Everybody was just hit by it and everybody who hears it thinks of it as being something great, just all the way across the board; it touched everybody the same way and it was the obvious song. Why wait? Why put two songs out, or even one more song beforehand? Let's give them this song, you know?"

I don't know, but I'd guess Top 40 probably isn't where you thought you'd be sending it. You don't listen to Top 40 radio, I would imagine, and you're not thinking about competing with the Christina Aguilera and the Britney Spears of the world, but even there it's getting a lot of acceptance. It's striking that chord.

"Yeah, I think everybody's open to it. The people I'm most surprised about are the radio stations that play Limp Bizkit and Korn, which are saying, 'You know, maybe it doesn't fit our format, but Jesus, man, this song is good.' Those are the ones that surprise me more than the Christina Aguilera Top 40 stations."

Paul Buckmaster's name appears on the back of this record. How did you guys pull that one out of the hat?

"We played this demo for Donnie Ienner in his office, and he got really excited when he heard it. The first thing out of his mouth was, 'Paul Buckmaster should do an arrangement for this song. He's the fucking best, let's get him.'"

Did you know his name?

"Oh, sure, from Elton John. We already had strings on one of the songs and I hadn't thought much about it, but it just seemed obvious. Once he said that, it was like, 'Yeah, of course, that would be amazing.'"

You recorded the first album in, like, 1996, so you had four years between projects, most of that time playing concerts.

"Yeah, a lot of that time playing concerts, radio shows. I think if we counted just our shows, it would be a lot, but if you counted what we did every day, it would be ridiculous. We'd wake up and sometimes go do three

radio shows, just because we needed to sell tickets. Then we'd do soundcheck and have our 15 minutes before the show—it was kind of rough. But you ask for this when you're little, and then to get it when you're older...to complain seems a little bit ridiculous, you know?"

Yeah, but I think a lot of people miss the fact that it's kind of like being a traveling salesman, which you just alluded to. You've got to sell some tickets and whatever, so you've got to go out and do the dance and grip and grin and all that. It's not all high-fives and handshakes.

"No, it's not; you have to hustle."

Are you gonna go do the same thing again with this record? Do you think you're gonna be on the road for the next two years?

"I think, if it's successful, we'll have the opportunity to be on the road for two years. If you're on the road it means good things—if you're selling tickets out there. I think what's gonna be different this time around is we're gonna have a shot at Europe—go and get Sony/Columbia onboard all over the world."

Do you get hands-on with that? I don't mean designing and stuff....

"Jimmy Stafford is our guitar player and he's mostly the active guy. He created Notes From The Road a couple of years ago and it became a real highlight, and now, since we have a new Web site, it's one of the pages you can go to. He writes on it probably five times a week. Once in a while we'll all write in his place to keep everybody informed where we are, what songs we played; keep everybody knowing what we're doing in places that they can't go to."

It's a fantastic tool and it's something that does allow you to give it the personal touch, too.

"Yeah, it's important and we know that. The fact of the matter is, we feel really fortunate that we're touching people on any level. We know the shit doesn't last forever."

You've had the benefit of moving up the ladder. Some people will say, "Train is an overnight success" this year, because they've never heard of you before, but you guys went through the



"Every time somebody would start to play a riff at a soundcheck, I recorded it, so that was the bitch. I had to listen to 200 tapes."

When does this juggernaut begin?

"We hit the road on April 11—we do the Craig Kilborn show on the 12th, I think, and right after that we start our tour. We'll go until June 20, that'll be the first leg, and then it will just continue from there. If you have the chance, mention our Web site; for anybody who would be interested in finding out where we're going, it's www.trainline.com."

Are you guys directly involved with the Web site?

"Absolutely."

whole process—from being a totally independent band to being on a national independent label to being a baby band on a major label to now, I suppose, an established, Platinum-selling act. Maybe not a household word, but certainly not struggling, either.

"The goal now is to be a household word."

Trina Tombrink is your contact at Columbia regarding Train. She's on the other end of 212.833.8505. Or try www.trainline.com.

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Commercial Song Airplay 11-⁹

Non-Commercial Airplay 23-¹⁴

Combined Album Airplay 15-⁸

AAA BDS Monitor 12-10*

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| April 14 | Detroit, MI | April 28 | Boulder, CO |
| April 16 | Pittsburgh, PA | April 30 | Missoula, MT |
| April 17 | Towson, MD | May 3 | Seattle, WA |
| April 18 | Athens, GA | May 4 | Portland, OR |
| April 19 | Nashville, TN | May 7 | Los Angeles, CA |
| April 20 | Atlanta, GA | May 8 | San Diego, CA |
| April 21 | Louisville, KY | May 9 | Tempe, AZ |
| April 23 | Indianapolis, IN | May 12 | San Francisco, CA |



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KOZT Mendocino

Led By An Old-School Programmer, The Coast Embodies The Spirit Of Adult Rock

There may be a generation or two of radio programmers and jocks who've never actually heard free-form radio, but in Fort Bragg, a town of about 7,000 situated three-and-a-half hours up the coast from San Francisco, they have a station that's still doing things the old-fashioned way: Family-owned community broadcasting with one foot in the ways of seminal Rock radio. And why not? Their GM and programmer, Tom Yates, was one of the original guys. He was there in San Francisco in the late '60s when the format was taking shape. Three decades later, Yates has held onto the values of that day. The result is a down-home, progressive station that presents itself as small-town, as your friend. The music goes from Sting to Jimmy Smith, from Dave Matthews to Tim Buckley. And the jocks still talk about it, filling in the blanks about the artists they play. No time-and-temp reminders in their studios.

Yates and his wife, Vicky Watts, bought KOZT (The Coast) in November 1990. He'd been a successful programmer at KMPX and KSAN in San Francisco, and KLOS and KLSX down in Los Angeles, and she'd been in banking. Mendocino seemed like a good place to settle down. "It's always been a place I liked," Yates mentioned in the March 1997 issue of *totallyadult*. "It was a getaway for us in the '60s and '70s in

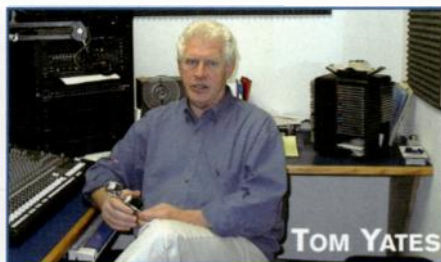
San Francisco." Working with a shoestring budget and a skeleton crew, Tom and Vicky created a haven, a fun place to work where people come and don't go. In fact, it was a shock when morning guy Ron Phillips retired in August 1999. Yates didn't have to go far to find a replacement for Phillips, finding Briggs Moor in nearby Yuba City late last year.

KOZT has a good little thing goin' up in Northern California, and it's far from a secret. Their Web presence allows folks from all over the world to listen—and the folks in Washington, D.C., do listen, as Yates, Watts, Moor, News Director Joe Regelski, Music and Promotion Director/midday host Kate Hayes, Chief Engineer Bill Rett, afternoon DJ Marie Thompson, sales folk Deborah Martin and Skip Taube, and new receptionist Melissa DeSmith are collective finalists a third time in the N.A.B.'s celebrated Crystal Awards for Community Service (the winners are announced April 24 in Las Vegas). Moreover, The Coast also made it to the finals last September for an N.A.B. Marconi Award for Rock Station Of The Year (up against powerhouses WBCN Boston, KFOG San Francisco and eventual winner WFBQ Indianapolis). With all this in mind, and with their official 10th anniversary still visible in the rearview mirror, *totallyadult* takes this look back at this big-time little station.

BRIGGS MOOR, MORNINGS 8-9 AM

THE COAST
KODJ-FM 94.3
FM 94.3 KLS

| | |
|--|-------------------------------|
| "Ooh La La" | Rod Stewart |
| "Don't Do Me Like That" | Tom Petty & The Heartbreakers |
| "Waiting On A Friend" | The Rolling Stones |
| "Dust My Broom" | Chris Smith |
| "Travellin' Light" | Eric Clapton |
| "Do I Have To Come Right Out And Say It" | Buffalo Springfield |
| "Good Ol' Shoe" | Edgar Winter |
| "Nobody Told Me" | John Lennon |
| "You Can Leave Your Hat On" | Randy Newman |
| "I've Changed" | Josh Joplin Group |
| "As The Years Go Passing By" | Boz Scaggs & Booker T |
| "Hurricane Eye" | Paul Simon |
| "Secret Garden" | Bruce Springsteen |



TOM YATES

What was your power back when you bought KOZT, and your coverage and your listenership?

"Oh boy, that's a whole novel by itself. When we bought the station it was a 3,000-watt, class A, and one of the first things we did was increase it to a 6,000-watt class A because it was legal; the FCC had grandfathered us in for that and we had the right transmitter and stuff—it was a relatively inexpensive thing to do. Then, about four years later, we did a study and found out we qualified for a B1, so we did a major upgrade to a B1 and later went to a full class B. I mean, we've literally gone from a 3,000-watt radio station to 35,000."

Your coverage must be...

"It's good. We cover Mendocino County really nicely. During part of our upgrade process, we were literally in a storefront. It was a neat old place that was rented, very, very small. I didn't have an office for the first five years the radio station existed. My office was a door on a couple of sawhorses with a computer and a file cabinet in the hallway near the bathroom. We were really cramped for space and we got real lucky. A really old bar had gone through some bad times and the building was available pretty inexpensively. It needed a lot of rehab but it was perfect for us. So we remodeled this old bar into a radio station. We've got a full city lot of our own, with a garage and a big old generator out back. And honest to God, people are really surprised when they come here because it looks major-market; we have four really, really good studios, excellent equipment, a great transmitter, antenna, etc. It's been a 10-year process—and all that comes out of your own pocket."



VICKY WATTS AND COASTER



ocino

Interview By Shana

So in those 10 years, you increased your main signal more than three times, you went from last place to No. 1 in Adults 25-54, and you were one of the five finalists last September for the N.A.B. Marconi Awards for Rock Station Of The Year—that's pretty significant, being in a small market like that.

"You know, when they called me from N.A.B. it was hysterical. I was in production, and Sarah [Haye], our Office Manager, said, 'So and so from the N.A.B.'s on the phone,' and I figured it was like, 'Do you want to renew your membership?' or something like that. I pick up the phone and she said, 'Tom, you're a finalist for Marconi.' Well, we've been a finalist for Small Market Station Of The Year before. And I went, 'Oh cool, we're up for Small Market Station,' and then I stopped and said, 'What did you say?' And she said, 'Rock Station Of The Year.' It was, like, us, KFOG and WBCN, and it was like, 'Holy shit.' And Indianapolis; I know WFBQ in Indianapolis was one because they eventually won. The bastards. And there was a station in Texas, too.

"They have a big dinner and concert and stuff like that. We were actually one of the five finalists for Rock Station Of The Year, which was just amazing because the next smallest market was Indianapolis. That felt good."

So what makes The Coast so special? Why were you nominated for Rock Station Of The Year?

"I'll quote an old friend of yours, Julian Breen—who helped get KLSX up and running in '86. He made a comment that touched me very deeply: 'It's really rare to find stations that are handcrafted.' I think we're really old-fashioned in a lot of ways, but we've also got all the state-of-the-art stuff, digital, the whole bit. Vicky Watts is extremely progressive in the way she handles our sales and marketing, and we do a good job on that, but at the heart of the thing is programming that's valuable to listeners and advertisers. It's not a machine, it's not a jukebox. We still do a lot of local news, and it works real well. We're out there pressing the flesh. We do a tremendous amount of remotes. There's such need in a small town, so many events going on in a

small community. This county is basically five small towns and a bunch of people that live in rural areas. And there is..."

Define small towns.

"The biggest town is Ukiah, which is the county seat. That's 15,000 or so. Then there's Willits, which is around 7,000 [Ed. Note: the projected census population for Willits is 5,677]; there's Fort Bragg, which is our city of license; that's about 7,000. And there's Point Arena, which is 450. And then there are several towns, but they aren't incorporated; like Mendocino is not officially a city, it's a village. There's the town of Gualala, which is about 1,000 people, but it's not actually a city.

I know that The Coast is very active in the community, too, in funding high school music programs. Can you elaborate on that?

"We've been doing it for eight years now...concerts, all local musicians. And because of where we are in Mendocino, we've got a lot of musicians here: former Byrds, former Doobie Brothers, members of the Van Morrison band. We put on a very professional concert, everything is donated and all the money for eight years now has gone to keep music programs in the schools."

And it's called Local Licks, right?

"Yeah. Actually I do the show every week, and out of that comes this concert every year. We funded teaching positions in three schools last year and it looks like we'll do three again this year, which is really neat. I mean, honest-to-God music teachers that really care and really teach the kids about it; it's great stuff.

What else do you do in the community?

"It's constant. Joe Regelski, our News Director, covers every public meeting. With all those towns and a county, it's a lot, but it's all reported up close and personal. I think everybody on the staff is a member of some board or another, whether it's a youth advisory board or community development, things like that. We're really out there and really visible, and it's really sincere; it isn't just a thing of showing up to do stuff. All of our remotes are done for public service organizations. There's

continued —>

KATE HAYES, MIDDAYS

10-11 AM

THE COAST
MENDOCINO COUNTY
FM 94.3 KLSX



| | |
|-------------------------------|----------------------------|
| "No Regrets" | Tom Rush |
| "Just Like This Train" (live) | Joni Mitchell |
| "Crazy Love" | Van Morrison |
| "Love Of My Life" | Santana with Dave Matthews |
| "Freedom Rider" | Traffic |
| "Drive" | R.E.M. |
| "Heart Of Gold" | Neil Young |
| "Telling Stories" | Tracy Chapman |
| "Thing Called Love" | Bonnie Raitt |
| "Sing Your Song" | Eric Bibb w/Taj Mahal |
| "Take It To The Limit" | Eagles |
| "Handle With Care" | Traveling Wilburys |
| "Brand New Day" | Sting |



"We funded teaching positions in three schools last year and it looks like we'll do three again this year!"

so many needy organizations...this is not a real high-income county."

And you also host benefits for the Mendocino Coast Hospital, Make A Wish Foundation, Big Brothers, Big Sisters and other service organizations, too.

"We sponsor a softball team—it's really funny because we're definitely an Adult Rock station. It's very professionally programmed and we're really lucky in that we've gotten a lot of people here that have bailed on the major markets, taking a smaller paycheck in exchange for quality of life. But it's real radio."

I wanted to ask you if you have trouble keeping people on, but it sounds like the reverse is actually happening, where instead of being a farm club for L.A. or San Francisco, they're leaving L.A. and San Francisco to go to the better quality of life.

"So far that's what's happened. The smallest market that anyone has worked at among who's working here right now is Seattle, which is really a riot. [Ed. Note: morning guy Briggs Moor was brought in from Yuba City right after this interview.] Marie Thompson, our afternoon drive woman, is from Seattle originally. We were really lucky, we tripped over her. She married a guy from Fort Bragg and moved here with him, and called up one day and said, 'Any jobs open?' 'You bet there's a job open!' Actually our turnover has been really, really small. As far as airstaff goes, our original morning guy retired—the guy had been in the market for 21 years at two radio stations. He came here from the old original AM station that was around, I don't know, before they invented radio, and then when this station was first built, back in '81, he came to work here and was at the station for 14 years, something like that, same guy, same show. That was a shock when he left."

How would you describe your format and how you go about selecting the music? Do you read the charts, do you follow trends, how much do you program for the community?

"All of the above. We definitely program for the community. We definitely look at the charts. One of the things that's real, real beneficial to us is the fact that we are a reporting station so we have access to the new music before it becomes available to the stores. It's done very much on a case-by-case basis. I use the charts pretty much like I always have, to kind of verify that we're into something or aren't, but a lot of it is done very much by gut. We do as much research as we can with the Internet and the telephone, and so forth and so on, and there's a certain feel. You can kind of tell when a song comes in—not that I'm right 100% of the time, 'cause I'm not; Kate's [Hayes] done a real, real good job of kind of anticipating what the needs are, so we run a decent amount of currents. We have a library that's seriously based in the classics. This is a station where you'll hear Rod Stewart, you'll hear The Beatles a lot, you'll hear The Stones a lot, every incarnation of Eric Clapton, and of course all your Bob's. But we were one of the first stations—they're from sort of our neighborhood, a few hundred miles south—with Counting Crows. That was a band that was real obvious,

and it's really going back to [Julian Breen's] comment, it's really very much handcrafted. It's a melodic, lyrical-sounding Rock station, but we also play James Taylor, Joni Mitchell and Tom Rush, and have a good time with that."

That's great, and you can always listen on www.kozt.com.

"You click on the shark and there you are." 🦈



**TOM YATES, NIGHTS
7-8 PM**

"My My, Hey Hey"

"Forty Thousand Headmen"

"One Of These Nights"

"I Ain't Gonna Stand For It"

"Born Under A Bad Sign"

"Sailing To Philadelphia"

"For A Dancer"

"That's The Bag I'm In"

"Picture Of The Moon"

"Black Magic Woman"

"Loves Me Like A Rock"

"It's O.K."

"Mailbox Blues"

"You're Lost Little Girl"

"Pleasant Street"

Neil Young

Traffic

Eagles

Eric Clapton

Crease

Mark Knopfler w/James Taylor

Jackson Browne

Fred Neil

Gary Moore

Fleetwood Mac

Paul Simon

Tracy Chapman

Taj Mahal

The Doors

Tim Buckley



Hear a sample of KOZT Mendocino on the companion CD TuneUp, or stream them any time at www.kozt.com.

MARIE THOMPSON, EVENINGS

5-7 PM

"Mother Father"
"Being For The Benefit Of Mr. Kite"
"Echo"
"Higher Ground"
"The Rain Song"
"Beautiful Day"
"Dirty Work"
"24-7 Man"
"Little Wing"
"Cowdown" (live acoustic)
"Lucky Man"
"3th Avenue Heartache"

Dave Matthews Band
Beatles
Tom Petty & Heartbreakers
Stevie Wonder
Led Zeppelin
U2
Steely Dan
Robert Cray
Jimi Hendrix Experience
Boyz n the Sluggs
Emerson, Lake & Palmer
The Wallflowers



VICKY, BRIGGS & NEWS DIRECTOR JOE REGELSKI

THE COAST

FM 95.3/95.9 Mendocino County

THE COAST
FM 95.3/95.9 Mendocino County

LUCINDA WILLIAMS ESSENCE

THE FOLLOW UP TO HER
**GRAMMY AWARD
WINNING GOLD+ ALBUM**

"CAR WHEELS ON
A GRAVEL ROAD"



**IMPACTING
RADIO
NOW!**

Upcoming
appearances:

**DAVID LETTERMAN
ROLLING STONE
SPIN**

ON TOUR NOW...

Produced by Charlie Sexton & Lucinda Williams
Basic Tracks Produced by Bo Ramsey
Co-Produced by Tom Tucker

Whiskeytown "Don't Be Sad"

The first single from their
Swan Song Record

Pneumonia



**Impacting Radio
4/30**

LOST HIGHWAY

A UNIVERSAL MUSIC COMPANY

Produced and Re-mixed by
Ethan Johns

I think the main priority is just figuring out ways to get the music heard," says Allison Moorer, MCA recording artist and a member of the Board of Directors of the Americana Music Association (AMA). "Once people hear the music, they like the music. It's getting it out there and getting it heard that's always been the stumbling block for a lot of Americana artists."

Founded a little over a year ago, the AMA is a trade association dedicated to doing just that—getting the music heard by raising its visibility both within the music industry and among listeners around the world. If that's a sweeping mandate, it's not an unrealistic one, says AMA president Dennis Lord, Sr. Vice President at performance-rights organization SESAC. "Remember," he says with a laugh, "when the Country Music Association started in 1958, it was in the same situation, with the same sort of record sales—so give us a chance to start, give us a chance to get rolling."

That's not to say that AMA Board members think that Americana as a genre is likely to reach the same kinds of numbers that country music does. "In a lot of ways this music is a niche market," acknowledges Steve Wilkinson, of Nashville-based indie label Eminent Records and another Board member. "It's much like bluegrass or something like that. Whereas once in a while you might have an Alison Krauss cross over, that doesn't necessarily mean that all of a sudden bluegrass is going to replace rap as the thing that everybody's going out and looking for. I think the same thing is true with Americana. I'm willing to accept this as a niche market. I don't need for this to be the next big thing."

Indeed, since the format acquired a name five years ago when Rob Bleeststein launched the weekly Americana chart at *The Gavin Report*, recurrent predictions that it was on the verge of becoming The Next Big Thing have remained unfulfilled. Instead, the genre

has been marked by modest, rather than spectacular growth, with artists more likely to score critical, rather than commercial, success. Yet if Americana's fan base is small, it's notably enthusiastic, loyal and as much a community as it is a market—and for some, that's been the case since long before the music had a name.

with the Carter Family, and goes through Jimmie Rodgers, Hank Williams, Gram Parsons, Emmylou Harris, Lyle Lovett, Steve Earle and Lucinda Williams—all those people that fused different musical styles. There are pieces of it in bluegrass, in blues, in country, in roots rock and in folk, but those pieces aren't pure to those genres, whereas they are essential to Americana."

That eclecticism has been both a strength and a weakness for Americana, offering plenty of creative room for artists but making it harder to label, or sometimes even to explain. That, says Lord, is part of what prompted the creation of the AMA in the first place.

"The first time it came up was at a radio convention in Lake Tahoe, about three years ago. It was evident at that conven-

tion that there were radio people trying to build up their markets, record companies trying to sell these records, artists trying to get heard, booking agencies trying to get it recognized—all these different individual components working on their own and chugging along and hitting walls of resistance. Nobody could get very much done outside of their own spheres of influence, and it was obvious that we had to find a way to work together."

That insight prompted industry leaders to hold a "town meeting" at 1999's South By Southwest music conference, where more than 50 participants agreed that a trade association was essential to promoting the

THE AMERICANA MUSIC ASSOCIATION

"This type of music's been around for a long time," says Wilkinson. "Back in the 1960s, *The Byrds did Sweetheart Of The Rodeo*, and there were the Flying Burrito Brothers and Gram Parsons. Some have been highly successful, some have been less successful, but people have been making this kind of Americana, alternative country, singer/songwriter type of music for a long time."

For Lord, the history runs even deeper. "It's rooted in country music," he says. "It begins

"Everyone has to rally behind the cause. The AMA is about growing the format, not changing it. It's not about making the music fit into the bottom line, it's about making the music and letting the bottom line be what it is."
—Dennis Lord

music. The AMA's establishment was formally announced at the conclusion of a follow-up meeting held in Nashville that October, and an interim Board, headed by Lord, took charge of recruiting new members, creating an agenda for the organization and laying the groundwork for the Association's first annual conference a year later.

Yet well before the conference, the fledgling organization was already attracting attention and members. "Within months, we had articles about Americana music and the AMA in *The Wall Street Journal*, *The New York Times*, the *Los Angeles Times* and *The Atlanta Constitution*," Lord recalls. "We hung out the shingle to say, 'Yes, this music exists,' and people said, 'We knew it did, we just didn't know what to call it or where it was.'"

Recruiting members by word of mouth and through its Web site (www.americanamusic.org), the AMA moved confidently toward its first conference, only to encounter a bump in the road when *Gavin* dropped its Americana chart just weeks before the gathering.

Though the decision was characterized in the press as a blow to the movement, the AMA Board moved swiftly to find a new home for the chart, and the news wound up galvanizing the fledgling industry and boosting attendance at the conference. "It was kind of a call to arms to get everybody to come here," interim Board member and radio promoter Jon Grimson told the *Nashville Tennessean*.

Expecting about 200 participants, the organization was almost overwhelmed when nearly twice that many registered for the event, which combined workshops and panels with concerts by representative artists ranging from veteran country-rocker Rodney Crowell to bluegrass singer Rhonda Vincent. Conference sponsors included record labels (Mercury, Sugar Hill, Rounder, E-Squared, Shellpoint and Oh Boy among them), performance rights organizations ASCAP, BMI and

SESAC, and publications *No Depression*, *The Oxford American* and *Performing Songwriter*, among others.

The conference also saw the unveiling of the first demographic study of the Americana community, a project the interim Board had launched almost as soon as the organization was created. Based on over 5,000 survey responses, it revealed a predominantly male following (78%) with a high level of education (43% graduated from four-year colleges, with another 26% holding higher degrees) and income (66% earn over \$40,000 annually).

At the same time, the results of the first elections to the AMA Board were announced. The 17-member body is composed of five at-large members in addition to 12 who represent constituencies such as record labels, songwriters, artists, retailers, publicists and promoters. Dennis Lord continues as President, while Grassroots Media's Traci Thomas serves as Vice

President, Jessie Scott of XM Satellite Radio (and former Americana editor) as Secretary, and Brad Paul (Rounder) as Treasurer. President-elect Grant Alden, co-editor of *No Depression*, rounds out the list of officers.

The newly elected board presides over an organization with close to 600 members, drawn overwhelmingly from the ranks of artists and industry participants. "It's a very entrepreneurial group of people," Lord notes. "Most of them are very passionate people who believe in the music for the sake of the music and are willing to cast their lot and make their living within the bounds of the genre. So our goal is to find ways to allow the membership to make a living, and to expand the horizons of the genre so that the individuals who are involved can make a living in it."

"The AMA is a way to help brand the name of Americana," says Mattson Rainer, Program Director of KNBT San Antonio. "It's a way for outside entities that are looking at Americana—perhaps a record company or a radio station—to see that we're organized."

Yet beyond being a place where interested parties can connect with the movement, the Association plans to act as a catalyst, not only establishing Americana as a brand but bringing it new attention. An important step in that direction was taken when the organization reached agreement with *The Album Network* to establish the Americana Roots chart, but that hardly exhausts the agenda.

"We're going to have a retail summit, probably around the time of our second conference in October," says Lord. "We'll bring in retailers and record labels, big to small, to sit down and spend some time deciding how we can help everybody sell more records. Americana has its own paradigm in that regard; for Americana, a breakthrough artist is one who can sell enough records to help sustain an indie label infrastructure, because that's where most of our artists are. But we want to work with retailers so that we can have a breakout artist in any paradigm."

continued →



Dennis Lord

Another project for the organization is a campaign for an Americana GRAMMY. "We're lobbying very hard for that," says Steve Wilkinson, "because right now pretty much everything that we call Americana gets put into the contemporary folk category at the GRAMMYS, and I don't think any of us feels like Steve Earle or Lucinda Williams or even John Prine and Emmylou Harris, is really contemporary folk. That's really stretching it—but there's no place else for them to be put right now. The Academy isn't going to put them in country, so they wind up in contemporary folk. Establishing an Americana category would really help to identify the music."

"I'm less optimistic in this regard, but it would be great to see the same thing happen in retail. In some stores you'll find some of these artists in the country section, in some you'll find them in the folk section, in some you'll find them in the rock section. I don't think we really have enough visibility yet to convince retail to change that, but that's definitely something we're working on."

The AMA is also involved in exploring options for winning public attention through an awards show and television opportuni-

ties. "Those will go a long way to letting the world know about Americana," Lord notes. The AMA is also devoting attention to providing some important services for its members as well, notably by developing a database of information about venues, media, Web sites, radio stations and other outlets. International alliances are also being explored since, as Lord puts it, "Americana music is a big deal in Europe."

"This is a kind of music that once people hear it and see some of these performers live, the reaction is something like, 'Wow, I like that kind of stuff.'"
—Steve Wilkinson, Eminent Records

In the end, though, Board members agree, raising the genre's profile is the most important contribution the organization can make. "Whether we like it or not, most music buyers like labels and identities," says Wilkinson. "They like to turn on a radio station and know that they're going to hear jazz, or that they're going to hear classic rock, or that they're going to hear folk, even if it ends up being on a specialty show. If you can help them to associate artists with certain types of music and give them some kind of handle, that makes it easier to develop new artists and get them to listen to new things."

"Most people who are associated with the AMA feel very strongly that this is a type of music where there is a much bigger audience that is out there than has discovered it yet," he adds. "This is a kind of music that once people hear it and see some of these performers live, the reaction is something like, 'Wow, I like that kind of stuff.' By just organizing things, putting on a conference every year, putting out a newsletter and doing some of the research and kind of outreach that we're trying to do, that brands the music a little bit and that's helpful in trying to market it."

"The purpose of a trade association is to further the agenda of the trade as a whole," concludes Dennis Lord. "That means everyone has to rally behind the cause. The AMA is about growing the format, not changing it. It's about making it possible for people to make a living in this format doing what they do."

"It's not about making the music fit into the bottom line, it's about making the music and letting the bottom line be what it is."

For more regarding the Americana Music Association, head on over to www.americanamusic.org.

THE AMERICANA MUSIC ASSOCIATION



DAVID BYRNE

"Like Humans Do"

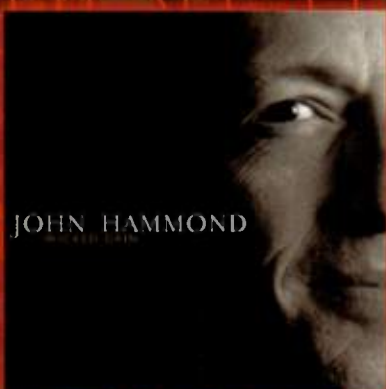
the first song from the new album **LOOK INTO THE EYEBALL**



NIKKA COSTA

Everybody Got Their Something

the debut album featuring "Like A Feather"



JOHN HAMMOND

Wicked Grin

A special selection of Tom Waits songs,
performed by John Hammond, produced by Tom Waits.
Featuring "2:19" and "Heartattack and Vine"

pein2blank

BEN HARPER AND THE INNOCENT CRIMINALS

"Sexual Healing"

the first song from the new live double CD **LIVE FROM MARS**



Stevie Nicks

By Jim Nelson

“Will you write this for me? He says, ‘No, you write your songs yourself,’” sings Stevie Nicks in “That Made Me Stronger” on her soon-to-be-released *Trouble In Shangri-La*. The line references a conversation she had with her longtime friend Tom Petty, and it’s interesting on a couple of levels. First and foremost, it was the kick that Nicks seemed to need to finish writing *Trouble In Shangri-La*. Stevie tells the story of how, when this exchange actually happened, Petty told her that she was a premier songwriter and didn’t need any help. As far back as 1973’s *Buckingham Nicks* album, Stevie Nicks has had one of the more unique and recognizable voices in rock & roll, but she’s also written some of the most memorable songs of our generation. “Rhiannon,” “Landslide,” “Dreams,” “Gold Dust Woman,” “Edge Of Seventeen,” “Leather And Lace,” “I Can’t Wait”...for more than a quarter-century her relevance in the rock canon has never been in question. Apparently, Nicks needed to be reminded of this.



Trouble In Shangri-La was predominantly recorded in and around Los Angeles (the album's closing number, "Love Is," was done in Vancouver). Stevie wrote nine of the 13 cuts, and co-wrote one other. No less than seven different producers are credited, with Sheryl Crow's, John Shanks' and Nicks' names appearing most often. The short list of performers includes Crow, Lindsey Buckingham, Mike Campbell, Sarah McLachlan, Waddy Wachtel, Benmont Tench, Macy Gray, Natalie Mains of the Dixie Chicks, Patrick Warren, Rami Jaffee of The Wallflowers and Steve Ferrone. And yet, despite the relative disjointedness all that implies, *Trouble In Shangri-La* is a cohesive work that is both timeless and current. In short, it's a robust reintroduction from an artist who, save for Fleetwood Mac's 1997/'98 world tour and *The Dance*, has been noticeably absent since 1993's *Street Angel*.

It was the kind of clear, windy March day that follows an L.A. storm when Stevie called to discuss *Trouble In Shangri-La*. She'd been decorating her house near scenic Pacific Coast Highway, but for nearly an hour she put that task aside in favor of chitchatting about everything from Fleetwood Mac (they plan to record a new album next year) to her eight-year battle with drugs to her upcoming tour.

Is this nail-biting time or is this calm time for you, waiting for the CD to actually come out?

"When I gave it up, I gave it up. I handed the record in right before the end of the year and it was like, 'This is it—I'm not gonna touch it now, it's finished!' A record is like a painting—you could certainly go on for a hundred years."

So how do you know when a record is done?

"You just feel it. You just know that it's done."

Some of these songs have been around for years, haven't they?

"The old ones are 'Candlebright,' 'Sorcerer' and 'Planets Of The Universe.' 'Sorcerer' was written in '74, 'Planets Of The Universe' was written in the end of 1976 and 'Candlebright' in 1970. Those were in the *Rumours* group of songs—it's not that they weren't considered or that they weren't really good, it was just that there was not room. That's why I did a solo career. *Bella Donna* was simply the songs that could not fit on the first three Fleetwood Mac records.

"And these were really, really precious songs to me, too, so I waited for the right time."

Were "Candlebright," "Sorcerer" and "Planets" considered for every solo album since then?

"Uh-huh. 'Planets Of The Universe' and 'Sorcerer' were bootlegged 25 years ago, so the fans are going to be very interested to hear these songs."

Are the versions on this album completely new since then?

"Completely new and redone."

The opening guitar line in "Planets" is a nod to Lindsey's guitar part from "Rhiannon." Did you write it that way back in '76?

"Well, it's the same chords basically as 'Rhiannon'; it's not exactly the same, but there are parts of it that are the same. 'Planets Of The Universe' was one of the 'Rhiannon' songs—I have 11 songs over all of these years that if I ever wanted to [I could] do a movie or something built around the story of 'Rhiannon.' Those songs are all continuations of each other—'Planets,' 'Rhiannon' and 'Sorcerer.' I have recorded all 11 of them, just sat and played them all in a row to see what my line was through the whole thing, and for a long time I didn't want to separate them."

Are we familiar with any of those other tracks or are they songs that haven't been released yet?

"There's two or three on all the solo albums all the way back, but there's probably seven left."



"Trouble In Shangri-La is saying, 'My life was almost gone and what saved me is my music.' That's really what gave me the strength to say, 'I don't want to die.'"

When did you start working on this CD?

"The first song was written in the last month of 1994; the very end of that year I wrote 'Love Is,' which is the last song on the record—one year later I wrote 'Trouble In Shangri-La,' and that's when I named the record. In my heart I believed that this record was gonna be important when I wrote 'Love Is.' At that point I set out to make my little dream come true; then the Fleetwood Mac thing happened and for two solid years I was pretty much stopped, but when I went out on the road with Fleetwood Mac I wrote a lot of the poetry that ended up in the *Trouble In Shangri-La* songs."

And when did you actually enter the studio?

"Sheryl and I recorded 'Candlebright' and 'Sorcerer' about two-and-a-half years ago. She really wanted to produce the record, and I wanted her to, but she had just released *The Globe Sessions* and it was like, 'Are we crazy? You can't produce my record right after you just released your own record.' So I went into a little bit of shock, where I didn't know exactly what to do, you know? I kind of worked around and I went back to writing at that point. I worked with a couple of other people, but it didn't really work out. I came into the studio January a year ago and started. This record, except for 'Sorcerer' and 'Candlebright,' really was just about completely done between last January and December, so it didn't really take near as long as everybody thinks. We weren't working constantly, either. If we went back

continued →

and checked through all of my journals and all of my assistant's journals of what we did, I bet you this record took four months—except for the two songs that I did with Sheryl two years before...and they only took four days."

Those weren't the only two songs you did with her, right?

"We did the two songs for [the movie] *Practical Magic* a little before that, and that's when we realized that we could work together."

And what about "Touched By An Angel," which is on the new *Sweet November* soundtrack?

"That was one of my very favorite songs and when they told me I had to cut down from 16 songs to 12 [for this CD] I was horrified. The only reason I let 'Touched By An Angel' go was because they said, 'We have a great movie that it could go in and it'll have its own little starring role.' It's about AIDS and about the angel that I believe is with us all that takes you through to the next side. And so it was a very precious song to me."

"And the other three that didn't make the record I pulled back to redo next year with Fleetwood Mac."

Okay, let's go there for a moment: you've said that you think Christine McVie has had enough, that she probably won't ever tour again. Will she be on the Fleetwood Mac album?

"Well, it's a choice that we'll have to make then because she will *not* ever tour

"The other three songs that didn't make the record I pulled back to redo next year with Fleetwood Mac."



again. If she participates fully on the record then what do we do if we have a big hit single and no Christine? So if we're gonna do it we've got to go on without her—and she wants us to go on without her. We waited for three years for her to change her mind. Bless her little heart, she is fine and having a fabulous life in England. She doesn't want to be a rock star anymore. She wants to be an artist. She was an artist before she joined Chicken Shack [the band she was in prior to joining Fleetwood Mac in 1970]. She paints and draws, and she's an incredible chef. She wants to do other things. She's been doing this since she was 16 years old. I didn't join Fleetwood Mac until I was 28, so my life was very normal until I was 28; Christine was on the road at 17. She has every right to say no. She's not gonna change her mind and I don't want her to change her mind if she doesn't want to."

So then that begs the question in 2001, 2002, who's Fleetwood Mac?

"Fleetwood Mac is a power trio."

A power trio? Who? You, Mick and Lindsey or Mick, you and John?

"Mick and John and me and Lindsey, but you know I don't play."

Oh, okay; the Led Zeppelin/Who format. So are you gonna play Robert Plant or Roger Daltrey?

"I'm gonna be Robert Plant. It's very exciting and actually we just had a great meeting—Mick and Lindsey and I—and I gave Lindsey 17 more songs. It'll happen."

Getting back to your new CD, one of the things I noticed that's dramatically different from your earlier albums is that where those albums had a lot of keyboards and synthesizer sounds, this one is...

"More guitars."

...more guitars and percussion. Was that the plan early on or did it just kind of organically come out that way?

"It just organically happened. My first bands were very heavy, two keyboard players that played really, really good and really full. This wasn't an album that I did with all of my own people. Sheryl used her people, Pierre Marchand used his people, John Shanks used his people, Rick Nowels used his people."

"Silver Springs" finally became a hit 22 years after it got pulled from the *Rumours* album. How gratifying was it for you to finally have that song see the light of day?

"First of all, when I first recorded it I gave it to my mother as a present. My mother would never take a penny from me, so I figured the only way I could actually give her some money would be to give her a song. 'Silver Springs' was her favorite song; she named her antique store The Silver Springs Emporium. Then they took it off the record, so it was very much of a dud gift."

You gave her the royalties?

"The whole thing. Writer's [royalties] and publishing—everything. So then it was like, 'Well, mom, guess what? It's not going on the record and I'm really sorry.' But she continued to own it."

"And they are getting ready to release a 5.1 DVD mix of *Rumours* that is stunning. I went out to hear it and I started to cry three times. You can only hear so much out of two speakers. In the 5.1, stuff that the band did that you never heard is all there now. It's outrageous."

Is there video on the DVD as well?

"There's an interview, there's stuff from the past and there's pictures from the recording of *Rumours*. It's a really nice interview from before, and it's incredible."

"So my mom stands to totally rule one more time because they've put 'Silver Springs' onto *Rumours* as if it were always there."

You've done a lot of duets: Don Henley, Kenny Loggins, Bruce Hornsby, John Stewart, Tom Petty, and now Natalie Mains of the Dixie Chicks. What's the appeal to duet?

"Because I'm really a harmony singer. That's why Lindsey and I came to this town as a package. I love to sing harmony. I love to sing with people. That's why I have Lori [Nicks] and Sharon [Celani], who are not just background

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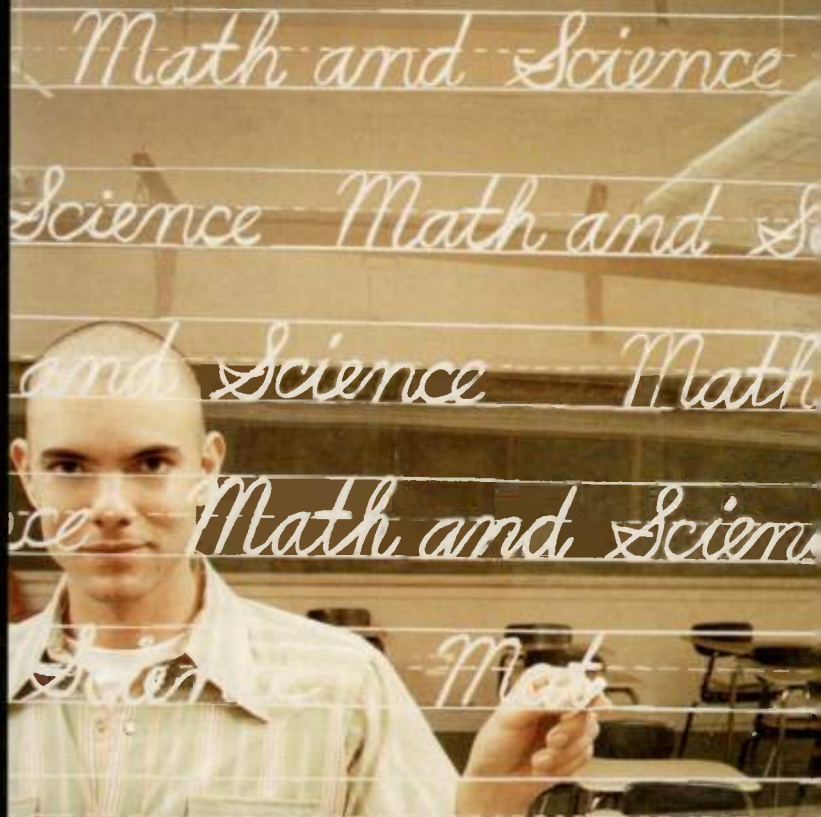
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"I'm really happy now. I'm feeling very creative again and after not being creative for a long time, it's so wonderful that I can just sit down at the typewriter right now if I wanted. I could go and write a song about this conversation."

singers. When we sing, the three of us, it's amazing, just like when Chris and Lindsey and I sing. Since I first started singing in the fourth grade, I can remember always going to a harmony. I very seldom ever sang melody.

"That's why it was very hard when Christine came into Lindsey's and my thing, because we were so practiced and we were such a good duo. As soon as we had to sing with a third person, our duo singing became less and less and we became more trio singers. I loved singing with the three of us, but I also was very sad to see the Lindsey/Stevie thing start to go."

What have you heard about Lindsey's next record?

"He has a double-album and he's in the midst of making a decision whether or not he wants to turn it around and make it into a Fleetwood Mac record. He's got way too many songs for one record, so even if he puts a record out, he's still gonna have another 15 songs left that aren't chopped-liver songs. So we don't really know exactly what he's gonna do yet."

"And you know Lindsey, he's worse than me moving furniture—he changes stuff constantly. That artist thing, when you have to say, 'I'm done,' is hard for him."

"So anyway, I really don't know exactly what he's gonna do, but he's very much thinking about it right now. I mean, *Tango In The Night* was [going to be] a solo record and he decided to flip it to a Fleetwood Mac record. And we're all behind him—we just want him to do whatever will make him happy. I'm gonna be gone for a year, so we really can't start this until the end of this year. So even though I did give Lindsey 17 songs, who knows? What I basically feel, Jim, is that there's a good feeling around everything, so I'm not worried about anything."

You're gonna be gone for a year, covering, I would imagine, most of the world?

"Yes, absolutely."

Are you geared up for that?

"I'm geared up for it. I've been working out for two years and have a little of my strength back. I figure I'm not gonna wait for 10 years to do it because I'm not gonna want to do it in 10 years, you know? So it's like if we're gonna get out and really do this in a big way one more time, we need to do it."

You've said that you didn't like *Street Angel*. I bet you're feeling much better about this album, huh?

"This album is so much different because right before *Street Angel* came out, I was in rehab for 47 days—so I was totally clear when the record went out. So I really saw how *not* good it was."

"I tried to fix it in a couple of months' time, but it was just not possible, and I was so depressed about it. When I left rehab and went back to Phoenix to write my songs, I knew this would be a whole new part of my life, so I can honestly give these [new] songs out to people, and say, 'Not only do I think these are good songs, but I want you all to know that I'm okay now.' *Trouble In Shangri-La* is saying a lot more than just, 'Here's some really nice songs for you to listen to.' It's saying, 'My life was almost gone and what saved me is my music.' That's really what gave me the strength to say, 'I don't want to die, I want to be alive, I want to have fun, I want to write more songs, I want to tour, I want to do all of that.'"

Was it that bad?

"Yeah, it was that bad. And in another year I think I would have been dead because I would have OD'd on something really stupid, like a couple swigs of Nyquil or something. When you take Klonopin for eight years, it just takes away your good judgment, it takes away your soul. You don't do anything well because you're not really yourself."

"I talk about it in every interview so that in case somebody says to one of my fans, 'We think you should go on this—let's do a trial Klonopin run,' they'll run out of the room screaming. So I really try to mention it to everybody I talk to because it almost killed me. It makes you feel lousy; it makes you feel so blah and so bored that you just don't care about anything, so you try to medicate yourself to make yourself feel a little better. Maybe you'll take a couple of Pamprins or some Nyquil, or maybe you'll take a whole bunch of Excedrin PMs because you can't sleep. I would have done something really stupid. One day I woke up and said, 'I'm going to the hospital!'"

I don't bring up things like drug problems in interviews because I think it's a private thing for people. Does it feel uncomfortable to you that we know all of these details about your drug problems?

"No. I want you to know in case some day you go to a psychiatrist and they try to put you on this stuff. Or at least you and everybody that I ever talk about is able to say, 'Let me research this first.'"

Is that how you started?

"I went to a psychiatrist and he said, basically, 'You've just given up cocaine and I think you should take this because it will calm your nerves. You'll be better.'"

All it did was give you something else to be addicted to.

"Oh my God. If I could go back to that day and just get up from that chair and walk out, my life would be so different now. Now you're gonna say, 'Maybe you wouldn't have written *Trouble In Shangri-La*,' and, 'Maybe you had to go through all of that to get to this place,' and if so, that is a drag. I would have just as soon taken the eight years and not had to go through that."

You and Lindsey released *Buckingham Nicks* back in 1973. At the time, when it was still full of potential and everybody was excited about it, you must have had a dream of how it might be if that album took off and was successful. So here we are 28 years later—does the here and now match up in any way to what you thought it might be like in '73?

"I knew we were gonna be famous—I really believed that. I don't think I ever thought it would be this huge because how could I relate to that? I didn't know any rock stars, you know? So now as I sit here in my beautiful home that I thank God for every day, I think, 'I knew I would be here.'"

"We moved to L.A. in 1970; in 1973 we did *Buckingham Nicks*; in 1974 they dropped it. The last day of 1974 Mick called us, so we had that one bad year. Lindsey and I were both seriously not believing in us, wondering if we were going to be able to overcome this incredible town. That never entered our minds until they dropped that record. So then we were really strapped for money. That's the only time I thought it wasn't gonna work out."

"I'm really happy now. I'm feeling very creative again and after not being creative for a long time, it's so wonderful that I can just sit down at the typewriter right now if I wanted. I could go and write a song about this conversation. I'm looking at my beautiful view and I'm enjoying talking to you—I am happy and it did work out great." ✨

For more information on Stevie Nicks' *Trouble In Shangri-La* (May 1, Reprise), contact Alex Coronfly at 818.953.3744. Or go to www.nicksfix.com.



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
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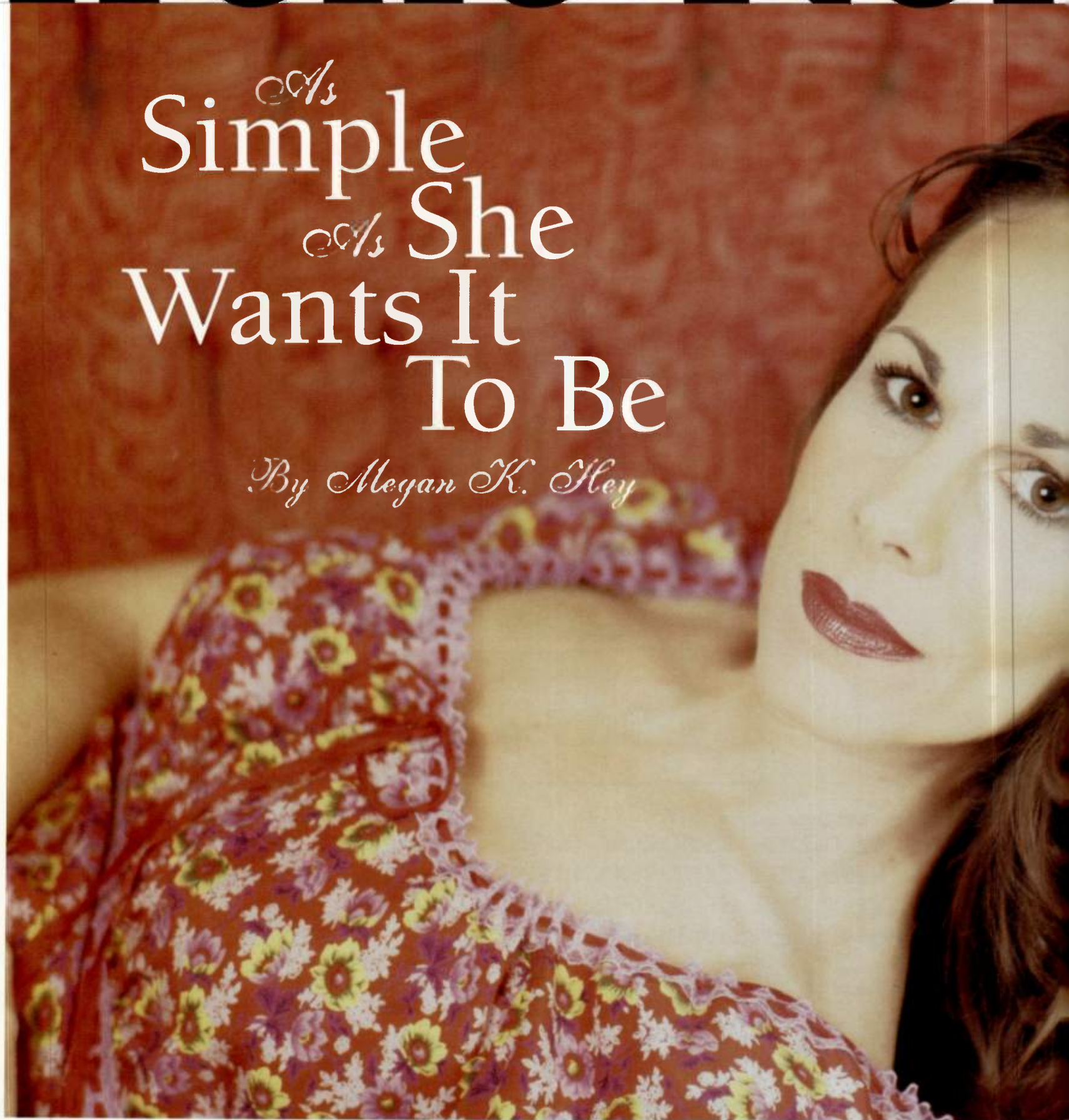
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Irene Kel

As
Simple
As She
Wants It
To Be

By Megan K. Hey



ey



If all you know of Latrobe, PA, pertains to Rolling Rock beer, prepare to advance your knowledge, because Latrobe native Irene Kelley is helping to redefine the ever-changing perception of country music. If you've yet to hear her songs, you either haven't been aware of it or haven't been listening to many Americana stations lately. Kelley's penned tunes for Trisha Yearwood and Ricky Skaggs, among a host of others, and *Simple Path*, her debut solo effort, has been climbing the charts since its release on Relentless Nashville.

I had a nice phone chat with Ms. Kelley not long ago, and being a Pennsylvanian and musician myself, it turns out we have some things in common. But I never wanted to be a nun.

"Yes, I thought I might become a nun," Kelley says. "My aunt's a nun, and I'm Catholic, so that was a natural. Every Catholic will put a towel on her head and run around the house saying, 'I'm gonna be a nun.'" She says she was sort of serious. "I got to be about 10 and discovered boys and said, 'I don't think I'll be a nun.'" Instead, she got involved with a rock band specializing in Led Zeppelin when she was 15.

"I just loved Led Zeppelin songs," she exclaims. "My brother Mike had all their records and I'd listen to them. I think I liked the fact that Robert Plant's voice is so much like a woman's. I'd sing along with him word-for-word."

Robert Plant is only one of Irene Kelley's early inspirations. Dolly Parton happens to be the woman who stole Kelley away from her Zep days. Kelley got dismissed from the band when she brought a Dolly CD to practice one day. "It was the one with 'I Will Always Love You' on it. I remember it because I wore it out and had to buy it on tape," Kelley remembers. Many Dolly fans will attest to the fact that once Ms. Parton gets into one's soul, she tends to stay put. Irene Kelley was no exception. "You know, I can't tell you exactly what it is about her," she says. "My mom said that I was walking down the hall and Dolly was doing her closer, when she had that TV show, and all of a sudden I stopped and came in and said, 'Who is that?' Then I had to go get the record. It's just something that really touched me and meant something on some level I can't explain. Maybe it's the fact that Dolly's a writer and artist. I was one and didn't even know it yet."

"My dad also had country music going all the time in his TV repair shop, and I couldn't stand it. I thought it was terrible. But that song 'Country Bumpkin' by Cal Smith would come on, and I always wanted to listen to that. Dolly Parton and that song are the two things that got me out of rock & roll and into country."

Kelley grew up in a house filled with music. Her dad played guitar and had an affinity for Jimmie Rodgers and playing polka on the accordion—which her whole family would dance around. Her little brother Ben picked up Chet Atkins-style picking guitar. Irene acquired her first guitar at 19, after first attempting her father's Carl Fisher instrument. "The action on it was really difficult—like a cheese cutter—it just hurt my fingers really badly, so I was never drawn to that guitar, in particular. A friend of mine said, 'You need to learn to play. You ought to just get yourself a guitar.' So I went to a music store and picked one out for \$200. A new Cortez. I liked it because it was pretty. It had an inlay on the neck that was really beautiful, so I bought it. It turned out to be a really neat guitar. I got a chord chart, and learned to play G, C and D, and that gave me a Dolly Parton song!"

In case you're wondering, that Dolly Parton song was "To Daddy." Some things were meant to be.

After learning "To Daddy," she happened upon her destiny. She began to happen upon her destiny, that is. "All of a sudden, things would come to me by total surprise. I didn't know if it was a song that I'd heard, or one that I was gonna learn. But I started to realize that they were original ideas, and I started just going for that—building on those little original ideas—and started writing songs. Songwriting just snuck up on me. I didn't even try to do it."

Kelley had been strumming guitar for about two months when she wrote her first song. It wound up being the B-side of her commercial breakthrough tune, "Pennsylvania Is My Home," which, incidentally, came damn close to becoming Pennsylvania's official state song. How many artists can make that claim?

"My cousins live in Hanover [PA], so you have to cross the Tuscora Mountains to get there. I'd been hanging out with some Bluegrassers [a term of affection] from Kentucky and West Virginia, because we had a big festival come through our area and they were all performers. I got to know them, and they'd sing these songs about how beautiful the mountains were back home. I was starting to get a little jealous, because we didn't have anything about Pennsylvania. I thought, 'Well, we're just as rural and mountainous and beautiful as Kentucky or Virginia or anywhere.' People think of Pennsylvania and for some reason they think of Philly and the city, but we have a whole lot more. So that inspired me to write about the Tuscora Mountains. It's in the third verse: 'Tuscora casts a shadow on sleepy heads around her feet/And through my mirror I see the sun is sinking/Another day, another town we will meet.' That's where that came from."

continued

Kelley sang that song at an open mic in a tiny bar in Greentown, PA, and a PBS documentary producer happened to be tossing one back at the time. He liked what he heard. "He was doing a piece about Pennsylvania called *Outdoor Profiles*, and they wanted to use that as the theme song. I was like, 'Oh, that's great,' and never thought much more about it. Nine months later he called me. So we recorded it in the studio and I made postcards and sent them to all the elected state officials and asked them to tune in. I don't even know why. It just seemed like the right thing to do. All of a sudden, I got this letter from this senator who said he wanted to nominate it for the state song, because they didn't have one. So we re-recorded it, and I had bumper stickers made, T-shirts and all that."

Politics being politics, however, the senator's nomination didn't survive the whole way to state songhood. But that experience encouraged Kelley to keep writing tunes. She also kept pushing with "Pennsylvania Is My Home," sending it to various Nashville labels. "Most of them came back unopened, saying, 'We don't accept unsolicited material,'" she says. "I didn't even know what that meant. But one guy [Gordon Payne] called me. I was waitressing during the day, and he called me at work and said, 'I want to publish your song. I think you have a songwriting talent.' And I didn't even know what that meant, or if that sort of thing even existed."

"He said to send anything else I write to him, so I did! I put a little tape together with some friends playing in my basement. He wanted to make a demo, so he had me come to Nashville. I'll never forget what he said on the phone that day. He said, 'I'm not just blowing up your skirt.' Being from Pennsylvania, that sounded so funny to me."

Funny ha-ha, or funny, "Oh, I don't know if I like that," I wanted to know.

"Funny ha-ha. Like, this guy's from the South, and another culture. I'm working and I'm in a phone booth, and I've got people waiting on their lunch. It's a moment in my life that I will never forget. One of those moments."

Kelley says she had no apprehensions about getting involved in the music industry. "It was my destiny," she firmly believes. "I was scared to death, because I was from a small town and Nashville's a big city, and it just scared me. It was terrifying being away from home. But I knew it was my destiny." In fact, singing was really the only thing that she did. That is, she didn't have much desire to do anything else. "I did have a fascination for psychology; I took a year of that in college and I thought about that. I think about that now. It would be nice to have that, but I never had enough drive to see it all the way through. The music was always just such a strong drive and calling for me."

Under Payne's tutelage Kelley got songs to several heavy-hitters. Carl Jackson was her first cut. "Gordon was really working at CBS as an A&R person. His publishing thing was something he and his brother-in-law did on the side. Carl was an artist on CBS, so Gordon's relationship there worked out for us really well."

Clearly, one of the highpoints of Kelley's songwriting career was getting business from Trisha Yearwood. In fact, Yearwood did a rendition of "O Mexico," which also appears on *Simple Path*. "She has one of the best voices around, I think," Kelley effuses. "I'm really proud, honored and flattered she chose it, and I love the way she did it. I think she's got a melancholy soul like I do, or she wouldn't have wanted to sing it. So it makes me feel a little kindred to her."



"It was like the ghost of Bill Monroe took over."

Songwriting turned into the perfect occupation for Kelley, who felt compelled to be around for daughters Justyna and Sarah Jean. "I was thrilled to have it work. I had a very small girl [Justyna was then 15 months old] and I knew the artist thing was gonna have to wait a little bit because I was busy with the baby. Carl released 'You Are A Rock And I Am A Rolling Stone' the next year, in '86, and in November of '87, Sarah Jean was born. Songwriting let me stay in touch with the music and get to be with my girls." This is partly why *Simple Path* took over a decade to make and release.

In addition to her family obligations, Kelley says she was just trying to find a way to skate the ever-changing climate of country music. She basically felt like she had to wait it out until more traditional, Americana-sounding songs became more fashionable.

"I'd say I'm a singer/songwriter, and it's country, but I've got a little bluegrass influence in there. A lot of things that got signed after '95 were more pop-oriented. Now it's coming around a little bit more. Americana is maybe a little more traditional or classic country."

Simple Path certainly calls to mind classic country. The crystalline melodies ring out with the same powerful clarity as Kelley's icon, Dolly Parton. Kelley's voice isn't as stark, but every bit as human. Voices of this nature can rightly be qualified as authentic. No fancy processors, no electronics (other than the digital recording devices) clutter or mask it in any way. That basic philosophy is what's both behind and supportive of the album's title. *Simple Path* is clearly Kelley's choice.

"I would say it's just the approach to the music. It's the way Scotty [Neubert, producer] and I put the record together. It's just song-driven. We didn't deliberately try to manipulate anything or make a big deal out of anything. These are the songs that I wanted to record, and this is how we wanted them to sound. That's where I started. The focus was very simple: just do them the way we hear them."

Kelley collaborated on all of *Simple Path*'s tunes. She wrote "Pilgrim In The Rain" with Kim Richey. The two met when both were neophyte Nashville transplants. "I'd been there a while, but she'd just moved," Kelley recalls. "Rick Alter was managing me, and his office was next to her publisher, so they got to talking about it and we ended up writing. You know, a lot of the co-writing came from just hanging out at publishing companies."

With her girls old enough to bear some time away from their mom, and plenty of material to fill several discs, Kelley got *Simple Path* kicked off around 1999. She says it took them about a year to make, because producer Neubert was playing with Trace Atkins on the road for a while, and other musicians had scheduling

challenges. Kelley didn't specifically set out to write songs for *Simple Path*, she merely chose those to which she personally responded. "I try to write songs that I feel good about, and try to write commercial things on assignment, but those probably aren't reflective of who I am as an artist." Indeed, there is clearly a personal metaphoric voice behind *Simple Path*'s lyrics. A perfect example is "Never Looking Back." In relation to this song, Kelley says that "the definition of confidence is forward looking." There's an interesting story behind this idea.

"I was sitting down to write with two friends, and we always have a big conversation before we start. We'd never say, 'Okay, here's what we're gonna write today,' but it seems like we would always talk about all the bluegrass greats, because we've got such reverence for them. So I always call the spirits forth first. Somehow the subject of confidence came up, and I said, 'You know what it means, don't you?' I guess it was just the confidence that Bill Monroe and all the greats had, and why their music was unstoppable. I had a thesaurus out, and it said that definition of confidence was forward looking. Well we were just writing it after that. It was like the ghost of Bill Monroe took over."

I wasn't completely satisfied with that being all there was to such a hefty word. Not in the mind of someone who would so pragmatically and completely dedicate herself to becoming someone she had always wanted to be. Kelley didn't disappoint me with her own definition. "I'd say it's that even if you're afraid of something, you do it anyway, which is really hard to do sometimes. But that's the only choice you have."

Her choice is certainly paying off. The first thousand or so copies of *Simple Path* got sold at Kelley's Nashville gigs and writers' nights, and one of them found its way to Dave Roy, of Relentless Nashville. "Clay Meyers over at Chrysalis knew him. They were working on the Asleep At The Wheel project, and he asked Dave to listen to my album. Dave really loved it. He said his wife, Kathy, liked it, too. They listened to it a lot at their house and such. Kathy Roy asked Dave how they could get it out to the rest of the world, and a couple of months later, when he was in the position at Relentless to get it going, he called me up about it."

Sure, she might have had much internal insecurity to face, but fulfilling her destiny—singing and being in the music—trumped them all. Irene Kelley has not let herself down. I ask if she plans on continuing with her solo career. "I certainly hope so," she says. "I've already got plenty of songs to put on the next one, and I'm ready." If confidence is, indeed, forward looking, then Irene Kelley is one confident woman—and a gifted songwriter, to boot. ★

For more information regarding Irene Kelley, give Mary Sack a call at 615.252.4124 or E-mail her at msack@madacy.com.



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ON THE LOST HIGHWAY WITH CHRIS STACEY

BY MATTHEW LAWTON

In 1993, Chris Stacey joined Mercury Records Nashville as their Southwest Regional Promotion Manager based out of Dallas, just as the company exploded with artists like Terri Clark, Mark Wills, Shania Twain and Toby Keith. But being the young rocker on a staff has its advantages. When it came time to start an alternative division, Stacey was the man.

In 1997, with Stacey on board as the National Director Alternative Promotion, Mercury Nashville released some incredible albums by William Topley, Kim Richey and Neal Coty. By year's end, William Topley was voted third favorite artist by *The Album Network's* Adult Rock panel, behind Sarah McLachlan and The Wallflowers. But the fact remained that Mercury Nashville wasn't quite able to muster up the muscle to really deliver a big hit. So when Universal bought Polygram, Stacey was promoted up to the Country department as the National Director Promotion alongside of Michael Powers. After a few years of letting everything settle into its rightful place, Mercury Records Nashville Chairman Luke Lewis approached Stacey with a proposition he couldn't refuse: How would Chris like to head up an amazing singer-songwriter label with some real adult rock & roll?

With one simple answer, Chris Stacey became Sr. VP Promotion & Artist Development for an exciting new label. Mark our words, it's time to start rollin' down that Lost Highway.

SO WHOSE IDEA WAS IT TO START UP LOST HIGHWAY?

"Luke Lewis, the Chairman of Mercury Records Nashville and of Lost Highway. The vision of this entire label came from his brain. Luke went to [Universal Music Group Chairman/CEO] Doug Morris, the most powerful man in the music business today, and said, 'Country music's great and our artists are doing well, but you know what? We want an outlet for some real true singer/songwriters. We want to create a haven for artists where they can come in and have creative freedom and we support them.'

"Lost Highway is not set up to pursue Top 40 with Britney Spears kind of music. What we're gonna do is focus on the Adult Rock and Americana radio formats first and foremost. That's gonna be our stomping ground, which is interesting in today's climate, 'cause there aren't a lot of people doing that. There are more labels shutting down those departments than starting them up. But if you look at the pattern of the music business over the course of the last few decades, music goes in one direction and then it sort of dies down and returns to great song-

writing. We believe that people are gonna get fed up with disposable pop, they'll get fed up with rap music and will return to great artists who write great songs. *That* will lead us back to the Promised Land!

"If you look at Adult Rock, it's already starting to happen. Look at some of the artists that have broken in the last year. David Gray, Josh Joplin, Five For Fighting: they're all great writers. And basically we're establishing an entire label of credible artists."

WHY SHOULD AN ARTIST CHOOSE LOST HIGHWAY OVER ANY OTHER LABEL?

"We're a major label that's set up like an independent label. We're gonna pay attention to the artist and superserve the artists' needs like an independent label would. Because we're based in Nashville, we have a full-time staff that can instantly take care of an artist's needs. But when they need the big muscle to cross to another format, publicity realm, or get on television or whatever, we got that, too. We have the core Lost Highway infrastructure that's based in Nashville, but because this is a joint

venture with Island Def Jam, we've got guys in New York like Lyor Cohen and Jim Caparro, the President and Chairman of Island Def Jam. They've said, 'We believe in what you guys are doing and we got your back. You need our publicity people? You got 'em. You need our promotion people? You got 'em. Let's go do the right thing for these artists because we believe in them, too.' On a day-to-day basis, I talk to John Rosenfelder, the Adult Rock National Director at Island Def Jam. So Rosey and I are on the phone strategizing and trying to back each other up everywhere we can. Of course, their entire local promotion staff is there, too. So we all team up and do it together. It's really an ideal situation for an artist.

"Sometimes a band will get signed to a major label for a gigantic advance and there's all this hoop and hype. Then all of a sudden one little thing goes wrong, or another act blows up on that label and then they'll get moved to the back burner. That's not the case at our label. Lost Highway is gonna sign artists we believe in. We want to commit to someone and maybe their first record isn't the one that gets them where they can go. Maybe it's the second record or the third record, but we're gonna develop our artists and support them. If they're working and touring, we got their back, we'll continue to support them. Artist development will be back into effect at Lost Highway and that hasn't been going on at a lot of labels for a long time."

WHO ARE SOME OF YOUR ARTISTS SO FAR?

"Lucinda Williams, Whiskeytown, Ryan Adams, Kim Richey, William Topley, Robert Earl Keen and a singer/songwriter out of the Carolinas named Tiff Merritt. Ryan actually brought her into us; she's very much in the vein, maybe, of an Emmylou Harris.

"I'm trying to be real careful that this label doesn't get dubbed as *only* an alt-country or Americana label. Lost Highway is simply a good music label. One of the things I'm working on is a singer/songwriter from the Bahamas who is rhythmic and probably lives in the Hot AC/Top 40 world, along the same lines as maybe a Macy Gray or even Tracy Chapman. There's nothing Americana about that. But then

"I WANT ADULT ROCK RADIO TO KNOW THAT WHEN THEY GET A RECORD ON THEIR DESK FROM LOST HIGHWAY IT'S PROBABLY GONNA FIT."

we've got Robert Earl Keen who'll get played on Country, Triple-A and especially Americana. So you can see we've got a very broad base."

NOT ONLY HAVE YOU BEEN INVOLVED WITH ADULT ROCK RADIO FOR YEARS, BUT YOU'VE ALSO BEEN INVOLVED WITH COUNTRY RADIO AND THE AMERICANA STATIONS AS WELL. WHAT ARE YOUR THOUGHTS ON THE AMERICANA FORMAT?

"It's so inspirational to find a group of passionate musical programmers. And the people in Americana radio really do care about the music. Coming from a record label standpoint, that is unbelievable. It's great to find people who are still passionate about the music and about putting great artists on the air and exposing great artists to their listeners.

"Now, that being said, Americana radio has some fundamental flaws. Radio and records have always had two completely different agendas and when they meet in the middle, that's when it gets good for everybody. But when they're spreading the airplay on an album out over just 12 or 14 weeks and then they're done with an album, it's gonna be very hard to develop stars.

"What we all do, between radio and records, is find someone we believe in musically, who we think has the potential to be a star—I'm not talking about Madonna-big star, but someone that has that special something who makes people interested in them. There are lots of people out there who can sit with a guitar and play great songs. But the reason artists get signed to record labels is because someone in that organization feels that they've got that extra something—that intangible *je ne sais quoi*—that rises them above the pack. So when it comes down to radio, they *also* have to believe that those artists have that. If Americana plays an album for 12 weeks and it's gone, then you don't hear from that artist for another two years, you're gonna have a hard time developing what would be normally called a hit."

WHAT ARE YOUR THOUGHTS ON THE ADULT ROCK FORMAT?

"Adult Rock radio is about listeners who have good taste in music and are probably a little bit ahead of the musical curve. They're people who have a passion for music, but it's also about lifestyle. If you listen to this format you have stations as diverse as KPIG [Monterey] to 'BOS [Boston]. They certainly sound nothing alike in presentation. That's what makes this format so special."

RECENTLY SOME LABELS HAVE BEEN DROPPING THEIR ADULT ROCK FORMAT DIVISIONS AND CLUMPING THEM UP WITH THE HOT A/C OR ROCK DEPARTMENTS. WHAT DO YOU THINK OF THAT?

"It's a bit sad. It feels like the format has been dogged a bit and it does feel like major record companies are sweeping their Adult Rock divisions under the rug. Certainly there's been a ton of consolidation that has changed the entire landscape of radio and records dramatically over the course of the last few years.

"But I view this format as a launching pad. Look at all the acts that have started at Triple-A over the course of the last eight or 10 years: Sheryl Crow, Dave Matthews Band, Counting Crows; the list goes on and on. I don't think there's any reason that can't continue to happen. I'm very optimistic that it's gonna come back to great music; it's gonna come back to great singer/songwriters. If that happens, it'll pay off dividends for Adult Rock. It's gonna come down to quality and if they're playing quality music on quality radio stations, they'll be successful.

"There certainly can be big-time commercial success with Adult Rock. Look at stations like KFOG [San Francisco], KINK [Portland], WXRT [Chicago] and even Non-Coms like 'XPN [Philadelphia]. Or take a look at a station like KBCO [Denver], look at a station like Cities [KTCZ] in Minneapolis. Those are both Clear Channel stations, in major markets and wildly successful. These big radio groups and chains need to look at those examples of strong Adult Rock and realize it can be done in major markets and it can be done in small markets. You just have to have the right mix of music, a smart programmer and someone who will actually give you the leeway and the funds to go out and market the station properly."

SPEAKING OF THE RIGHT MIX OF MUSIC, LET'S TALK A LITTLE ABOUT SOME OF LOST HIGHWAY'S GEMS. THE ENTIRE LUCINDA WILLIAMS ALBUM, *ESSENCE*, IS SIMPLY AMAZING.

"It really is. Everybody talks about how Lucinda always takes two, three, four years to make a record, but apparently right after the *Car Wheels On A Gravel Road* tour was finished, she just got this creative burst, sat down and



CHRIS STACEY

wrote a truckload of songs. I don't think anybody here was pressuring or hurrying her, or even *expecting* her to get a record out for the new label. But all of a sudden, here it is, the record's done.

"She went into the studio in Minneapolis and worked with Bo Ramsey, who coproduced the album along with Lucinda and Charlie Sexton. They recorded all the tracks, then Charlie came in and played some wicked, wicked guitar over the top of it all. It's different than *Car Wheels On A Gravel Road*, but the buzz I'm hearing is people are saying it might even be better."

NOW, THE WHISKEYTOWN ALBUM WAS THEIR LAST DISC THAT THEY RECORDED FOR GEFEN. BUT WAS NEVER RELEASED. RIGHT?

"Yeah, it's called *Pneumonia*. It was originally recorded for Geffen Records and Outpost and then when the Universal merger hit, that went away. So basically the album was sitting on a shelf and never released. There was a headline in the Calendar section of the *Los Angeles Times* a couple months back that said, 'How come Whiskeytown's *Pneumonia* is the best rock record you've never heard?'

"It was originally recorded a couple years ago. So Whiskeytown's main man, Ryan Adams, went into the studio about a month or two ago and pulled a couple songs off and added a thing or two and completely remixed it. He went in and freshened things up and made some changes and got it to where he was pleased with it. I'm really proud of this record."

AND ALONG WITH RYAN'S SOLO ALBUM, YOU ALSO HAVE NEW RECORDS COMING OUT FROM KIM RICHEY AND BACKYARD BARBECUE ICON, ROBERT EARL KEEN. TELL US A BIT ABOUT HIM.

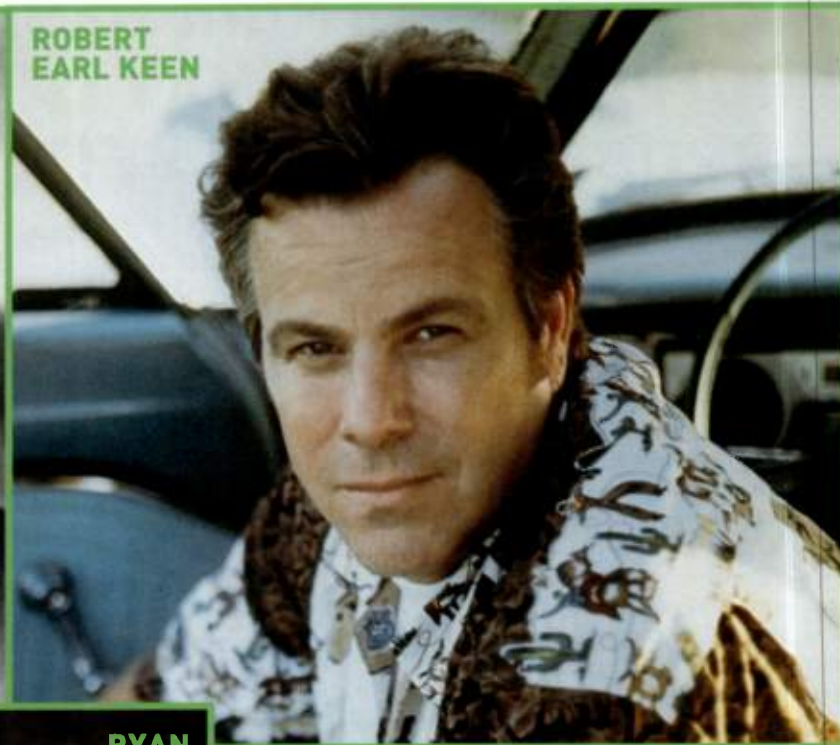
"Robert goes out and sells 100,000 albums on every release that he does. He plays 150-plus dates a year, he's a God in Texas and we want to take him beyond what he's

continued ➡

"I'M TRYING TO BE REAL CAREFUL THAT THIS LABEL DOESN'T GET DUBBED AS ONLY AN ALT-COUNTRY OR AMERICANA LABEL. LOST HIGHWAY IS SIMPLY A GOOD MUSIC LABEL."



LUCINDA WILLIAMS



ROBERT EARL KEEN

already accomplished on his own. There are certainly tons of Americana and Triple-A stations that really embrace him. It's a matter of the right song at the right time for Robert Earl Keen to really step up to the next level. The guy has this way of writing these songs that become anthems in many cases; he's a troubadour. The guy's one of the best songwriters out there. We're damn proud to have him.

"What we're trying to do at Lost Highway is create a brand. I want Adult Rock radio to know that when they get a record on their desk from Lost Highway, it's probably gonna fit. For example, when Jive puts a record out, it's probably a pretty damn good Top 40 record. And when Def Jam puts a record out, it's a good rap record. Even take it further back to Asylum in the late '70s: When those guys put a record out you knew it was gonna be a great artist. It was Jackson Browne or the Eagles and Tom Waits. Lost Highway will become that type of high-quality label."

WHERE ARE YOU COMING FROM? WHO ARE SOME OF YOUR PERSONAL MAJOR INFLUENCES. NOT NECESSARILY IN THE BUSINESS, BUT SOME OF YOUR HEROES?



RYAN ADAMS

"I'd like to become Jacques Cousteau meets Charlie Minor. There are days that I think, 'I'm gonna move to the islands and I'm gonna set up a dive shop.' I go to the Bahamas two, three, four times a year. I scuba dive and water ski as much as I can. If I'm in the sun and on the beach or in the water, I'm happy. I'm just trying to figure out how to do it all at the same time. I've found myself actually sitting on a dive boat or on a beach somewhere talking on the cell phone, trying to combine both. That's okay; it's better than sitting in a rainy office in Nashville doing it.

"Not to sound like a kiss-ass, but as far as influences in the business, Luke Lewis has been a mentor to me. I've watched this guy operate for nine years and you couldn't ask for a guy who makes you happier to work for. If you spend any time with him at all, you'll understand that he's a real musical guy. There's nothing in the world that he loves to do more than find something new and play it for you. He told me one time that he used to work in a record store when he was a kid because he loved to dig through the new records and find what was great and turn his friends onto it. Now he's in a position to do that for the entire world.

"So I've sort of copped his M.O. I've always loved playing the new records that I found for my friends and now, by being the head of promotion for a label, I can take the great artists that we find, turn radio people onto them and subsequently turn all those listeners on." ✦

• For more information, track Chris Stacey down at 615.524.7548 or at chris.stacey@umusic.com; and while you're at it, check out www.losthighwayrecords.com.

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Some guy from the audience named Jeff has just finished playing guitar on an old Toad The Wet Sprocket tune called "Nanci," and as the ovation dies down Glen Phillips remarks, "The only thing I can think of that rhymes with Jeff is teff, the grain they use to make Ethiopian bread."

You learn to expect this sort of thing from Glen Phillips. He regularly plays requests, and if you happen to ask for one he can't play—even if he wrote it—he's not afraid to say so, and he's happy to oblige anyway if someone else can. But it's the reference to *teff* that's even more indicative of this man who looks much younger than his 30 years. His encyclopedic mind seems to think nothing of spewing whatever thought is currently roaming around unchecked. So if *teff* is the only thing he can think of that rhymes with Jeff, well, he's certainly going to say so. Never mind that he might be the only person in the joint who's ever heard of *teff*.

Welcome to Glen's world.

Glen Phillips has always lived in Santa Barbara, a hip town on central California's coast. His father was a professor at UCSB, his mom a local politician. He learned music from his brother Dan, who's older by three years. It started with The Beatles, but today Glen admits to a fondness for everyone from Gillian Welch and Ben Folds to Radiohead's Thom Yorke ("when he's not being too cryptic") and Elvis Costello to early Mark Knopfler. "My favorite lyricists are people like Randy Newman," Phillips muses. "He's just a huge, angry cynic, but he manages to put it in such a compassionate, funny way that it works."

Phillips first tried his own hand at songwriting when he was still in his teens. He and Todd Nichols started hanging out in the

summer after Glen's freshman year. Together they formed Toad, the only band he's ever been in, save for that one day in junior high. "We did one show at lunchtime and somebody threw milk at my bass. I think we were called Destiny. We wanted to be Rush."

Toad The Wet Sprocket enjoyed a 12-year-run that produced a pair of Platinum records and a slew of hits. "All I Want," "Something's Always Wrong," "Come Down," "Walk On The Ocean" and "Fall Down," among others are still staples at Adult Rock radio. But in the summer of 1998, Glen walked away.

"Time, more than anything" lead to Toad's demise, says Phillips during a recent conversation. "The weight of time—probably how early our relationships were forged together. We'd been together for so long that we had no idea who we were outside of it. And everybody was, I think, scared, but also pretty excited to see what the rest of their life was gonna be like."

When he left Toad The Wet Sprocket, Phillips may have figured he was walking toward a solo career, but instead he walked into an ambush. Male singer/songwriters were supposedly out of vogue at the time so he heard a lot of "no thank yous" from the labels. Fueled in part by this confusing turn of events, many of the songs coming out of him—"Professional Victim," "Darkest Hour," "Easier," "It Takes Time," "Back On My Feet"—took on a darker, more personal tone.

These days Glen Phillips is in a much brighter place. Thanks to a new label called Gold Circle/Brick Red Records, he's just released *Abulum* and his solo career is finally happening. What follows is the *Reader's Digest* version of how he got from there to here.

Glen Phillips

by Jim Nelson

How did your deal with Gold Circle/Brick Red Records come about?

"I put the demos out and there wasn't a lot of reaction. Eventually I said, 'Screw it,' and did the album. I took out a loan and went in with Ethan [Johns] and just did it for real. [We] printed it up and got that out, and I stopped sending it to people as a demo and started selling the album at shows. Once I got my own steam going, people became more interested. A copy of the album got over to Chris Walters, who I've known for a few years. Chris was into it and played it for Randy [Gerston], and they all loved it and wanted to be a part of it."

Who's behind Gold Circle/Brick Red Records?

"It's Randy and Mike Sikkas; they're kind of a new, major indie kind of thing."

Where did you and Ethan do *Abulum*?

"Mostly in my garage, some at Ethan's house. A few of the songs were demos that I'd made that we did a little bit of upgrading to and he mixed. I'd been wanting to make some bigger, more modern statement, and he really helped me concentrate on the core of what I do well and got me back to just songs and voice. So we set up all in one room, live lead vocals—half the drum sound

is in the vocal mic. It was a great experience to just go in and do it real and quick. It's funny because it was probably a two-week album, but it took six months. I kept having tours or I would have to go out and play shows or something, and then he would have to go do a project. There wasn't a lot of money to get us a big room and do it real quick, so it got spread out over a very long period of time."

And roughly when was that?

"I guess the summer of 2000—maybe late summer, fall. I went through a lot of programming and deprogramming, kind of stepping out of every-

thing I'd known. It was a very confusing last couple of years. I'd gotten used to getting my way and I assumed that's how the world worked, because I hadn't much other experience than that. So I had to readjust to reality. It's probably not the most sympathy-raising situation, but I guess I got my comeuppance for feeling entitled. I just had to work from the bottom up and get my act together, which took a lot longer. I didn't know that that's what I was gonna need to do. I just assumed that I would pick right up and start again. I'm really grateful for it now, but it was a pretty weird time to get through.

"Unemployment, especially after you have kids—feeling like you're not bringing home the bacon—is one of the biggest possible mind-fucks there is. You don't know what to do. It's odd. You have this urge to go out and kill a yak and bring it back, or do something. But if you're living in suburbia and you're supposed to be getting a paycheck for going to do something, it's a weird hole to get out of."

How much of that feeling is evident on this album?

"I don't know—some of it seeps through. There's a lot of decay and rebirth on the record. A lot of it was written when I was being obsessed about things falling apart. There is a book called *Into The Forest* [by Jean Hegland], which is based on society breaking down. These people live out in the forest on what they think is the edge. They're real woodsy people. And when everything's really gone and the generator no longer works, eventually they just leave the house altogether. They're convinced throughout the whole thing that the breakdown is a fugue state—a fugue state is a temporary thing—and at the end they realize that maybe these last 10,000 years or so, where we were building things and relying on technology, was the fugue state. Things were returning to the way they always had been and should be.

"Anyway that was the situation I was obsessed with for a while, so there's a fair amount of that in the songs, I think."

Certainly in "Fred Meyers" and "My Own Town" there's a thread of a catastrophic world. "My Own Town" reminds me of that Burgess Meredith episode of *The Twilight Zone* in its last-man-on-earth kind of feeling, you know?

"Yeah, I love that one."

What about "Fred Meyers," and what is a Fred Meyers by the way?

"Fred Meyers is a chain of Northwest stores. There was inclement weather one day in Salt Lake City while I was walking around, so I had to hide and ducked in there and walked around for a while. We had a nice time. I was eventually thinking I could live there some day."

So you ended up writing a song about using this as a place to live.

"Well, yeah. I don't know why I ended up doing

'Fred Meyers,' of all places. It could have been any store, but I just had this idea of the *Into The Forest* scenario with the economy falling apart and not needing these big stores to sell stuff. I had this idea of them all turning into these great big squats with communal gardens in-between. I didn't get all of that into the song, unfortunately, but I had this idea of these great communities coming back, little villages, using those stores—they're nice big buildings, although they don't tend to let in the sun very effectively."

You've said that you were embarrassed to be funny in *Toad The Wet Sprocket*, and yet you've got one of the most delightful, charming, clever, silly songs in "Drive By" that I've ever heard. Was that an easy thing to do, allow yourself to be funny like that now?

"It wasn't hard at all [writing "Drive By"]. It was one of the strangest writing experiences I've ever had. A friend told me the story had happened to him when he was growing up, although I don't think the dog was so lucky—it didn't have a great spiritual wrap-up at the end. But there's this basic setup of being taken out by your dad with your learner's permit at 15 on a drive-by shooting of a neighborhood animal. It was such a bizarre image, really ripe to jump into and examine a little.

"The weird thing is that usually I just sit down with a guitar and play for a while, and then hammer out lyrics forever. And 'Drive By' was written...I went to a 10-day meditation course where you're not allowed to read or write—you just sit and meditate for about 11 hours a day. And on the eighth day, or something, I could not get the song out of my head. It just popped in and completed itself. I found a Sharpie in one of those folders they give your boarding pass in and just wrote out the lyrics. The whole thing just jumped right out. That pretty much never happens. It's a brilliant experience to have."

Yeah, that spontaneous connection to the collective consciousness.

"I just love that after all of these days of not speaking—I'd never sat still for more than an hour before that week. It was this intense spiritual experience and I get 'Drive By' out of it." (laughs)

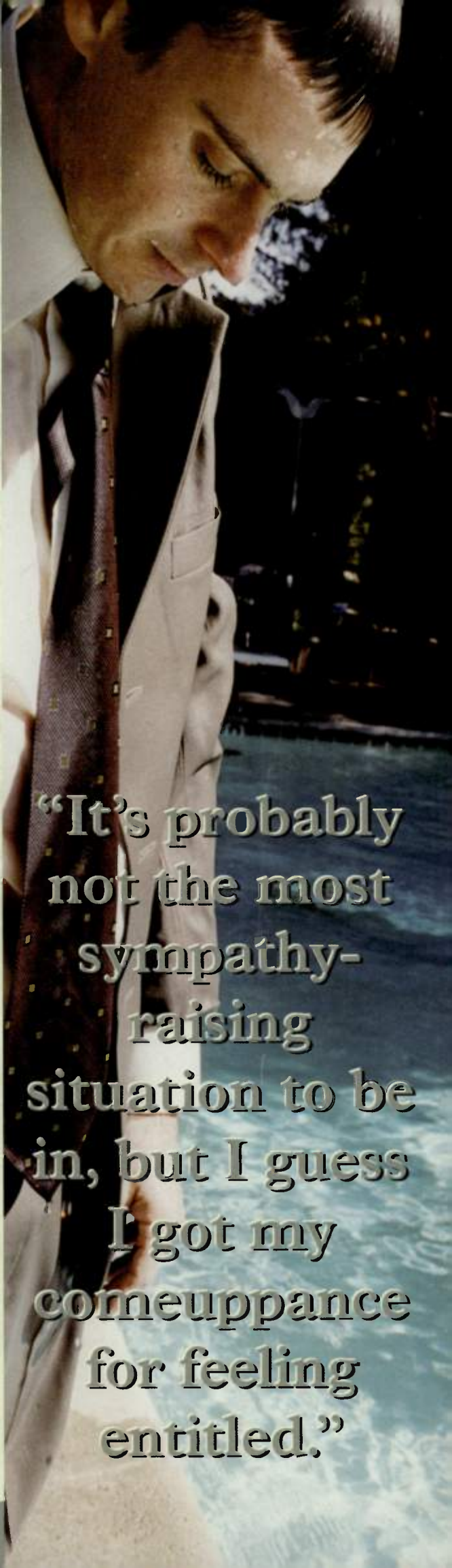
"Men Just Leave" is a nice little story that hits you over the head all of a sudden with what it's really saying. It's got a bit of heaviness to its lyrics and lightheartedness to the rest of it.

"The lyrics are pretty lighthearted, too. I mean, you have Francis the pit bull."

Uh-huh, taking a chunk out of her hand.

"Yeah."

Continued ➤



"It's probably not the most sympathy-raising situation to be in, but I guess I got my comeuppance for feeling entitled."

What you're doing in this song is taking men to task, much like you did in "Hold Her Down," commenting on some of the cruel things that men do to women. What draws you to that perspective of these related situations?

"More than anything, there's such a wealth of material. Unfortunately, people keep doing things to each other. Women get the raw end of the deal very often and in bigger ways. Male or female, people can be very exploitative and mess with each other in major ways. But when it comes to the big ones like violence or abandoning children, women are usually on the sad end."

"Professional Victim" isn't too far removed from those themes, either.

"Yeah, and 'Professional Victim' could have gone with any gender. That one is stranger because it's a little more about the repetitive nature of it, and why it keeps not working. It's because you keep choosing jerks. Maybe someday you'll find a jerk you can cure instead of deciding to just stay away from them altogether."

"I've definitely been on the professional victim side of things. Actually in the last couple of years, that was the role I chose to assume after abandoning everybody and assuming I would get to continue on. I realized, 'No, everybody gets abandoned—I'm by myself.' It's been a long time just being pissed off and blaming everybody but myself for the situation I was in."

Plus, didn't you lose your father right around the same time?

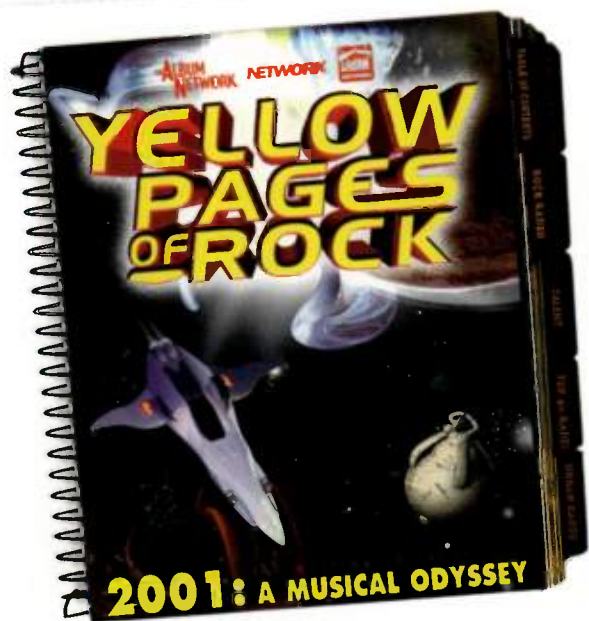
"Yeah, that was a few months before I quit. There was that and, of all things, there was an anti-death-penalty show that Ani DiFranco played at; she came jumping onstage, going, 'I love my job. I love my job. I love my job.' And I thought, 'Oh that hurts. I want to do that.'"

"[When] my dad died it did make me want to stop feeling like I was treading water. I wanted to do something a little more vital. Big change is a bizarre thing. It's something you have to ride. I made these decisions to change things and thought that all of a sudden I would be really happy, but instead I started having to work my ass off for the first time ever. And in the last few months—after starting the record and getting things together—I finally refocused on the right things and did it with a little more of a humble mind, and things started to move forward again." ✦

Wanna know more about Glen Phillips' *Abulum*
(released this week on
Gold Circle/Brick Red Records),
contact Mike Klein at 310.828.6656,
or go to
www.glenphillips.com.

"I went to a 10-day meditation course where you're not allowed to read or write—you just sit and meditate for about 11 hours a day. And on the eighth day, or something, I could not get the song out of my head. It just popped in and completed itself. I found a Sharpie in one of those folders they give your boarding pass in and just wrote out the lyrics."

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For updates and changes, please contact Jim Nelson at jim.nelson@sfx.com

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DAVE MATTHEWS BAND "The Space Between"

FROM THE RELEASE: *Everyday*
LABEL: RCA

ORIGIN: Dave's from South Africa, but the band formed in Charlottesville, VA

WHAT YOU SHOULD KNOW: Dave Matthews Band rules at Adult Rock radio (case in point: "I Did It" was No.1 for six weeks). With its moody intro and recurring,

jangly riff, "The Space Between" is a dramatic, emotionally charged track that will fill your spirits with faith and hope. The format's been anxious for Simon to say, "Play 'The Space Between.'" It's okay now.

CONTACT: Cheryl Khaner 310.358.4013 & Suzy Changar 212.930.4309

WEB SITE: www.davemattewsband.com



FIVE FOR FIGHTING "Superman (It's Not Easy)"

FROM THE RELEASE: *America Town*
LABEL: Aware/Columbia

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: "Easy Tonight" already scored big at this format, and now the piece de resistance of *America*

Town comes your way. The lyrics for "Superman" are as universal as they get: this song should be a multiformat smash. For your convenience, a brand-new mix is the first music cut on disc two of *totallyadult* TuneUp #51.

CONTACT: Trina Tombrink 212.833.8505 &

Mark Cunningham 773.248.4210

WEB SITE: www.sonymusic.com/artists/FiveForFighting



LUCINDA WILLIAMS "Essence"

FROM THE RELEASE: *Essence*

LABEL: Lost Highway/IDJMG

ORIGIN: Lake Charles, LA

WHAT YOU SHOULD KNOW: Three years later, Lucinda Williams finally follows up her excellent *Car Wheels On A Gravel Road*. With its gritty groove and sultry vocals, it's damn near impossible to avoid her "Essence." Does it remind you a bit of Sheryl

Crow, too? Listen for yourself on *totallyadult* TuneUp #51, and read more about her new label, Lost Highway, on page 38.

CONTACT: Chris Stacey 615.524.7548

WEB SITE: www.lucindawilliams.net



SHELBY LYNNE "Killin' Kind"

FROM THE RELEASE: *Bridget Jones's Diary* OST

LABEL: Island/IDJMG

ORIGIN: Quantico, VA

WHAT YOU SHOULD KNOW: With the release of last year's *I Am Shelby Lynne*, Ms. Lynne won the Best New Artist GRAMMY and almost became a household name.

"Killin' Kind," a rockin' pop track from the just-released Hugh Grant/Renee Zellweger film, *Bridget Jones's Diary*, should remove the *almost* from that description. It's on the new *totallyadult* TuneUp #51.

CONTACT: John Rosenfelder 212.603.7871

WEB SITE: www.shelbylynn.com



GLEN PHILLIPS "Abulum"

LABEL: Brick Red/Gold Circle

ORIGIN: Santa Barbara

WHAT YOU SHOULD KNOW: Glen Phillips started his music career as a singer/songwriter for Toad The Wet Sprocket and kept that position for 13 years. The years following Toad's breakup were a bit confusing for Phillips, and those feelings are expressed

exquisitely on *Abulum* (from which "Fred Meyers" is hit-bound). Read all about it in our feature on page 42.

SUGGESTED SONGS: "Fred Meyers"; "Men Just Leave"; "Drive By."

CONTACT: Mike Klein 310.828.6656

WEB SITE: www.glenphillips.com



IRENE KELLEY "A Little Bluer Than That"

FROM THE RELEASE: *Simple Path*

LABEL: Relentless Nashville

ORIGIN: Latrobe, PA, but she lives in Nashville now

WHAT YOU SHOULD KNOW: Having written songs for Loretta Lynn, Trisha Yearwood and Ricky Skaggs, Irene Kelley knows a thing

or two about songwriting. The heartbreak of "A Little Bluer Than That" is even more tragic when sung in Kelley's innocent, sweet voice. Check it out on *totallyadult* TuneUp #51 and read a lot more about her beginning on page 34.

CONTACT: Mary Sack 615.252.4124

WEB SITE: www.irenekelley.com

music



ANDREAS JOHNSON "Glorious"

FROM THE RELEASE: *Liebling*

LABEL: Reprise

ORIGIN: Lund, Sweden

WHAT YOU SHOULD KNOW: The son of jazz-musician parents, Andreas Johnson spent many a night surrounded by musicians and live music. Released in his home country last year, *Liebling* features the electrically lush and powerful concert favorite "Glorious." Hear it prominently in HBO's latest run of self-promos and listen to it on *totallyadult* TuneUp #51, disc one, track one.

CONTACT: Alex Coronfly 818.953.3744

WEB SITE: www.andreas-johnson.com



COWBOY JUNKIES "I'm So Open"

FROM THE RELEASE: *Open*

LABEL: Zoe/Rounder

ORIGIN: Toronto, Canada

WHAT YOU SHOULD KNOW: After a few years out of the spotlight, Cowboy Junkies now have a new home in Zoe/Rounder. With its Bo Diddley-like guitar, soulful Hammond grooves and Margo Timmins' haunting angelic voice, "I'm So Open" is pure, uncut, Junkies rock. You'll find "I'm So Open" on *totallyadult* TuneUp #51, disc one, track three.

CONTACT: Katrinka Suydam 617.218.4477

WEB SITE: www.cowboyjunkies.com



CRASH TEST DUMMIES "Every Morning"

FROM THE RELEASE: *I Don't Care That You Don't Mind*

LABEL: Cha-Ching/V2

ORIGIN: Winnipeg, Canada

WHAT YOU SHOULD KNOW: We haven't heard from the Crash Test Dummies since 1999, when "Keep A Lid On Things" went top 10 at Adult Rock radio and was featured on the *Mod Squad* OST. Brad Roberts is back after an ironic, near fatal car accident, and his distinct bass voice is ready to deliver another Adult Rock favorite.

CONTACT: Harry Levy 310.470.3220

WEB SITE: www.crashtestdummies.com



THE STRING CHEESE INCIDENT "Outside And Inside"

FROM THE RELEASE: *Outside Inside*

LABEL: Love Lights/SCI Fidelity

ORIGIN: Crested Butte, CO

WHAT YOU SHOULD KNOW: If you're into the Grateful Dead, you're gonna dig The String Cheese Incident (these guys are so cool that Bruce Hornsby and Little Feat recently *opened* for them!). "Outside And Inside" is jam-packed with an undeniable rhythmic groove, kick-ass guitar hook and bouncing lyrics. You gotta hear "Outside And Inside" on *totallyadult* TuneUp #51, disc one, track six.

CONTACT: Reis Baron 303.544.1818

WEB SITE: www.stringcheeseincident.com



TURIN BRAKES "Underdog (Save Me)"

FROM THE RELEASE: *The Optimist*

LABEL: 360/Source/Astralwerks

ORIGIN: London

WHAT YOU SHOULD KNOW: With their melancholy, acoustically based grooves, Turin Brakes set an introspective mellow mood. With its underlining jangle, killer acoustic guitar solo and soaring chorus, "Underdog (Save Me)" will stick to your soul like glue. Of course you'll find "Underdog (Save Me)" on *totallyadult* TuneUp #51, disc two, track three.

CONTACT: Jenni Sperandeo 212.886.7519 & Brien Terranova 310.288.2432

WEB SITE: www.turinbrakes.co.uk



Badly Drawn Boy

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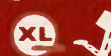
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| 6 | Chicago IL | Metro |
| 7 | Minneapolis MN | Fine Line |
| 9 | Denver | Bluebird |
| 10 | Salt Lake City UT | Zephyr |
| 11-12 | Louisville, KY | Triple-A Non Comm. Convention |
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STEVE FORBERT "House Of Cards"

FROM THE RELEASE: *Young Guitar Days*

LABEL: Rolling Tide/Relentless Nashville

ORIGIN: Meridian, MS

WHAT YOU SHOULD KNOW: When Steve Forbert was 21, he moved to New York City and hustled a living with his guitar in the folk clubs; *Young Guitar Days* features outtakes from those days. "House Of Cards" was written in the "summer of Sam" (1977). Check it out on *totallyadult* TuneUp #51 and find out why 32 Adult Rock reporters are on it now.

CONTACT: Mary Sack 615.252.4124

WEB SITE: www.steveforbert.com



ELIZA CARTHY "Train Song"

FROM THE RELEASE: *Angels & Cigarettes*

LABEL: Warner Bros.

ORIGIN: England

WHAT YOU SHOULD KNOW: The daughter of British guitarist/vocalist Martin Carthy and vocalist Norma Waterson, Eliza Carthy has continued with the family folk heritage. "Train Song" is a lighthearted track that features

fiddle, ethereal background vocals, trip-hop beats and Carthy's eloquent voice all wrapped up with a traditional-sounding melody. Twenty-nine stations jumped on this one early.

CONTACT: Mike Rittberg 818.953.3723

WEB SITE: www.elizacarthy.com



RACHAEL SAGE "Satellite"

FROM THE RELEASE: *Painting Of A Painting*

LABEL: Mpress

ORIGIN: Port Chester, NY, but she lives in Manhattan now

WHAT YOU SHOULD KNOW: With her unique Ani DiFranco-meets-Tori Amos voice, Rachael Sage exudes plenty of passion and

an enormous amount of strength on the powerful piano-based "Satellite." Give it a shot and see if it doesn't linger in your atmosphere. You'll hear what we mean on *totallyadult* TuneUp #51, disc two, track eight.

CONTACT: Walter Parks 877.878.7243

WEB SITE: www.rachael sage.com



JIMMY SMITH "Strut"

FROM THE RELEASE: *Dot Com Blues*

LABEL: Blue Thumb

ORIGIN: Norristown, PA

WHAT YOU SHOULD KNOW: Jimmy Smith (who hails from Mike Piazza's hometown) is the unofficial king of soulful jazz, thanks to his Hammond organ. His latest release features guests like B.B. King, Dr. John and Etta James, while "Strut" was written and sung by

Taj Mahal. With its late-night groove, this one will surely keep the party flowin'!

CONTACT: Jill Weindorf 212.331.2051

WEB SITE: www.bluethumb.com



NATACHA ATLAS "I Put A Spell On You"

FROM THE RELEASE: *Ayeshteni*

LABEL: Mantra/Beggars Group

ORIGIN: Brussels, Belgium, but she now lives in Washington, D.C.

WHAT YOU SHOULD KNOW: Backed by some intense world rhythms, chants and an assortment of strings, Natacha Atlas completely reforms Screamin' Jay Hawkins' "I

Put A Spell On You" into a hip-shaking mysterious drama. Screamin' Jay would be proud. Check it out on the just-released *totallyadult* TuneUp #51, disc two, track six.

CONTACT: P.J. Birosik 303.444.9575 & Jenn Lanchart 212.343.7010

WEB SITE: www.beggars.com

ERIC GALES "Hand Writing On The Wall"

FROM THE RELEASE: *That's What I Am*

LABEL: Nightbird/MCA

ORIGIN: Memphis

WHAT YOU SHOULD KNOW: The handwriting is indeed on the wall, and it says, "Eric is God." Okay, so that's some old graffiti, but it's still true. Eric Gales claims that lofty status with this guitar-laden rocker. "Hand Writing On The Wall" is on Gales' third album and on our *totallyadult* TuneUp #51, disc one, track seven.

CONTACT: Dara Kravitz 212.841.8042

WEB SITE: www.mcarecords.com

music



MATH AND SCIENCE "Soundbite"

FROM THE RELEASE: *Math And Science*
LABEL: Brick Red/Gold Circle
WHAT YOU SHOULD KNOW: Math And Science is a one-man band centered around transplanted Angeleno John Wolf. "Soundbite" features a mix of hook-filled beats, Wolf's wry words and computer-based multitracking. This is irresistible clas-

sic alternative pop music, as evidenced on disc one, track four of our *totallyadult* TuneUp #51.

CONTACT: Mike Klein 310.828.6656

WEB SITE: www.mathandsci.com



ELWOOD "Red Wagon"

FROM THE RELEASE: *The Parlance Of Our Time*

LABEL: Palm/Sire/SRG

ORIGIN: North Carolina

WHAT YOU SHOULD KNOW: Born Prince Elwood Strickland III, Elwood has just released his debut *The Parlance Of Our Time*. With its horn and flute grooves along with its jazzy feel, "Red Wagon" has a cool

summer atmosphere. This is one fun song that you can hear it on *totallyadult* TuneUp #51, disc one, track eight.

CONTACT: Paul Langton 212.506.5812, Greg Seese 323.802.0117 & Dan Connelly 877.509.9258

WEB SITE: www.rykodisc.com



MARCIA BALL "Count The Days"

FROM THE RELEASE: *Presumed Innocent*

LABEL: Alligator

ORIGIN: Orange, TX

WHAT YOU SHOULD KNOW: Marcia Ball's piano style mixes equal parts boogie woogie with zydeco and Louisiana swamp rock. She produced her latest disc with Doyle Bramhall (senior) and recorded it at Arlyn Studios in

Austin. It features the foot-stomping declaration of independence, "Count The Days." Guess what? It's also on *totallyadult* TuneUp #51 (disc one, track 10).

CONTACT: Tim Kolleth 773.973.7736

WEB SITE: www.alligator.com



THE CASH BROTHERS "How Was Tomorrow"

LABEL: Rounder

ORIGIN: Toronto, Canada

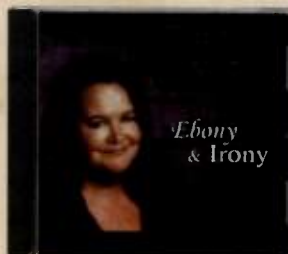
WHAT YOU SHOULD KNOW: While Andrew Cash was following his punk-rock heart, his younger brother Peter was digging the alt-country scene. After recording 11 albums between them in their own separate bands, the brothers Cash decided to put

one out together. *How Was Tomorrow* features dusty harmonies, absorbing melodies and some hauntingly radiant songs-perfect for Americana radio.

SUGGESTED SONGS: "Nerve"; "Guitar Strings And Foolish Things"; "Nebraska."

CONTACT: Brad San Martin 617.218.4422

WEB SITE: www.cashbrothers.com



TRACY NELSON "Strongest Weakness"

FROM THE RELEASE: *Ebony & Irony*

LABEL: Eclectic/Relentless Nashville

ORIGIN: Madison, WI

WHAT YOU SHOULD KNOW: In the late '60s and early '70s, Tracy Nelson was the lead singer of country rockers, Mother Earth. Since then, Nelson has remained close to her Nashville roots, all the while excelling in

the blues realm. The Memphis Horns guest on this strong blues-rock romp, which is available on *totallyadult* TuneUp #51, disc two, track nine.

CONTACT: Mary Sack 615.252.4124



BILL MORRISSEY "Traveling By Cab"

FROM THE RELEASE: *Something I Saw Or Thought I Saw*

LABEL: Philo/Rounder

ORIGIN: Hartford

WHAT YOU SHOULD KNOW: Bill Morrissey has been playing the coffeehouses and living the musical-troubadour lifestyle for years. *Something I Saw Or Thought I*

Saw is Morrissey's ninth disc and features deceptively simple melodies, powerful acoustic jazz and blues tones filling his intricately haunting songs that speak of lost souls and everyday heroes. "Traveling By Cab" is a delightful drinking tune.

CONTACT: Katrinka Suydam 617.218.4477

WEB SITE: www.rounder.com

totallymusic



SEVEN MARY THREE "Wait"

FROM THE RELEASE: *The Economy Of Sound*

LABEL: Mammoth

ORIGIN: Charlottesville, VA, but they're based in Orlando

WHAT YOU SHOULD KNOW: Five years ago, Seven Mary Three released their crunchy track "Cumbersome," which generat-

ed a huge response. Their fourth album, *The Economy Of Sound*, features "Wait," a welcome return of rockin' guitar, raspy vocals and blood-sucking hooks. This is one of those songs where once it ends, you can't wait to hear it again!

CONTACT: Pete Rosenblum 212.453.0901

WEB SITE: www.mammoth.com



THE MOTHER HIPPS Green Hills Of Earth

LABEL: Future Farmer

ORIGIN: Chico, CA

WHAT YOU SHOULD KNOW: The Mother Hips, who've been making great music for 10 years, are veterans of the H.O.R.D.E. tour and opening slots with Johnny Cash and Wilco. Their fifth release, *Green Hills Of Earth*, is full of well-crafted songs that have

their roots and influence in pop, rock and country, but are still hip with today's sound.

SUGGESTED SONGS: "Sarah Bellum"; "Life In The City"; "Singing Seems To Ease Me."

CONTACT: Dennis Mitchell 415.922.3276

WEB SITE: www.motherhips.com



KINGS OF CONVENIENCE "Failure"

FROM THE RELEASE: *Quiet Is The New Loud*

LABEL: Source/Astralwerks

ORIGIN: Bergen, Norway

WHAT YOU SHOULD KNOW: Eirik Glambek Bøe and Erlend Øye first met at school in

Bergen, Norway. "Failure" is from their extremely cool *Quiet Is The New Loud* which is bathed in mellow suds of Nick Drake and Simon And Garfunkel. Check it out on the latest *totallyadult* TuneUp #51, disc one, track 11.

CONTACT: Jenni Sperandio 212.886.7519 & Brien Terranova 310.288.2432

WEB SITE: www.astralwerks.com



GILLI MOON "Temperamental Angel"

FROM THE RELEASE: *Temperamental Angel*

LABEL: Warrior Girl Music

ORIGIN: Italy, but she lives in Los Angeles

WHAT YOU SHOULD KNOW: The title track of Gilli Moon's new disc captures her raw and sensitive emotions along with her unique voice. Recorded in a spontaneous

and live approach, "Temperamental Angel" highlights Moon's uninhibited, honest vision. It's worth checking out and it turns out we've got it on *totallyadult* TuneUp #51 (disc two, track five).

CONTACT: Gilli Moon 310.238.0359

WEB SITE: www.gillimoon.com

DOWNTOWN MYSTIC "One More Chance"

FROM THE RELEASE: *Downtown Mystic*

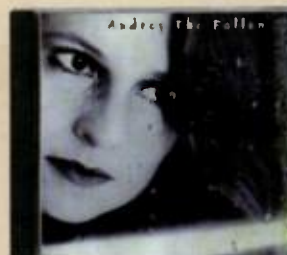
LABEL: Sha-La

ORIGIN: New York

WHAT YOU SHOULD KNOW: With harmonies reminiscent of Poco and early Eagles, it's hard *not* to sing along with Downtown Mystic. "One More Chance" is a hooky, guitar-laden rockin' track (with a fine solo by Bruce Engler, who co-wrote this tune) that's reminiscent of vintage Tom Petty. It's track seven, disc two, on *totallyadult* TuneUp #51.

CONTACT: Robert Allen 201.664.1955

WEB SITE: www.shala.com



AUDREY The Fallen

LABEL: Reckless

ORIGIN: Fern Tree, Tasmania

WHAT YOU SHOULD KNOW: Self-produced (and mostly self-written), Audrey's first solo outing is filled with exemplary musicianship and poetic songs. From the opening pedal steel riff of "I'd Leave Me Too" to the fadeout of "Song For Clax," Audrey deliv-

ers pure countrified Americana Roots. Maybe it's not what you'd expect from a Tasmanian artist, but Kasey Chambers isn't from these parts either.

SUGGESTED SONGS: "Jackson"; "To The Bone"; "I'd Leave Me Too."

CONTACT: John Lomax III 615.356.4684

WEB SITE: www.recklessrecords.com



ECHO PARK "You Are"

FROM THE RELEASE: *The Machine*

LABEL: Image Design

ORIGIN: Cincinnati

WHAT YOU SHOULD KNOW: With a guitar-riff break that would make Pete Townshend proud, "You Are" is a full-on pop assault by this rock foursome. With trippy-vocal effects and a steady backbeat, "You Are" is filled with tasty, good clean fun. But don't take our

word for it; it's on *totallyadult* TuneUp #51, disc two, track 10.

CONTACT: Robert Bowers 513.891.5162

WEB SITE: www.echo-park.com

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STRIKES AGAIN!?

Top 10 Rejected Puff Daddy Names

10. Puff Boy-Ar-Dee
9. Pippy Puffstocking
8. Piddy Piddy Bang Bang
7. Howdy Diddy
6. P. Cougar Mellendiddy
5. P. Wah Diddy Diddy-Dum Diddy Doo
4. Milk Duddy
3. The Artist Formerly Known As Guilty
2. P. Blicity Stunt
1. J-Lonely

A woman accompanies her husband to the doctor's office. After his checkup, the doctor calls the wife into his office alone and says, "Your husband is suffering from a very serious disease, combined with horrible stress. If you don't do the following, your husband can die. Each morning, fix him a healthy breakfast. Be pleasant and make sure he's in a good mood. For lunch, fix him a nutritious meal. For dinner, prepare an especially nice meal for him. Don't burden him with chores. Don't discuss your stress; this will probably make him feel worse. And most importantly, you must be intimate with your husband every day of the week. If you can do this for at least 10 months to a year, I think your husband will regain his health completely."

On the way home, the husband asks, "So, what did the doctor say?" "He said you're going to die," comes the reply.

NEVER ASSUME

A young executive is leaving the office at 6 pm when he finds the CEO standing in front of a shredder with a piece of paper in his hand. "Listen," says the CEO, "this is a very sensitive and important document, and my secretary has left. Can you make this thing work?"

"Certainly," responds the young buck as he turns on the machine, inserts the paper and presses the start button.

"Excellent, excellent!" exclaims the CEO as his paper shreds into dozens of pieces. "I just need one copy."

Lesson learned: never, ever assume that your boss knows everything.

Rejected Album Titles





PETE YORN : life on a chain

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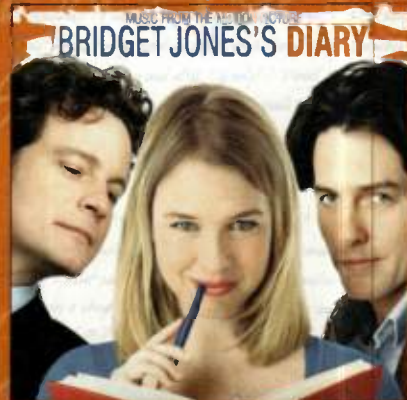
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