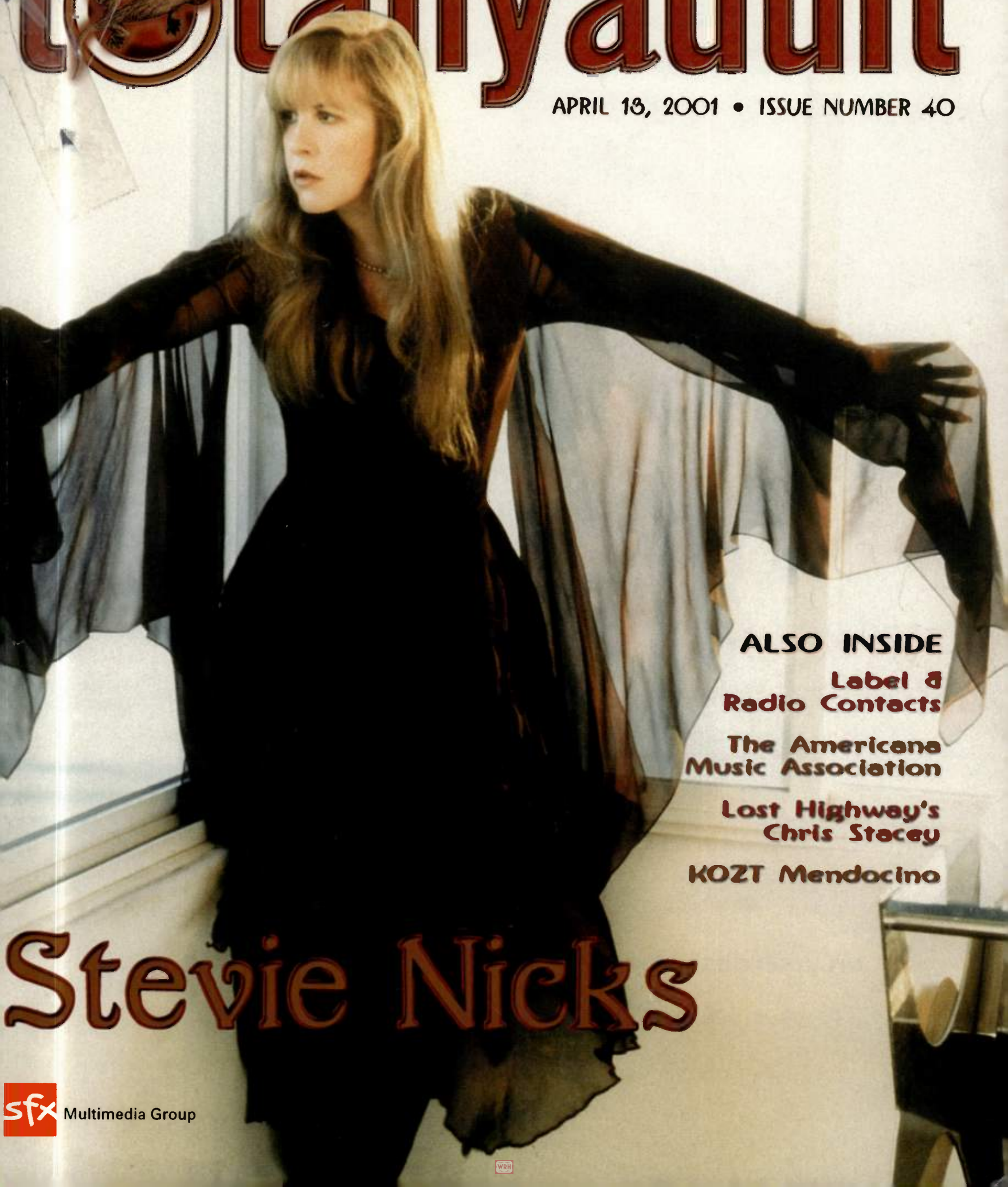


# totallyadult™

APRIL 13, 2001 • ISSUE NUMBER 40



## ALSO INSIDE

Label &  
Radio Contacts

The Americana  
Music Association

Lost Highway's  
Chris Stacey

KOZT Mendocino

# Stevie Nicks



cowboy junkies i'm so open

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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

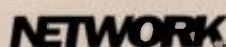
**Glen Phillips** has made an album every bit as enticing as anything Toad The Wet Sprocket did—though it's more personal, a little darker and a bit more humorous than what you're used to. **Jim Nelson** recently spoke with Phillips about his first solo outing *Abulum*.

## ALSO IN THIS ISSUE

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- 58 Chucklehead Strikes Again!

## 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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# 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.

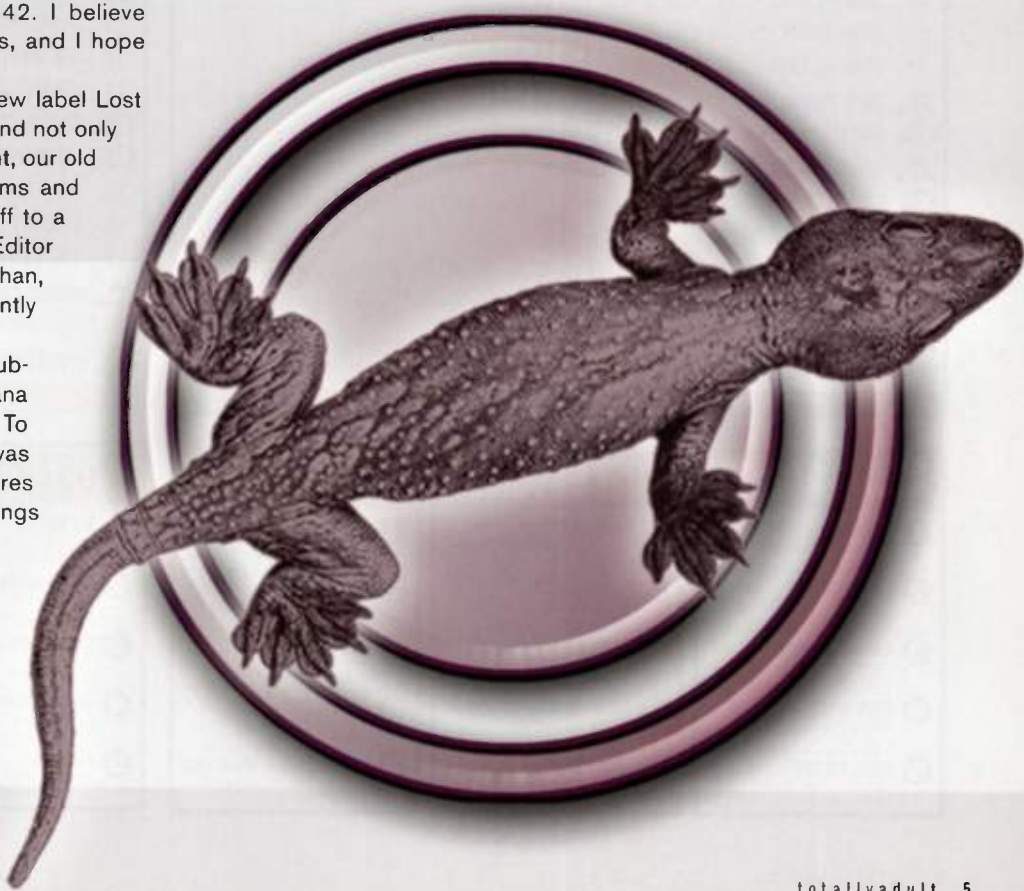
Back in December, my predecessor in this chair, Shana, interviewed Tom Yates of KOZT Mendocino with the intention of spotlighting The Coast in this issue. It made sense to finish Shana's thought for her.

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	<b>DELBERT MCCLINTON</b> <i>Nothing Personal</i> . . .HOT SHOT/NEW WEST		621	566	576
2	<b>RODNEY CROWELL</b> <i>The Houston Kid</i> . . . . .SUGAR HILL		572	563	586
3	<b>DOLLY PARTON</b> <i>Little Sparrow</i> . . . . .BLUE EYE/SUGAR HILL		529	521	519
4	<b>JIMMY LAFAVE</b> <i>Texoma</i> . . . . .BOHEMIA BEAT/ROUNDER		468	435	419
5	<b>VARIOUS ARTISTS</b> <i>O Brother, Where Art Thou? OST</i> . .MERCURY/IDJMG		430	499	481
6	<b>KEVIN DEAL</b> <i>Kiss On The Breeze</i> . . . . .BLIND NELLO/ARTEMIS		388	397	396
7	<b>LESLIE SATCHER</b> <i>Love Letters</i> . . . . .WARNER BROS.		332	345	340
8	<b>IRENE KELLEY</b> <i>Simple Path</i> . . . . .RELENTLESS NASHVILLE		290	268	238
9	<b>MARK ERELLI</b> <i>Compass &amp; Companion</i> . . .SIGNATURE SOUNDS		287	313	325
10	<b>JOHN HAMMOND</b> <i>Wicked Grin</i> . . . . .POINTBLANK/VIRGIN		270	210	176
11	<b>THE GROOBIES</b> <i>Buy One, Get Eleven Free</i> . . . .DOWNTIME		254	223	195
12	<b>RED MEAT</b> <i>Alameda County</i> . . . . .RANCHERO		254	234	229
13	<b>PAT GREEN &amp; CORY MORROW</b> <i>Songs We Wish We'd Written</i> .GREENHORSE		246	268	279
14	<b>JONELL MOSSER</b> <i>Enough Rope</i> . . . . .SIREN SONGS		240	226	218
15	<b>PAT HANEY</b> <i>Wrong Rite Of Passage</i> . . . . .FREEFALLS		239	240	249
16	<b>CLAY BLAKER</b> <i>Welcome To The Wasteland</i> . . . .NEOBILLY		233	214	211
17	<b>REDD VOLKAERT</b> <i>No Stranger To A Tele</i> . . . . .HIGHTONE		230	181	146
18	<b>KASEY CHAMBERS</b> <i>The Captain</i> . . . . .ASYLUM/WB		224	285	291
19	<b>BOBBY EARL SMITH</b> <i>Rearview Mirror</i> . . . . .MULESHOE		212	219	193
20	<b>STEVE FORBERT</b> <i>Young Guitar Days</i> .ROLLING TIDE/RELENTLESS NASHVILLE		204	173	137
21	<b>CHARLES SAWTELLE</b> <i>Music From Rancho deVile</i> . .ACOUSTIC DISC		203	210	219
22	<b>JOHNNY CASH</b> <i>American III: Solitary Man</i> . .AMERICAN/COLUMBIA		203	240	259
23	<b>GRETCHEN PETERS</b> <i>Gretchen Peters</i> . . . . .VALLEY ENTERTAINMENT		195	213	201
24	<b>JUSTIN TREVINO</b> <i>Traveling Singing Man</i> . .LONE STAR/TEXAS MUSIC GROUP		177	163	130
25	<b>RAISINS IN THE SUN</b> <i>Raisins In The Sun</i> . . . . .ROUNDER		175	179	170
26	<b>BLUE MOUNTAIN</b> <i>Roots</i> . . . . .BLACK DOG		168	173	155
27	<b>STEVE RILEY AND THE MAMOU PLAYBOYS</b> <i>Happytown</i> .ROUNDER		160	197	201
D	<b>VARIOUS ARTISTS</b> <i>Concerts For A Landmine Free World</i> .VANGUARD		158	23	0
29	<b>DOMINO KINGS</b> <i>Life And 20</i> . . . . .SLEWFOOT		157	170	177
30	<b>JOHN HIATT</b> <i>Crossing Muddy Waters</i> . . . . .VANGUARD		155	168	185
31	<b>TOM GILLAM</b> <i>Dallas</i> . . . . .GOTHAM		153	157	155
32	<b>BILL FRISSELL</b> <i>Blue Dreams</i> . . . . .NONESUCH/ATLANTIC/AG		151	126	105
D	<b>GREG TROOPER</b> <i>Straight Down Rain</i> . . . . .EMINENT		148	65	24
34	<b>GREG HAWKS &amp; THE TREMBLERS</b> <i>Fool's Paradise</i> . .YEP ROC		145	145	145
D	<b>CHARLIE ROBISON</b> <i>Step Right Up</i> . . . . .LUCKY DOG/COLUMBIA		138	90	50
36	<b>MERLE HAGGARD</b> <i>If I Could Only Fly</i> . . . . .ANTI/EPITAPH		137	157	170
37	<b>TIM EASTON</b> <i>The Truth About Us</i> . . . . .NEW WEST		136	130	134
38	<b>KARL SHIFLETT &amp; THE BIG COUNTRY SHOW</b> <i>In Full Color</i> . .REBEL		136	145	151
39	<b>JOHN EVANS</b> <i>Biggest Fool In Town</i> . . . . .SHAKEABUSH		134	124	114
40	<b>HOUSTON MARCHMAN/CONTRABAND</b> <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	<b>ERIC CLAPTON</b> <i>Reptile</i> . . . . .DUCK/REPRISE		1439	1446	1445
2	<b>DAVE MATTHEWS BAND</b> <i>Everyday</i> . . . . .RCA		1304	1401	1421
3	<b>U2</b> <i>All That You Can't Leave Behind</i> . . . . .INTERSCOPE		1299	1398	1469
4	<b>TRAIN</b> <i>Drops Of Jupiter</i> . . . . .COLUMBIA		1209	1099	1064
5	<b>JONATHA BROOKE</b> <i>Steady Pull</i> . . . . .BAD DOG		935	978	953
6	<b>SHAWN COLVIN</b> <i>Whole New You</i> . . . . .COLUMBIA		925	894	877
7	<b>COLDPLAY</b> <i>Parachutes</i> . . . . .NETTWERK AMERICA/CAPITOL		830	839	943
8	<b>OLD 97'S</b> <i>Satellite Rides</i> . . . . .ELEKTRA/EEG		815	747	723
9	<b>DELBERT MCCLINTON</b> <i>Nothing Personal</i> . . .HOT SHOT/NEW WEST		785	820	783
10	<b>JOSH JOPLIN GROUP</b> <i>Useful Music</i> . . . . .ARTEMIS		779	894	1012
11	<b>SEMISONIC</b> <i>All About Chemistry</i> . . . . .MCA		765	759	748
12	<b>MARK KNOPFLER</b> <i>Sailing To Philadelphia</i> . . .WARNER BROS.		760	755	779
13	<b>DAVID GRAY</b> <i>White Ladder</i> . . . . .ATO/RCA		753	768	762
14	<b>DOUBLE TROUBLE</b> <i>Been A Long Time</i> . . . . .TONE COOL		751	790	825
15	<b>THE WALLFLOWERS</b> <i>Breach</i> . . . . .INTERSCOPE		743	774	852
16	<b>JEB LOY NICHOLS</b> <i>Just What Time It Is</i> . .ROUGH TRADE/RYKODISC		734	711	701
17	<b>JOHN HIATT</b> <i>Crossing Muddy Waters</i> . . . . .VANGUARD		708	726	754
18	<b>BARENAKED LADIES</b> <i>Maroon</i> . . . . .REPRISE		627	706	749
19	<b>DAVID BYRNE</b> <i>Look Into The Eyeball</i> . . . . .LUAKA BOP/VIRGIN		626	576	447
20	<b>BEN HARPER &amp; THE INNOCENT CRIMINALS</b> <i>Live From Mars</i> . .VIRGIN		558	458	172
21	<b>PAUL SIMON</b> <i>You're The One</i> . . . . .WARNER BROS.		525	532	574
22	<b>MOE</b> <i>Dither</i> . . . . .FATBOY/RED INK		518	506	508
23	<b>JOHN HAMMOND</b> <i>Wicked Grin</i> . . . . .POINTBLANK/VIRGIN		486	447	423
24	<b>SHAWN MULLINS</b> <i>Beneath The Velvet Sun</i> . . . .COLUMBIA		482	526	551
25	<b>BOB SCHNEIDER</b> <i>Lonelyland</i> . . . . .UNIVERSAL		462	479	485
26	<b>DIDO</b> <i>No Angel</i> . . . . .ARISTA		457	476	551
27	<b>GLEN PHILLIPS</b> <i>Abulum</i> . . . . .BRICK RED/GOLD CIRCLE		453	416	435
28	<b>THE DANDY WARHOLS</b> <i>Thirteen Tales From Urban Bohemia</i> . .CAPITOL		450	469	456
D	<b>STEVIE NICKS</b> <i>Trouble In Shangri-La</i> . . . . .REPRISE		436	212	11
30	<b>OVER THE RHINE</b> <i>Films For Radio</i> . . . . .BACKPORCH/VIRGIN		425	440	389
31	<b>JIM WHITE</b> <i>No Such Place</i> . . . . .LUAKA BOP/VIRGIN		424	426	462
32	<b>JIMMY SMITH</b> <i>Dot Com Blues</i> . . . . .BLUE THUMB		400	415	456
D	<b>BLUES TRAVELER</b> <i>Bridge</i> . . . . .A&M/INTERSCOPE		399	288	69
D	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> <i>Live In New York City</i> .COLUMBIA		381	147	21
35	<b>KEB' MO'</b> <i>The Door</i> . . . . .OKEH/EPIC		375	380	404
36	<b>RODNEY CROWELL</b> <i>The Houston Kid</i> . . . . .SUGAR HILL		364	399	424
37	<b>TIM EASTON</b> <i>The Truth About Us</i> . . . . .NEW WEST		361	370	382
38	<b>RICHARD THOMPSON</b> <i>Action Packed: The Best Of The Capitol Years</i> .CAPITOL		350	338	295
39	<b>AMY CORREIA</b> <i>Carnival Love</i> . . . . .ANISE/ODEON/CAPITOL		342	404	427
D	<b>DEPECHE MODE</b> <i>Exciter</i> . . . . .MUTE/REPRISE		329	222	28

### MOST ADDED

- 1 SHAVER**  
*The Earth Rolls On*  
NEW WEST
- 2 BILL MORRISSEY**  
*Somewhere 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 MCQUINN**  
*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 MCQUINN**  
*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**  
*Revealing/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**  
*Revealing/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**  
*Revealing/Reckoning*  
RIGHTEOUS BABE
- 5 PETE YORN**  
*Musicforthemorningafter*  
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"	.MCA	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/RKODISC	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/RKODISC	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 &amp; 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	196
28	ELIZA CATHY <i>Angels &amp; Cigarettes</i>	.WARNER BROS.	157	146	150
29	BADLY DRAWN BOY <i>The Hour Of Bewilderbeast</i>	.TWISTED NERVE/XL/BEGGARS 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



ani difranco

singer  
guitarist  
poet  
one-woman orchestra  
bandleader  
full-force funk freak



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# TOTALLYADULT ADULT ROCK

RETAIL

Adult Retail is compiled from the piece counts of Alternative albums at 216 reporting stores.

## NATACHA ATLAS

her new release *AYESHTENI*



IMPACTING RADIO THE WEEK OF APRIL 23RD.

Stay tuned for a late summer tour...

RHYTHM MAGAZINE:

"A bicultural diva casts an Arabic-flavored spell on the British pop scene"

SPIN MAGAZINE raves about NATACHA'S *GEDIDA*:

"Top International props go to Belgio-Moroccan Diva Natacha Atlas stealthing her hypothetical political lyrical miracle whip under sexy navel-shaking beats galore...."

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 Arma Road London SW18 1AA  
Beggars Group US: 580 Broadway Suite 1004 New York, NY 10012  
www.mantrarecordings.com / www.beggars.com/us

LW	TW	ARTIST / Title	LABEL
1	1	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> <i>Live In New York City</i> . . . . .COLUMBIA • 85490	
1	2	<b>DAVE MATTHEWS BAND</b> <i>Everyday</i> . . . . .JIVE • 87840	
2	3	<b>TRAIN</b> <i>Drops Of Jupiter</i> . . . . .COLUMBIA • 69888	
4	4	<b>INDIA.ARIE</b> <i>Acoustic Soul</i> . . . . .JIMMYEATMUSIC • 83771	
3	5	<b>BEN HARPER &amp; THE INNOCENT CRIMINALS</b> <i>Live From Mars</i> . . . . .VIRGIN • 10079	
5	6	<b>DIDO</b> <i>No Angel</i> . . . . .JIVE • 10071	
9	7	<b>COLDPLAY</b> <i>Parachutes</i> . . . . .NETWORK AMERICA/CAPITOL • 30162	
7	8	<b>VARIOUS ARTISTS</b> <i>O Brother, Where Art Thou? OST</i> . . . . .MERCURY/UMG • 170899	
6	9	<b>ERIC CLAPTON</b> <i>Reptile</i> . . . . .DUCK/REPRISE • 47946	
10	10	<b>U2</b> <i>All That You Can't Leave Behind</i> . . . . .JIVE • 824612	
8	11	<b>SHAWN COLVIN</b> <i>Whole New You</i> . . . . .COLUMBIA • 69888	
12	12	<b>LENNY KRAVITZ</b> <i>Greatest Hits</i> . . . . .VIRGIN • 10071	
11	13	<b>SADE</b> <i>Lovers Rock</i> . . . . .EPC • 85164	
13	14	<b>MOBY</b> <i>Play</i> . . . . .JIVE • 27943	
14	15	<b>THE BEATLES</b> <i>1</i> . . . . .APPLE/CAPITOL • 29325	
16	16	<b>DAVID GRAY</b> <i>White Ladder</i> . . . . .LATO/UMG • 80381	
15	17	<b>OLD 97'S</b> <i>Satellite Rides</i> . . . . .ELEKTRA/UMG • 80381	
17	18	<b>VARIOUS ARTISTS</b> <i>Almost Famous OST</i> . . . . .DREAMWORKS • 10071	
19	19	<b>BOB SCHNEIDER</b> <i>Lonelyland</i> . . . . .UNIVERSAL • 10071	
22	20	<b>SHUGGIE OTIS</b> <i>Inspiration Information</i> . . . . .LUAKA BOP/VIRGIN • 80473	
24	21	<b>JOHN HAMMOND</b> <i>Wicked Grin</i> . . . . .POINTBLANK/VIRGIN • 80473	
18	22	<b>JERRY GARCIA BAND</b> <i>Shining Star</i> . . . . .UNIVERSAL/DECA/UMG • 10071	
27	23	<b>ENYA</b> <i>A Day Without Rain</i> . . . . .REPRISE • 47420	
29	24	<b>LEE ANN WOMACK</b> <i>I Hope You Dance</i> . . . . .MCA NASHVILLE • 170899	
23	25	<b>PETE YORN</b> <i>Musicforthemorningafter</i> . . . . .COLUMBIA • 80381	
31	26	<b>BONNIE PRINCE BILLY</b> <i>Ease On Down The Road</i> . . . . .PALACE/DRAK CITY • 26	
26	27	<b>ST. GERMAIN</b> <i>Tourist</i> . . . . .BLUE NOTE • 29144	
21	28	<b>ERYKAH BADU</b> <i>Mama's Gun</i> . . . . .JIMMYEATMUSIC • 83771	
20	29	<b>RADIOHEAD</b> <i>Kid A</i> . . . . .CAPITOL • 27943	
30	30	<b>JIMMY LAFAVE</b> <i>Texoma</i> . . . . .BONHOMME/REPRISE • 47420	
28	31	<b>AMY RAY</b> <i>Stag</i> . . . . .DAERION • 10071	
38	32	<b>3 DOORS DOWN</b> <i>The Better Life</i> . . . . .REPUBLIC/UNIVERSAL • 10071	
32	33	<b>NICKEL CREEK</b> <i>Nickel Creek</i> . . . . .SUGAR HILL • 3009	
32	34	<b>DELBERT MCCLINTON</b> <i>Nothing Personal</i> . . . . .HOT SHOT/NEW WEST • 80381	
35	35	<b>SOULIVE</b> <i>Doin' Something</i> . . . . .BLUE NOTE • 27943	
35	36	<b>MARK KNOPFLER</b> <i>Sailing To Philadelphia</i> . . . . .WARNER BROS. • 47946	
36	37	<b>LOS SUPER SEVEN</b> <i>Canto</i> . . . . .LEGACY/COLUMBIA • 85490	
40	38	<b>matchbox TWENTY</b> <i>mad season by matchbox TWENTY</i> . . . . .LAVA/ATLANTIC/UMG • 80381	
39	39	<b>DOVES</b> <i>Lost Souls</i> . . . . .HEAVENLY/ATLANTIC/UMG • 50243	
33	40	<b>DOLLY PARTON</b> <i>Little Sparrow</i> . . . . .BLUE EYE/DAKAR HILL • 3009	

### HOT FUTURES

- ANI DI FRANCO** *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* OWEH/EPIC • 61420

### IN-STORE PLAY

- BEN HARPER** *Live From Mars* VIRGIN • 10079
- COLDPLAY** *Parachutes* NETWORK AMERICA/CAPITOL • 30162
- SOULIVE** *Doin' Something* BLUE NOTE • 27936
- TRAIN** *Drops Of Jupiter* COLUMBIA • 69888
- BRUCE SPRINGSTEEN** *Live In New York City* COLUMBIA • 85490

### BIN BURNERS

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



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## Commercial Adult Rock Contacts

(Call letters are alphabetized by the second letter)

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



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## Commercial Adult Rock Contacts

(continued from previous page)

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



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Th 2-3:30pm	<b>WRNX</b> Holyoke, Massachusetts	<b>Lesa Withanee</b> Operations Manager	<a href="http://www.wrnx.com">www.wrnx.com</a>	413.536.1105 fax 413.536.1153
TTh noon-2pm	<b>KROK</b> Leesville, Louisiana	<b>Doug Stannard</b> General Manager <b>Sandy Blackwell</b> Music Director	<a href="mailto:sandy2@wnonline.net">sandy2@wnonline.net</a> <a href="http://www.krok.com">www.krok.com</a>	337.463.9298 fax 337.537.4152
W 10am-noon	<b>KRSH</b> Santa Rosa, California	<b>Pam Long</b> Program Director <b>Bill Bowker</b> Music Director	<a href="http://www.krsh.com">www.krsh.com</a>	707.588.0707 fax 707.588.0777
W 1-3pm	<b>WRSI</b> Northampton, Massachusetts	<b>Sean O'Mealy</b> Program Director <b>Johnny Memphis</b> Music Director	<a href="mailto:sean@wrsi.com">sean@wrsi.com</a> <a href="http://www.wrsi.com">www.wrsi.com</a>	413.774.2321 fax 413.772.6400
Th 10am-noon	<b>KRVB</b> Boise, Idaho	<b>Brandon Dawson</b> Program Director	<a href="mailto:bdawson@journalbroadcastgroup.com">bdawson@journalbroadcastgroup.com</a>	208.344.3511 fax 208.336.3264
Th 9am-noon	<b>KSPN</b> Aspen, Colorado	<b>Craig Koehn</b> Program Director	<a href="http://www.kspn.net">www.kspn.net</a>	970.925.5776 fax 970.925.1142
M 3-5pm	<b>KTAO</b> Taos, New Mexico	<b>Brad Hockmeyer</b> Program Director	<a href="mailto:hock@laplaza.org">hock@laplaza.org</a> <a href="http://www.ktao.com">www.ktao.com</a>	505.758.5826 fax 505.758.8430
Th 3-5pm	<b>KTCZ</b> Minneapolis, Minnesota	<b>Lauren MacLeash</b> Program Director <b>Mike Wolf</b> Assistant PD	<a href="http://www.cities97.com">www.cities97.com</a>	612.339.0000 fax 612.333.2997
M 9am-5pm	<b>KTEE</b> Aurora, Oregon	<b>Linda Roberts</b> Program Director <b>Carl Widing</b> Prog Coordinator	<a href="mailto:carlwiding@aol.com">carlwiding@aol.com</a> <a href="http://www.ktee.com">www.ktee.com</a>	831.655.5833 fax 503.655.6383
W 9-11am	<b>KTHX</b> Reno, Nevada	<b>Harry Reynolds</b> Program Director <b>Dave Herold</b> Music Director		775.333.0123 fax 775.333.0101
T 2-3pm/Th 11am-1p	<b>WTTS</b> Bloomington, Indiana	<b>Jim Ziegler</b> Program Director <b>Marie McCallister</b> Asst PD/Mus Dir	<a href="mailto:mariered@wtts.com">mariered@wtts.com</a> <a href="http://www.wttsfm.com">www.wttsfm.com</a>	812.332.3366 fax 812.333.7663
T 2-5pm	<b>WVOD</b> Manteo, North Carolina	<b>Matt Cooper</b> Program Director	<a href="http://www.wvod.com">www.wvod.com</a>	252.473.1993 fax 252.473.1757
MW 11am-3pm	<b>WXRT</b> Chicago, Illinois	<b>Norm Winer</b> VP Programming <b>John Farneda</b> Assistant MD	<a href="mailto:winer@wxrtwscr.cbs.com">winer@wxrtwscr.cbs.com</a> <a href="http://www.wxrt.com">www.wxrt.com</a>	773.777.1700 fax 773.427.3543
M 11:30am-2pm	<b>WXRV</b> Haverhill, Massachusetts	<b>Joanne Doody</b> Program Director <b>Dana Marshall</b> Music Director	<a href="mailto:danamarshall@92.5theriver.com">danamarshall@92.5theriver.com</a> <a href="http://www.wxrv.com">www.wxrv.com</a>	978.374.4733 fax 978.373.8023
W 1-4pm	<b>KXST</b> San Diego, California	<b>Dona Shaieb</b> Program Director	<a href="http://www.sets102.com">www.sets102.com</a>	858.678.0102 fax 858.320.7024
T 11am-1pm	<b>WYKT</b> Joliet, Illinois	<b>Mike Tomano</b> Program Director <b>Keith Bansemer</b> Operations Manager	<a href="mailto:mtomano@staradio.com">mtomano@staradio.com</a> <a href="http://www.kat1055.com">www.kat1055.com</a>	815.727.9555 fax 815.724.1025
WTh 9-10am	<b>WYYB</b> Nashville, Tennessee	<b>Rusty Miller</b> Music Director <b>David Hall</b> Operations Manager	<a href="mailto:rusty@wyyb.com">rusty@wyyb.com</a> <a href="http://wyyb.com">wyyb.com</a>	615.242.5600 fax 615.242.9877
WTh 3:30-5pm	<b>WZEW</b> Mobile, Alabama	<b>Linda Woodworth</b> Music Director <b>Brian Hart</b> Program Director	<a href="http://www.wzew.com">www.wzew.com</a>	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	<b>Acoustic Cafe</b> Syndicated Nationally	<b>Rob Reinhart</b> Program Director	rob@acafe.com www.acafe.com	734.761.2043 fax 734.761.4412
TW 9am-5pm	<b>DMX Music</b> National	<b>Dave Sloan</b> Music Director	sloand@dmxmusic.com www.dmxmusic.com	310.444.1744 fax 310.444.1717
T noon-3pm	<b>Maine Public Broadcasting Corp.</b> Blue Hill, Maine	<b>Sara Willis</b> Music Director <b>Charles Beck</b> Program Director	saradj@acadia.net www.mpb.org	207.941.1010 fax 207.942.2857
T 1-5pm	<b>Music Choice</b> National	<b>Adam Neiman</b> Program Director <b>Liz Opoka</b> Music Director	aneiman@musicchoice.com www.musicchoice.com	973.731.0500 fax 973.731.6505
W 3-6pm	<b>World Cafe</b> Syndicated Nationally	<b>Bruce Warren</b> Program Director	www.worldcafe.org	215.898.6677 fax 215.898.0707
W 10am-4pm	<b>WAPS</b> Akron, Ohio	<b>Bill Gruber</b> Program Director	billgruber@hotmail.com www.913thesummit.com	330.761.3099 fax 330.761.3240
W 3-5pm	<b>WBJB</b> Lincroft, New Jersey	<b>Russ Borris</b> Music Director <b>Tom Brennan</b> Program Director	rborris@wbjb.org www.wbjb.org	732.224.2457 fax 732.224.2494
MW 1-3pm	<b>WBZC</b> Pemberton, New Jersey	<b>Bonnie Hart</b> Program Director	staff.bcc.edu/radio	609.894.9311 fax 609.894.9440
Th 4-6pm	<b>WCBE</b> Columbus, Ohio	<b>Maggie Brennan</b> Music Coordinator	www.wcbe.org	614.365.5555 fax 614.365.5060
W noon-3/Th 1-3	<b>KCRW</b> Santa Monica, California	<b>Nic Harcourt</b> Music Director <b>Eric J Lawrence</b> Music Coordinator	nic.harcourt@kcrw.com www.kcrw.org	310.450.5183 fax 310.450.7172
MT 1-4pm	<b>WDET</b> Detroit, Michigan	<b>Judy Adams</b> Program Director <b>Martin Bandyke</b> Music Director	jadams@wderfm.org mbandyke@wdetfm.org www.wdetfm.org	313.577.4146 fax 313.577.1300
Th 1-5pm	<b>WDIY</b> Bethlehem, Pennsylvania	<b>Neil Hever</b> Program Director <b>Katie Riess</b> Assistant MD	neil@wdiyfm.org www.wdiyfm.org	610.694.8100 fax 610.954.9474
T 11am-2pm	<b>WERU</b> East Orland, Maine	<b>Joel Mann</b> Program Director	www.weru.org	207.469.6600 fax 207.469.8961
T 2-4pm	<b>WEVL</b> Memphis, Tennessee	<b>Brian Craig</b> Program Director	www.wevl.org	901.528.0560 fax 901.528.0561
W 1-3pm	<b>WFHB</b> Bloomington, Indiana	<b>Jim Manion</b> Program Director	www.wfhb.org	812.323.1200 fax 812.323.0320
M 11am-2pm	<b>WFPK</b> Louisville, Kentucky	<b>Dan Reed</b> Program Director <b>Stacy Owen</b> Assistant PD	www.wfpk.org	502.814.6500 fax 502.814.6599
W 5-7pm	<b>WFUV</b> Bronx, New York	<b>Chuck Singleton</b> Program Director <b>Rita Houston</b> Music Director	chuck.singleton@wfuv.org www.wfuv.org	718.817.4550 fax 718.365.9815
MTh 8-11am	<b>WGWG</b> Boiling Springs, North Carolina	<b>Jeff Powell</b> Operations Manager	www.wgwg.org	704.406.3525 fax 704.434.4338
MF 9am-5pm	<b>KKCR</b> Princeville, Hawaii	<b>Jon Scott</b> Music Director <b>Dean Rogers</b> Program Director	www.kkcr.org	818.981.9876 fax 240.384.8450
W 12:30-3:30pm	<b>KLCC</b> Eugene, Oregon	<b>Michael Canning</b> Music Director <b>Don Hein</b> Program Director	www.klcc.org	541.726.2224 fax 541.744.3962



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

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



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




# Train

By John Easdale

The Virgin Sulci





**H**ave 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](http://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](http://www.trainline.com).



# OLD 97's



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Commercial Song Airplay 11-<sup>9</sup>

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AAA BDS Monitor 12-10\*

Modern Adult Monitor 40-39\*

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April 11	Milwaukee, WI	April 24	St. Louis, MO
April 12	Madison, WI	April 25	Columbia, MO
April 13	Chicago, IL	April 26	Lawrence, KS
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

**T**here 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 95.3 FM

Joh La La"	Rod Stewart
Don't Do Me Like That"	Tom Petty & The Heartbreakers
Waiting On A Friend"	The Rolling Stones
Just My Broom"	Chris Smither
Travelin' 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
We'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



# Radio 94.1 KLSX Mendocino

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 [Hayes], 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 WFBO 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

KATE HAYES, MIDDAYS  
10-11 AM

THE COAST  
MENDOCINO COUNTY  
FM 94.1 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](http://www.kozt.com).**

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

## MARIE THOMPSON, EVENINGS 5-7 PM



"Mother Father"	Dave Matthews Band
"Being For The Benefit Of Mr. Kite"	Beatles
"Echo"	Tom Petty & Heartbreakers
"Higher Ground"	Stevie Wonder
"The Rain Song"	Led Zeppelin
"Beautiful Day"	U2
"Dirty Work"	Steely Dan
"24-7 Man"	Robert Cray
"Little Wing"	Jimi Hendrix Experience
"Slowdown" (live acoustic)	Boz Scaggs
"Lucky Man"	Emerson, Lake & Palmer
"5th Avenue Heartache"	The Wallflowers



## TOM YATES, NIGHTS 7-8 PM

"My My, Hey Hey"	Neil Young
"Forty Thousand Headmen"	Traffic
"One Of These Nights"	Eagles
"I Ain't Gonna Stand For It"	Eric Clapton
"Born Under A Bad Sign"	Cream
"Sailing To Philadelphia"	Mark Knopfler w/James Taylor
"For A Dancer"	Jackson Browne
"That's The Bag I'm In"	Fred Neil
"Picture Of The Moon"	Gary Moore
"Black Magic Woman"	Fleetwood Mac
"Loves Me Like A Rock"	Paul Simon
"It's O.K."	Tracy Chapman
"Mailbox Blues"	Taj Mahal
"You're Lost Little Girl"	The Doobie Brothers
"Pleasant Street"	Tim Buckley



**Hear a sample of KOZT Mendocino on the companion CD TuneUp, or stream them any time at [www.kozt.com](http://www.kozt.com).**



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 Bleetstein 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](http://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](http://www.americanamusic.org).

# THE AMERICANA MUSIC ASSOCIATION





# DAVID BYRNE

## "Like Humans Do"

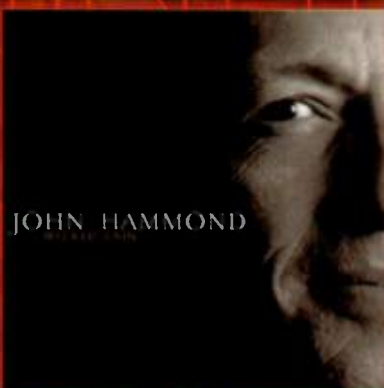
the first song from the new album **LOOK INTO THE EYEBALL**



# NIKKA COSTA

## Everybody Got Their Something

the debut album featuring "Like A Feather"



# JOHN HAMMOND

## Wicked Grin

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## "Sexual Healing"

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

BEN HARPER  
& THE INNOCENT CRIMINALS





# Stevie Nicks

By Jim Nelson

**“W**ill 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.





**T**rouble 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."

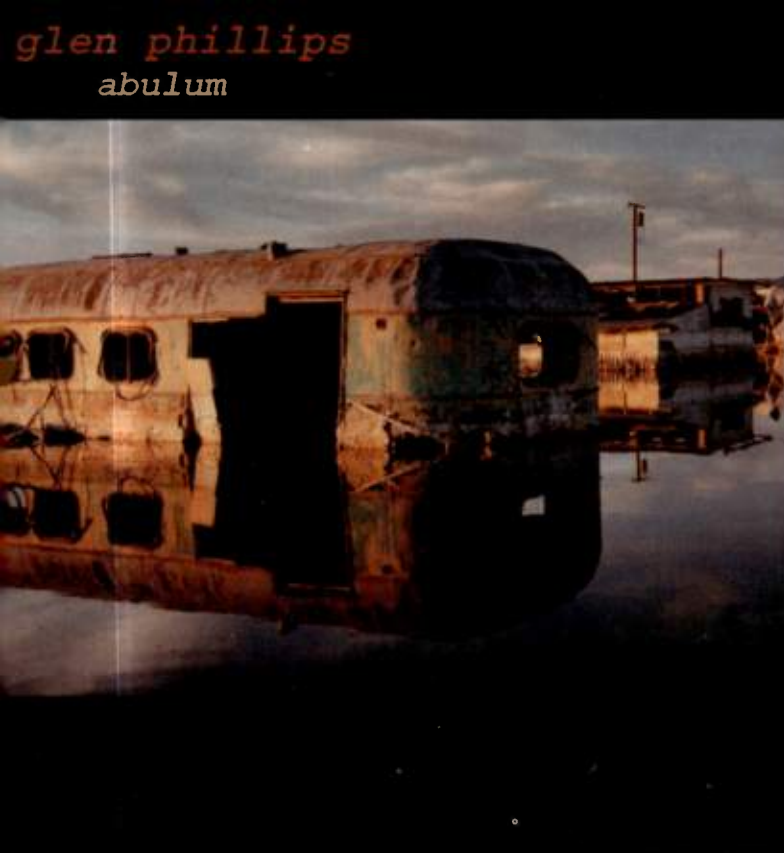
"So my mom stands to totally rule one more time because they've put 'Silver Springs' onto *Rumours* as if it were always there."

**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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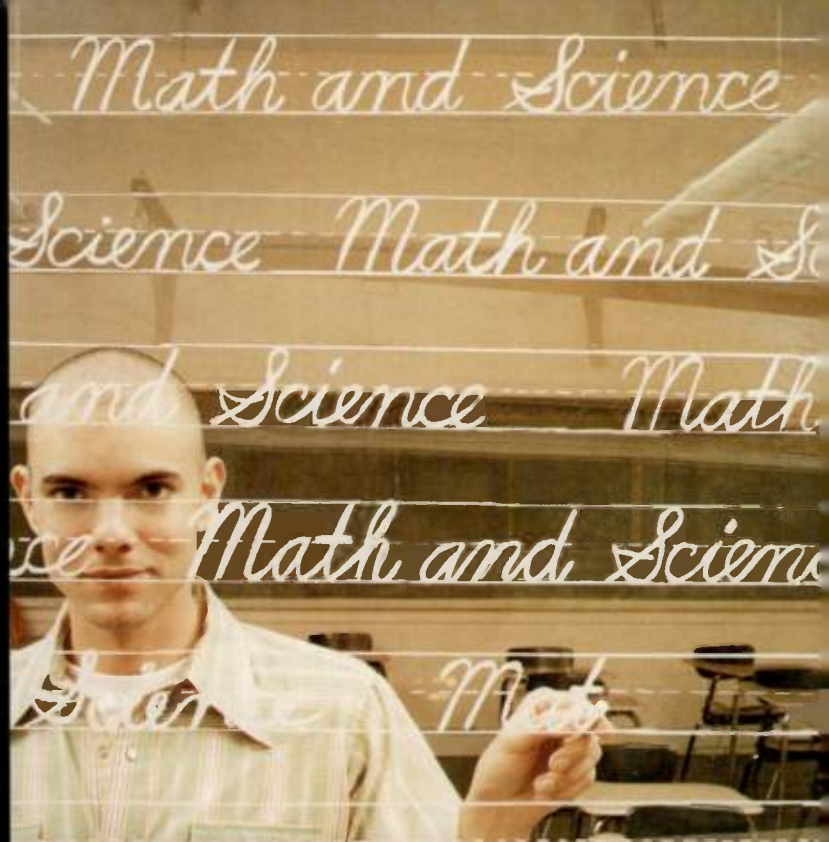


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**"I'm really happy now. I'm feeling very creative again and after not being creative for a long time, it's so wonderful that I can just sit down at the typewriter right now if I wanted. I could go and write a song about this conversation."**

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](http://www.nicksfix.com).



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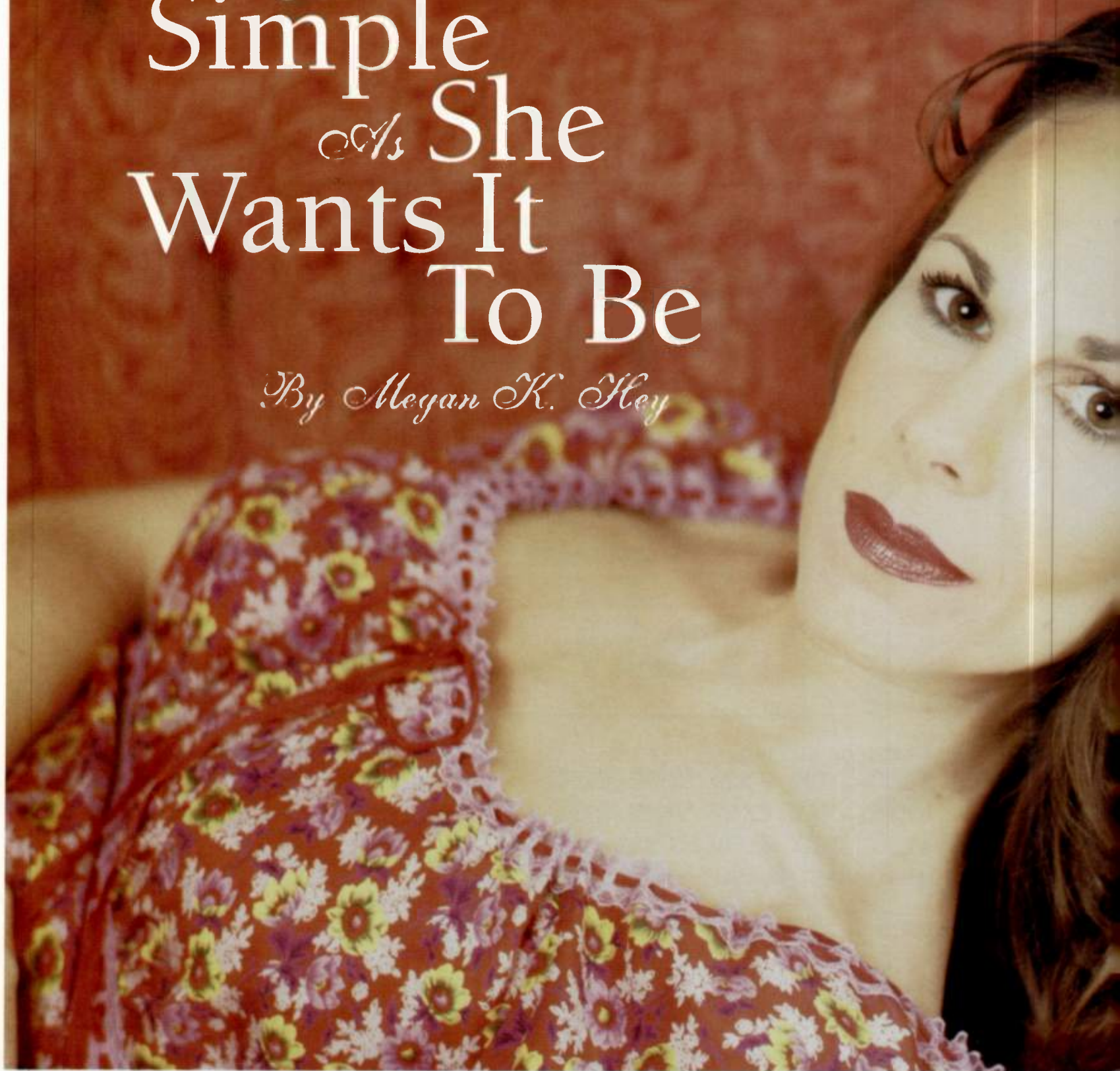
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# Irene Kel


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](mailto: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



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 GEFLEN, 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

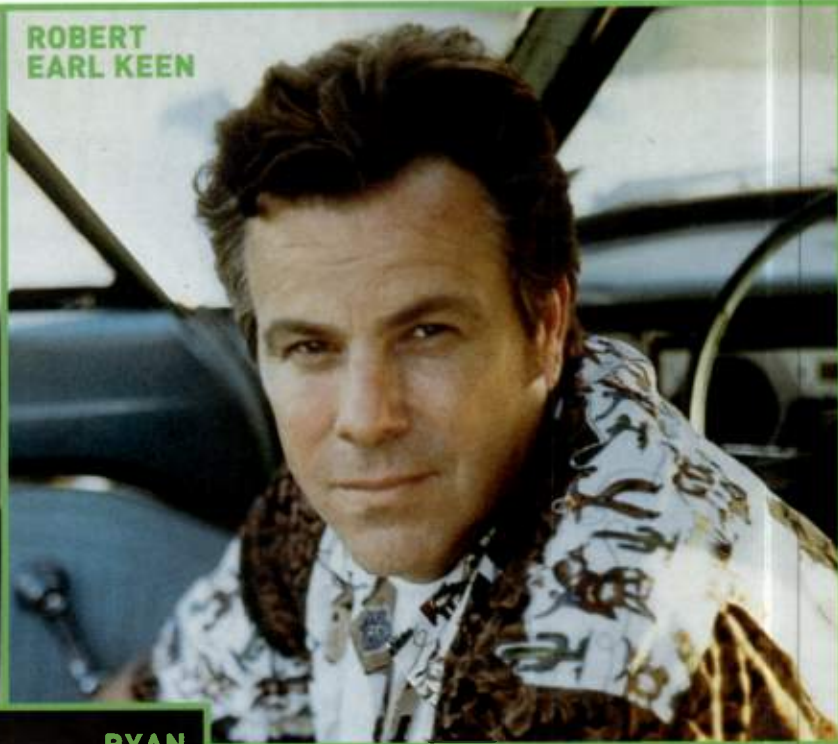
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# "I'M TRYING TO BE REAL CAREFUL THAT THIS LABEL DOESN'T GET DUBBED AS ONLY AN ALT-COUNTRY OR AMERICANA LABEL. LOST HIGHWAY IS SIMPLY A GOOD MUSIC LABEL."



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](mailto:chris.stacey@umusic.com); and while you're at it, check out [www.losthighwayrecords.com](http://www.losthighwayrecords.com).



"ANGELS & CIGARETTES is a buoyant work that effortlessly conjures both past and present...But by balancing the old soul within and the young soul without, Carthy scores that rare pop-music victory-crossover with dignity and grace."

**A**—**Entertainment Weekly**

**★★★★**—**Q Magazine**

"Carthy is one of those rare artists who seems to lift everyone else's playing . . . she has a remarkable instinct for melodic space—both when to fill it and when to create it. . . . This rising star is simply not capable of leaving a stage without it missing her." —**Boston Globe**

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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)

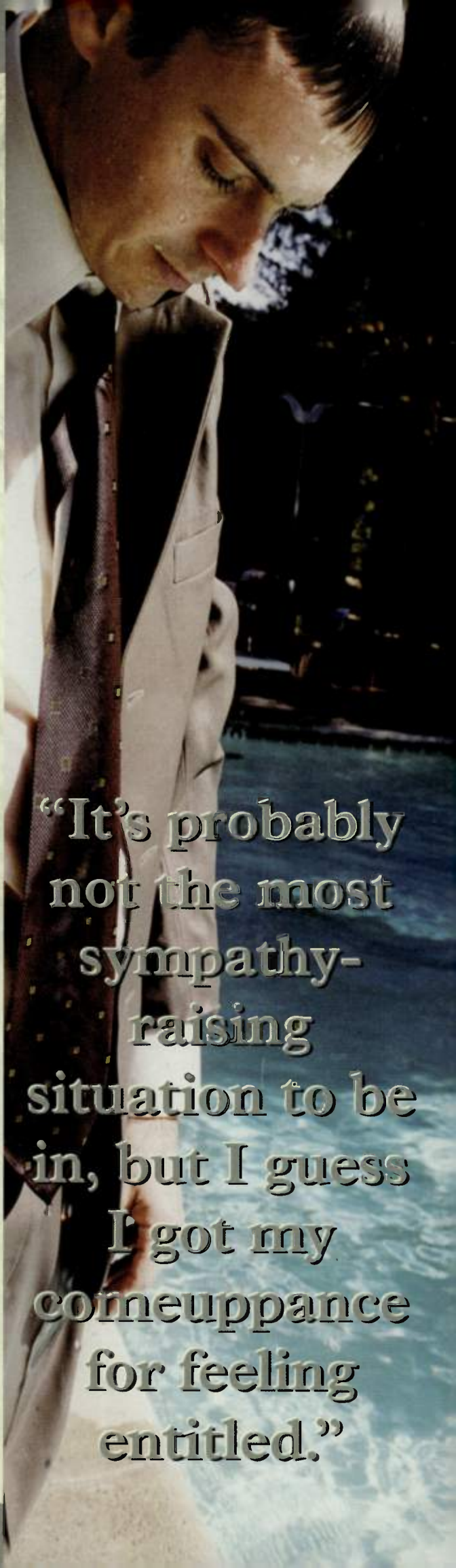
"Men Just Leave" is a nice little story that hits you over the head all of a sudden with what it's really saying. It's got a bit of heaviness to its lyrics and lightheartedness to the rest of it.

"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." ✦

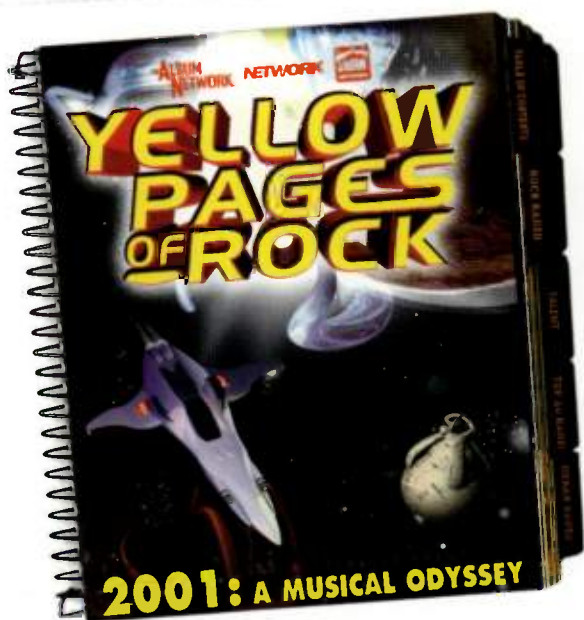
Wanna know more about Glen Phillips' *Abulum* (released this week on Gold Circle/Brick Red Records), contact Mike Klein at 310.828.6656, or go to [www.glenphillips.com](http://www.glenphillips.com).

"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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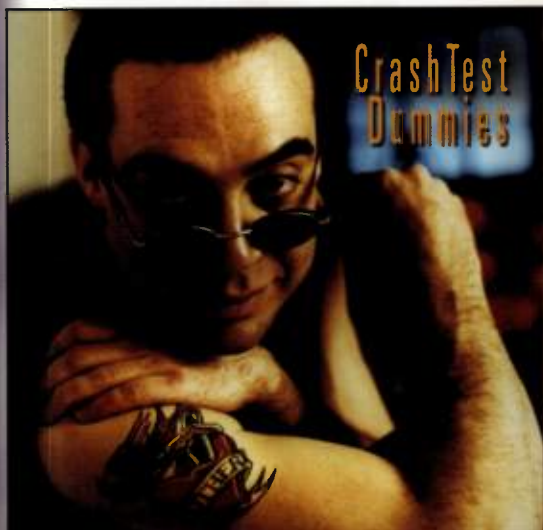
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# totallyadult

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Mark Janese	p 214.378.0528	f 419.710.1872	<a href="mailto:mark_janese@sonymusic.com">mark_janese@sonymusic.com</a>

## SUB POP

Tony Kieywell	p 206.441.8441, ext. 3062	f 206.448.7420	<a href="mailto:tonyk@subpop.com">tonyk@subpop.com</a>
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## ULTIMATUM

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## VALLEY ENTERTAINMENT

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## VFR/SPARK ENTERTAINMENT

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## W.A.R.?

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## WARNER BROS.

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## WARRIOR GIRL

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## YEP ROC

Marc Schatz	p 336.578.7300, ext. 209	f 336.578.7388	<a href="mailto:marc@redeyeusa.com">marc@redeyeusa.com</a>
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For updates and changes, please contact Jim Nelson at [jim.nelson@sfx.com](mailto:jim.nelson@sfx.com)



# totally



## 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.davematthewsband.com](http://www.davematthewsband.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](http://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](http://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](http://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](http://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](http://www.irenekelley.com)



# music



## ANDREAS JOHNSON "Glorious"

FROM THE RELEASE: *Liebling*

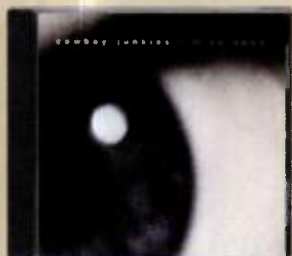
LABEL: Reprise

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](http://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](http://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](http://www.crashtestdummies.com)



## THE STRING CHEESE INCIDENT "Outside And Inside"

FROM THE RELEASE: *Outside Inside*

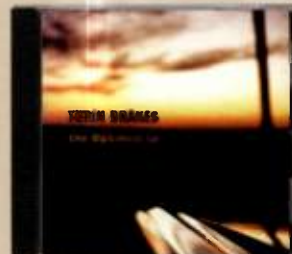
LABEL: Love Lights/SCI Fidelity

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](http://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 Sperandio 212.886.7519 & Brien Terranova 310.288.2432

WEB SITE: [www.turinbrakes.co.uk](http://www.turinbrakes.co.uk)



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APRIL

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27	Toronto ONT	Opera House
28	Detroit MI	St. Andrews
30	Boston MA	Archie

MAY

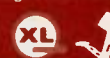
1	New York NY	Irving Plaza
2	Philadelphia PA	Theatre of Living Arts
3	Washington DC	9-30 Club
5	Atlanta GA	Cotton Club
6	Chicago IL	Metro
7	Minneapolis MN	First Line
9	Denver	Bluebird
10	Salt Lake City UT	Expyr
11-12	Louisville KY	Triple-A New Comm. Convention
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# totally



## 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](http://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](http://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.rachaelsage.com](http://www.rachaelsage.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](http://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](http://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](http://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](http://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](http://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](http://www.alligator.com)



## THE CASH BROTHERS "How Was Tomorrow"

LABEL: Rounder

ORIGIN: Toronto, Canada

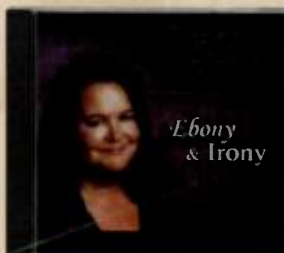
WHAT YOU SHOULD KNOW: While Andrew Cash was following his punk-rock heart, his younger brother Peter was digging the alt-country scene. After recording 11 albums between them in their own separate bands, the brothers Cash decided to put

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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://www.echo-park.com)



# CONCERTS FOR A LANDMINE FREE WORLD

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-EMMYLOU HARRIS

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# LAUGH-PROOF

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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

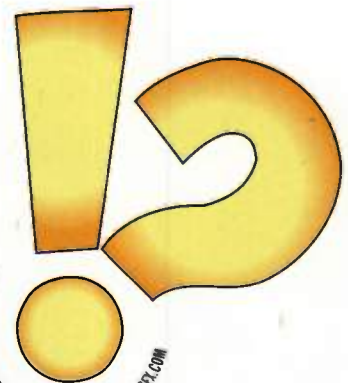
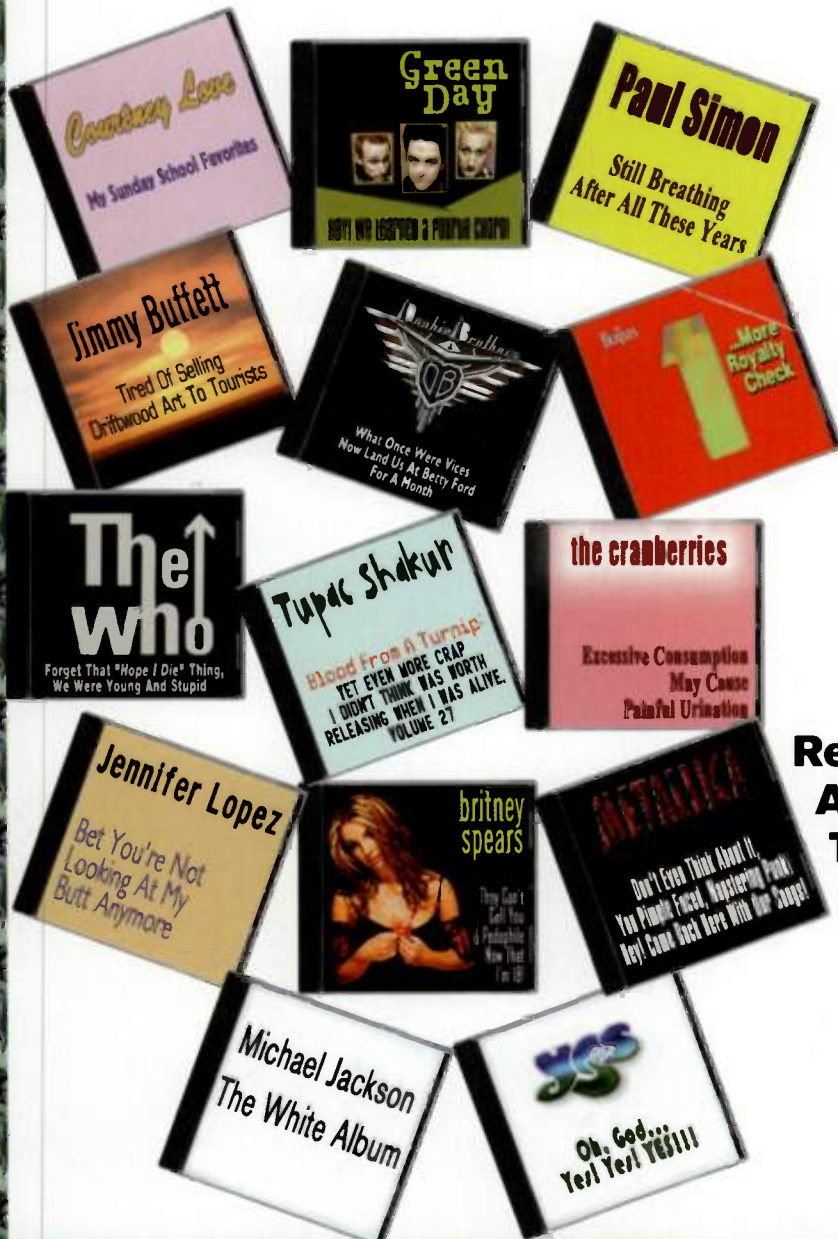
A young executive is leaving the office at 6 pm when he finds the CEO standing in front of a shredder with a piece of paper in his hand. "Listen," says the CEO, "this is a very sensitive and important document, and my secretary has left. Can you make this thing work?"

"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



ONLINE JOKES E-MAIL THE "CHUCKLEHEAD" AT BOB@STX.COM  
 ROBERT "CHUCKLEHEAD" ENGLAND (GOOD MORNING?)





# PETE YORN : life on a chain

**CHOSEN AS ONE OF THE  
"BEST NEW BANDS OF 2001."  
— ROLLING STONE MAGAZINE**

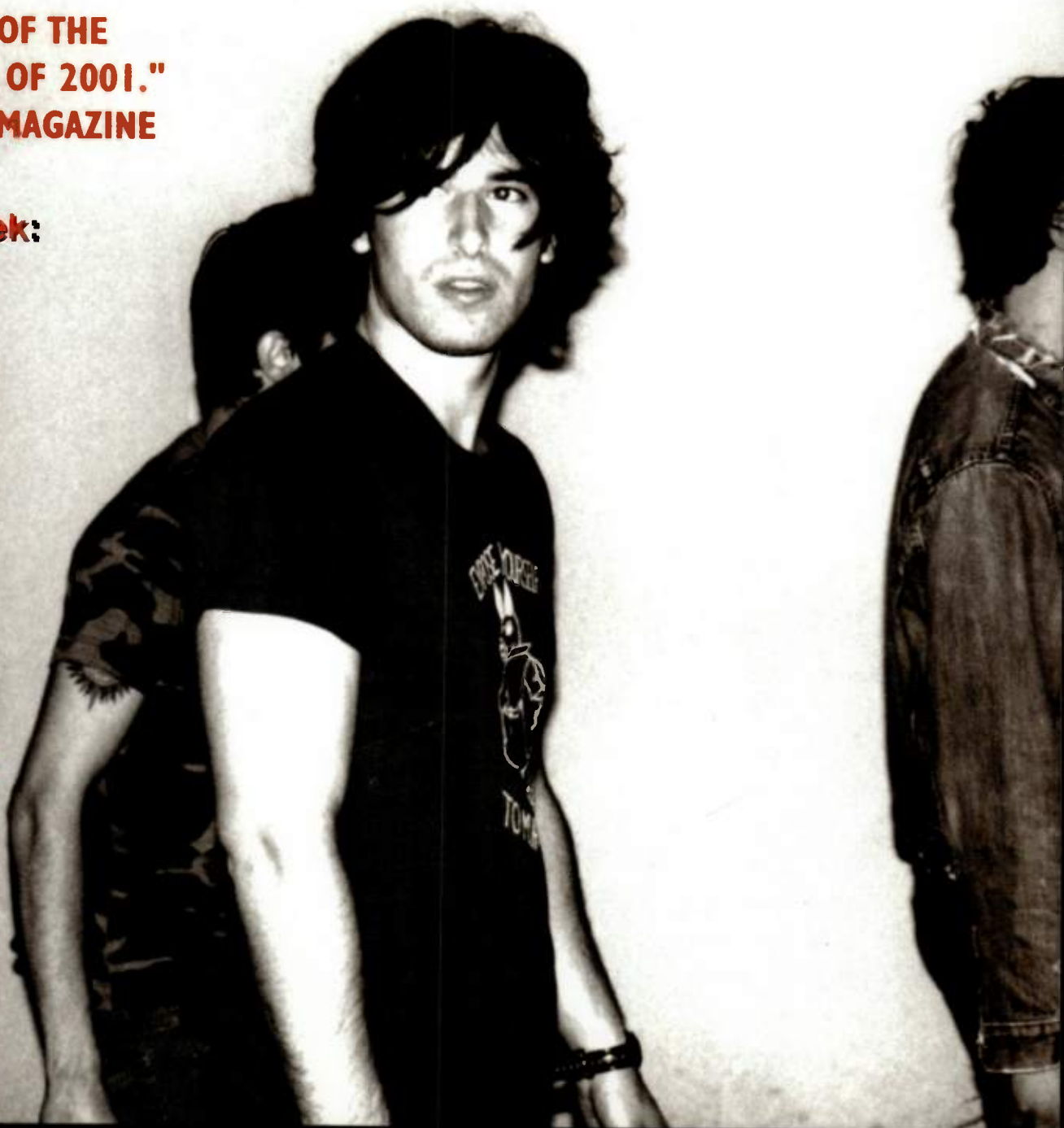
**New Adds This Week:**  
WKOC WMVY

**Stations Living It:**

KMTT	WOOD
KGSR	WZEW
WXPN	KTHX
WXRV	WRNX
WRLT	KCTY
WDET	KRSH
WMMM	KOTR
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HIS DEBUT ALBUM

## musicforthemorningafter

From the singer/songwriter/multi-instrumentalist who scored the Farrelly Brothers' "Me, Myself and Irene"

"This guy is the real deal ... I, for one, am a big believer in his forthcoming CD, 'musicforthemorningafter'. It reminds me of why I love listening to music." — Scott Register (Reg/WRAX, Birmingham)

MTV2 picked the CD as a key record release for 2001 and Pete Yorn was hailed as a "promising newcomer" and an "American whiz."

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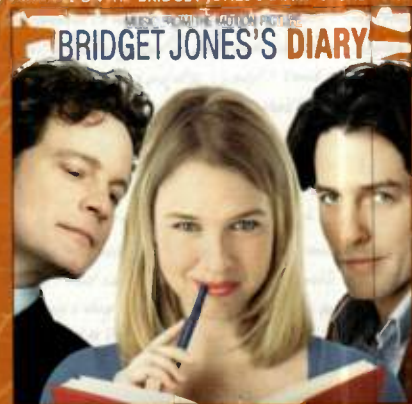
*"Killin' Kind"*

THE NEW SINGLE FROM SHELBY LYNNE

PRODUCED BY GLEN BALLARD

For further information, please contact John Rosenfelder Phone: 212 603 7871  
E-mail: john.rosenfelder@umusic.com • 2-way pager: 877 818 0368

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# totallywilt

Issue 45 March 15, 2002

## CHRIS ISAAK

**ALSO INSIDE:**

Lost Highway A Year Later

KSUT: Public Radio Rocky Mountain Style

Elvis Costello, Cory Morrow, Sheila Nicholls, Travis

Plus: Reviews, Radio Contacts,  
Label Contacts And More!



John Farneda  
Top 10 Of 2001!

Added At  
WXRT  
3/11/02!



# B.R.M.C. "LOVE BURNS"

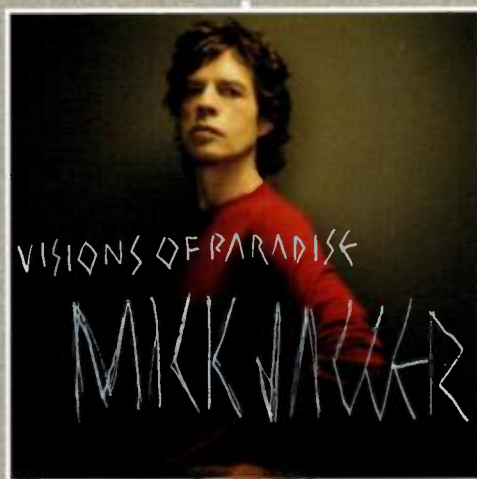
from their debut album  
**BLACK REBEL MOTORCYCLE CLUB**

U.S. TOUR STARTS 4/2

# GOMEZ IN OUR GUN

the new album impacting 3/25

Read The Feature In totallyadult  
Beginning On Page 14



# MICK JAGGER "VISIONS OF PARADISE"

the new song from the album  
**GODDESS IN THE DOORWAY**



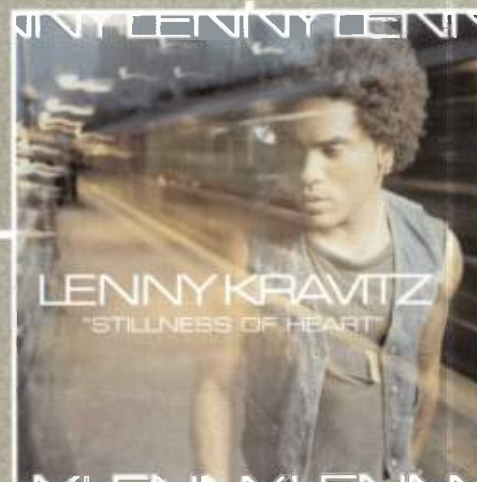
Large Rotation

# LENNY KRAVITZ "STILLNESS OF HEART"

the new song from the platinum album

# LENNY

Winner Of The Grammy For Best Male Rock  
Performance Four Years In A Row!



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## SPECIAL FEATURES



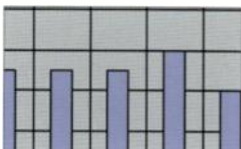
### Lost Highway: A Year Later

Lost Highway truly is the little label that could. After taking home a truckload of Grammys, Lost Highway seems to be the only road worth traveling. With a tape deck blasting out Ryan Adams, Lucinda Williams, Robert Earl Keen and more, Jim Nelson sings out the story of Lost Highway's amazing first year. **8**



### Gomez Bring It On, Again!

Over the past four years, Gomez have created their own truly distinctive sound. With their fourth album, *In Our Gun*, about to fire off into the universe, Loren DePhillips hooked up with Gomez's Ben Ottewell and unearthed the story behind this incredibly unique band. **14**



### Americana. What's It To Ya?

Americana's hard to define because it isn't one style. You can't identify it by rhythm or structure. It's a collection of various styles. With that in mind, Sully Roddy researched the Americana radio world and came back with some interesting trends and facts. **18**



### KSUT Durango, Colorado

Few broadcasting entities can claim a richer history than Four Corners Public Radio, KSUT Durango. This rootsy station serves a listening audience that spans four states and includes about 300,000 listeners of various ages, cultures and tastes. Kat Campbell recently talked with Station Manager Stasia Lanier about KSUT's roots, their 25th Anniversary, the Southern Ute tribe and the beautiful Rocky Mountain surroundings. **22**



### Chris Isaak

Before he picked up the phone to chat with Jennifer Edelston, Chris Isaak was, by his own admission, out on the street pandering for attention. With his latest release, the No. 1 Adult Rock album *Always Got Tonight*, the eternally gorgeous, witty, rock & rollin' television star deserves all the attention he can get! **26**



### Little Steven's Underground Garage

Steven Van Zandt just might be the busiest man in rock & roll. Not only is he a member of Bruce Springsteen's E Street Band, but he's also juggling his solo career, as well as an acting role on HBO's *The Sopranos*, and he's just become the coolest DJ in America. Little Steven's Underground Garage is a two-hour weekly syndicated radio show featuring the roots of '60s rock and today's exciting new garage bands. *The Album Network's* Tommy "Bada Bing" Nast caught up with Little Steven. **32**



### Legendary Producer, Phil Ramone

Phil Ramone has worked with everyone from John Coltrane and Bob Dylan to Barbra Streisand and Billy Joel. Lately Ramone's been working with famed TV producer Norman Lear on the original television series, *The Score*. Rick Boggs tracked down the Grammy-winning Ramone to discuss recording techniques, television and good old rock & roll! **36**



### Maui Wau!

Michele Clark Promotion just wrapped up their annual "Sunset Sessions" showcase in Maui with Big Head Todd And The Monsters, Shannon McNally, Dishwalla, Johnny A, Tommy Castro, Phantom Planet, Maia Sharp, John Eddie, Luce, Raul Malo, Chuck Prophet and more. *Totallyadult's* Jim Nelson brought back these classic snapshots from the wicked weekend. **48**

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# totallyadult

## Commercial Adult Rock Contacts

music call times are based on the station's own time zone

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 www.river.fm

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**Sam Ferrara** Assistant PD  
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**Keefer** Music Director  
 303.444.5600 fax 303.449.3057  
 T 3-5pm  
 www.kbco.com

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**Lana Trezise** Program Director  
 lana@bxr.com  
**Jack Lawson** VP Programming  
 573.449.1520 fax 573.449.7770  
 Th 10am-noon  
 www.bxr.com

**KCTY** Omaha, Nebraska  
**Max Bumgardner** Program Director  
 max@1069thecity.com  
**Christopher Dean** Music Director  
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 TTh 3-6pm  
 www.1069thecity.com

**KDBB** Park Hills, Missouri  
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 greg@b104fm.com  
**Glenn Barry** Assistant PD  
 573.431.6350 fax 573.431.0850  
 Th 10am-noon  
 www.b104fm.com

**KDBX** Brookings, South Dakota  
**Mike Ehlers** Music Director  
**Mike Hart** Program Director  
 605.692.9125 fax 605.692.6434  
 TWTh 3-4pm  
 www.depotradio.com

**KENZ** Salt Lake City, Utah  
**Bruce Jones** Operations Manager  
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**Kari Bushman** Music Director  
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 MTW 3-4:30pm  
 www.1075.com

**KFAN** Fredericksburg, Texas  
**JD Rose** Program Director  
 830.997.2197 fax 830.997.2198  
 MT 11am-noon  
 www.texasrebelradio.com

**KFMU** Steamboat Springs, Colorado  
**Sam Scholl** Program Director  
**Jim Hill** Assistant MD  
 970.879.5368 fax 970.879.5843  
 Th 11-2pm  
 www.kfmu.com

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**Dave Benson** Program Director  
**Haley Jones** Asst PD/Mus Dir  
 hjones@kfog.com  
 415.817.5364 fax 415.995.7007  
 W 3-5pm  
 www.kfog.com

**KGSR** Austin, Texas  
**Jody Denberg** Program Director  
 jdenberg@kgsr.com  
**Susan Castle** Music Director  
 scastle@kgsr.com  
 512.832.4000 fax 512.908.4902  
 M 3:15-6:15pm  
 www.kgsr.com

**KHUM** Ferndale, California  
**Gary Franklin** Assistant PD  
**Michael Dronkers** Music Director  
 707.786.5104 fax 707.786.5100  
 W 8:30-9:45/2:15-3  
 www.khum.com

**KINK** Portland, Oregon  
**Dennis Constantine** Program Director  
 dennis@kink.fm  
**Kevin Welch** Music Director  
 503.517.6000 fax 503.517.6130  
 Th 10-12pm  
 www.kink.fm

**KLRQ** Clinton, Missouri  
**Steve Stevens** Program Director  
 sstevens@klrq.com  
 660.885.7517 fax 660.885.8318  
 TWTh 12-2pm  
 www.klrq.com

**KLRR** Bend, Oregon  
**Doug Donoho** Program Director  
 dougd@klrr.com  
 541.382.5263 fax 541.388.0456  
 Th 9am-noon  
 www.klrr.com

**KMMS** Bozeman, Montana  
**Michelle Wolfe** Program Director  
 michelle@mooseradio.com  
**Scott White** Music Director  
 406.586.2343 fax 406.587.2202  
 Th 2-4pm/W 1-3pm  
 www.mooseradio.com

**KMTN** Jackson, Wyoming  
**Mark "Fish" Fishman**  
 Program Director  
 307.733.4500 fax 307.733.7773  
 F 10am-noon  
 www.jacksonholeradio.com

**KMTT** Seattle, Washington  
**Chris Mays** VP/GM  
**Shawn Stewart** Music Director  
 sstewart@kmtt.com  
 206.233.1037 fax 206.233.8979  
 W 8:30-10am  
 www.kmtt.com

**KOTR** San Luis Obispo, California  
**Drew Ross** Program Director  
 drewross@fix.net  
**Greg Pfifer** Music Director  
 805.786.2570 fax 805.547.9860  
 Th 3-5:00pm  
 www.kotr.com

**KOZT** Fort Bragg, California  
**Kate Hayes** Music Director  
**Vicky Watts** General Sales Mgr  
 707.964.7277 fax 707.964.9536  
 W 1-3pm  
 www.kozt.com

**KPIG** Watsonville, California  
**Laura Ellen Hopper** Program Director  
 laura@kpig.com  
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 TW 8-10am  
 www.kpig.com

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**Doug Stannard** General Manager  
**Sandy Blackwell** Music Director  
 sandy2@wnonline.net  
 337.463.9298 fax 337.537.4152  
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 www.krok.com

**KRSH** Santa Rosa, California  
**Bill Bowker** Program Director  
 bill@krsh.com  
**Pam Long** Music Director  
 pam@krsh.com  
 707.588.0707 fax 707.588.0777  
 W 2-4pm  
 www.krsh.com

**KRVB** Boise, Idaho  
**Brandon Dawson** Program Director  
 bdawson@journalbroadcastgroup.com  
 208.344.3511 fax 208.336.3264  
 Th 10am-noon

**KSPN** Aspen, Colorado  
**Sam Scholl** Program Director  
 970.925.5776 fax 970.925.1142  
 Th 9am-noon  
 www.kspnradio.com

**KTAO** Taos, New Mexico  
**John Hayes** Program Director  
**Michael Dean** Music Director  
 505.758.5826 fax 505.758.8430  
 MF 3-5pm  
 www.ktao.com

**KTCZ** Minneapolis, Minnesota  
**Lauren MacLeash** Program Director  
 lauren@cities97.com  
**Mike Wolf** Asst PD/Mus Dir  
 612.339.0000 fax 612.333.2997  
 Th 3-5pm  
 www.cities97.com

**KTEE** Monterey, California  
**Linda Roberts** Program Director  
**Carl Widing** Music Director  
 carlwiding@aol.com  
 831.655.5833 fax 831.655.6383  
 M 12-5pm  
 www.ktee.com

**KTHX** Reno, Nevada  
**Harry Reynolds** Program Director  
**Dave Herold** Music Director  
 775.333.0123 fax 775.825.3183  
 WF 9-11am  
 www.kthx.com

**KXST** San Diego, California  
**Dona Shaieb** Program Director  
 858.678.0102 fax 858.320.7024  
 W 1-5pm  
 www.sets102.com

**WBOS** Boston, Massachusetts  
**Chris Herrmann** Program Director  
 cherrmann@wbos.com  
**Michele Williams** Music Director  
 mwilliams@wbos.com  
 617.822.9600 fax 617.822.6759  
 Th 10-2pm  
 www.wbos.com

**WDOD** Chattanooga, Tennessee  
**Danny Howard** Dir of Programming  
**Gene Lovin** Assistant PD  
 423.321.6200 fax 423.321.6270  
 ThF noon-2pm

**WEBK** Rutland, Vermont  
**Spider Glenn** Program Director  
**Harry Weinhausen** General Manager  
 802.775.7500 fax 802.775.7555  
 W 10am-1pm  
 www.webk.com

**WEHM** Amagansett, New York  
**Brian Cosgrove** Program Director  
 631.267.7800 fax 631.267.1018  
 W 11am-1pm  
 www.whelm.com

**WJAA** Seymour, Indiana  
**Robert Becker** Program Director  
**Kelly Landes** Music Director  
 812.523.3343 fax 812.523.5116  
 T 1-3pm  
 www.wjaa.net

**WKOC** Norfolk, Virginia  
**Paul Shugrue** Program Director  
 paulshugrue@thecoast.com  
**Kristen Croot** Music Director  
 kristen@thecoast.com  
 757.640.8500 fax 757.640.8552  
 T noon-2:30pm  
 www.thecoast.com



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**Hal Lefferts** Music Director  
**Leah Cadwallader** Program Director  
860.364.5800 fax 860.364.0129  
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www.wkze.com

**WMMM** Madison, Wisconsin  
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tteuber@prodigy.net  
**Mike McCoy** Assistant MD  
608.826.0077 fax 608.826.1245  
Th 3-5pm  
www.1055triple.com

**WMPS** Memphis, Tennessee  
**Lonnie Tradaway** Operations Manager  
**Alexandra Inzer** Program Director  
901.375.9324 fax 901.375.0041  
M 1-5pm  
www.memphispig.com

**WMVY** Vineyard Haven, Massachusetts  
**Barbara Dacey** Station Manager  
bdacey@mvradio.com  
508.693.5000 fax 508.693.8211  
TWTh 2-3pm  
www.mvradio.com

**WMWV** Conway, New Hampshire  
**Mark Johnson** Program Director  
mark@wmwv.com  
**Roy Prescott** Music Director  
603.447.5988 fax 603.447.3655  
TTh 11a-1p/W 12-2p  
www.wmwv.com

**WNCS** Montpelier, Vermont  
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jody@pointfm.com  
**Mark Abuzzahab** Music Director  
thewalrus@pointfm.com  
802.223.2396 fax 802.223.1520  
W noon-2pm/Th11-12  
www.pointfm.com

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**Shane Cox** Program Director  
shane@100theriver.com  
**Sarah McClune** Music Director  
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MT 1-5pm  
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jonbpeterson@wrnr.com  
**Alex Cortright** Program Director  
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Th 10:30-12:30pm  
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**WRNX** Holyoke, Massachusetts  
**Lesa Withanee** Operations Manager  
**Donnie Moorhouse** Music Director  
413.536.1105 fax 413.536.1153  
Th 1-2pm  
www.wrnx.com

**WRSI** Northampton, Massachusetts  
**Sean O'Mealy** Program Director  
sean@wrsi.com  
**Johnny Memphis** Music Director  
413.585.9555 fax 413.674.0000  
Th 2-3pm  
www.wrsi.com

**WTTS** Bloomington, Indiana  
**Jim Ziegler** Program Director  
jimzieglerradio@hotmail.com  
**Marie McCallister** Asst PD/Mus Dir  
mariered@aol.com  
812.332.3366 fax 812.331.4570  
T 3-4:30/Th 2-3:30  
www.wttsfm.com

**WVOD** Manteo, North Carolina  
**Matt Cooper** Program Director  
252.473.1993 fax 252.473.1757  
TW 2-4pm  
www.wvod.com

**WXRT** Chicago, Illinois  
**Norm Winer** VP Programming  
winer@wxrtwscr.cbs.com  
**John Farneda** Asst PD/Mus Dir  
773.777.1700 fax 773.427.3543  
Th 9:30-1pm  
www.wxrt.com

**WXRV** Haverhill, Massachusetts  
**Joanne Doody** Program Director  
joannedoody@925theriver.com  
**Dana Marshall** Music Director  
danamarshall@925theriver.com  
978.374.4733 fax 978.373.8023  
M 11:30am-2pm  
www.wxrv.com

**WYKT** Joliet, Illinois  
**Mike Tomano** Program Director  
mtomano@staradio.com  
815.727.9555 fax 815.724.1025  
T 11am-1pm

**WYYB** Nashville, Tennessee  
**John Larson** Prog/Music Dir  
jlarson@wyyb.com  
615.242.5600 fax 615.985.0317  
MT 11-noon  
www.wyyb.com

**WZEW** Mobile, Alabama  
**Linda Woodworth** Music Director  
**Brian Hart** Program Director  
251.344.1065 fax 251.476.1065  
WTh 3:30-5pm  
www.wzew.com

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## Non-Commercial Adult Rock Contacts

music call times are based on the station's own time zone

**ACOUSTIC CAFÉ** Ann Arbor, Michigan  
**Rob Reinhart** Program Director  
rob@acafe.com  
734.761.2043 fax 734.761.4412  
W 9am-noon  
www.acafe.com

**DMX** Los Angeles, California  
**Dave Sloan** Music Director  
dave.sloan@dmxmusic.com  
310.444.1744 fax 310.444.1717  
TW 8am-4pm  
www.dmxmusic.com

**KCRW** Santa Monica, California  
**Nic Harcourt** Music Director  
nic.harcourt@kcrw.com  
310.450.5183 fax 310.450.7172  
Th 1-3pm  
www.kcrw.com

**KDNK** Carbondale, Colorado  
**Skip Naft** Music Director  
skip@kdnk.org  
**Wick Moses** Marketing Director  
970.963.0139 fax 970.963.0810  
Th Noon-6pm  
www.kdnk.org

**KKCR** Princeville, Hawaii  
**Gwen Squyres** Music Director  
808.826.7774 fax 240.384.8450  
M 9am-5pm  
www.kkcr.org

**KLCC** Eugene, Oregon  
**Michael Canning** Music Director  
**Don Hein** Program Director  
541.726.2224 fax 541.744.3962  
W 12:30-3:30pm  
www.klcc.org

**KNBA** Anchorage, Alaska  
**Loren Dixon** Program Director  
ldixon@knba.org  
**Matt Hopper** Music Director  
mhopper@knba.org  
907.258.8880 fax 907.258.8803  
WTh 10am-noon  
www.knba.org

**KRCC** Colorado Springs, Colorado  
**Jeff Bieri** Music Director  
jeff@krcc.org  
719.473.4801 fax 719.473.7863  
TTh 8:30-10:30am

www.krcc.org  
**KRCL** Salt Lake City, Utah  
**Doug Young** Music Director  
**Troy Mumm** Operations Manager  
801.363.1818 fax 801.533.9136  
T noon-5pm  
www.krcl.org

**KRVM** Eugene, Oregon  
**Don Ferrell** Program Director  
**Kelly Hodgkinson** Music Director  
541.687.3370 fax 541.687.3573  
M 10-11am  
www.krvm.com

**KSUT** Ignacio, Colorado  
**Stasia Lanier** Station Manager  
stasia@ksut.org  
**Steve Rauworth** Program Director  
steve@ksut.org  
970.563.0255 fax 970.563.0399  
Th 9am-noon  
www.ksut.org

**KTBG** Warrensburg, Missouri  
**Jon Hart** Program Director  
jonhart@altavista.com  
**Byron Johnson** Music Director  
660.543.4155 fax 660.543.8863  
W 1-3pm  
www.ktbg.fm

**KUNC** Greeley, Colorado  
**Kirk Mowers** Program Director  
kmowers@kunc.org  
**Kyle Dyas** Assistant MD  
970.378.2579 fax 970.378.2580  
M 2-4pm/T 9-11am  
www.kunc.org

**KUWR** Laramie, Wyoming  
**Roger Adams** Program Director  
**Don Woods** Music Director  
dwoods@uwyo.edu  
307.766.6624 fax 307.766.6184  
W 1:30-4pm  
www.wyomingpublicradio.org

**KVNF** Paonia, Colorado  
**Candy Pennetta** Music Director  
sugar@kvnf.org  
970.527.4866 fax 970.527.4865  
T 11am-2pm  
www.kvnf.org



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Non-Commercial Adult  
Rock Contacts

## MAINE PUBLIC BROADCASTING

Lewiston, Maine

**Sara Willis** Music Director

saradj@acadia.net

**Charles Beck** Station Manager

800.884.1717 fax 207.942.2857

T noon-2:30pm

www.mpb.org

## MUSIC CHOICE New York, New York

**Adam Neiman** Program Director

aneiman@musicchoice.com

**Liz Opoka** Music Director

646.459.3300 fax 646.459.3309

T 2-5pm

www.musicchoice.com

## WAPS Akron, Ohio

**Bill Gruber** Program Director

billgruber@hotmail.com

330.761.3099 fax 330.761.3240

W 10am-4pm

www.913thesummit.com

## WBJB Lincroft, New Jersey

**Jeff Raspe** Music Director

jrasspe@wbjb.org

**Mike Sauter** Program Director

732.224.2457 fax 732.224.2494

W 3-5pm

www.wbjb.org

## WBZC Pemberton, New Jersey

**Bonnie Hart** Program Director

**Kerianne Rodrigues**

Asst Program Director/Music Director

radiokeri@yahoo.com

609.894.9311 fax 609.894.9440

Music chats by E-mail only

www.wbzc.org

## WCBE Columbus, Ohio

**Maggie Brennan** Music Director

mbrennan@wcbe.org

614.365.5555 fax 614.365.5060

Th 4-6pm

www.wcbe.org

## WDET Detroit, Michigan

**Judy Adams** Program Director

jadams@wdetfm.org

**Martin Bandyke** Music Director

mbandyke@wdetfm.org

313.577.4146 fax 313.577.1300

Th 1-3pm

www.wdetfm.org

## WDIY Bethlehem, Pennsylvania

**Neil Hever** Program Director

neil@wdiyfm.org

**Katie Riess** Assistant MD

610.694.8100 fax 610.954.9474

Th 1-5pm

www.wdiyf.org

## WERU East Orland, Maine

**Joel Mann** Prog/Music Dir

207.469.6600 fax 207.469.8961

T 11am-2pm

www.weru.org

## WEVL Memphis, Tennessee

**Brian Craig** Program Director

901.528.0560 fax 901.528.0561

T noon-3pm

www.wevl.org

## WFHB Bloomington, Indiana

**Jim Manion** Program Director

ionman@wfhb.org

812.323.1200 fax 812.323.0320

W 1-3p

www.wfhb.org

## WFPK Louisville, Kentucky

**Dan Reed** Program Director

dreed@wfpk.org

**Stacy Owen** Asst PD/Mus Dir

502.814.6500 fax 502.814.6599

M 4-6pm/Th 1-3pm

www.wfpk.org

## WFUV Bronx, New York

**Chuck Singleton** Program Director

chucksingleton@wfuv.org

**Rita Houston** Music Director

ritahouston@wfuv.org

718.817.4550 fax 718.365.9815

W 5-7pm

www.wfuv.org

## WGWG Boiling Springs, North Carolina

**Jeff Powell** Operations Manager

704.406.3525 fax 704.406.4338

MTh 8-11am

www.wgw.org

## WMFO Medford, Massachusetts

**Morgan Huke** Music Director

morganhuke@yahoo.com

**Brian Powers** Program Director

617.625.0800 fax 617.625.6072

F 10am-1pm

www.wmfo.org

## WMKY Morehead, Kentucky

**Paul Hitchcock** Program Director

p.hitchc@morehead-st.edu

606.783.2334 fax 606.783.2335

M noon-3pm

www.moreheadstate.edu/wmky

## WMNF Tampa, Florida

**Randy Wynne** Program Director

randy@wmnf.org

**Lee "Flee" Courtney** Music Director

813.238.8001 fax 813.238.1802

MT 1-3pm

www.wmnf.org

## WNCW Spindale, North Carolina

**Mark Keefe** Program Director

**Kim Clark** Assistant PD

kim@wncw.org

828.287.8000 fax 828.287.8012

T 9-11am

www.wncw.org

## WNCU Highland Heights, Kentucky

**Michael Grayson** Music Director

grayson@nku.edu

**David Arnold** General Manager

859.572.6500 fax 859.572.6604

TW 1-3pm

www.wncu.org

## WNRN Charlottesville, Virginia

**Tori Mazur** Operations Manager

tori@wnrn.org

**Anne Williams** Music Director

anne@wnrn.org

434.971.4096 fax 434.971.6562

Th 1-4pm

www.wnrn.cstone.net

## WORLD CAFÉ Philadelphia, Pennsylvania

**Bruce Warren** Program Director

**David Dye** Prog Coordinator

215.898.6677 fax 215.898.0707

W 3-6pm

http://worldcafe.xpn.org

## WRVG Georgetown, Kentucky

**Keith West** Program Director

keithwest@worldradio.org

**Jerry Gerard** Music Director

502.868.6565 fax 502.868.6566

TW noon-1pm

www.wrv-fm.org

## WUKY Lexington, Kentucky

**Stacy Yelton** Program Director

slyelt1@uky.edu

859.257.3221 fax 859.257.6291

M 9am-11am

http://wuky.uky.edu

## WUMB Boston, Massachusetts

**Brian Quinn** Program Director

brian.quinn@umb.edu

**Marilyn Rea Beyer** Music Director

617.287.6900 fax 617.287.6916

WTh 8-10am

www.wumb.org

## WUTC Chattanooga, Tennessee

**Richard Winham** Music Director

**Mark Colbert** Program Director

mark\_colbert@utc.edu

423.755.4756 fax 423.785.2379

M-F noon-5pm

www.wutc.org

## WXPX Philadelphia, Pennsylvania

**Bruce Warren** Program Director

brucew@xpnonline.net

**Helen Leicht** Asst PD/Mus Dir

215.898.6677 fax 215.898.0707

T 1-4pm

www.xpn.org

## WYCE Grand Rapids, Michigan

**Michael Packer** Station Manager

**Matt Jarrells** Music Director

616.459.4788 fax 616.742.0599

W 10am-2pm

www.wyce.org

## WYEP Pittsburgh, Pennsylvania

**Chris Griffin** Asst PD/Mus Dir

chrlsg@wyep.org

**Rosemary Welsch**

Program Director

rwelsch@wyep.org

412.381.9131 fax 412.381.9126

T 3-6pm

www.wyep.org

## WYSO Yellow Springs, Ohio

**Vick Mickunas** Music Director

vick@wyso.org

**Tim Tatton** Program Director

tim@wyso.org

937.767.6420 fax 937.767.6467

M 4:30-6:30pm

www.wyso.org

## XM SATELLITE

Washington, Washington DC

**Bill Evans** Program Director

**Brian Chamberlain** Music Director

202.380.4000 fax 202.380.4444

M-F 9-5pm

www.xmradio.com



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## Americana Roots Contacts

music call times are based on the station's own time zone

**ACOUSTIC CAFÉ** Ann Arbor, Michigan  
**Rob Reinhart** Program Director  
 rob@acafe.com  
 734.761.2043 fax 734.761.4412  
 W 9am-noon  
 www.acafe.com

**KBCS** Bellevue, Washington  
**Christine Linde** Music Director  
 clinde@bcc.ctc.edu  
**Kirsten Walsh** Program Director  
 425.564.2427 fax 425.564.5697  
 Th 12:30-4:30pm  
 www.kbcs-fm.org

**KBLK** Horseshoe Bay, Texas  
**Rick Star** Program Director  
 rick@kbay.net  
 830.598.9479 fax 830.598.6534  
 MTWThF 3-5pm  
 www.kbay.net

**KDNK** Carbondale, Colorado  
**Skip Naft** Music Director  
 skip@kdnk.org  
**Wick Moses** Marketing Director  
 970.963.0139 fax 970.963.0810  
 Th Noon-6pm  
 www.kdnk.org

**KEXP** Seattle, Washington  
**Don Yates** Program Director  
**Tom Mara** General Manager  
 206.520.5833 fax 206.520.5899  
 MW 10-noon  
 www.kexp.org

**KFJC** San Jose, California  
**Mike Miyake** Music Director  
**Steve Taiclet** General Manager  
 650.949.7260 fax 650.948.1085  
 W 2-5pm  
 www.kfjc.org/netcast.html

**KFJM** Grand Forks, North Dakota  
**Michael Olson** Program Director  
 michael\_olson@und.nodak.edu  
**Michelle Walters** Marketing Director  
 701.777.2577 fax 701.777.4263  
 WThF 2-5pm

**KGLT** Bozeman, Montana  
**Rik James** Assistant MD  
 rikjames@mcn.net  
**Phil Charles** General Manager  
 406.994.3001 fax 208.723.2124  
 M 12:30-3:30pm  
 www.kglt.net

**KGSR** Austin, Texas  
**Jody Denberg** Program Director  
 jdenberg@kgsr.com  
**Susan Castle** Music Director  
 scastle@kgsr.com  
 512.832.4000 fax 512.908.4902  
 M 3:15-6:15pm  
 www.kgsr.com

**KHYI** Plano, Texas  
**Bruce Kidder** Prog/Music Dir  
 bruce@khyi.com  
 972.633.0953 fax 972.633.0957  
 MT 9-11am  
 www.khyi.com

**KNBT** New Braunfels, Texas  
**Mattson Rainer** Program Director  
 mattson@knbtfm.com  
**Fred Stockwell** General Manager  
 830.625.7311 fax 830.625.7336  
 MTW 11-1pm  
 www.knbtfm.com

**KPIG** Watsonville, California  
**Laura Ellen Hopper** Program Director  
 laura@kpig.com  
 831.722.9000 fax 831.722.7548  
 TW 8-10am  
 www.kpig.com

**KRCL** Salt Lake City, Utah  
**Doug Young** Music Director  
**Troy Mumm** Operations Manager  
 801.363.1818 fax 801.533.9136  
 T noon-5pm  
 www.krcl.org

**KRXS** Tempe, Arizona  
**Stu D. Baker** Music Director  
**John Libynski** General Manager  
 520.402.9222 fax 480.413.2114  
 ThF 1-3pm  
 www.jukeboxcantina.com

**Ksut** Ignacio, Colorado  
**Stasia Lanier** Station Manager  
 stasia@ksut.org  
**Steve Rauworth** Program Director  
 steve@ksut.org  
 970.563.0255 fax 970.563.0399  
 Th 9am-noon  
 www.ksut.org

**KTXN** Victoria, Texas  
**Jeremy Halliburton** Music Director  
**Rick Shaw** Program Director  
 361.573.2121 fax 361.573.5872  
 Th Noon-2pm  
 www.texasmix.com

**KULP** El Campo, Texas  
**Clinton Robinson** Program Director  
 clint@kulp1390.com  
 979.543.3303 fax 979.543.1546  
 M-F 9am-noon  
 www.kulpradio.com

**KUT** Austin, Texas  
**Hawk Mendenhall** Program Director  
 hawk@mail.utexas.edu  
**Jeff McCord** Music Director  
 512.471.1631 fax 512.471.3700  
 M-F 12-3pm  
 www.kut.org

**KVMR** Nevada City, California  
**Alice MacAllister** Music Director  
**Steve Baker** Program Director  
 530.265.9073 fax 530.265.9077  
 MT 10am-1pm  
 www.kvmr.org

**KWMR** Pt. Reyes Station, California  
**Kay Clements** Music Director  
 kay@kwmr.org  
 415.663.8068 fax 415.663.0746  
 TTh noon-5pm

**KXCI** Tucson, Arizona  
**Michael Hyatt** Music Director  
**Mike Landwehr** Program Director  
 520.623.1000 fax 520.623.0758  
 TTh 2-6pm

**MUSIC CHOICE**  
 West Orange, New Jersey  
**Liz Opoka** Operations Manager  
 lopoka@musicchoice.com  
**Adam Neiman** Program Director  
 646.459.3300 fax 646.459.3309  
 T 2-5pm  
 www.musicchoice.com

**TWANGCAST.COM** Orange, Virginia  
**R.W. Shamy Jr.** Program Director  
 rw@twangcast.com  
**Mike Hayes** Marketing Director  
 540.661.1245  
 MT 9am-5pm  
 www.twangcast.com

**WCBE** Columbus, Ohio  
**Maggie Brennan** Music Director  
 mbrennan@wcbe.org  
 614.365.5555 fax 614.365.5060  
 Th 4-6pm  
 www.wcbe.org

**WDBM** East Lansing, Michigan  
**Douglas Neal** Music Director  
**Clay Addy** Program Director  
 517.353.4414 fax 517.355.6552  
 MW 2-5:30pm  
 www.impact89fm.org

**WDVR** Sergeantsville, New Jersey  
**Fred Boenig** Music Director  
 fboenig@ix.netcom.com  
**Ginny Nappurano** Vice President  
 609.397.1620 fax 609.397.5991  
 M-F 10am-8pm  
 www.wdvr.com

**WDVX** Knoxville, Tennessee  
**Tony Lawson** Program Director  
**Mary DeSchamps** Marketing Director  
 865.494.2020 fax 865.494.3299  
 MF 9am-noon  
 www.wdvx.com

**WEIU** Charleston, Illinois  
**Clayton Jackson** Music Director  
**Kane Click** Music Director  
 217.581.7371 fax 217.581.6650  
 MW noon-2pm

**WELY** Ely, Minnesota  
**Chad Yost** Music Director  
 chad@wely.com  
**Bill Arthur** Program Director  
 218.365.4444 fax 218.365.3657  
 M-F 1-5pm  
 www.wely.com

**WERU** East Orland, Maine  
**Joel Mann** Prog/Music Dir  
 207.469.6600 fax 207.469.8961  
 T 11am-2pm  
 www.weru.org

**WETS** Johnson City, Tennessee  
**Dan Hirschi** Program Director  
**Wayne Winkler** General Manager  
 423.439.6440 fax 423.439.6449  
 M 9am-5pm  
 www.wets.org

**WFPK** Louisville, Kentucky  
**Dan Reed** Program Director  
 dreed@wfpk.org  
**Stacy Owen** Asst PD/Mus Dir  
 502.814.6500 fax 502.814.6599  
 M 4-6pm/Th 1-3pm  
 www.wfpk.org

**WHAY** Whitley City, Kentucky  
**Adam Phillips** Music Director  
**Dave Howe** Program Director  
 606.376.2218 fax 606.376.5146  
 MW 12:30-2pm  
 www.hay98.com

**WHEE** Martinsville, Virginia  
**Bill Wyatt** General Manager  
 bwyatt@whee.net  
**Patti Wyatt** Station Manager  
 276.632.9811 fax 276.632.9813  
 MTW 1-3pm  
 www.whee.net

**WJJC** Commerce, Georgia  
**Keith Parnell** Music Director  
 706.335.3155 fax 706.335.7622  
 M 9-Noon & 1-4pm

**WJMQ** Clintonville, Wisconsin  
**Doug Rogers** Operations Manager  
 800.236.1380 fax 715.823.1367  
 M-F 10am-noon  
 www.resultsbroadcasting.com

**WMKY** Morehead, Kentucky  
**Paul Hitchcock** Program Director  
 p.hitchc@morehead-st.edu  
 606.783.2334 fax 606.783.2335  
 M noon-3pm  
 www.moreheadstate.edu/wmky

**WMNF** Tampa, Florida  
**Randy Wynne** Program Director  
 randy@wmnf.org  
**Lee "Flee" Courtney** Music Director  
 813.238.8001 fax 813.238.1802  
 MT 1-3pm  
 www.wmnf.org

**WNCW** Spindale, North Carolina  
**Mark Keefe** Program Director  
**Kim Clark** Assistant PD  
 kim@wncw.org  
 828.287.8000 fax 828.287.8012  
 T 9-11am  
 www.wncw.org

**WNRN** Charlottesville, Virginia  
**Tori Mazur** Operations Manager  
 tori@wnrn.org  
**Anne Williams** Music Director  
 anne@wnrn.org  
 434.971.4096 fax 434.971.6562  
 Th 1-4pm  
 www.wnrn.cstone.net

**WRFL** Lexington, Kentucky  
**Joe Takacs** Music Director  
 shadygrove@prodigy.net  
**Chris Purvis** Program Director  
 859.257.4636 fax 859.323.1039  
 M-F 3-6pm  
 www.uky.edu/wrfl

**WSYC** Shippensburg, Pennsylvania  
**Trevor P Stottlemeyer** Music Director  
 stottle@epix.net  
**Chris Westbrook** General Manager  
 717.532.6006 fax 717.477.4024  
 MWF 11am-1pm

**WUMB** Boston, Massachusetts  
**Brian Quinn** Program Director  
 brian.quinn@umb.edu  
**Marilyn Rea Beyer** Music Director  
 617.287.6900 fax 617.287.6916  
 WTh 8-10am  
 www.wumb.org

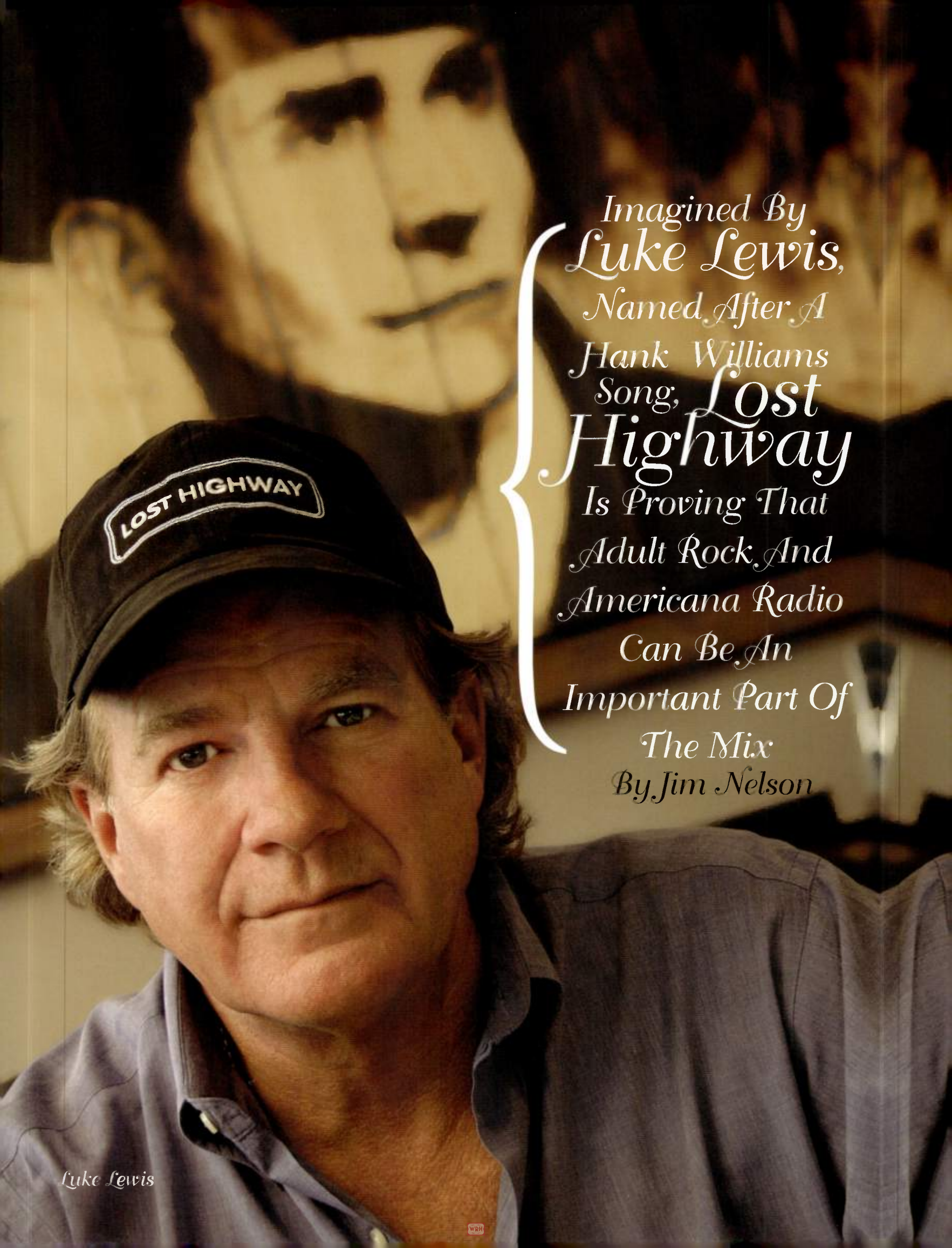
**WVHL** Farmville, Virginia  
**Bid Wall** General Manager  
 bidgood@meckcom.net  
 434.392.9393 fax 434.392.6091  
 M-F 9am-5pm  
 www.wvhl.com

**WWUH** West Hartford, Connecticut  
**Ed McKeon** Music Director  
 emckeon@aol.com  
**Colin Tipton** Program Director  
 860.768.4703 fax 860.768.5702  
 W 6-9am  
 www.wwuh.org

**WYYB** Nashville, Tennessee  
**John Larson** Prog/Music Dir  
 jlarsen@wyyb.com  
 615.242.5600 fax 615.985.0317  
 MT 11-noon  
 www.wyyb.com

**XM SATELLITE**  
 Washington, Washington DC  
**Jessie Scott** Program Director  
**Curt Mathies** Music Director  
 202.380.4000 fax 202.380.4681  
 M-F 9-5pm  
 www.xmradio.com





*Imagined By  
Luke Lewis,  
Named After A  
Hank Williams  
Song, **Lost  
Highway**  
Is Proving That  
Adult Rock And  
Americana Radio  
Can Be An  
Important Part Of  
The Mix  
By Jim Nelson*

*Luke Lewis*



# “To say that Triple-A and Americana don’t sell records is a misnomer,”

declares Lost Highway Senior VP Promotion & Artist Development Chris Stacey. “They do sell records. They might not sell the quantity that it takes for a major-label business model to survive on. There are only 10 employees at this label. We try to keep a very indie mentality, if you will. Yes, we’re connected to Universal for distribution, but we try to operate here like an independent label by keeping our overhead reasonable and being more cost-efficient.

“I think if you use Triple-A and Americana radio as a piece of a puzzle,” Stacey emphasizes, “it can be extremely effective at launching careers to other radio formats and to mainstream consumers.”

Since the December 2000 release of the *O Brother, Where Art Thou?* soundtrack (which was on Mercury Nashville because Lost Highway hadn’t been fully put together yet), Lost Highway has sold nearly seven million records worldwide and just won seven Grammys with virtually no radio airplay except for Adult Rock and Americana. Sure, Ryan Adams made a dent at Hot A/C radio and showed up on the Top 40 radar with “New York, New York,” and *O Brother* has benefited from significant exposure in the movie and from minimal Country airplay, but the overwhelming push for Lost Highway has been with Adult Rock and Americana radio. That’s where Stacey, together with National Promotion Manager Glenn Noblit and the Island promotion staff, has scored seven No. 1 records and 20 top-10 titles since Lost Highway’s official launch last May.

Not a bad first year in business. What’s the secret?

“I don’t think it’s a secret, honestly,” says Stacey. “I think you can put 100% of our success around the necks of our artists as a trophy to them.

“When you have great artists who give you great music, you’re able to run them up and down the charts and look like you know what you’re doing,” Stacey figures. “I give Luke [Lewis] and Frank [Callari] most of the credit. Frank has played a vital role in creating the direction and ‘sound’ of this label.”

Lost Highway was presaged five years ago, when Mercury Nashville Chairman Luke Lewis expanded the label’s boundaries beyond country and turned Chris Stacey on an unsuspecting radio world. “We started an alternative division of Mercury Nashville in 1997 and put out Kim Richey [*Bitter Sweet*] and William Topley [*Black River*],” Stacey says. “Basically, all we did was utilize the entire record label and had me call other formats. Radio fell in love with both of those artists, but we weren’t equipped to really have big success with them. We didn’t even know what format to go to when we first started looking into it.”

“I used to joke that our artists are part of the great unformatables,” chuckles Senior VP A&R & Artist



CHRIS STACEY



FRANK CALLARI

*“A lot of people think that unless you sell Gold or Platinum you’ve failed and that is SO WRONG.”*  
—Frank Callari

in the day. That little test drive helped us know what we need to do to succeed! He had a pretty good idea of the type of artists we wanted to work with. He had a pretty good idea of how big a staff we needed. He was the brain trust of the whole thing.

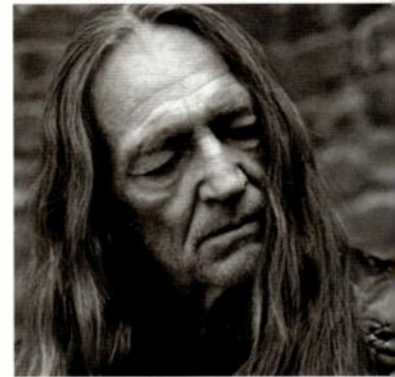
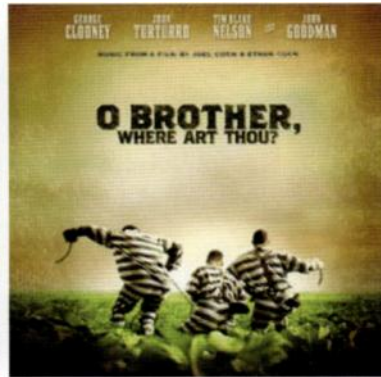
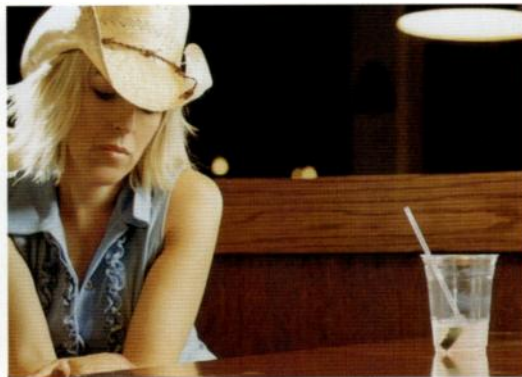
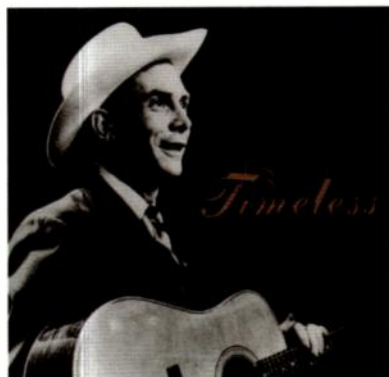
“We put our first record out about a year ago,” the always-working, relentlessly enthusiastic promotion exec continues, “but the planning for it started long before that. We recognized that a segment of the market was somewhat underserved—the intelligent, well-educated, music-loving adult, for the most part.

“Certainly there is room to grow on either side of our little spectrum,” Stacey continues, “but we identified this segment that maybe doesn’t get on mainstream radio a whole lot, but it’s still the best music out there. If we love it, certainly there are a lot of other people who will love it if they just know about it. We’re not trying to sell pop records to 15 year olds, we’re trying to sell great music records to discerning consumers.”

*continued*

Development Frank Callari. “Lucinda Williams is a perfect example: This woman makes records that have country influences, but they have just as much blues, R&B and rock & roll influence, so much so that at the Grammys her nomination list was an exact description of what she is as an artist: She was nominated for Best Contemporary Folk Album, Best Pop Vocal, for “Essence,” Best Rock Vocal, for “Get Right With God,” and Best Country Vocal, for “Cold Cold Heart” on *Timeless*.”

“Sometime in 2000,” Stacey remembers, “Luke Lewis said to me, ‘I’d really like to spark back up what we started back

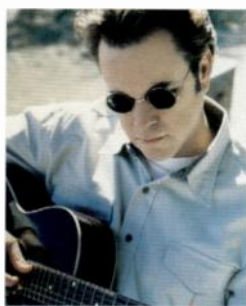


L-R: *Timeless*, Lucinda Williams, *O Brother, Where Art Thou* OST, Willie Nelson





L-R: Ryan Adams, Robert Earl Keen, William Topley



When Luke Lewis approached Universal Music Group Chairman Doug Morris about starting a new label, he agreed to turn in a business plan that showed Lost Highway in the black in one year. True to Lewis' vision, the little label that could is operating at a profit already. And they've done it by sticking to two basic tenets.

"We have amazing artists," proclaims Stacey, "and we've surrounded them with a very small staff of extremely dedicated, hard working and intelligent people who've basically committed their lives to promoting the art that our musicians make."

"A good portion of our staff came from Mercury Nashville, and there are people, like our head of sales Ben Kline, who do double time; he runs sales for both labels. There are certainly a lot of shared services, from legal to sales to video."

"Everybody does double- and triple-duty on a lot of stuff," adds Callari. "We're all really working our butts off and it's wonderful to work with these people, from Chris Stacey and [VP Marketing] Kira Florita to [Senior VP Media & Artist Relations] Lauren Murphy. We have a really good partner with Island Def Jam. Everything runs out of Nashville, but when we need the street teams and the promotion department of Island Def Jam we have a partner that we can work with. It has been proven already with Ryan Adams. He's had a hit on Hot and Modern A/C, and he's done well at Top 40."

"I look at this label as a hub between Mercury Nashville and Island Def Jam," explains Stacey. "On a record like Willie [Nelson's], I can take the duet he has with Lee Ann Womack ["Mendocino County Line"] and expose that through Mercury Nashville to Country radio, CMT and all of the major Country outlets. At the same time, I can team up with Island Def Jam and have them help with marketing. And I can work the album in association with Island Def Jam to Triple-A, Americana, College and Hot A/C. If it gets big enough, we will have the means to take the record to Top 40."

A year ago, Lost Highway was nothing more than a Hank Williams song and a concept on the drawing board. Today, Lewis, Callari, Stacey and the rest of the Lost Highway staff are besieged by hawks. "After having a taste of success, all of us are being barraged with, 'You've got to hear this—this is the perfect Lost Highway artist.' As flattering as that is, I don't think we have a definition for what [kind of artist] that is." He will concede that Lost Highway artists must be the best at what they do. "You have to have a musical vision and an amazing ability to work with a song. Everybody we've put records out for has the potential to receive rave reviews in the press, to get Grammy nominations, to sell tons of records. I know that sounds idealistic, but I think it's true."

*"All of us are being barraged with, 'You've got to hear this—this is the perfect Lost Highway artist.' As flattering as that is, I don't think we have a definition for what [kind of artist] that is."*

*—Chris Stacey*

"Great artists," Callari answers confidently when asked what kind of artists he looks for. "We talked about having great artists and great music, and not limiting it to any type of artist or type of music."

While there may not be a textbook Lost Highway artist, there certainly is a game plan. "We're working really hard to turn Lost Highway into a brand," says Stacey. "In the '70s, when you got a record from Asylum, you knew it was gonna be a great singer/songwriter-based record, à la Jackson Browne, the Eagles or Linda Ronstadt. When you get a record from Def Jam you know it's gonna be a great rap record. One of the things that we've set out to accomplish is to try to maintain the highest standards to keep our credibility intact, musically. When [WXRT's] Norm Winer has a package land on his desk with the Lost Highway logo on it, I want him to go, 'We've had success with every one of their artists, so that's the one that I'm gonna listen to first.'"

Stacey believes that even the genesis of this branding happened back in '97, when Mercury Nashville released those Kim Richey and William Topley albums. "They were so well-received," he says, "that it made us think that there really is a market for people who love great music, even if it's not in the mainstream. Look at what Sub Pop did with their sound or what Def Jam did; they galvanized the rap consumer and, frankly, I think that's a bit of what we've done here. We've been lucky enough to have banner-carrying artists who believed in what we were doing as a label. By associating with artists like Lucinda, Ryan, Robert [Earl Keen] and Willie, we're starting to create a Lost Highway brand that is based on good music. It certainly is a different consumer from who Jive is selling Britney Spears to. It's an older crowd, a more mature crowd. We're getting lots of college kids out at the shows and buying the records as well."

"I'm over in Europe now," mentions Callari from his London hotel room, "and it's wonderful because the brand name of Lost Highway has already started in a very strong way. People are interested in the different sorts of music that are coming."

Since last May, Lost Highway has released music from Lucinda Williams, Robert Earl Keen, Ryan Adams, Willie Nelson, Billy Bob Thornton and Whiskeytown, along with the tribute to Hank Williams and *Down From The Mountain*.

There's a record coming from Isaac Freeman of the Fairfield Four, who are featured on both *O Brother* and *Down From The Mountain*, and Lost Highway also has Tift Merritt on the schedule. Merritt played a memorable set at the inaugural Non-Com convention in Louisville last year. "Ethan Johns, who did Ryan's record, produced Tift's record with her. She's out on the road and working, and has made what I think is another great singer/songwriter album," says Stacey.

"Tift has more of a country sound, but not what you hear on Country radio today," says Callari. "It's more like a Bonnie Raitt-meets-Emmylou Harris sort of feel."

Kim Richey and David Baerwald both have CDs coming on Lost Highway this year, and there's even talk of some more soundtracks, according to Stacey. Plus, Lost Highway has a first-look deal with indie Thrill Show Records; New Jersey songwriter John Eddie is slated to deliver the first release through that agreement.

There's also new music coming soon from both Lucinda Williams and Ryan Adams, says Callari. "Lucinda has been writing new songs and she's going to be hitting the studio—I don't think her record will come out until 2003. We've been discussing putting out a bunch of music that Ryan has done in the studio. Some of it's demos and some of it's full-band things, all different types of styles. It's an amazing amount of material for probably a little less than a year's worth of work. We're thinking about putting those out in individual volumes. So we've got a bunch of stuff on tap."

Lost Highway has caught the industry's attention in its freshman year by selling major label numbers with an indie-sized staff; by winning nearly half of its 16 Grammy nominations; and by doing all this with predominantly Adult Rock and Americana radio airplay. But they're also doing it with another lost commodity.

"Artist development goes hand-in-hand with our label philosophy," Stacey remarks. "We don't sign artists to throw it at the wall and see if it sticks."

"One of the most important things that we do at Lost Highway is trust our artists to know best," Stacey explains. "You're not gonna say to someone like Willie Nelson, Ryan Adams or Lucinda Williams, 'Put this little outfit on and dance around like this while you sing your song.' That is not what this place is about at all. I hope this doesn't sound holier than thou, but we tend to believe that these people are the best at what they do, so let's trust them to do it."

Callari echoes that thought. "We feel like it's a partnership with the artists, as opposed to just being a preliminary function of signing them, recording them and then distributing the recording. There's an idea of building careers and selling records. Selling records is something that you have to do to keep the doors open and there's nothing wrong with selling a lot of them. There's also nothing wrong with selling 100,000 of them. A lot of people think that unless you sell Gold or Platinum you've failed and that is so wrong." ✱

# Lost Highway

**ROSTER INCLUDES:** Ryan Adams, Lucinda Williams, Willie Nelson, William Topley, Robert Earl Keen, Andrew Dorff, David Baerwald, Kim Richey and Tift Merritt, along with the *Timeless* tribute to Hank Williams and *O Brother, Where Art Thou?* soundtrack. **CONTACT:** Chris Stacey 615.524.7548 & Glenn Noblit 615.524.7828





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# A CLOSER LOOK



## ELVIS COSTELLO *When I Was Cruel*

BY MATTHEW LAWTON

**ORIGIN:** Liverpool, England **PRODUCED BY:** The Imposter **LABEL:** Island/IDJMG

There's this great line from a Minutemen song that goes, "Mr. Narrator, this is Bob Dylan to me," and it always brings Elvis Costello to mind. His first record was released just after The Clash delivered their self-titled debut, right before *Never Mind The Bollocks Here's The Sex Pistols* and the exact same month that the bloated Elvis fell from his throne. Costello was quickly tagged a punk, not because he wore safety pins and Mohawks but because of his unconcealed passion and lyrically explosive songs. Throughout the past 25 years, Costello has moved through country, Tin Pan Alley, pop, reggae, classical and many other musical genres, all the while sharpening his ever-pointed pen and evolving into one of rock's most exquisite songwriters.

*When I Was Cruel* is Costello's first real solo album in seven years. Having spent much of the past decade working with classical musicians, singing ballads and working on soundtracks, Costello is now ready to rock. Backed by a whoop-ass band, which includes fellow Attractions Steve Nieve and Pete Thomas, Elvis cranks up the distortion pedal and proceeds to snarl, spit and rip through 15 classic Costello concoctions. "I wrote all the songs on a Silvertone electric guitar, a 15-watt amplifier and a kid's beatbox with big orange buttons," says Costello. Funny, huh? Elvis may be a punk after all.

From his angry-young-man era of the late '70s, to his mature and folk-leaning days in the '80s, to his varied and diverse decade of the '90s, Costello has consistently written brilliant music wrapped in clever lyrics and bathed in bristling cynicism and honesty. His aim is true, indeed. Costello is one of the few artists in rock who's blazed his own musical trail. By supporting his lyrics with richly diverse music, heartfelt honesty and tons of melody, Costello has become one of the most innovative, influential and best songwriters since guess who? Bob Dylan.

► Born Declan Patrick McManus on August 25, 1955, in Liverpool, England, Elvis Costello adopted his stage name from Elvis Presley and his mother's maiden name.

► The last time we heard from Mr. Costello was in 1998 when he released his collaboration with Burt Bacharach, *Painted From Memory*.

► Rhino Records is currently re-releasing Costello's early albums with bonus tracks and extensive liner notes.

► "Veronica," Costello's biggest American hit, was one of many songs that Costello cowrote with Paul McCartney.



## CORY MORROW *Outside the Lines*

BY CASEY ALFARO

**ORIGIN:** Houston **PRODUCED BY:** Lloyd Maines & Cory Morrow  
**LABEL:** Write On

The lines have been drawn in country music. Some prefer the slick, contemporary brand and some go for the more traditional approach. As for Cory Morrow's new *Outside The Lines*, it stays inside the lines of time-honored country music, like Merle Haggard's and Hank Williams'. His fans have made him very popular in Texas and the surrounding states. "The kids relate to this music," Morrow notes. "Some of them really know the roots; they know what a record player is and own cassettes, and know the music their mom and dad listened to."

It was Morrow's family and their struggles that helped shape him as a musician. His parents were divorced and his sister was physically challenged, but this made a good backdrop for his emotions to come through in his songwriting. He worked part-time jobs, including pizza delivery and a car wash, which were just ways of giving him ideas to work with and mold into songs. By the time he was in college, he was studying the skills of Robert Earl Keen and playing in the Austin music scene. Prior to last year, Morrow had released just one album (1998's *Man That I Have Been*) and then, out of nowhere, he released three albums on the same day in February 2001: *The Cory Morrow Band*, *Double Exposure: Live* and *Songs We Wish We'd Written*. The latter was a collaboration with his good friend, Pat Green, on which they covered songs from both country and rock.

Morrow gets into the honky tonk sound and his brand of Texas country with his fourth release, *Outside The Lines*. The title track feels like a fun-filled Saturday night two-steppin' on the dance floor. One listen to "(Love Me) Like You Used To Do" and you'll swear you're listening to Roger Miller reincarnated. "Dance By The Rio Grande" features accordion for that perfect Tejano flavor. However you like your country, whether you want good old honky tonk roots or something that rocks up the dancehall, Cory Morrow has got it covered. "I like to try to find the best words," he says of his songwriting. "I want to describe things in a way no one else has. A roundabout way of saying something."

► When he was 16, Morrow's father won a guitar in a coin toss and gave it to him.

► Willie Nelson says Morrow is "one of the major reckoning forces in the fast-coming Texas music scene."

► Cory Morrow was nominated as the Best New Act and Best Folk Act by the *Houston Press* in 1999.

► He's written and performed jingles for a local Dodge dealer in Austin.



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# NEIL YOUNG

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# "Your spaceship has arrived. please get in"

So says Gomez in "Detroit Swing 66," the third track on their new disc, *In Our Gun*. The enigmatic and innovative British band, consisting of Ben Ottewell (vocals, guitar), Ian Ball (vocals, guitar), Tom Gray (vocals, guitar, keyboards), Paul "Blackie" Blackburn (bass) and Olly Peacock (drums, percussion), gained international attention when their debut disc, *Bring It On*, won the Mercury Award for Album Of The Year in 1998. *Liquid Skin* followed in 1999 and the rarities and B-sides compilation *Abandoned Shopping Trolley Hotline* was issued a year later. Now the fab five from just outside of Liverpool have released their amazing fourth album, *In Our Gun*. Gomez has created their own truly unique sound from the beginning...and they continue to hone it here, showing a rugged determination to keep moving forward and not make the same record twice.

With no formal writing, recording or production process, you'd think that it would be difficult for a band to come up with a unique and interesting-sounding record, that maintains high songwriting standards and production values, time after time. But Gomez has managed to do just that on their latest release. Recorded, for the most part, in a large manor house, *In Our Gun*, like its predecessors, is a completely collaborative and democratic effort, according to Ben Ottewell. "While the melody usually is the idea of one person, because it works out better melodically that way, we're of the opinion that the way we frame a song is as important as the song itself. In a sense, we all wrote the arrangements and were involved in the compositions." And just like all their previous albums, *In Our Gun* was written, produced and performed by Gomez.

That's it. No individual credit; nobody's picture on the CD; just Gomez, producing their own music—on their own terms—and releasing what is probably the first truly kick-ass record of the 21st century. Gomez. How did they come up with that name, anyway? "We did one gig before we got signed. We didn't have a name yet and a friend of ours named Gomez didn't know where the gig was. So we put his name on the door, and the name kind of stuck. Everyone thought the band was called Gomez. And due to lack of imagination or interest, it just stuck."

This story is typical of the band which, mentions Ottewell, doesn't strive to achieve any particular sound. "I always find it hard in interviews when we get asked things like, 'How do you make the music? How do you choose this or that?' It's not like we think about it that much. We just kind of fall into it and just play. As long as it sounds good, we're happy with it, essentially. I'm sure a lot of bands have this whole idea of what they're doing, the whole drive behind it and how they've got it all figured out. We don't."

What the band is happy with this time around is a CD that is filled with urgency and intensity. There's tension in almost every track. "Part of that is obviously because of what's going on in the world at the moment," says Ottewell. "Also, because the first two records were sort of written in a cocoon. We were on tour for most of the second record, and we'd just go in the studio whenever—we were in our own lit-

tle world the whole time—whereas with this record, we actually took some time off. We all went our separate ways—a few of us went traveling and a few of us stayed home. But it opened our eyes a little bit more to what was going on and other things that we wanted to do."

Among these many eye-openers was the use of a lot of keyboards, drum loops and assorted other modern-musical gadgets, which is a departure from the guitar-oriented *Bring It On* and *Liquid Skin*. "The thing is, we're not essentially guitarists," states Ottewell. "One of the reasons why there aren't much keyboards and loops on *Bring It On* is that it just wasn't available to us when we were recording. We didn't have access to any of that stuff. Over the course of time, we've acquired things. You know, little boxes that make stupid bleepy noises—shit like that—and we've gotten used to using them; and being able to afford them also helps."

## BACK TO IN OUR GUN IN A MOMENT, BUT FIRST...

One of the things that has helped Gomez to be able to afford all those new gadgets is that two of their tunes have appeared in commercials. Their cover of The Beatles' "Getting Better" can be heard in a commercial for Phillips, and you can hear a part of "Revolutionary Kind" in the background of a Sol Cerveza beer ad. "Personally," Ottewell says, "I'm undecided as to where I stand on that issue. It's a very tricky one. It helps us pay off our debt to the record company, and we're essen-

*continued...*



"From our understanding over here, Mr. Bush didn't actually win that election, but somehow found his way into the White House. And it was just a general feeling of, 'How in the fuck can that happen?' and also a general out-of-control feeling, if you know what I mean. Like an acceptance of the futility of it all, being a bullet in someone else's gun."

tially selling our record anyway. But those kind of decisions we all make together."

Now, back to the record. *In Our Gun* is the first Gomez CD which actually contains the track it's named after. "Bring It On," the track the first CD is named after, is on the second album, *Liquid Skin*. The song "Liquid Skin," of course, can be found on the band's third album, *Abandoned Shopping Trolley Hotline*. Is the word *enigmatic* starting to make more sense now?

Anyway, as we were about to say before the commercial break: All those "little boxes that make stupid bleepy noises" give *In Our Gun* a cutting and intense sound that might make you scream, "What in the hell is this?" But fear not. A few more listens will reward you with the rich textures, flowing lyrics, quirky samples and stereo effects that are unmistakably Gomez; and just as it's impossible to hear everything the first time you listen to *In Our Gun*, it's easy to hear that this record was definitely not rushed. "We'd been on the road or in the studio for three and a half years before we started working on *In Our Gun*," recalls Ottewell. "Anyone by that point would be slightly less than enthusiastic about the whole thing than they probably should be in order to make the music that they wanted to make. We could have done one of two things: just carry on and make a record, go tour it again, run ourselves into the ground and end up hating each other, or just take a break, step back and fill up the batteries again. Now we're back, and we're all enthusiastic, and the material's a lot better for that."

Ottewell also credits their label, Virgin, for giving Gomez the creative freedom to produce their own records and achieve their own unique sound. "We produce

ourselves, and always have. I think that's why we got signed, because we were essentially a recording band before anything else. The record company had the insight to think, 'Well, this is what we've got, and this is why we've signed them on the strength of this demo, so let's just let them go and do their own thing.' It's sad that doesn't happen a lot more. The only reason I can see why people would get a producer would be to make their record sound like the producer's other records. That's never interested us, because we know what we want to sound like and we know how to achieve it."

This time, they achieve it through the use of a lot of keyboards, drum loops and other electronic effects which give songs like "Shot Shot," "Ruff Stuff," "Army Dub" and "Drench" an almost frantic quality. "If you're going to have ridiculously advanced machines to make music on, you've got to make use of them. There are a lot of bands around at the moment where the songs die after the third listen because that's all there is. You know, there's just that song with a very straight arrangement. After you've heard it three or four times, you've heard that song. There's nothing else to it; whereas, we like to give the song a bit more life, just throw something else in there. Stereo is one way of doing that. We try and keep the song alive, because apart from everything else, we're going to have to play it for a couple of years. In the studio, we've probably heard those songs 100 times each. So we have to keep doing things to keep them interesting for us."



And keep them interesting they do. From the strange electronic noises and frenzied bass line that begins "Shot Shot," to the haunting keyboard part that ends "The Ballad Of Nice & Easy" (which would, knowing Gomez, go straight into the

lead-out groove, if we were talking vinyl), Gomez gives us enough musical and lyrical content to keep everyone interested and hearing new things for days. Our spaceship has arrived, all right, and sometimes we're not too sure where it's going to take us or if we're going to get back safely. "Miles End," "The Sound Of Sounds," "Even Song," and "1000 Times" are restful ports in an otherwise hectic, uncertain and sometimes desperate storm of tracks. "Ruff Stuff," for instance, tells the tale of a guy who's given up fags (he's referring to cigarettes) and drugs, and sounds none too happy about it. Then there's "Ping One Down," which could have been a pop song and wasn't; and just as "Drench" is making us wonder if all hope is lost ("Help us out/Fish us out/Bail us out"), "The Ballad Of Nice & Easy" brings us back to old familiar territory and we're on solid ground again.

But any discussion of *In Our Gun* wouldn't be complete without a mention of "Rex Kramer," an ostensive Ottewell composition, which features a sample of a Cambodian folk musician. "It's the only sample on the record," Ottewell says. "It's a recording I made while I was in Cambodia last year. It really sounds bluesy, but it's just a Cambodian folk musician. I made a recording of these guys when I was over there and took about three seconds of it and made a loop. It seemed to work. I thought it was good." It is. Especially when you hear it juxtaposed against all the modern keyboards. Then there's the title track, "In Our Gun," a song that was written about our last presidential election. "From our understanding over here, Mr. Bush didn't actually win that election, but somehow found his way into the White House. And it was a general feeling of, 'How in the fuck can that happen?' and also a general out-of-control feeling, if you know what I mean. Like an acceptance of the futility of it all, just being a bullet in someone else's gun, a stance that isn't really a stance. Like, 'Well, we kind of know what's going on, but we're all just useless ammunition.'" With a melodic acoustic bass provided by British folk legend Danny Thompson, "In Our Gun" softly sways as Ottewell sings, "It's been carefully planned by

the ones you won't see/Send out the monkeys/They come out of the bushes to piss in the punch and then smash up the decks/It's your party/We're all obliged." That's certainly a far cry from their first album's lyrics, which include: "Tijuana lady, let's take it slow/I know that I'm no head honcho/But I'll keep you warm in my silky poncho," and it only further serves to make one wonder what's next for Gomez.



## GOMEZ *In Our Gun*

**ORIGIN:** Southport, near Liverpool, England

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

**PRODUCED BY:** Gomez **LABEL:** Virgin  
**CONTACT:** Ray Gmeiner 310.288.2730

In the immediate future, the band is beginning a tour of Britain and Ireland. Currently, there is no word as to when Gomez will be touring Stateside, but whenever they do, you'll want to be sure to catch them, if you haven't already. Because they're all such versatile musicians, they manage to avoid the pitfall of sounding like a live caricature of themselves. Instead, they sound remarkably like Gomez—and they don't even use tape! "We're getting into using samples a bit more now," says Ottewell, "just because this album's going to be a lot more of a challenge to reproduce than the others, or to get it sounding half-decent, anyway. But we're trying to remain as live as possible. We're not trying to sequence everything and play along. I don't think that's really any good."

Besides the music, you'll notice another remarkable thing when you attend a Gomez show. You'll see people there of all ages, shapes and sizes. Ben Ottewell has noticed it, too. "Something that confuses me is that I don't know who listens to the records. Bands like The Strokes or Limp Bizkit are aimed at and probably consumed by a certain set of the population or demographic. I don't think that happens with us. We get a mixture of everyone showing up. We're not really a lifestyle band or a fad band or a scene band or whatever. We're just a band, and that's a good position to be in."

*In Our Gun* will undoubtedly be in a good position on the U.K. charts when it's released; and there seems to be no limit to what this band from somewhere near Liverpool can do. Your spaceship has arrived. Please get in. ✨



# KASEY CHAMBERS BARRICADES & BRICK WALLS

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"*Barricades & Brickwalls* bursts with  
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voice fraught with emotion,  
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"With her second release, Kasey arrives  
big time with this musically diverse,  
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Genuine and affecting. Terrific stuff."

— BOSTON GLOBE

## KASEY CHAMBERS NOT PRETTY ENOUGH

from the CD  
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(Also features "Barricades & Brickwalls,"  
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# Americana:

# What's It To Ya?

By Sully Roddy

Americana's hard to define because it isn't one style. You can't identify it by rhythm or structure. It's a collection of styles. All Music Guide ([www.allmusic.com](http://www.allmusic.com)) says that "while alternative country-rock developed out of punk, alternative rock, and country itself, Americana sprung from less raw and edgy source material. In fact, much of what fell under the Americana umbrella was in fact a revival of dormant country styles, including Western swing and rockabilly. Though considered an alternative radio format, Americana did not break with country tradition; instead, it embraced it, something, ironically enough, that the music hitting the Nashville charts throughout the era did not do."

When we think of Americana artists, someone like Lucinda Williams or Steve Earle springs to mind: a singer/songwriter with Southern or Southwestern overtones and a rock-influenced style. But the Americana charts are full of artists who don't fit that image. It's full of alt-country, bluegrass, slide blues, honky tonk and folk. But even as rich and varied as the Americana Roots chart is, most stations use it as only as a jumping off point. Artists who have never made the chart are still essential elements in Americana programming. In fact, artists who died before the Americana chart began are essential programming elements, artists like Patsy Cline, Woody Guthrie and Gram Parsons. The point is, Americana is not a single format handed down from above. It doesn't receive its playlists from consultants in faraway cities. There are as many ways of playing Americana as there are Americana programmers. It's kind of like Thanksgiving dinner: We may all start with a turkey, but we add our own side dishes.

This article is the result of a survey sent to Americana programmers asking them what they play, what Americana means to them and what it means to their listeners. While the respondents are only a fraction of the Americana world, they are representative: They come from commercial and non-commercial radio, from cable, satellite and Internet. They come from all corners of the U.S.; since Americana is still a format that plays regional music, that's important. Some concentrate on Texas music. Some lean to Adult Rock. Others thrive on bluegrass. But they're all Americana.

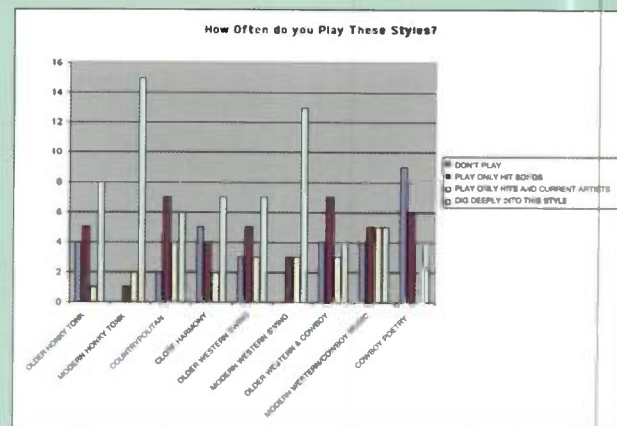
A brief word about the "methodology" (if that's not too strong a word for a simple survey): 20 Americana programmers responded. Some told us about their specialty shows, others about the format of their entire station. For that reason (and because some broadcast on cable, Internet or satellite) we'll talk about what the programmers or respondents play, rather than about what "stations" play. We didn't ask about specific artists you see on *The Album Network's* Americana Roots chart. It's safe to assume that most programmers play most of those musicians. So, although you won't see The Deraillers, Kasey Chambers, Richard Shindel or any of Hank Williams' talented progeny mentioned by name, they're in the mix.

The questions fell into four broad categories:

1. We asked the station to describe itself.
2. How alt-country is used in the station's programming.
3. We presented sets of artists and asked which ones the programmer plays.
4. We asked about various styles and sub-genres, and asked how much they were played. For example, with Western swing—did the programmer "dig deeply" to find obscure recordings, or stick with Bob Wills' "San Antonio Rose"?

## What the Americana format has in common

While there are plenty of differences, there is also plenty in common. Here are the styles we all pretty much agree on: classic country, bluegrass, modern swing, honky tonk, modern country, roots rock, Louisiana-influenced rock, progressive country and alt-country. The overwhelming majority of programmers play the following artists: Patsy Cline, Gram Parsons, Hank Williams, Son Volt, Ernest Tubb, Joe Ely, Jerry Jeff Walker, Del McCoury, Tim O'Brien, Hot Rize, Rhonda Vincent, Alison Krauss, Ray Price, Johnny Cash, Joe Ely and The Domino Kings. Here's a closer look by style.



## Americana vs. Alt-Country

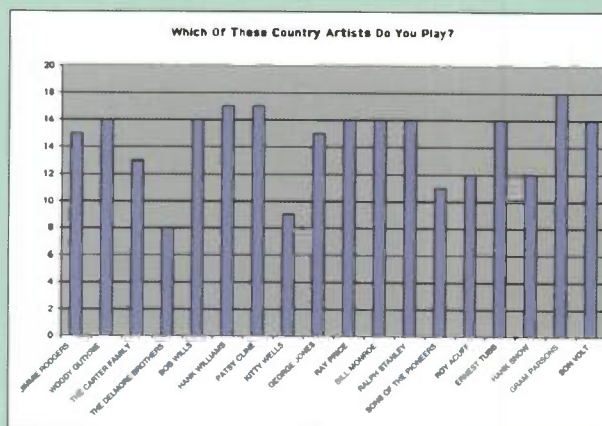
Most Americana programmers don't see a conflict: they play both of these styles. More than 1/3 of the respondents consider alt-country either "the basis of their programming" or "essential to their programming." An additional 1/3 puts it in the same category as Americana.

## Roots Revisited

The All Music Guide's description of Americana as a "revival of dormant country styles" is right on the money according to this survey. Americana listeners like those good old styles, but they prefer them updated and played by current artists.

## Honky Tonk And Swing

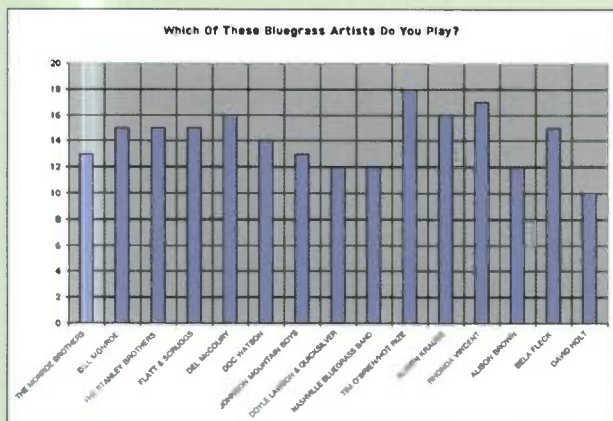
Nearly all programmers say they "dig deeply" into modern honky tonk like The Twangbangers, Junior Brown and Wayne "The Train" Hancock. Almost as many "dig deeply" into modern Western swing, such as Asleep At The Wheel and The Hot Club Of Cowtown.





## Bluegrass

Today's bluegrass is even more popular, with every programmer but one playing either "a fair amount" or "a lot" of modern bluegrass (Alison Krauss, Del McCoury, Tim O'Brien). The only exception was Jessie Scott of XM Satellite Radio, which devotes a channel exclusively to bluegrass. About half the programmers play "avant-garde grass" (for lack of a better term) such as Béla Fleck, David Grisman and Allison Brown, and about 2/3 play country blues and flat-picking, such as Doc Watson. About 1/3 of programmers report that old-timey music is played on their station, but it's often heard on specialty bluegrass shows. Nearly every programmer plays modern bluegrass. Slightly fewer also play first-generation bluegrass artists. But when it comes to older bluegrass, most Americana broadcasters stick with the biggest names and the best-known songs. They mostly play Bill Monroe and Doc Watson, but probably not Reno & Smiley.



## Louisiana

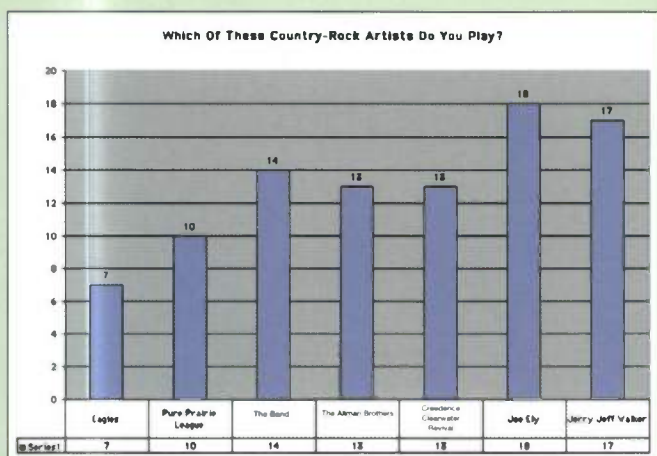
Looking south to Acadia and New Orleans, it's once again updated versions of classic styles that win out. Every programmer surveyed plays "Louisiana-influenced rock" (Marcia Ball, Sonny Landreth, Little Feat), while nearly 2/3 play modern Cajun and Zydeco blends by bands like Beausoleil, Steve Riley And The Mamou Playboys and Balfa Joujors.

## Rockabilly And Blues

A healthy 2/3 of those surveyed play at least some "recent country blues" (Rory Block, Taj Mahal, Keb' Mo'), while half play modern rockabilly "a fair amount" or "a lot." After looking at the list of rockabilly artists, which ranged from Elvis Presley to Reverend Horton Heat, Alice MacAllister of KVMR, Nevada City, CA, made a comment that captures the essence of Americana: "This is certainly a weird list," she wrote, "we play them all!"

## Modern Country Rock And Roots Rock

All but one programmer reported playing either "a lot" or "a fair amount" of country rock and roots rock, as exemplified by Donna The Buffalo, Dave Alvin, Ray Wylie Hubbard and Cooder Graw.

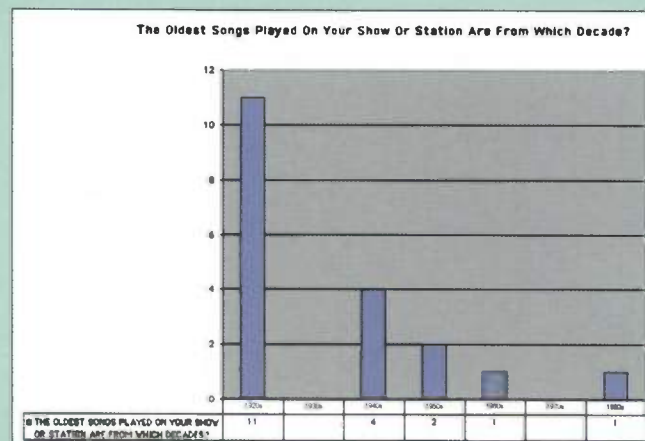


## Founding Folk

Folk rock, especially any band connected to Gram Parsons, is played by 2/3 of respondents. But even more popular is the style Gram Parsons pioneered—progressive country. An overwhelming majority of programmers play "a lot" of progressive country, as typified by Joe Ely, Billy Joe Shaver, Emmylou Harris and Jerry Jeff Walker—and every single programmer surveyed plays at least "a fair amount" of these artists. The reputations the progressive country artists of the '70s built 30 years ago are with them still, and help garner airplay for current projects. The "outlaws" of the '70s retain their magic glow as well, with the reporters evenly split between those who play outlaw country "a fair amount" and those who play "a lot." By "outlaw country," we mean the rebellious, back-to-the basics music recorded in the '70s by the likes of Willie Nelson, Waylon Jennings, Bobby Bare, Kris Kristofferson and Tompall Glaser. Only one programmer doesn't play them at all, but I'm not naming names. (Okay, XM Satellite Radio has a special channel for older country, too.)

## Classic Country

Americana remembers where it came from. The majority of programmers surveyed play at least some music that dates back to the 1920s, usually The Carter Family and Jimmie Rodgers. All but two programmers reach back to the 1950s. Half the programmers either "dig deeply into" or "play a fair amount" of these styles: older honky tonk (Webb Pierce, Carl Smith, Moe Bandy); countrypolitan (Patsy Cline, Don Gibson, George Morgan); close harmony (Louvin Brothers, Delmore Brothers, Jim & Jess McReynolds) older western swing (Bob Wills, Light Crust Doughboys, Milton Brown, Hank Penny) and modern western and cowboy music (Chris Ledoux, Sons Of The San Joaquin, Don Edwards).



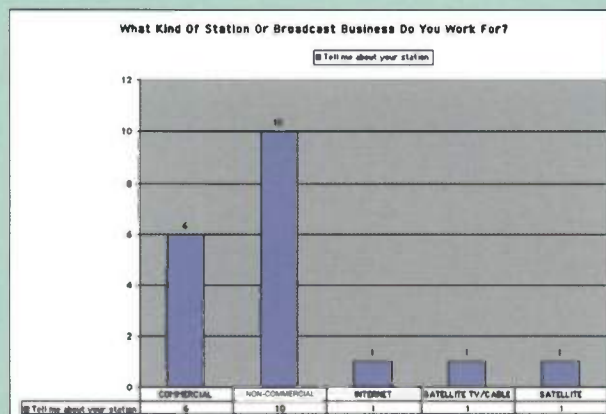
## What's The Diff?

Probably the easiest way to show Americana's diversity would be to give actual examples of programming.

KNBT San Antonio is a commercial station that drenches its airwaves with talent-rich Texas artists. "These guys are really doing some great things," says KNBT's Mattson Rainer, "and we're right in the heart of that." KNBT also plays some Adult Rock crossover and is big on singer/songwriters like John Hiatt. As a nod to the area's German heritage, the station also plays accordion party music.

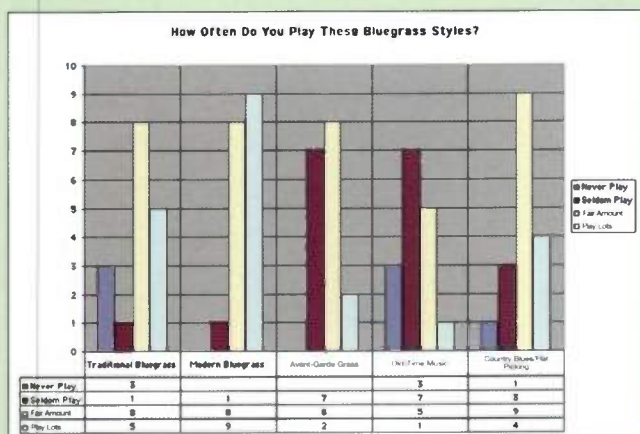
WDVR Sergeantsville, New Jersey, is a non-commercial station with 97 hours of Americana and traditional bluegrass programming a week. The oldest music they play is from the '20s, and WDVR digs deeply into all the various country styles, from older honky tonk to modern cowboy music. The station reports heavy airplay for every type of bluegrass and is one of only six stations that play a significant amount of old-timey music. "We are the largest bluegrass station around in the North East," explains MD Fred Boenig, "and we have our own two-day festival." WDVR is also one of the handful of stations that says of alt-country: "We use it sparingly."

continued ➤



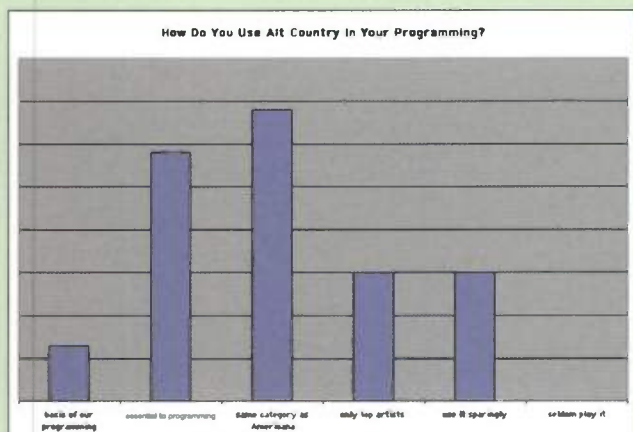


KWMM Pt. Reyes, California, is a non-commercial station and is almost a caricature of Americana diversity. Here's Music Director Kay Clements listing the station's many Americana shows and what their hosts play: "I play hick, hill-billy, retro and roots music—honky tonk, rockabilly and old country. Little Shorty plays a lot of bluegrass and singer/songwriters like Lucinda Williams and Kasey Chambers. Jerry Lunsford likes folk and he plays a lot of cowboy music and local artists. Adrian Pfeiffer is more into alt-country, honky tonk and old country. We also have a couple of shows that mix Triple-A and Americana. Then there's John Erfurts. He's a genuine cowboy, he goes out riding the range. Once a month he has a show of cowboy music and cowboy poetry."

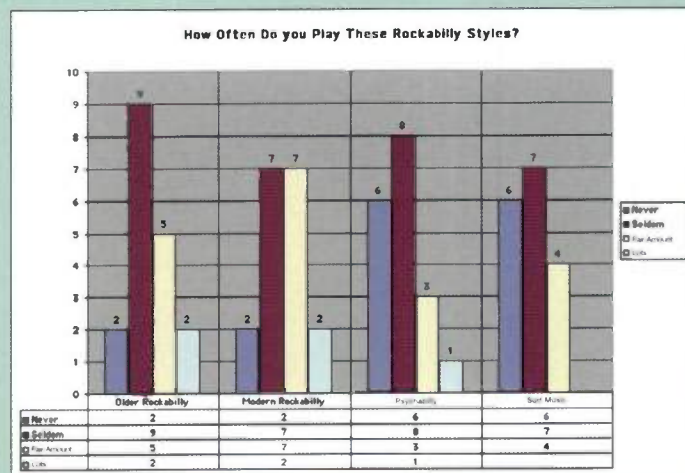


WHEE Martinsville, Virginia, is a commercial, full-time Americana station with specialty bluegrass and Americana gospel shows. During regular programming the station plays lots of folk music, from "Joan Baez to Bob Dylan in the '60s to John Prine in the '70s, to Ellis Paul in the '90s—strong songwriter/storyteller types," explains GM Bill Wyatt. Unlike many programs, WHEE plays vintage Cajun music and New Orleans R&B. But when it comes to alt-country, WHEE plays only the most popular artists.

XM has made a big splash recently as the first satellite-delivered service. Because XM Satellite Radio has channels for bluegrass, classic country and other specific styles, Program Director Jessie Scott feels no need to work those styles into her X Country channel. Instead, she's focused on finding a particular "sound" that will instantly identify her channel to listeners—a sound that's not only Americana, but also sounds modern and has good production values. But within a narrow time-span, Jessie picks music from a wide stylistic range. She plays the Dixie Chicks, Montgomery Gentry and Eric Heatherly from mainstream country, and Billy Bragg, Cindy Bullens and the Floating Men from the Adult Rock scene. Alt-country is "essential" to her programming.



KPIG Freedom, California, is a commercial Americana station with specialty blues and bluegrass shows. I suspect that the Jimi Hendrix that was playing when I last visited the KPIG Web site was the exception rather than the rule, but it worked well in a set with Zachary Richard, Jimmy Cliff and Led Kaapana. Who'da thunk it? More typical was a set consisting of Ry Cooder, Woody Guthrie and Billy Bragg & Wilco. KPIG has a tremendously wide range with a roots-rock edge. Like most of the other survey respondents, KPIG plays modern country and roots rock, but unlike most other respondents, the station also plays decades-old country rock and Southern boogie. KPIG also plays a wider range of Louisiana-based music than most, including older Cajun, zydeco and Mardi Gras music. The station also plays Celtic and British Isles music as well as Tex-Mex, Latin and Hawaiian music. That's not odd for an Americana station, but playing "a fair amount" of surf music is a bit unusual. The station is on the California coast, so this could be a regional choice. Only the most popular of the alt-country artists are played, according to Program Director Laura Ellen Hopper.



The "typical" Americana station plays a variety of styles unimaginable in any other format. But it doesn't stop there. Individual programmers then throw in regional artists and personal favorites. What you end up with is a mind-boggling, but aesthetic, mix, and a goldmine of talent just ready to be mined by other formats—including mainstream country. "There was a time when some major Nashville labels wouldn't give me the time of day," says XM's Jessie Scott. "Now they're calling me up. We're in an enviable position now in Americana. We're sitting on the most fertile sprouts—this format has intensity and diversity and it will bear fruit."

Last minute note: judging from the Grammys, Americana may be bearing fruit more quickly than any of us expected. Not one of the Nashville country heavyweights won a country Grammy. Instead, the winners were the *O Brother, Where Art Thou?* soundtrack, Dolly Parton's *Little Sparrow*, Alison Krauss And Union Station's *New Favorite*, *Earl Scruggs And Friends* and *Timeless (A Tribute to Hank Williams)*. Could it be that the next era of country is already here?

Judging from the Grammys, Americana may be bearing fruit more quickly than any of us expected. Could it be that the next era of country is already here?





A photograph of Shana Morrison lying down, smiling with her eyes closed. She is wearing a dark red leather jacket and a thick, dark red fur stole. Her hair is long and wavy, and she is wearing a patterned top. The background is a solid dark red color.

# shana morrison

## Smoke in Bed

from her vanguard debut

# 7wishes

going for  
**ADDS**  
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## RoCKY MoUNTAIn StYLe

*By Kat Campbell*

**F**ew broadcasting entities can claim a richer history than Four Corners Public Radio, KSUT Durango. This 25-year-veteran station broadcasts its two separate radio operations on eight different frequencies covering four states and serves a listenership of 300,000 people who span a vast array of ages, cultures and tastes. This is not your average radio station.

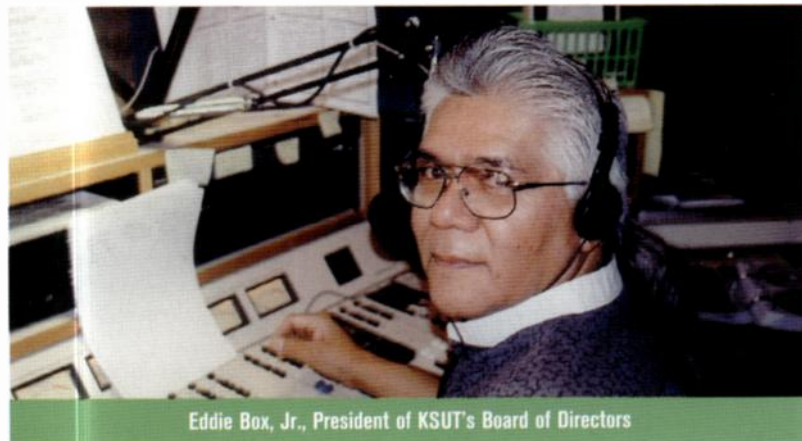


Housed in a one-story brick building and working with a staff of seven full-timers and five part-timers, along with six independent producers, KSUT is both community radio for the Southern Ute Tribe and an eclectic regional radio station that embodies the spirit of both Americana and Adult Rock with a mix of rock, blues, folk, world beat, roots, bluegrass, native and jazz. But there's so much more that makes KSUT one of a kind. We recently talked with Station Manager/Music Director Stasia Lanier about KSUT's roots, its 25th anniversary, the Southern Ute tribe, their *Roots & Rhythms: Live From KSUT Studios* CD and of course, the station's beautiful Rocky Mountain surroundings.



### Tell us a little about KSUT's origins.

The station was started by a group of Southern Ute tribal members. Their intent was to improve communication within the tribe, have something that would help them preserve their culture and promote intercultural awareness and understanding in the community. It was originally a small 10-watt signal that just served the towns of Ignacio and Bayfield, which are primarily ranching communities. Due to a growing demand for public radio, the station finally decided to expand and build a translator system and became an NPR affiliate. It has continued to blossom ever since. We actually now have two stations—the Four Corners Public Radio being our primary station. We provide NPR news and cultural programming. Our daypart, which is really the heart of the station, is the music blend. Our slogan is “Four Corners Public Radio.” The Four Corners is where Colorado, New Mexico, Utah and Arizona border one another. I've actually stood in all four states at once. KSUT broadcasts to this geographically challenging area with two main transmitter sites and seven translators, all located on high mountaintops. During a three-hour drive from Durango, Colorado, to Gallup, New Mexico, you can listen to KSUT the whole way...you have to change frequencies a few times, but we're with you.



Eddie Box, Jr., President of KSUT's Board of Directors

### How did you get involved in KSUT?

I moved to Durango from San Francisco 10 years ago for a change of lifestyle. I was listening to the station when I moved here and loved it. In San Francisco I probably listened to a combination of four or five stations to get everything I wanted. I discovered KSUT, which had everything in one place and a lot of other things that I had never heard before. I hadn't heard anything like that since I was a teenager, growing up in New York and listening to WNEW in the really progressive days. You could hear all kinds of music on WNEW, but I never found that again in one place on the radio dial until I heard KSUT. I came to work for the station to help out with a variety of things, but pretty quickly became the Music Director and Communications Director and produced all of our promotional materials. I got the station more involved with the Triple-A and Americana formats. We were very isolated from the industry prior to that. We didn't report to any journals and we did little to nothing in terms of promotion. All of that has completely changed as a result of getting more involved in the Triple-A and Americana communities.

### What were you doing prior to moving to Colorado?

I worked for nine years in the Bay Area for a company that developed software for musicians for sequencing, sound editing and notation. That was a great experience and I loved it, but we worked like crazy people. Moving to Durango was an opportunity to take a step back and enjoy my life more. I didn't have any direct radio experience, but I had music industry experience and marketing and promotion experience, which is something that the station finally realized they needed to develop.

### Can you describe what a typical day is like there?

I feel so lucky to work here because of the quality and the diversity of the product. There's a tremendous amount of energy. We run two radio stations under one roof. You could be walking down the hall at KSUT and our commu-

nity radio station will have pow-wow music blaring out the door. Then right down the hall at the Four Corners station you could hear Joni Mitchell. Everyone here wears many hats, so I'm either dealing with music, programming or administrative details. It really does vary, but it keeps life interesting.

### And you're on the air also, right?

I'm on the air at least two days a week doing fill-ins and then I also do Saturdays once a month. That's what we call The Blend—we have a Morning Blend and an Afternoon Blend. The Music Blend is a foundation of Triple-A and Americana, with some world music, some Native American artists, some jazz and soul sort of loosely woven in the mix. I've had people ask me, “Are you Americana or are you Triple-A?” Like lots of Non-Commercial stations, we walk both paths.

### Who are some of your core artists?

Emmylou Harris, Joe Ely, Robert Earl Keen, Alison Krauss, Taj Mahal, Bonnie Raitt, The Band, John Hiatt and Bob Dylan. We are always the first station in the area to play emerging artists. We were on Susan Tedeschi, Chris Thomas King, Gillian Welch and David Gray immediately. Other stations are just catching on. Artists that may not be as well known around the country, like Tim O'Brien and Greg Brown, are stars around here. Bluegrass is also popular with our listening audience, especially the newgrass and progressive stuff like Leftover Salmon and Sam Bush. Our music programming is about great songs. Non-Commercial stations are so privileged to *not* be constrained by what you can and cannot play. Our listeners are really passionate music lovers and they appreciate the diversity that we get to offer. We're always named the top station in local publications whenever they conduct reader's choice awards. We also conduct membership surveys ourselves.

### How often do you do fund-raisers?

In 2001, we had 11 on-air fund-raising days for the entire year. That consisted of a week in February, our traditional main drive, and two days in May, which we always do to kick off the summer music festival season. Our fall drive, which was scheduled to be four days, ended up being one day because of September 11; so, on November 8 we did a one-day drive to make up for it and did almost \$20,000 in one day. In the total 11 days, we did \$200,000 in mem-

continued →



## Morning Blend Sample Hour With Steve Rauworth

Hot Rize	"Blue Night"
Donna The Buffalo	"Family Picture"
Josh Rouse	"Under Cold Blue Stars"
Aimee Mann and Michael Penn	"Two Of Us"
Mysteries Of Life	"Distant Relative"
Sam Bush	"Funk 42"
John Hiatt	"Dust Down A Country Road"
James Taylor	"Country Road"
Norman Blake & Peter Ostroushko	"The Old Hickory Cane"
Robert Earl Keen	"Walking Cane"
Bob Wills	"Stay A Little Longer"
The Rolling Stones	"Brown Sugar"
Marcia Ball & Delbert McClinton	"You Make It Hard"
Natalie Merchant	"Build A Levee"
Chris Smithers	"High Heeled Sneakers/Big Boss Man"
Tanya Savory	"Where We Live"
Jerry Jeff Walker	"It Don't Matter"
Beausoleil	"Mama Rosin Boudreaux"

**“KSUT recently celebrated its 25th anniversary and The Durango City Council had a proclamation congratulating us for ‘broadcasting fly fishing and ski reports instead of traffic reports.’”**





## Afternoon Blend Sample Hour With Stasia Lanier

Robbie Robertson	"Showdown At Big Sky"
Bonnie Raitt	"I Can't Help You Now"
Guy Clark	"Texas Cookin'"
The Wallflowers	"Angel On My Bike"
Jay Farrar	"Barstow"
Al Green	"Let's Stay Together"
Ryan Adams	"Firecracker"
Taj Mahal	"She Caught The Katy And Left Me A Mule To Ride"
Kasey Chambers	"On A Bad Day"
Gil Scott-Heron	"17th Street"
Willie Nelson	"Maria (Shut Up And Kiss Me)"
Charlie Musselwhite	"Trail Of Tears"
The Samples	"Everytime"
Emmylou Harris	"Blackhawk"
Crosby, Stills, Nash & Young	"Dream For Him"
John Prine	"Lake Marie"
Suzanne Vega	"Penitent"
Eliza Gilkyson	"Beauty Way"
The Neville Brothers	"Yellow Moon"

### Tell us a little about your demographics.

We serve at least 15 diverse communities and all points in-between, from tiny mountain towns like Silverton, Colorado—located at 9,500 feet up in the peaks, with a winter population of 450 people—to the progressive outdoor recreation and college towns like Durango—the heart of our market—to the city of Farmington, New Mexico—the center for the oil and gas industry and, of course, the Southern Ute Indian Reservation. People live here for the lifestyle. This area is surrounded by amazing mountain ranges, rivers, National Parks like Mesa Verde and Canyon Lands. There's also a very active cultural scene here.

### Besides Four Corners Public Radio, you also operate a separate station.

Yes, in June of 1998 we created a community station and we're now running the two radio stations. The community station is just amazing. There are high school kids in here all the time producing programs and doing internships. We air a little news magazine from Ignacio High School every week. One of the most popular things we've done is to broadcast the high school sports events live. The community station has really opened doors and allowed us to come full circle and give something back to the Tribe and the community of Ignacio. We have producers contributing stories to National Native News and producing music programs for AIROS, the American Indian Radio On Satellite Network—it's like NPR but an all-Native American service. The senior English class produces a weekly on-air magazine. The kids are so quick to pick up the technical side of things and they love being involved with radio. KSUT received El Pomar Foundation's Award For Non-Profit Excellence for getting the community station off the ground. The Tribe takes great pride in both stations and appreciates the positive response. We receive no operational funds from the Tribe, though they made the initial investment in the translator system. They are also very generous to KSUT with in-kind support. We have free use of our building and several other tribal services. KSUT is a minority licensee governed by a board of directors with five Tribal members and two community members.

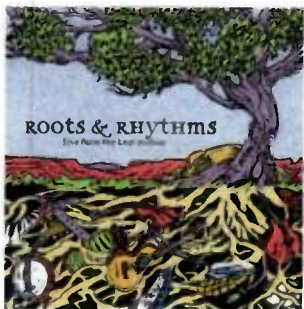
berships and had almost the equivalent in business underwriting.

Our on-air drives are a blast. We continue to do better and better with them, thus being able to reduce the number of days. Our advance-mail campaigns have also been very successful. We really focus on the music and work out promotions with record labels. In recent years we've done trips to Denver that include lodging and sometimes airfare. We just sent some folks up there to see *Down From The Mountain*, the live performance.

### What kinds of music events do you put on within the community?

We're very involved with the local arts community and the cultural organizations like the Durango Film Festival, The Main Avenue Arts Festival, Restaurant Association's Annual Taste Of Durango...we sponsor all of those events. We also sponsor just about every live music event that comes to the area. The larger ones include the Four Corners Folk Festival and the Telluride Blues & Brews.

A few years ago we started sponsoring movies that feature music, which has really been a whole lot of fun. We just finished a week of *Grateful Dawg*, the film about Jerry Garcia and David Grisman. We did the same thing with *Down From The Mountain* and a few years ago we did it with *The Buena Vista Social Club*. We also sell CDs at the shows to benefit the station. We get them wholesale from the record labels and we call them Friend-Raisers. It's not necessarily a huge fund-raising event, although we always make a little bit of money from it, but it's a great way to be out there with our audience, meet new folks and turn them on to the station.



### You recently put out your first CD compilation. Can you tell us a little about that?

It's called *Roots & Rhythms Live From The KSUT Studios* and it's a compilation of live and studio performances that were recorded here on-air at KSUT by a variety of nationally known musicians. We archived the recordings of the in-studio sessions over the years, reviewed the tapes, chose 20 of the best songs and put together this CD. Some of the folks on it include

Peter Rowan, John Hammond, Bruce Cockburn, Leftover Salmon, Dave Alvin, Robert Earl Keen, Maura O'Connell, Martin Sexton, Lucy Kaplansky, Anders Osborne, Sam Bush, and The Boneshakers. It's pretty eclectic, but it's pretty rootsy and it's all acoustic performances. There's a hidden track at the end of Garrison Keillor's opening monologue of A Prairie Home Companion broadcast, live from Durango, which we sponsored a few years ago. It's only one minute long, but he completely captures the essence of this place.



Beth Warren, left, and Stasia Lanier

### Your staff is really an integral part of the success of KSUT.

Yes, it's such a team effort. In recent years we lost our general manager of many years. He was here for probably eight of the 10 years I've been here. When he left, our board of directors asked two of us, Beth Warren, who is now our Executive Director, and me to co-manage. We did it for a year and a half, but we said that we really wanted to bring in an expert from the outside world. When that didn't work out we went back to the model that our board set up, which is more along the lines of running a non-profit. In this area, we're actually much more a part of the non-profit and arts community than we are the media.

### The station had a big birthday not too long ago. How did that go?

KSUT recently celebrated its 25th anniversary. The La Plata County Board of Commissioners did a proclamation declaring it "KSUT Day" in the county, suggesting residents "reflect upon the great service the station provides to the area." The Durango City Council followed with a proclamation congratulating us for "broadcasting fly fishing and ski reports instead of traffic reports." The Southern Ute Indian Tribal Council presented their own proclamation with an on-air speech by the Tribal Chairman. A spiritual leader for the tribe began the celebration with an invocation and blessing, followed by a live performance by a tribal drum group, bluegrass band and guests from the listening area. The Durango Chamber Of Commerce used the only billboard space in the region to congratulate us. *The Durango Herald* wrote a glowing editorial, calling KSUT "part favorite charity and auditory clubhouse." Over 300 people came by the station during the day's festivities. We were so honored by all the attention.

Also to mark the anniversary we began streaming online at [www.ksut.org](http://www.ksut.org). We get over 100,000 hits a month and have had listeners from all 50 states and 74 foreign countries. Apple Computer listed our site—one of only four radio stations—on their QuickTime "Hot Picks" page, which has given us incredible exposure. Online listeners frequently applaud our music programming. ✨

For more information on KSUT Durango, give Stasia Lanier a call at 970.563.0255 or stop by [www.ksut.org](http://www.ksut.org).



# A CLOSER LOOK



## SHEILA NICHOLLS *Wake*

BY MARK CHU CHEONG

**ORIGIN:** England **PRODUCED BY:** Glen Ballard **LABEL:** EssexGirl/Hollywood

Born in Colchester, Essex, England, Sheila Nicholls spent her youth privately writing songs as if she were a secret agent. "Growing up, I didn't even tell anyone I was writing songs," she recalls. "Where I'm from, you might as well tell someone you're going to become a lion tamer."

By the time she was old enough to move out of the family home, Nicholls went one giant step further and moved all the way to Los Angeles, where she embarked on a bohemian existence of writing music, volunteering at children's programs, waitressing at night and living in her van. "Luckily for me it turned out to be a prerequisite for any self-respecting chick singer anyway," Nicholls jokes. In an age where conformity and uniform thought are more *en vogue* than ever, Nicholls is a true original. Her music empowers women and delivers messages that are filled with political overtones and her uncompromising views, while still displaying her sense of excitement and humor.

Nicholls is now living in a non-moving flat and poised to release her sophomore effort, *Wake*. Blessed with a wonderfully unique sense of melody, Nicholls was initially wary of collaborating with überproducer Glen Ballard because of his mainstream reputation, but ultimately the pair hit it off and created some great music, including "How Strong," "Breath" and the spectacular "Faith." The latter explores the natural human instinct to rebound from trauma and to hold the innate belief that eventually the world will right itself again. It's a heady first single, but then *Wake* ripples with thoughts of love and peace, which Nicholls believes are the main foundations of life itself.

"The 'one love' message professed by the great scholars Marley and Lennon reminds us all that we live according to an intricate web," says Nicholls. "Love and peace are not just repackaged 1960's ideals, but are in fact probably the most radial concepts yet conceived by humanity." Nicholls has completed an outstanding collection that is a testimony to the strength and power of the self-made woman.

► Nicholls recently moved into her first "real" residence in 10 years, a 75-year-old shack on a hillside in the Echo Park area of Los Angeles.

► For four years, Nicholls served as music director at the City Kid's Foundation in Los Angeles, where she also lived during her tenure.

► Nicholls started her own record label, EssexGirl Records, and began a performance series called Chicks In Arms, which served as a stage for women. Men were allowed to perform provided they donned a skirt.

► Sheila recorded "Seven Fat Englishmen," a track on *Wake*, in a pub in Little Bentley, Essex, that is owned by her brother and mother.



## WILLIE NELSON *The Great Divide*

BY MATTHEW LAWTON

**ORIGIN:** Ft. Worth **PRODUCED BY:** Matt Serletic **LABEL:** Lost Highway/IDJMG

The soul of Willie Nelson can be found in the hole of his guitar. Not the sound hole, mind you, but the hole that creates a jagged scar right above the bridge. It's a hole that was created by years of speeding down late-night highways, strumming away the pain in search of the ever-elusive perfect note. It's a window into a world that has seen one of America's most cherished songwriters at both his best and worst.

What B.B. King is to the blues, Willie Nelson is, not just to country music, but to the *country*. He's damn-near impossible to categorize into a specific musical genre. He's borrowed from a wide variety of styles, including traditional pop, western swing, jazz, traditional country, cowboy songs, honky tonk, rock & roll, folk, blues and even classic standards. He's written some of our country's most treasured songs, and just like Beethoven, Bach and The Beatles, Willie's songs will be passed down from generation to generation. With titles like "Crazy," "Pretty Paper," "Bloody Mary Morning," "Hello Walls," "Funny How Time Slips Away," "Always On My Mind" and "Mamas Don't Let Your Babies Grow Up To Be Cowboys," Willie Nelson has always spoken from the simple heart of the matter.

Bruce Robison recently asked, "What Would Willie Do?" Well, looking at the last few months, maybe we should ask, "What Wouldn't Willie Do?" He's just published a book, "The Facts Of Life And Other Dirty Jokes," in which he reflects on life, reveals some stories and tells some great dirty jokes. He's also teamed up with Old Whiskey River and has helped put together a wicked 86 proof, small-batch bourbon, which has been aged six years in new-charred oak barrels. And lastly, he's just released *The Great Divide*, his umpteen-hundredth album, which features collaborations with such artists as Rob Thomas, Lee Ann Womack, Sheryl Crow, Kid Rock, Bonnie Raitt and more. For a new look into the soul of Willie Nelson, dive into *The Great Divide*.

► After his father died and his mother ran away, Willie Nelson and his sister Bobbie were raised by their grandparents, who encouraged both to play instruments. By the time he was seven, Willie was already writing songs.

► Along with Neil Young and John Mellencamp, Willie Nelson formed the Farm Aid organization in 1985 to fight for family farmers. For more information, zip over to [www.farmaid.org](http://www.farmaid.org).

► In November of 1990, Willie Nelson was given a bill for \$16.7 million in back taxes. During the following year, almost all of his assets, including several houses, studios and farms, were seized by the government to help pay his bills. By the time he turned 60 in 1993, Nelson's debts had been paid off.



Before he picked up the phone to chat with *Totallyadult*, during which he told us that he's "hilarious" and he "sings like a bird," Chris Isaak was, by his own admission, out on the street pandering for attention. Ah, the self-aggrandizing life of an eternally gorgeous, witty, rock & rollin' television star, who actually is all the things he claims to be. If only we were all so lucky.

The only problem you're likely to encounter in a conversation with Isaak is figuring out when he's actually telling you a great true story and when he's cleverly pulling your leg. Gifted with a funny bone that is equal parts sarcastic and believable, it grows increasingly difficult to tell truth from fiction when Isaak is on the other end of the telephone. One moment he's talking about his quest for *the answer*, sounding genuinely sincere, and the next he's going on about disgraced novelist Jerzy Kosinski. But the thing that separates Isaak from the rest of the boys spinning tall tales is that you don't really care. He oozes confidence and spins a great yarn. He's pretty darn entertaining, so after a while you just go with the flow and figure you'll decipher the truth somewhere down the line.

Isaak, 45, is in his prime. He's riding high on the waves generated by both his critically acclaimed Showtime series, *The Chris Isaak Show*, and a boat-load of publicity surrounding the release of his latest album. On *Always Got Tonight*, Isaak's blend of lovesick, romantic, rockabilly odes à la Roy Orbison are meant to be shared with either the one you love, or the one you *want* to love. He may not be singing, "Love the one you're with," but he is saying it's okay to console the one you're with. After all, we're all bound to be heartbroken at least once, and if anyone can convince the brokenhearted that love not only exists, but is there for the taking, it's got to be Chris Isaak.

He of the flat nose (reportedly from years spent as a teenage amateur boxer in Japan), the pompadour, those big blue eyes and the snappy suits, speaks with a slight country drawl that you believe even though he hails from San Francisco's Bay Area. Chris Isaak has a lofty place on Triple-A radio because of his equal parts crooning and wailing, his rock and blues guitars, a kick-ass band named Silvertone and lyrics that stand the test of time because they lament the one human condition folks never seem to tire of: love.

On a recent stopover in New York City to promote *Always Got Tonight*, Chris talked about his childhood, his new record and a few things we promised not to print.



# Chris Isaak

By Jennifer Edelston

**When you were younger did you dream of being a musician?**

Yeah, I guess so. I used to see musicians that I liked on TV and I'd go into my room and try to sing like them, or I'd sing in the shower. I liked music a lot. I remember thinking Ricky Nelson was pretty cool and seeing Elvis movies on TV and thinking those were pretty cool.

**Do you remember what the first song you learned to play on the guitar was?**

I probably started making up my own songs right away because I could never play other people's songs very well. I had a tape recorder when I was about 13. I saved my money and bought it at K-Mart—it was the T-bar control tape recorder—and I started recording songs on that. Actually, I still have those. You can imagine the kind of songs a 13-year-old would write. It's fun to go back and listen to from time to time. It's not that different from what I do now.

**Do you still play into a tape recorder?**

All of the time. I take the tape recorder with me, and if I don't have one (here's a little tip for songwriters) you can always call your answering machine and leave it on there.

**Does the machine ever cut you off in the middle of a big part?**

Yeah, I've had tapes where I've made six calls to get the whole song in.

**You never lose your place?**

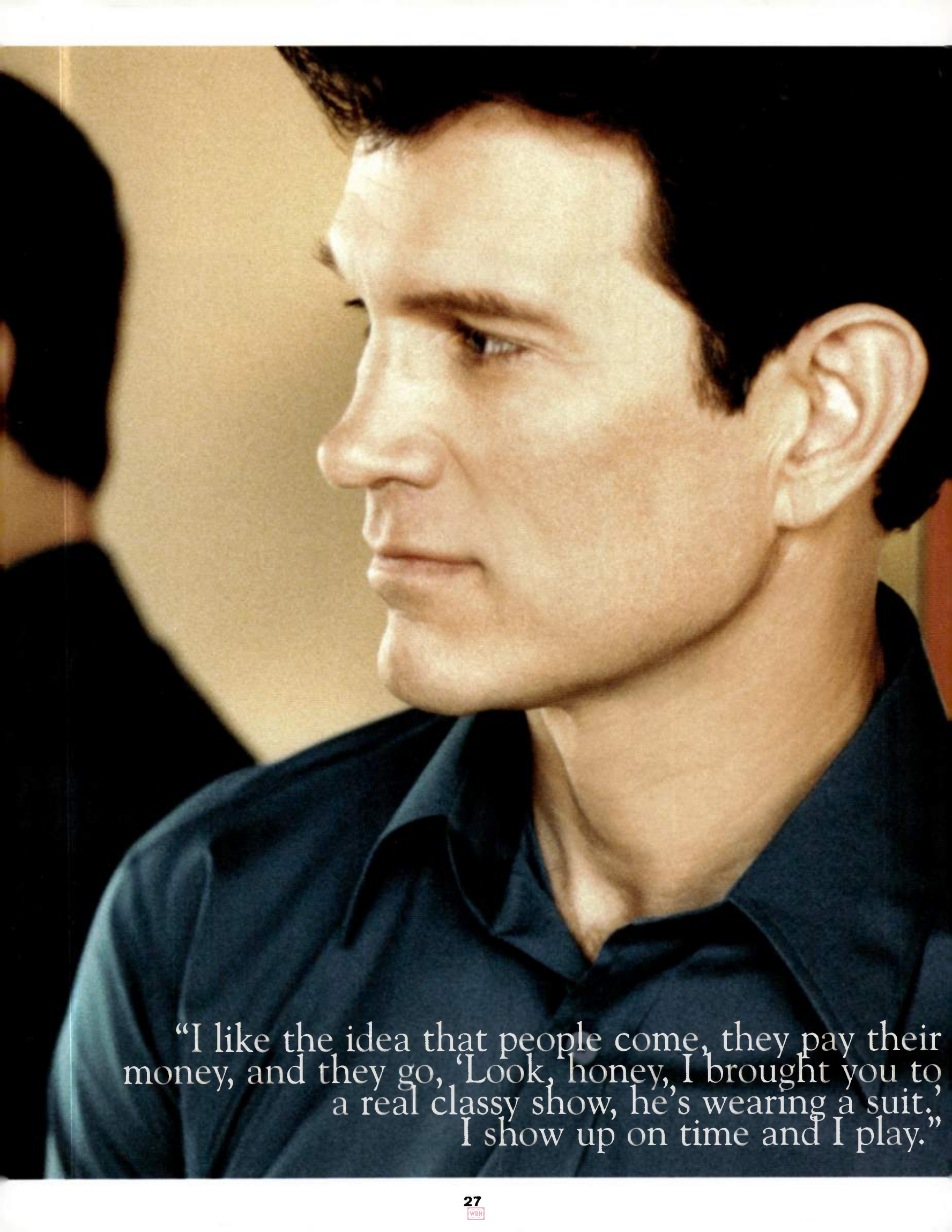
I remember where I am. When I did the theme song for a TV show one time, I called in from the road in the middle of the night and left the melody for the song.

**What show was that?**

Kilborn (sings the theme song to *The Late Late Show with Craig Kilborn*). I think he's funny. He actually came and met with me when we were recording.

*continued*





"I like the idea that people come, they pay their money, and they go, 'Look, honey, I brought you to a real classy show, he's wearing a suit,' I show up on time and I play."



He's so white and so tall and he's very funny and sarcastic and quick...it was just fun to have him in the recording studio.

**Has he been a guest on your show?**

No, that's a good idea. He'd be good.

**Well, it's only fair, right?**

Although I don't know if I'd want to have somebody that tall and good-looking on my show. I'll stand on a box. If you think about it, Conan O'Brien and Craig Kilborn are both, like, 6'5". I'm 6'1". You look at their shows and all of their guests stand next to them and look like shrimps.

**But if you keep the pompadour up, you've got a few inches, right?**

That's right. Cuban heels and a pompadour can't be beat.

**I read that you and your brother were big fans of country ballads when you were younger. Is that why your songs tend to focus on the brokenhearted side of things?**

I just always liked romantic music. Whether it's Hank Williams' "I Can't Help It" or Dinah Washington's "What A Difference A Day Makes," that music is my favorite.

**So you look at your music more as romantic?**

Yeah. The part that people hear that is maybe heartbroken is that there are songs about unrequited love or heartbreak. The element that is always part of romance is that you're trying to make something last that is very ephemeral. You know what I mean? You go, "Here's a moment in time, the two of us and we're in the park and it's sunny and I love this person so much and I want this to last forever." You can take a picture of it. You can write a song about it. You can make a movie out of it. People do all sorts of things to try to hold it. But the reality of it is, we grow older—maybe that doesn't make for a good interview, but that's what's in my head. That's what's so moving about life: We're here for this instant and real quickly it's going to be gone. No matter what we are, no matter what we do, 70 years from now, Madonna, Paulie Shore and Chris Isaak are all gonna be about the same thing to everybody.

**Paulie Shore?**

Who can you name from 70 years ago in entertainment? There's nobody—and if you can name somebody it's only a name. Nobody can name more than two songs.

**Who can you name?**

Stephen Collins Foster [sings "Swanee River"].

**So do you think you and Madonna will have songs sung in elementary schools? That's where most of us learned that song.**

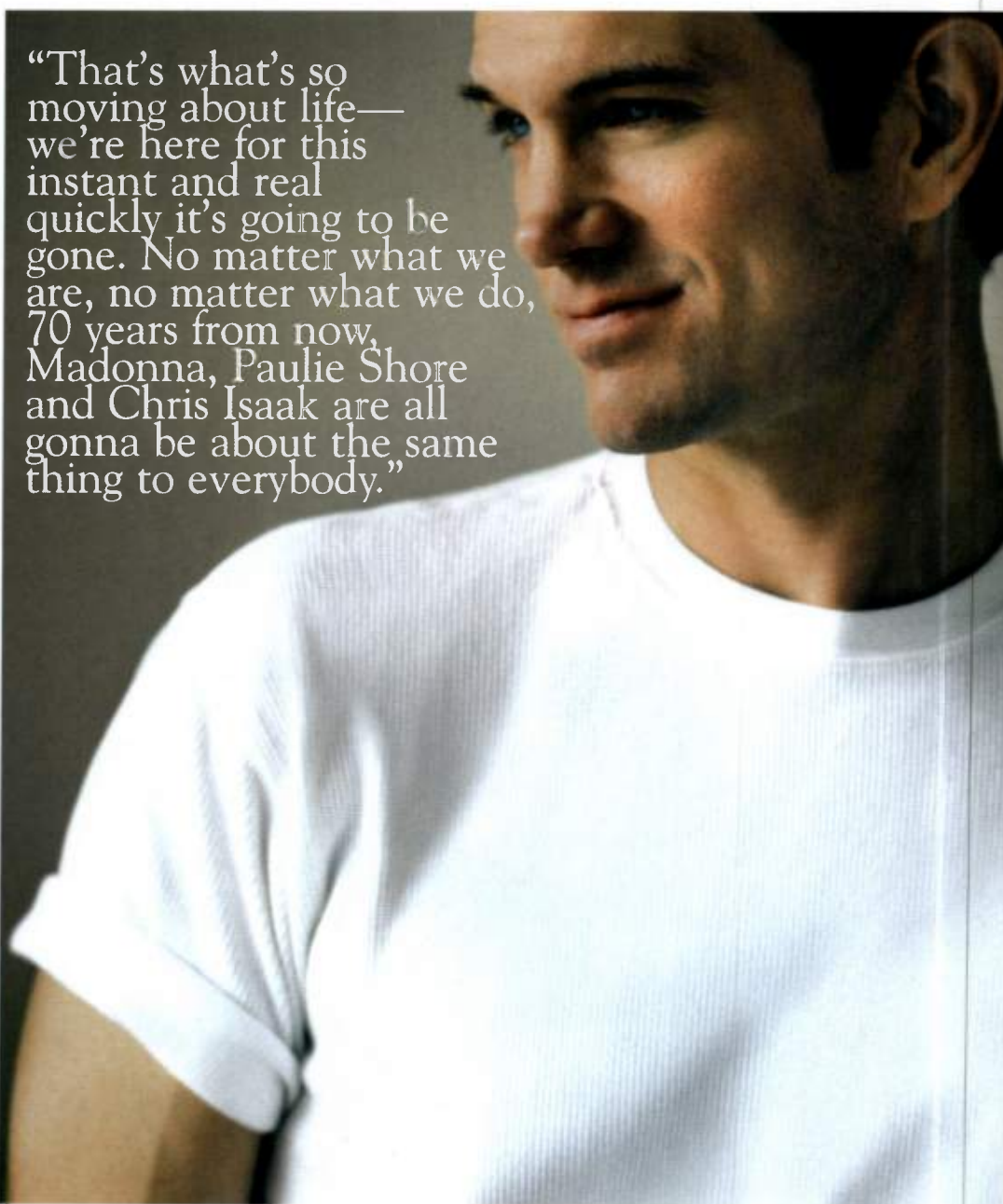
I don't know—probably Paulie Shore will be remembered. Dude, 70 years from now, people will be going [in an upper-crust accent], "You know, little was known about the 20th century except for this one beloved entertainer, Paulie Shore." He may be discovered for the genius that he is. I just realized that Paulie Shore should be on my show. He could be the guy who gives me love advice. I think he could be funny on the show. I should ask him. He'd probably call me back and go, "Are you kidding me? I'm Paulie Shore. I'm a legend, Chris, and a legend must guard his legend, but thank you for calling." He'll be reaching a whole new audience of people who don't leave their house. He appeals to people who are shut-ins.

**How did *The Chris Isaak Show* come about?**

There was extra tape at the end of the first season. They said, "Hey anybody else want to do something?" I actually went to my manager and said, "Why don't we do a TV show because we're always together and singing a song or doing a joke or something," and if we had our own show, I thought maybe I could sleep a little later. I could do whatever I wanted to do and I'd have my own trailer. We all got one. Mine is a little bigger. I bought my own. I got an Airstream. It's beat up. Ricky and Lucy Ricardo had one like it, and it totally looks like, "Oh gosh, cousin Chris is here. We're not home...go away. Don't make any sounds, kids."

**Do you drive it?**

I've hitched it up and tried to drive it. I'm not bad at going forward, but I can't reverse. It's hard to reverse because they don't go where you want them to go. I put a star on the door; I cut it out of the paper and it fell off. My scout training didn't pay off.



**You were a Scout?**

I was a Cub Scout. We did a U.S.O. entertain-the-troops thing recently and we meet these Navy Seals. They go, "This is Lieutenant such-and-such and he's a Navy Seal," and I go, "Hi, I was a Cub Scout, so I know where you're coming from." He looked at me like I was out of my mind. He gave me a look for a second like, "You're not serious?" and then he laughed. I told him, "Listen if you need any backup, if it ever comes down to it, I had some training. I'm all checked out on my knots. I don't know much about guns, my grades weren't good and I couldn't get a pellet gun, but I use the knots a lot. I've got an active love life."

**The second season of *The Chris Isaak Show* is slotted to air after *Queer As Folk*. That's a different lead-in.**

I think *Queer As Folk* got some good ratings. I'm glad to follow *Queer As Folk*. I just hope I'm not on at three in the morning after the cooking hens.



# don't forget the music



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2007 21st Avenue South  
Apt. 202  
Nashville, TN 37212  
**914-241-3669 tel**  
**914-279-8078 fax**



On *Always Got Tonight*, there's a new turn on the old seduction routine. And there's a raunchiness to it that's not as overstated as most of pop these days.

Well, I didn't realize until later in life, but women will lie to you—they'll tell you they're not married. I met this girl and after a couple times seeing her, her friends go, "Oh, do you know her husband?" And I was like, "What? She's married?" She never said anything, never wore a ring, so there's bits and pieces of that in there.

So she's got two songs on the record then, right?

Yeah.

Does she know it?

No, I don't talk to her anymore.

I saw you perform a few years ago and have to ask: Where does a guy go when he's looking for a blue rhinestone suit?

Babe's House Of Blue Rhinestone Suits. It's on First Street.

"If I could have a minute with God I could go, 'Why are we here and what does it mean?,' and he'd go, 'Well, Chris, here's why....'"



## CHRIS ISAAK

### *Always Got Tonight*

ORIGIN: Stockton

MEMBERS: Chris Isaak (vocals, guitar); Kenney Dale Johnson (drums); Rowland Salley (bass); Hershel Yatovitz (guitar).

PRODUCED BY: John Shanks

LABEL: Reprise

CONTACT: Alex Coronfly 818.953.3744

Do you ever worry that the outrageous get-ups will distract from the songs?

No. The songs are there on the record and people can take them seriously or not, listening to the record at their house. Live, the suits are there to make it entertaining. I imagine if I went to see a show, what I'd want to see is the band looking fancy. I like things that take you to some other place and give you something to talk about and think about. I have Levis and T-shirts, but so does everybody else. It's okay on some people—that's their signature—but for me, I like the idea that people come, they pay their money, and they go, "Look, honey, I brought you to a real classy show, he's wearing a suit." I show up on time and I play. If you come to my show and I don't show up, keep the ticket; it will be a souvenir because I'm dead. I have never missed a show. If it says I'm starting at 9:00 then I want to start at 9:00 because I hate it when you're standing out there and it's supposed to be 9:00 and the band is back there eating chicken—you're in the audience saying, "Gee, it said 9:00 and it's 9:45." I hate that. If that happens at our show that means that something happened, like a broken power cable. We're always in our suits ready to go. If you want people to have a good time at the show, start on time. I try. It makes good sense. For some people it's a part of their mystique to be late. Other people have a different way of looking at it.

What do you like more, acting in films or having your music featured in films?

That's a difficult one. If it's a good film, like *Eyes Wide Shut*, I love it. The fact that Stanley Kubrick, who I was in awe of, put one of my songs into his film made me really proud.

How did that come about?

Nicole Kidman, I think, was using that song when she rehearsed and he heard it and said, "That fits in and I like it. What is that?" I love the fact that in my own way I had a little collaboration with a genius. That was really exciting for me.

I was in *Little Buddha*, which was directed by Bernardo Bertolucci in 1993. When I look at that film I'm always happy that I did it because it was a cool film. The message of that film was pretty abstract and pretty difficult for a filmmaker to tackle: Why are we here? That's the question that is always on my mind.

Did the film help you find any answers?

I haven't found answers, but you keep playing with the mystery. You gotta keep it light and day to day you've got to have some fun. I try to eat a banana split once in a while.

With nuts or without?

I like it with nuts.

That ruins it for me.

Okay, you can have your half without nuts. I like having a banana split. You gotta have things that are light. The answers to the big questions are always light. Like, why are we here? Because Mitzi's gonna come over later and wrestle with you. Why are you here? You look at your boyfriend's back and you go, "I love this guy." Little stupid things like that get people through the big questions. And the answer to, "Why do we have to be nice to each other?" is, "Because there's a bigger picture," and that somehow works for me.

Do you want to find the answer to the bigger picture?

If I could find the answer to the bigger picture I'd trade everything. If I could have a minute with God I could go, "Why are we here and what does it mean?" and he'd go, "Well, Chris, here's why..." I'd put all my chips on the table and go. I've lost people in this world who really meant a lot to me and it makes you think about it and you also know it's a limited run. I've got a record out now and it's doing well, and I have a TV show and it's

doing well, and I have a recording contract and I got a full head of hair, and I can bench my own weight and everything's going groovy. If things go good, eventually I'm going to get to be 97 years old and then you're Bob Hope. Basically you get to the point where you go, "I hope it doesn't hurt when I pee." I like to spend a fair amount of my time thinking about the big picture. I haven't figured it out, but I like to try.

One last question: If you had the chance to have dinner with one of the three men you're often compared to—Roy Orbison, Elvis Presley and Frank Sinatra—who would you have dinner with and why?

Sinatra, as much as I like him, I think if I said something wrong he might have me tossed. Orbison, I actually have been out to dinner with. I worked with him. He was the nicest man I ever met in showbiz. And probably one of the nicest men I ever met, period. He was everything you'd want your idol to be and more. He was just such a sweet, cool guy and it bums me out because I

didn't get to know him as well as I would've liked. I met Roy and I went, "Brother, where you been?!" I felt it and I think he felt it.

We were cut from the same cloth—I don't mean talent-wise, he's in his own book, talent-wise—but I could take a walk with this guy and be really comfortable.

It would be interesting to have dinner with Elvis, and if I could I would go to about 1952 or 1953. I could be my present age, but have dinner then. I'd warn him, "Elvis man, you're the most talented guy to come down the pike. Here's what's gonna get you. You gotta lay off the food, you can't let them work you to death. You gotta balance it with some fun or they'll work you to death because your talent is just so great." They struck a gold mine and just went, "Look at this guy. He's beautiful and he can sing and he's entertaining and charismatic. I think people thought they weren't doing him any harm, but there should have been another side to let him have a life. I don't know, maybe then he wouldn't have been Elvis and burned so bright. It would've been one hell of a dinner. I'd go over to his house and eat gravy and dumplings. I played with his guitar player, Scotty Moore—there's a guy who pretty much invented rock & roll guitar. He's one of the two in the beginning. It's strange because you're playing with a guy and talking to a guy that played with Elvis before anybody thought anything about him. He was an unknown, yet they sat and played. I was in awe, and then when the music started I was in the moment, because the music always takes you." ✦



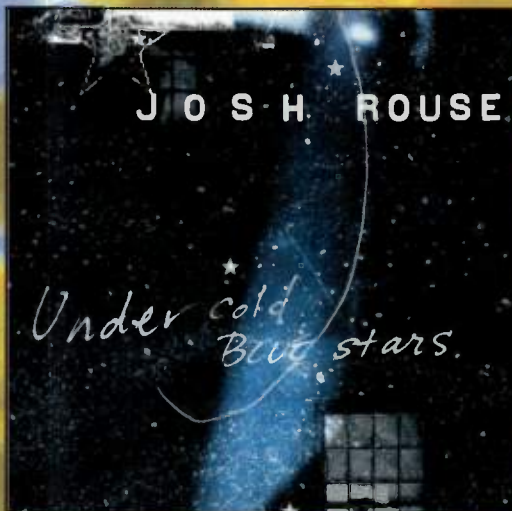
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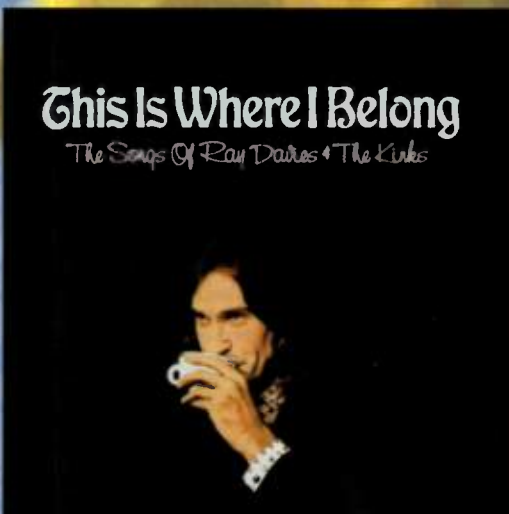
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Matthew Sweet • Yo La Tengo • Ray Davies & Damon Albarn

### CONTACT:

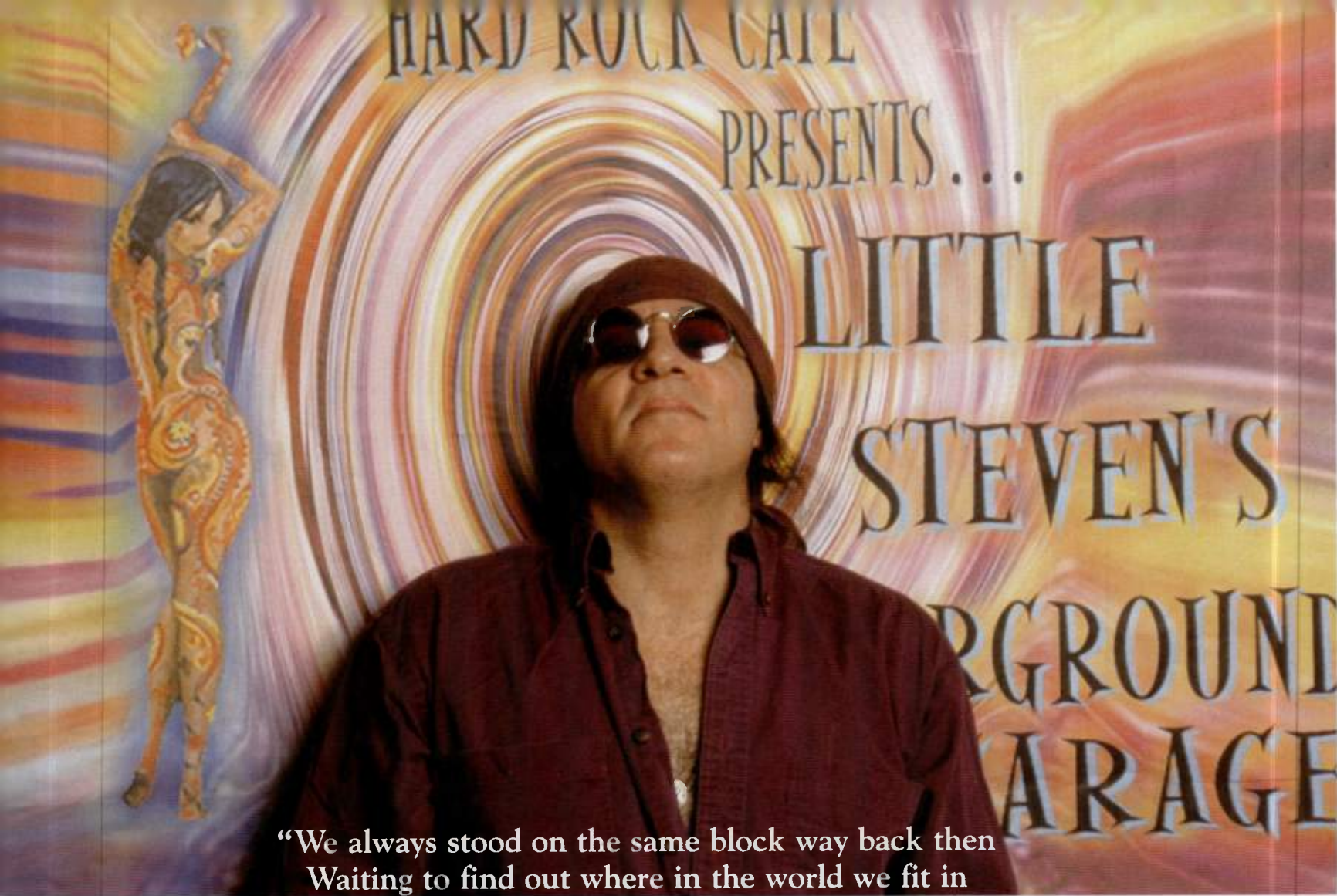
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**"We always stood on the same block way back then  
Waiting to find out where in the world we fit in  
Then something on the radio changed everything we'd been  
Ever since, I need it, over and over again."  
—Little Steven**

# Little Steven

## From E Street To The Underground Garage

Interview By Tommy Nast

**It's been a long time since a teenaged Steven Van Zandt hung out on the streets of Asbury Park with Bruce Springsteen, Southside Johnny and all the other madmen, drummers, bummers and Indians in the summer. As the psychedelic '60s evolved into the smokin' '70s, "Miami" Steve Van Zandt played with Springsteen's early garage bands before landing a permanent spot in the E Street Band in early 1975. For almost a decade Van Zandt was Springsteen's right-hand man as they swore, "Blood brothers against the wind," and stormed the planet from continent to continent.**

In 1984, Little Steven left the E Street Band to concentrate on his solo career and other issues. A year later, he organized Artists United Against Apartheid, recording the all-star Top 40 single "Sun City," which increased awareness about apartheid in South Africa. Throughout the '80s and '90s, Little Steven released five inspired and thought-provoking solo albums before reclaiming his rightful spot on E Street in 1995. Three years later, Van Zandt leapt into new waters and took on the acting role of Silvio Dante on HBO's *The Sopranos*. As the owner of the Bada Bing Club and Tony Soprano's right-hand man, Silvio Dante knows how to handle business and get things done.

Speaking of getting things done, the man of many names and scarves opens a new chapter in his ever-evolving career on April 7 when he becomes the coolest DJ ever. Little Steven's Underground Garage is a two-hour weekly

syndicated radio show featuring the roots of '60s garage rock (like The Yardbirds, The Electric Prunes and The Who) as well as today's exciting new garage bands such as The Greenhornes, The Movieees and Shazam. Not only does this show kick ass musically, but it also brings back that personal relationship with the late-night DJ. There are no "bells and whistles" or "wacky" radio stunts with Little Steven; instead you get his passionate everyman delivery along with in-depth and funny stories, segueing into some of the dirtiest, rockin' garage tuneage ever—Little Steven's Underground Garage is a must! The Album Network's own Tommy "Bada Bing" Nast recently caught up with Steve and talked about his two bosses, Bruce and Tony, as well as his righteous new radio show.



**"I miss what we grew up with, which was having a relationship with a DJ and that DJ turning you on to things all the time that you hadn't heard, maybe. You didn't flip around the dial in those days, you just left that station on and you had a real relationship with the station."**

**You've got to be the busiest guy in show business: You're a guitarist, you're an actor and now you're a syndicated radio host. What's up next—are you going to become a pro athlete?**

That's the one thing you don't have to worry about—I'll tell you that right now.

**How do you find the time to put everything in place?**

The radio thing is taking up most of my time. *The Sopranos* takes care of itself, depending on how much I'm in any particular show. With 14 regular characters there, are some weeks I work two days and some weeks I work five days. But even when you're on the set there's a lot of time in the trailer.

**Silvio's not gonna get whacked or anything soon, is he?**

God forbid, no. That's why I like being there just a little bit, you know? I'm the only actor in the world that actually asks for less. I don't want to be too prominent and get in the line of fire. Just give me a good scene every now and then and I'm happy.

**There are millions of *Sopranos* fans waiting for the next season. What can we expect?**

A very well-written, well-acted show. There are going to be surprises like always. You can't predict what's gonna happen, but you know some interesting things are gonna happen. It amazes me how good the writing continues to be.

**At the same time, you're also working on a new radio show, which debuts April 7. What were some of the events that took place to get *Little Steven's Underground Garage* radio show up and running?**

Well, first of all, a radio show is something that I always wanted to do. I miss the radio we grew up with. I realize why things are the way they are now and that's fine. Richard Neer wrote a book called "FM: The Rise And Fall Of Rock Radio," that was actually quite an interesting book. I liked it so much that when he asked me to write the foreword to it, I actually did. That book explained a lot about what has happened at radio and why it was really inevitable. It's not particularly anybody's fault and there's nothing particularly wrong with it, but it was just a natural order of evolution. Playlists had to be narrowed and radio had to start dealing with common denominators and corporate bottom-line type of stuff. That is just the way our culture has gone. So it's not a bad thing or a good—it is what it is. But I miss what we grew up with, which was having a relationship with a DJ and that DJ turning you on to things all the time that you hadn't heard, maybe. You didn't flip around the dial in those days, you just left that station on and you had a real relationship with the station.

**Is that what you're putting into *Little Steven's Underground Garage*—that feel of what was going on in the heyday of rock & roll radio?**

That's exactly what I'm doing. So you're gonna get me. You're gonna get a real sense of a personality—a person that is sharing his favorite songs, basically.

That was the beginning of it and I didn't realize how much things had changed until I tried to jump into it. It's a tough world now to break into, but I found some terrific stations all across the country and we're adding more all the time. You know, how much harm can I do at 10:00 on Sunday night?

**Let's talk about the music you'll be playing on the show. What do you mean by garage rock?**

Well, the first garage movement happened in the late '70s/early '80s at the same time that punk was turning into new wave. There was a surfacing of this whole garage movement, which was basically a return to '60s-style music that a guy named Greg Shaw was largely responsible for with his Bomp and Vox labels. So that wave came and went and now there's been a second wave of garage, partly because of ex-Viper Jon Weiss. He started his Cavestomp! Festaculars in 1997, featuring, and sometimes reuniting, The Standells, The Blues Magoos, The Pretty Things, Richard & The Young Lions, Barry & The Remains, The Chocolate Watchband, and other '60s legends. In 2001, Cavestomp went from once a year to 16 sold-out shows at the Village Underground and Warsaw in New York City. Around the same time, Rhino re-released the *Nuggets* samplers, so it's all over the country now. There are four or five bands popping up in every town.

**Who are some of the garage bands that are just coming up today?**

There are groups like The Greenhornes, The Movieees, The Swingin' Neckbreakers, Creatures Of The Golden Dawn, groups like Shazam and Cotton Mather—quite a few.

**Are these bands being interspersed into a lot of the classic stuff that you'll be playing on your radio show as well?**

Yeah, they will be. The show's a very mainstream version of a garage-rock show. At least half of the show will be familiar. A lot of the British Invasion stuff, a lot of the *Nuggets* stuff that Lenny Kaye first compiled in 1972, what they called one-hit wonders at the time in the '60s, that became the center of the garage thing. So I'll be playing a lot of '60s rock stuff that crossed over into pop. The Ramones and The New York Dolls, right up to the present. But at the same time I'm being a little loose with it. It's going to be a definable but wide-ranging format, what I call the "completely subjective dysfunctional family of garage."

**Have any of the classic garage bands heard about your show and talked about getting together?**

Well, last year at Cavestomp we booked 62 bands, and 14 of those were legends. I mean, The Electric Prunes reformed for us and I've got to tell you something, they were really fantastic, too—they were better than ever. Creation—who people in America don't know—was a '60s band in England that was

as big as The Who. They came over for us and it was the first time they ever came to America. They were tremendous. These guys, like all of us, tend to get better. It's really rare not to, unless you had some serious kind of drug or drinking problem, in which case you are probably already dead. But if you managed to stay alive, you're probably better than you were.

**Your chops are still pretty good.**

You might not be as pretty, but none of us are. It happens to the best of us.

**Oh, man, ain't that the truth.**

But you know what? At these concerts about half of the audience was 25 and under because they knew they were seeing things that you can't see anymore. A lot of bands would come to the show to see these legendary guys. The Troggs are tremendous right now, probably better than they've ever been. So when you see them, it blows your mind, man. You can't emulate that; there's nothing like it around, so when you see these guys, it's very, very inspiring, especially to musicians, but really to just about everybody.

**The Hard Rock Café is your national sponsor. Is there any talk of you taking your radio show on the road?**

We're trying to do something that is a combination of national yet very, very local. And this works with the radio stations because, obviously, radio stations are still looking to do local things when they can. In the old days, the local bands could get on the radio easily, but it just doesn't happen that way anymore. So radio stations are always looking around for some way to support the local scene, and what we're going to try and do is hook up every Hard Rock in the country and have them work with the local radio station that is playing my show and have the local garage bands play at that local Hard Rock. The Hard

*continued...*





Rock would have a Sunday night party, from, like, 7 pm-10 pm, and have local garage bands play, and then around 10 the radio show would start. Eventually we'd love to have a best-band type contest and things like that. But the main thing is to support the local garage bands right now in every town, wherever they are, and try to give them someplace to play and a little bit of support. It's a combination of a national thing and a local scene simultaneously.

Right now in music we're so narrow. There's nothing wrong with heavy metal or rap or pop, but there are other things that people are not getting a chance to hear. There's a really big gap emerging and that's what bothers me. I've got friends who play hard rock and rap and pop and it's all fine. But there's a whole thing called rock & roll that's missing from the scene right now. Look at the Classic Rock stations across the country; they are starting to play fewer and fewer

**“There’s a whole thing called rock & roll that’s missing from the scene right now. Look at the Classic Rock stations across the country; they are starting to play fewer and fewer ’60s things. This is very serious because that’s the Renaissance. Everything that we do, everything that we hear, came from the ’60s.”**



**That's great, man. All right, say I'm a local program director who is very interested in carrying your show. How will you help a local station promote the show personally if they sign you up?**

I'm doing all the local press and national press. I will be coming to virtually every city during the year. If they need me to explain what's going on to their local sponsors, I'll be doing that. Whatever I can do to help out, I'm always there.

**Will you be cutting local IDs and doing interviews, too?**

Oh yeah, all of that. This is my main focus, believe it or not. Dan Neer is producing the shows and he's the guy behind Up-Close, the longest-running, most-successful syndicated rock show ever. Man, if you hear an interview with an artist, it's probably his. He has just been really, really terrific. We intend to go all over the place with this and we're really trying to encourage it.

'60s things. This is very serious because that's the Renaissance. Everything that we do, everything that we hear, came from the '60s.

**It's really tough to find something that is not a derivative of The Beatles or The Stones.**

There is none—there is no such thing. Until they invent new instruments, that's just the way that it is. So it's important that the young musicians hear this stuff so they can hear the masters at work—so they can learn from that, which will help them get their own identity, rather than learning from diluted versions of it, generation after generation. You've got to go back to the roots in order to learn.

I am playing the coolest songs ever made and I don't care when they were made. They could have been made yesterday, but a lot of them are going to be from the '60s because that's when the coolest songs were made. That's just not going to change.

Sure, we get a few here and there through the '70s, through the '80s, through the '90s, but generally speaking, most of the cool ones are from the '60s. That's just how it is.

**Now if people want to go out and find some of this cool music, they can track it down easier. You recently hooked up with some retail accounts, like The Wiz, and you've got 40 or 50 stores that now have a Little Steven's Underground Garage section that sells underground garage music. How is that working out?**

Man, we made history with that. For the first time ever, a major retail store put a garage-rock section into the store. That meant a lot, because current garage music is all under the radar and none of it is on major labels. All of these little labels have very limited distribution. So for the first time, all of these little labels were in a major retail store and The Wiz did just fantastic with it—their record sales went up like 16%. It was really a big, big success so I'm really hoping for some retailer to do that nationally. I'm really hoping to get one of those big national stores on board as one of our sponsors and then we'll do a garage-rock section in their stores. It helps everybody because it's a really cool thing.

**I'm really glad to hear that you're doing so well and I can't wait for the Underground Garage radio show to take off. I wish you nothing but the best with it.**

Thank you, Tommy. It's very exciting to me. Like I said, this is what I'm dedicating all of my spare time to for the next year. It's very exciting to me and it's something that I'm very happy to do. You know, we're really trying to do something that is good for everybody. It's not something that is way off from what the radio stations are already doing—it's just the roots of what they're doing during the rest of the day.

**I can't let you off the hook without finding out some other stuff that you've got going on, as well. There are all sorts of rumors going around that this group called the E Street Band, headed by this guy named Bruce Springsteen, is recording again. What can you say about that?**

Well, I have heard those rumors, yes I have. There's nothing official yet, but I believe it will happen. Bruce is always writing, he's always recording, so those rumors are going to happen. But, you know, nothing is official yet.

**So, no confirmation or denial of anything.**

That's right.

**Thanks for being right to the point and honest with me, Steven-Jesus.**

I'm not a *Soprano* for nothin', you know.

**Well if it was true and you were a betting man, is there a time frame that we could expect to hear something new from Springsteen and the E-Street Band?**

Absolutely—this millennium. And you can quote me on that. ✨

For more information on Little Steven's Underground Garage, give Dan Neer a call at 201.236.6305 or E-mail him at [dan@renegadenation.com](mailto:dan@renegadenation.com). While you're on the Web, zip over to [www.littlesteven.com](http://www.littlesteven.com) for some very cool info on Little Steven.



# 2002 SCHEDULE

of *Totallyadult Magazines And CD TuneUps*

**APRIL 26 (street date)**

**CD TuneUp 60**

- ▶ Deadline for getting us music for the CD TuneUp is Friday April 5

**MAY 31 (street date)**

**TA 46 and TuneUp 61**

- ▶ Advertising deadline for the magazine is Friday May 24
- ▶ Deadline for getting us music for the CD TuneUp is Friday May 10

**JUNE 28 (street date)**

**CD TuneUp 62**

- ▶ Deadline for getting us music for the CD TuneUp is Friday June 7

**JULY 26 (street date)**

**TA 47 and TuneUp 63**

- ▶ Advertising deadline for the magazine is Friday July 19
- ▶ Deadline for getting us music for the CD TuneUp is Monday July 8

**AUGUST 16 (street date)**

**CD TuneUp 64**

- ▶ Deadline for getting us music for the CD TuneUp is Friday July 26

**SEPTEMBER 13 (street date)**

**TA 48 (special issue) and TuneUp 65**

- ▶ Advertising deadline for the magazine is Friday September 6
- ▶ Deadline for getting us music for the CD TuneUp is Friday August 23

**OCTOBER 25 (street date)**

**TuneUp 66**

- ▶ Deadline for getting us music for the CD TuneUp is Friday October 4

**NOVEMBER 15 (street date)**

**CD TuneUp 67**

- ▶ Deadline for getting us music for the CD TuneUp is Friday October 25

**DECEMBER 13 (street date)**

**CD TuneUp 68**

- ▶ Deadline for getting us music for the CD TuneUp is Friday November 22



# The Challenge Of The Good Life

## Producing Records And Television With Phil Ramone

By Rick Boggs



What if your personal computer, with its zillion megahertz processor and electron laser storage drive, actually developed a real mind of its own? You could harness its telepathic network connection to the greatest source of knowledge in the cosmos and ask it: "What would I have to do to become one of the world's greatest music producers?"

Chances are your super-charged computer would instruct you to accomplish all of the following and do so with class, style, and humility:

1. Work with a core of essential jazz musicians from John Coltrane to Wes Montgomery, and capture the subtle essence of American saxophone great Stan Getz and Brazilian legend João Gilberto doing "The Girl From Ipanema."
2. Engineer and produce a number of all-time classic rock records, including Alice Cooper's *Welcome To My Nightmare* and Billy Joel's *The Stranger*.
3. Hit the top 10 on the pop charts with records from every decade since the '60s, with artists like Peter, Paul & Mary, Paul Simon and Billy Joel.
4. Accurately record and produce the flavor and personality in performances by world-renowned entertainers like Barbra Streisand and Frank Sinatra.
5. Record the performances of dozens of top Broadway sensations, including *A Funny Thing Happened On The Way To The Forum*.
6. Make great-sounding records from mammoth outdoor performances such as Simon And Garfunkel's *The Concert In Central Park*.
7. Be awarded eight Grammys for records, songs and albums like *Still Crazy After All These Years* and *52nd Street*.
8. Produce multiple movie soundtracks and actually create a television show about scoring movies called *The Score*.
9. Compose, arrange, sing, engineer, mix, produce, and while you are at it, play violin for the Queen of England.
10. Spend time on your farm with your wife and three sons.

Your brilliant 21st century computer, with its access to limitless amounts of information, might not be a reality yet, but the amazing human feats listed above are all part of the factual record of producer Phil Ramone's life to date.

The modest miracle of a standard telephone line brought the voice of Phil Ramone from New York to my recording studio in Los Angeles. This soft-spoken man, who prefers to be referred to simply as Phil, is an unassuming gentleman with a smooth, low voice and a hint of New York in his speech. Since Phil is accustomed to modest goals, we set out to discuss the art of producing a great record, developing a successful career as a producer, and how changes in technology affect those efforts—all in about 45 minutes.



## BECOMING A PRODUCER

Phil describes himself as having been one of those fortunate “little brats who played the fiddle from the time he was three years old.” This early exposure to the violin and music education, combined with an intrinsic scientific approach to finding better sounds, formed the foundation on which Phil built his illustrious career. “The violin helped me with intonation since it is a fretless instrument. Its tonality is one of the more difficult instruments to achieve.” At age nine, his quest to find a better sound for recording his instrument drove him toward electronics. “I really understood more and more about the application of the sound of music. I think that’s the first driving force. I became an engineer because of that.”

Phil was a young man blessed with natural musical abilities and a family with means to provide him a violin and a Juilliard education. Still, he does not see these gifts as prerequisites for becoming a proficient producer. “I’ll separate the two elements in producing. There are people who produce who are instinctively good, who have minimal education in music but who have tremendous spiritual and emotional sensitivity to music. I always had a tremendous empathy for the musicians in the studio, and as the engineer or producer, I found that understanding their plight was necessary in order to get the help and the attitude from them.”

Phil’s childhood preparation may have come easily, but he recalls the tough, cold reality of the recording business when he first broke in. “I explain to aspiring producers today that the vast experience of sitting in the control room is far better than when I started out, where if you were lucky you could get coffee or tea for the guy. You would bring him a Diet Coke and he would say, ‘Sit down.’ Otherwise, they wouldn’t let you sit down. You watched and you watched, and you looked at the studio. You went out and saw how the mics were laid out and how he laid out his console. For all its technical aspects, the music business still remains a relationship-oriented occupation. One must not only observe what the experienced professional does, but must also make time for picking his brain. “I sat next to producers like Ahmet Ertegun and Tom Dowd for a good seven or eight years and got an occasional break by one of them leaving and saying, ‘Finish it up, send me a mix, let me hear what you have.’” When opportunities to work with legends like Quincy Jones, Peter Paul & Mary, Paul Simon and Billy Joel came along, Phil rose to the occasion.

Background and opportunities aside, Phil considers the approach to making a record the essential element for success. “For me, it is always that performance I am interested in. Saving that first take with wrong notes—many artists will poopoo that. The truth of the matter is, it could be 60% there and the 40% could have been filled with errors. However, if the 60% has the basis on which to draw, you find you have the chance to really bring about something magical.”

## PRODUCING A RECORD

Phil Ramone has mastered both the art and the science of producing great records. The artistic aspect of his job involves much more than the obvious shaping and coloring of the sound of the tracks. A producer must practice a kind of psychology and refine his interpersonal communication skills in order to help artists fully express themselves. “There is a human vibration that works between us. You can’t be distracted. There is nothing worse than an artist looking in on a control room and seeing people moving around and picking up phones, or eating a sandwich and things like that. All of the mood is for them. It may take an hour to warm up. It may take two cups of coffee. It may take talking about the headlines. It’s like a psychological game, but it’s not a game. It’s a clear understanding that there is a goal, yet some days you don’t get close to it.”

A producer must wade through the complexities of human personalities, to grasp the vision of a song and discover what the particular artist will need in order to convert it from idea to recording. “Every day is a new day with an artist, even though, as you get to know them, you find out their funny quirks and their sense of humor. Some people are extremely serious, and therefore you’re not going to do something like making humorous remarks or off-the-cuff statements that don’t mean anything. So, you take on the sense of what that artist is about. You’re giving them 100% attention. That’s probably the nicest thing you can do. I don’t care how long I wait to say what I want to say. If somebody turns to me and says, ‘Is that working?’ I’ll say, ‘Yeah, but this may be something you could try.’ So you become like the editor or the director of a film. You’re working at every moment. That’s why some days are extremely fun, and some days are great fun with a lot of exhaustion at the end.”



Phil Ramone, Kevin Spacey, Norman Lear on the set of *The Score*.

“*The Score* is humorous and it’s sweet and it has live music. I would love to see us do a bunch of these. If it gets picked up, we are going to hear stuff that most people never get to hear. To me that is the most appealing thing. I am proud of it. We have more movie buffs and music buffs today than we have ever experienced.”

Phil has learned that long-term success in the field does require some political navigation and avoiding certain pitfalls. He deliberately diversified his experience and accepted some risky projects. “I was afraid that I would be classified as a pop engineer, or a jazz engineer, or a folk engineer. I saw too much of that happen to too many people. When somebody says, ‘Would you do a performance on the lawn of Lincoln Center or in a park,’ I would say, ‘Yeah!’ I know a lot of engineers who never like to venture outside of the realm in which they are comfortable. A lot of engineers would not go to other rooms. I recorded all over the country. When somebody said, ‘Would you come to Cleveland?’ I said, ‘Yes,’ and I was there. I was always afraid of being typecast. However, it is more important that the request came. I am a firm believer in being open to everything. If somebody walked in with a new baby band I would run with it. You learn so much every time out. The challenge is there. It is too easy to become a ‘plastic surgeon’ and do the same thing every day.”

Phil advocates a humble and responsible approach to making records. “It’s never just another record, another song, when somebody trusts you to do something. You have to treat this as the whole mood of the project. If you create an uptight situation for them every day, and have to speak your mind and have to be recognized, that will go into the project. You chose the role to be there as the producer. If you can sing, dance, play and do all of it, then you should do that. If you have to sing a back-up part, then go sing it, but don’t go and say, ‘It was my voice that made the difference.’ That’s a large picture of what I look at all the time.”

Using his keen sense of rhythm and sharpened sensibilities, Phil determines precisely when the moment is at hand and the atmosphere is sublime. Then he engages his seasoned technical acumen and begins recording. He recalls the electronic considerations during his famous recording of “The Girl From Ipanema” with Stan Getz and João Gilberto. “The challenge was that it was the quietest music ever heard in a



room. Antonio Carlos Jobim's piano and guitar was as quiet as Gilberto's, and João's sound was as tiny as it could be. The percussion was playing at a pretty good groove. Then there was Stan's sound. I get started with the way a musician plays, and then approach micing it. I tend to spend more time on getting the mic and the place right, because if you don't, it doesn't much matter what you've got after that. Understanding what Stan Getz was after for his sound and having the mics right was the key. The mics were wide-open, so the console was going to be noisy at that point because it was so quiet. But the room was very helpful. It was a semi-dry room, not much reverb in it. At the end of the day, I thought I did an okay job. I was focused on helping the musicians do their thing. I never felt better in any job than when musicians said, 'Man, nice sound.'"

The tools of the trade have changed dramatically, but Phil's relationship to the equipment remains the same. "You have to tune out cell phones, you tune out everything. You make your

"I sat next to producers like Ahmet Ertegun and Tom Dowd for a good seven or eight years and got an occasional break by one of them leaving and saying, 'Finish it up, send me a mix, let me hear what you have.'"

control room a receptive place; no excessive dialog, nothing to discuss. I tell engineers, 'Look, I understand your plight, but do me a favor, go in the back room and discuss why this is working or why this cable is giving you hell.' I mean, if suddenly this person starts to sing and he's got a buzz on the mic, the last thing they want to hear is, 'Can you wait a couple of minutes?' That's the stuff that drives me crazy in a room. However, as much as I am a fusspot about how the control room should be, and what the equipment should be like, you're still a victim when the computer says, 'I crashed.' Wait around, go in the other room, reboot. Those are the factors that you have no control over. So, you can curse and you can throw things. I encourage people not to curse at computers, because I do think they have their own mind. You never know. This computer is laughing at us while it's waiting for a reboot."

Whether a producer is dealing with artistic or technical issues on a particular job, Ramone contends that it is the overall approach to recording that makes all the difference. "Some of the best recordings I have been involved in have been stuff done in the street, stuff done unprepared, albums cut in the studio where the rehearsal was used as the basis. If I hadn't recorded the rehearsal, people would say, 'Oh just run a quarter-inch or something, it'll be good enough for the rehearsal,' and I'd run the multi-track. The owner of the studio would say, 'Man what a waste of tape,' but I would say, 'Twenty years from now you won't say that, because there's an outtake from Count Basie. There's a piece from Ellington. Sinatra humming something with a writer at the piano.' Those are the moments where you'll slap yourself and say, 'I saved the guy eight bucks for tape—what kind of an idiot am I?'"

## TELEVISION

Just like our hypothetical computer, Phil Ramone's achievements far surpass expectation. He has recently added the challenge of producing a television show to his weekly calendar. Trio U.S.A. Networks has just started airing *The Score*, a program that reveals the way producers work together during a film score project. *The Score* was an idea that had been sitting around in my head for a couple of years. In talking with other people, I said, 'The thing that never gets talked about is how the

musicians and composers and filmmakers work together. I am a huge fan of films. I had several scores that I worked on in lots of music for film. I figured nobody knows what that's all about. What happens is, after the day of work, people sit around and we look at what we just did. We go back, we listen, we talk. I developed this little idea when I was sitting with Norman Lear and some friends one night. They said, 'That's a television show.'

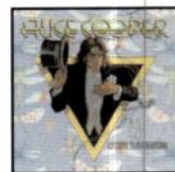
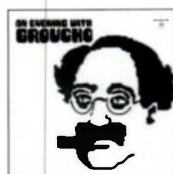
"The Trio is a very new adventurous network that Barry Diller heads up. I pitched the idea to Andrew Kadison and a couple of big bosses sat around, and I left the office not thinking that we sold anything. About an hour later, they said, 'Why don't we try four of these. Like a pilot.' So instead of four we did five. It's humorous and it's sweet and it has live music on the show. I would love to see us do a bunch of these. If it gets picked up, we are going to hear stuff that most people never get to hear. This is like after the show, after the workday. To me that is the most

appealing thing. I am proud of it. I think it does say something, and God knows what the audience will think. We have more movie buffs and music buffs today than we have ever experienced."

## WHAT IS IMPORTANT

Phil Ramone is quite clear that at the end of the day in a studio, what matters most is whether the essence of the artist's song and performance were well recorded. He explains what's most important to him in his amazing career as a producer. "I did this World Economic Forum the other night—produced the show with Quincy Jones—and we had artists from at least 10 different countries playing. I watched the sophistication and the elements of all of the stuff we know how to do, and in the quick dress-run-through, I saw every artist in the room absolutely ogling at everyone else's performance, applauding and cheering them on. Watching a Palestinian boy and a Puerto Rican girl singing with an Algerian. These moments, in the room, where India.Arie turned to me and said, 'Oh man, you are going to have me sing after that?' I said, 'Yeah, 'cause watch what happens.' Suddenly, the other artists were looking at her, saying, 'How does she do that so beautifully and so from-the-heart.' It was an emotional evening, an amazing moment for me to capture. If there ever was a chance for a peace mission in this world, we've got to go back and look at it and give peace a chance here." ✨

• Rick Boggs runs Sound Adventures Studios, recording bands, cutting radio ads and producing narration tracks for television. For more information, visit [www.rickboggs.com](http://www.rickboggs.com) or track him down at 818.782.7733 and [rick@rickboggs.com](mailto:rick@rickboggs.com).





"it's all about believing through something that you always doubt."

# sheila nicholls

## faith

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Produced By: Glen Ballard

Written By: Sheila Nicholls / Glen Ballard



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## NEIL YOUNG "DIFFERENTLY"

FROM THE RELEASE: *Are You Passionate?*

LABEL: Reprise

ORIGIN: Toronto, Ontario, Canada, but he's lived in San Francisco for years

WHAT YOU SHOULD KNOW: We've seen him as part of a supergroup and we've seen him on his own. Either way, Neil Young has made some of rock & roll's most influential and endearing music ever. "Let's Roll" exhibited some of the passion that Young puts into each song. Now, on a less serious note comes "Differently." The song features Young backed by a classic and soulful groove that is helped along by Booker T. & The MG's.

CONTACT: Alex Coronfly 818.953.3744 WEB SITE: [www.neilyoung.com](http://www.neilyoung.com)



## STEVE EARLE "SOME DREAMS"

FROM THE RELEASE: *Sidetracks & The Rookie OST*

LABEL: E-Squared/Artemis & Hollywood

ORIGIN: Fort Monroe, VA, but he's from Nashville now

WHAT YOU SHOULD KNOW: With 20 years of great music to his name, Steve Earle continues to inspire with music which stays true to the basics. "Some Dreams" is our first taste of Earle's upcoming compilation, *Sidetracks*, which includes rarities, singles and other tracks that never had an official home. "Some Dreams" is also featured on the Hollywood soundtrack to Dennis Quaid's new film, *The Rookie*, which opens in theaters March 29.

CONTACT: Ray DiPietro 212.433.1849 & Nick Bedding 818.560.7501

WEB SITE: [www.steveearle.com](http://www.steveearle.com)



## SHANA MORRISON "SMOKE IN BED"

FROM THE RELEASE: *7 Wishes*

LABEL: Vanguard

ORIGIN: Marin County, Ireland

WHAT YOU SHOULD KNOW: Van Morrison definitely passed his gifted musical genes on to his daughter, Shana Morrison. She toured with him throughout much of the '90s and eventually started her own band, Caledonia. Her first major label release, *7 Wishes*, shows off her inherited talents which rise to the occasion on "Smoke In Bed." Her balance between acoustic folk and melodic rock, powered by her stunning vocals, will make you glad you made way for another Morrison.

CONTACT: Art Phillips 310.829.9355 WEB SITE: [www.shanamorrison.com](http://www.shanamorrison.com)



## GOV'T MULE "SOULSHINE"

FROM THE RELEASE: *The Deep End Vol. 1*

LABEL: ATO

ORIGIN: They first played together in L.A.

WHAT YOU SHOULD KNOW: The recent passing of bass player Allen Woody left Gov't Mule with a musical hole that not just any one person could fill. That's when the band decided to quit trying to replace him, and instead worked with the best players in the biz. Willie Weeks lends his four-stringed talents to The Allman Brothers' "Soulshine," a track that delivers plenty of old-school soul and features some inspiring advice that we could all use in our lives.

CONTACT: Chris Tetzeli 540.456.4919 WEB SITE: [www.mule.net](http://www.mule.net)



## PATTI SMITH *LAND (1975-2002)*

LABEL: Arista ORIGIN: Chicago

Thank God for Little Richard, for if it weren't for that crazed piano-playing fool, we might not have ever witnessed the artist, poet and rock's high priestess, Patti Smith. "I was eight, and I was going to church with my mother, and some kid put on 'The Girl Can't Help It' by Little Richard," recalls Smith. "I'd never heard music like that, and I remember being in my little dress, my little brown shoes. I felt electrified and thought if my mother looked down she'd see rays coming out of me. It was so instantaneous, and that music articulated energy I couldn't express."

It wasn't long before Smith began articulating that musical energy on her own in the clubs and ballrooms of New York City. Since 1975, Smith has spent her time as an artist, singer/songwriter, poet, musician, mother, sister, activist and humanitarian, and along the way she's released nine essential albums for any serious rock collection.

*Land 1975-2002* is a double-CD set, which includes one disc of singles and album tracks that were finalized from more than 10,000 votes cast by fans during Smith's recent concert tours, as well as votes solicited over the Internet. Highlights include "Gloria," "Dancing Barefoot," "Because The Night" and her rendition of Prince's "When Doves Cry." The second disc features material previously unreleased, including demo and alternate takes, live tracks, poetry and rarities, which were chosen by Smith. Wait until you hear the demo of "Redondo Beach," the live version of "Birdland" or "Notes To The Future," recorded at the St. Mark's Poetry Project in New York. The package also includes liner notes written by philosopher, educator, novelist and journalist, Susan Sontag, as well as a 36-page booklet featuring previously unavailable photos, notes, original lyrics, artwork, and drawings, along with an eloquent note from Smith herself.

*Land 1975-2002* captures all the beauty, intensity and true passion of Patti Smith. John Rockwell of *The New York Times* once said that "she has always walked the line between genius and eccentricity, between the compelling and the merely odd, between art and insanity. The word insanity may seem a little strong; but she acts crazy sometimes, and if it's an act, it's an act that she plays so intensely that it's become its own kind of reality." Maybe it's just that the girl can't help it!

SUGGESTED SONGS: "When Doves Cry"; "Ain't It Strange"; "Birdland."

CONTACT: Nick Attaway 843.216.2521

WEB SITE: [www.arista.com](http://www.arista.com)







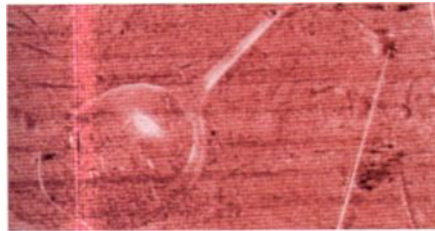
## IVAN NEVILLE "LOST BALL"

FROM THE RELEASE: *Saturday Morning Music*

LABEL: Uptop ORIGIN: New Orleans

**WHAT YOU SHOULD KNOW:** The name Neville instantly brings to mind Aaron and the rest of the brothers performing their Cajun-flavored music together. Now, Aaron's son Ivan takes center stage with his first album in many years. He's toured with Bonnie Raitt (who plays on this CD), he was a member of Keith Richards X-pensive Winos and played on The Rolling Stones' *Dirty Work*, and he's just released *Saturday Morning Music*, which features the funky and retro-soul filled "Lost Ball." Neville's vocals create an atmosphere where R&B and rock coincide with ease. Actor/musician Bruce Willis and his band recently toured with Neville.

**CONTACT:** Michele Clark 818.223.8888 **WEB SITE:** [www.uptopmusic.com](http://www.uptopmusic.com)



## TIM FINN *FEEDING THE GODS*

LABEL: Sonny's Pop/What Are Records? ORIGIN: Te Awamutu, New Zealand

**WHAT YOU SHOULD KNOW:** Whether you know him as a member of Split Enz, jamming with his brother Neil in Crowded House or as an organic solo artist, Tim Finn has a rock sound that is brimming with energy and filled with reflective lyrics. *Feeding The Gods* features the in-your-face rock of "What You've Done" and the deeply moving "I'll Never Know." With all this talent, the Finns' must be *Feeding The Gods* indeed!

**SUGGESTED SONGS:** "I'll Never Know"; "Say It Is So"; "What You've Done."

**CONTACT:** Jillian Reitsma 303.440.0666 **WEB SITE:** [www.timfinn.com](http://www.timfinn.com)



## ISAAC FREEMAN AND THE BLUEBLOODS *BEAUTIFUL STARS*

LABEL: Lost Highway/IDJMG ORIGIN: Nashville

**WHAT YOU SHOULD KNOW:** Over the years, Isaac Freeman has added his sweet baritone to CDs from Bruce Cockburn, Tim O'Brien and his own band, The Fairfield Four. Freeman's been a busy man lately; not only has he supplied inspiring performances on *O Brother, Where Art Thou?*, he's also delivered a foot-stomping rendition of "Po Lazarus" from *Down From the Mountain*. Now he's teamed up with a killer blues band, The Bluebloods, to put a new spin on old songs. *Beautiful Stars* features traditional compositions arranged with a modern-day sound, creating a blend of rocking Southern gospel, guitar-driven blues and religious traditionals. Hallelujah!

**SUGGESTED SONGS:** "Standing On The Highway"; "Jesus Is On The Mainline"; "Because He Lives."

**CONTACT:** Chris Stacey 615.524.7548 & Glenn Noblit 615.524.7828 **WEB SITE:** [www.losthighwayrecords.com](http://www.losthighwayrecords.com)



## SUPER FURRY ANIMALS *RINGS AROUND THE WORLD*

LABEL: XL/Beggars Group ORIGIN: Cardiff, Wales

**WHAT YOU SHOULD KNOW:** With a style that pulls from different genres, including power pop, punk and progressive, Super Furry Animals recently took home a number of Welsh Music Awards (including Best Welsh Band).

*Rings Around The World* gives us two discs full of tracks that are eclectic, to say the least. "Sidewalk Serfer Girl" walks the path between beautiful soothing melody and killer punk rock attitude.

**SUGGESTED SONGS:** "Sidewalk Serfer Girl"; "No Sympathy"; "Shoot Doris Day."

**CONTACT:** Jenn Lanchart 212.343.7010 **WEB SITE:** [www.superfurry.com](http://www.superfurry.com)





## STEPHEN BRUTON "MAKE THAT CALL"

FROM THE RELEASE: *Spirit World*

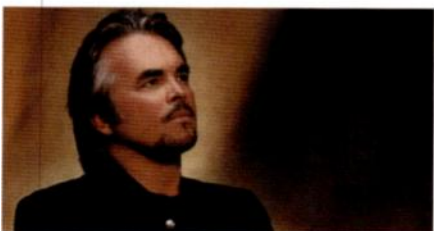
LABEL: New West

ORIGIN: Ft. Worth

**WHAT YOU SHOULD KNOW:** Stephen Bruton has worked with Kris Kristofferson, Delbert McClinton and Bonnie Raitt, and that's just the tip of the iceberg of the many artists Bruton has shared his musical abilities with. His latest disc, *Spirit World*, features Bruton's simple, yet honest vocals, while tracks like "Make That Call" make good use of the Hammond B3 and Bruton's catchy blues beats. We can see why Don Was called Bruton "the best songwriter in America."

CONTACT: Jeff Cook 770.960.7524

WEB SITE: [www.stephenbruton.com](http://www.stephenbruton.com).



## HAL KETCHUM LUCKY MAN

LABEL: Curb ORIGIN: Greenwich, NY

**WHAT YOU SHOULD KNOW:** As a master craftsman, Hal Ketchum knows how to get the results he wants with a hammer as well as a guitar. Produced by Rodney Crowell, *Lucky Man* features Ketchum's versatile writing style and his country approach which is honest and clear-cut. "A lot of the songs are about being in a real good relationship," Ketchum says about this album. Check out the finger-snappin' "You Can't Go Back" and the down-home groove of "Livin' Life Lovin' You."

SUGGESTED SONGS: "Don't Let Go"; "She Is"; "You Can't Go Back."

CONTACT: Bob Catania 818.260.1176 WEB SITE: [www.halketchum.com](http://www.halketchum.com)



## COURSE OF NATURE "CAUGHT IN THE SUN"

FROM THE RELEASE: *Superkala*

LABEL: Lava/Atlantic/AG ORIGIN: Enterprise, AL

**WHAT YOU SHOULD KNOW:** Mark Wilkerson and John "Fish" Mildrum began playing music in cover bands before they set their sights on a new sound, which would become Course Of Nature. "Caught In The Sun" has a beautiful, melodic beginning which is contrasted by Wilkerson's vocals and a hard-edged sound that challenges bands like Creed to the throne of alternative pop rock!

CONTACT: Anthony Delia 212.707.2086 WEB SITE: [www.courseofnature.com](http://www.courseofnature.com)



## CASSANDRA WILSON "YOU GOTTA MOVE"

FROM THE RELEASE: *Belly Of The Sun* LABEL: Blue Note ORIGIN: Jackson, MS

**WHAT YOU SHOULD KNOW:** Cassandra Wilson is not only one of the top jazz singers of the '90s – *Time* magazine even declared her "America's best singer." Wilson has been releasing sultry and sensual jazz-influenced albums since 1985, and now she's set to deliver the Delta-flavored *Belly Of The Sun*. Recorded in an old train depot in Clarksdale, MS, *Belly Of The Sun* includes great versions of Bob Dylan's "Shelter From The Storm," The Band's "The Weight," Mississippi Fred McDowell's "You Gotta Move" and much more. Soak this one up!

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## LISA MEDNICK SEMAPHORE

LABEL: Texas Music Group ORIGIN: Ann Arbor, MI

**WHAT YOU SHOULD KNOW:** Stepping into a few musical circles, Lisa Mednick has played with artists like Alejandro Escovedo and the experimental rock group Half Japanese. Mednick's latest release, *Semaphore*, gives her a chance to showcase her mix of blues, Americana and pop with a voice that resembles Laura Love's. She comes through with passion on songs like "Wrecker" and "Open The Window."

SUGGESTED SONGS: "Wrecker"; "Stranger"; "Widow Of This World."

CONTACT: Trish Wagner 512.322.0617 WEB SITE: [www.antonos.com](http://www.antonos.com)



# A CLOSER LOOK



## TRAVIS *The Invisible Band*

BY BEEJ

**ORIGIN:** Glasgow, Scotland **PRODUCED BY:** Nigel Godrich  
**LABEL:** Independiente/Epic

**A folk-alternative band?** Don't the Dave Matthews Band, Radiohead, Oasis and Matchbox Twenty types have that area of the market already cornered in the U.S.? Who tries to break a band like this over here in this day and age? Epic does. And it's working.

**Travis formed in Glasgow in 1990** as something to do between art school studies. When singer/songwriter Francis Healy, guitarist Andy Dunlop, drummer Neil Primrose and bassist Douglas Payne finished their schooling a few years later, the foursome became more intent on seeing how far they could push their potential and moved to London in 1996.

**Success began to find Travis** with their second album, *The Man Who*, which continued to establish the band's reputation as a charming live act. Released in May 1999, it proved to be one of the summer's surprise hit records overseas, with "Why Does It Always Rain On Me?" providing Travis with a U.K. top-10 single. A widely heralded performance at the U.K.'s V99 festival resulted in *The Man Who* managing to scrape its way to the top of the album charts and becoming one of the major successes of the year.

**The Invisible Band has been out since June 2001.** With the imminent release of "Flowers In The Window," radio is about to be three singles deep into the album—and Travis is giving the impression that they're here to stay.

**Listening to *The Invisible Band* is a wonderful exercise** in polarizing mood-changes. Sprinkled with melancholy though they are, songs like "Sing," "Side" and "Safe" ultimately show Travis to be inspirational. Those expecting a dose of unbridled darkness won't be disappointed, either. "Dear Diary" is a soft track in which Healy chronicles, to haunting effect, an unspecified trauma as it's related to his personal journal. Then there's the unsettling "Last Train," which describes the painful reaction to jilted love. Through the same vocal inflections used in a "pick you up and feel good" ambience earlier in the album, Healy uses "Last Train" to express his desire to buy a gun and destroy everything around him in reaction to a girl who has apparently done a better job of moving on than he has.

► Travis inspired the success of other U.K. acoustic-based acts, such as Starsailor and Coldplay.

► Their debut album, *Good Feeling*, was released in September 1997.

► *The Invisible Band* was mixed and produced by Nigel Godrich, who has also produced Oasis and Beck.



## CORY SIPPER *Sincerely*

BY JIM NELSON

**ORIGIN:** Santa Barbara **PRODUCED BY:** Bruce Winter **LABEL:** Drumdrum

**Mick Fleetwood knows good songwriters.** In the '60s he played behind John Mayall and Peter Green, and you know about Lindsey Buckingham, Stevie Nicks and Christine McVie. So when Fleetwood talks about talented songwriters, you wanna make like that E.F. Hutton commercial.

**"Cory Sipper is one of the most creative and talented singer/songwriters I** have heard in a long time." That's what Mick Fleetwood says.

**A Santa Barbara native,** Sipper started writing on piano in junior high, and picked up acoustic guitar during her one year at Boston's Berklee College of Music. These days it's the guitar that gets most of her attention, as on *Sincerely*, Sipper's fourth album. Her music has always been made by natural instruments, like acoustic guitar and bass, pedal steel and piano. On *Sincerely*, she and producer Bruce Winter turned up the percussion a little and added a tasty collection of trippy sounds, giving the dozen tunes a nice texture and an adventurous charm.

**Cory Sipper writes with a poet's touch,** her love of words inspired by her father, a dealer of rare books. She's gifted with a dynamic voice that might remind you of Sarah McLachlan's on "Mermaid" (on the new CD TuneUp 59). Sung through the eyes of someone who's grown weary of going without, "Mermaid" is a natural for anyone who loves Stevie Nicks or Sheryl Crow. Sipper, who's just turned 30, says she's loved mermaids ever since she was a little girl. "To me, a mermaid symbolizes strong and quiet feminine beauty. They are also very mysterious. In the song, I'm comparing the peace of being a mermaid—free and floating in the ocean—with the challenges of being a human, with all our heavy needs and desires."

**Sipper has opened for The Samples, Dan Fogelberg and Toad The Wet Sprocket** (Glen Phillips plays on *Sincerely*). For more info, check out [www.corysipper.com](http://www.corysipper.com).

► Cory was making an album with producer Richard Dashut (*Rumours*), with the involvement of Mick Fleetwood and Lindsey Buckingham, when her label folded.

► She toured Japan with Steve Lukather when her song "Nervous" became a hit there.

► The Lifetime channel has featured many of Sipper's songs in movies and TV series, including "Ice" and "Target" from *Sincerely*.

► Sipper has toured the country and plays the clubs along the Southern California coast from L.A. to San Luis Obispo. She's sold nearly 30,000 albums through these shows and on Web sites like [Cdbaby.com](http://Cdbaby.com) and [Amazon.com](http://Amazon.com).



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## Sunset Sessions 2002

Michele Clark Promotion Team Outdoes  
Itself With Magical Trip To Maui

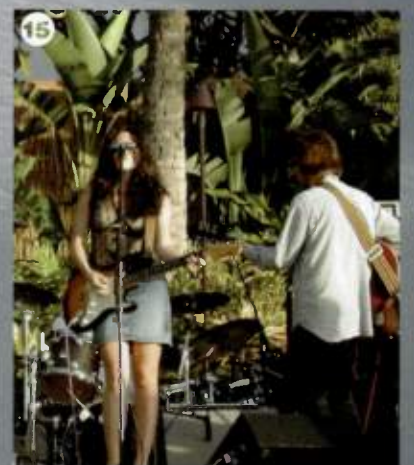
Palm trees, snorkeling, libations, great music, whale watching, sunbathing, libations, helicopter rides, golf, late-night cavorting, great music, scuba diving, libations, great music, Hawaiian sunsets and good friends. Throw in a dash of each (okay, make that two dashes of great music and a pinch more of good friends) and you've got yourself the recipe for Michele Clark Promotion's 2002 Sunset Sessions.

Shannon McNally, Dishwalla, Johnny A, Chuck Prophet, Sheila Nicholls, Tommy Castro, Phantom Planet, Luce, Big Head Todd And The Monsters, Maia Sharp, John Eddie and Raul Malo all performed, with Maui as the backdrop.



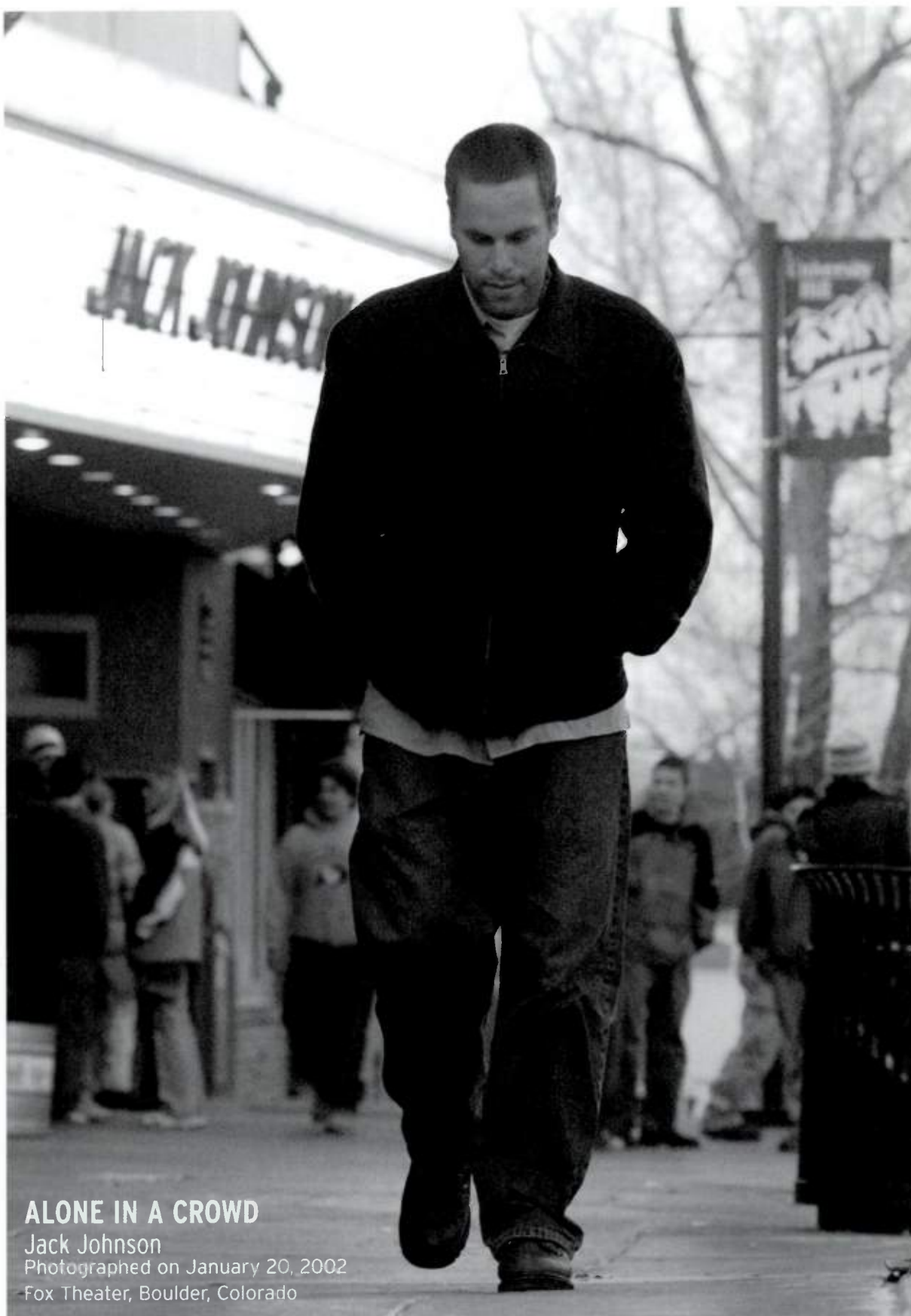
1 The women of the hour: (l-r) Michele Clark Promotion's Crystal Ann Lea, Michele, Meg MacDonald, Kim Clark and Christi Stevens. 2 Ray DiPietro (Artemis), WXRV Boston's Joanne Doody, Johnny A, Meg MacDonald and Red Ink's Dave Morrell. 3 From left, that's Dishwalla's Scot Alexander and Rodney Browning hanging with Immergent's Michelle St. Clair and Browning's son. 4 Dave Morrell says, "Peace, dude," while KBCO Boulder's Keefer hangs loose. 5 Virgin's Ray Gmeiner, Art Phillips' wife Jill Quinn, Razor & Tie's Jeff Appleton and Vanguard's Art Phillips. 6 Johnny A playin' a little Skynyrd with John Eddie. 7 KTHX Reno's Harry Reynolds and KXST San Diego's Dona Shaieb. 8 Kim Clark, Meg MacDonald, Michele Clark and Christi Stevens. 9 Universal's Suzanne Perl, Palm's Greg Seese, Sheila Nicholls, Hollywood's Nick Bedding, Warner Bros.' Julie Muncy and WNCN Burlington's Jody Petersen.





10 KTBG Kansas City's Jon Hart, Columbia's Trina Tombrink and W'FPK Louisville's Dan Reed. 11 Ray DiPietro, KBAC Santa Fe's Ira Gordon and his girlfriend Tanya Taylor, and Michelle St. Clair. 12 Island's John Rosenfelder, Jon Hart, W'TTS Indianapolis' Jim Ziegler, KMTN Jackson's Mark "Fish" Fishman, Virtual Radio Services' Nicole Sandler, Lost Highway's Glenn Noblit and Hybrid's Jason Fisher. 13 WOKI Knoxville's Shane Cox, Keefer, WRLT Nashville's Fred Buc and Jon Hart. 14 WAPS Akron's Bill Gruber, Capitol's Steve Nice and KOTR San Luis Obispo's Rick Williams. 15 Shannon McNally performs the opening set. 16 Nicole Sandler, guest Kelly Montevago, Christi Stevens, Fish, WZEW Mobile's Ed Papie, Julie Muncy, Rykodisc's Sean O'Connell, Steve Nice and Jason Fisher. 17 Nicole Sandler, Jody Petersen and Lost Highway's Chris Stacey. 18 Raul Malo closes out this year's Sunset Sessions in a big way!





**ALONE IN A CROWD**

Jack Johnson

Photographed on January 20, 2002

Fox Theater, Boulder, Colorado



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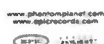
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**First Week SoundScan Sales**  
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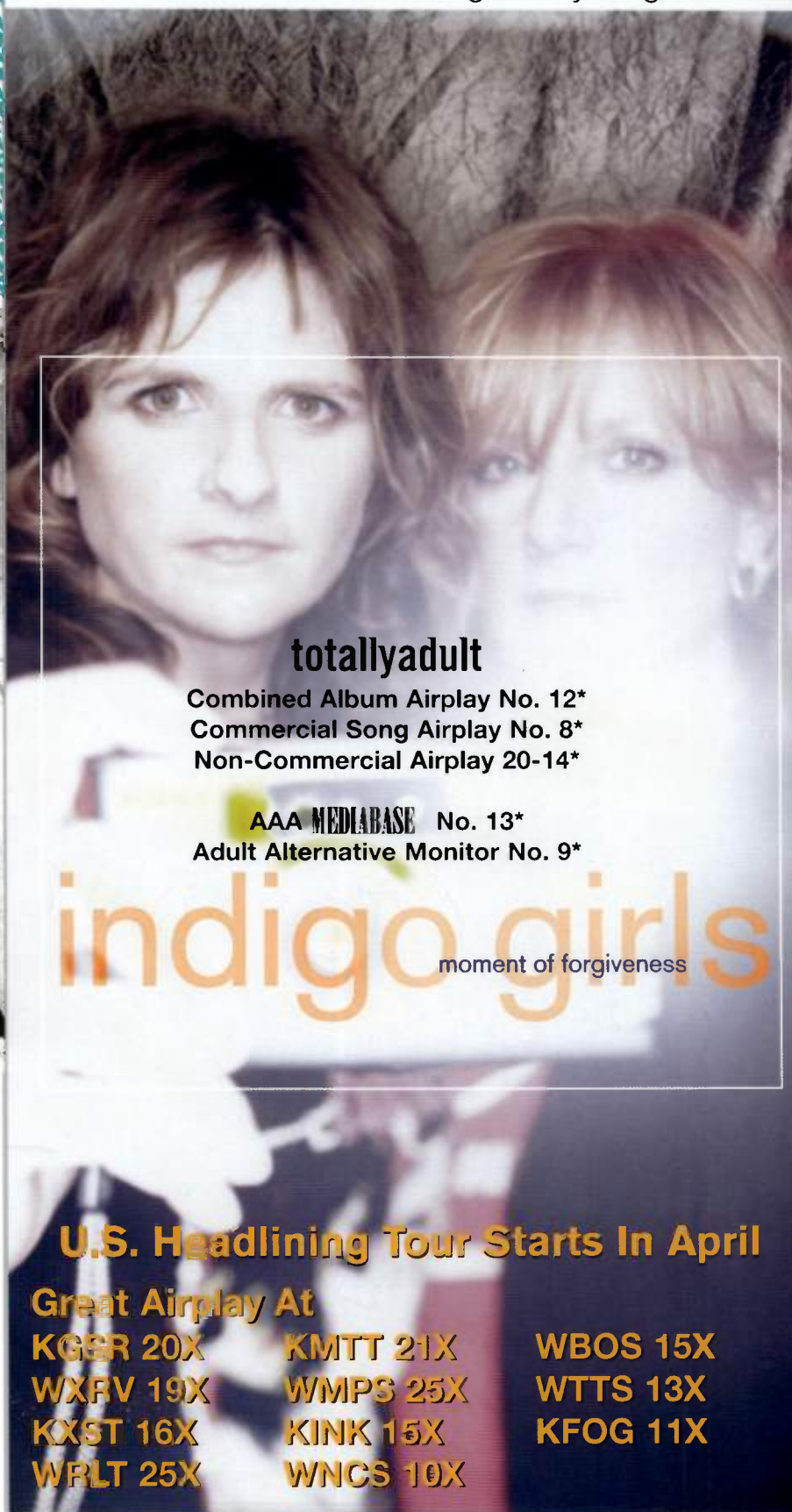
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