

t^otallyadult™

June 29, 2001 Issue #41



LUCINDA WILLIAMS

ALSO INSIDE:

CONTACT NAMES AND NUMBERS FOR RADIO AND LABELS

CLOSER LOOKS: WRLT NASHVILLE | RELENTLESS/NASHVILLE



GEGGY TAH

"One-Zero"

from the new album **INTO THE OH**



MIRANDA LEE RICHARDS

"The Beginner"

from her forthcoming debut album **THE HERETHEREAFTER**



EMILIANA TORRINI

"To Be Free"

from her debut album **LOVE IN THE TIME OF SCIENCE**



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SPECIAL FEATURES



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CPR WILL DRAW YOU IN JUST LIKE GRAVITY

By incorporating elements of jazz, rock, folk and soul, **David Crosby**, **Jeff Pevar** and **James Raymond** bring grace and elegance to your soul. *Totallyadult's* **Matthew Lawton** spoke with the outspoken-yet-humble living legend, David Crosby, about CPR's latest release, his work with CSN&Y, the music industry and life on the sea.



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THE ESSENCE OF LUCINDA WILLIAMS

Many folks thought **Lucinda Williams** would never be able to top the 1998 Gold-certified and GRAMMY-winning *Car Wheels On A Gravel Road*. Those same folks had no idea how deep the intrinsic nature of Lucinda Williams could go. KGSR Austin PD **Jody Denberg** recently sat with Lucinda and discussed her music, her family, snake handlers, hellfire and brimstone, and of course, her beautiful *Essence*.



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WRLT NASHVILLE'S REV. KEITH COES

What do heavy metal music directors and Reverends have in common? That was the question we armed *Totallyadult's* **Casey Alfaro** with when we set him on the trail of the elusive **Rev. Keith Coes**, Music Director of Nashville's WRLT Lightning 100. Alfaro's report will exorcise your radio demons.



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OUTSIDE INSIDE WITH THE STRING CHEESE INCIDENT

In a time when formulaic pop and rock seem to dominate both album sales and touring revenues, it appears as though there's a new group on the scene, one who's doing it their way. **Jennifer Edelston** peels the story from String Cheese Incident bassist **Keith Moseley** and SCI Fidelity President **Kevin Morris**.



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PETE YORN AND HIS MUSICFORTHMORNINGAFTER

It's like playing connect-the-dots with Pete Yorn's *Musicforthemorningafter*, with teases and splashes from Lou Reed, The Smashing Pumpkins and Bruce Springsteen on up to Tom Petty, Moby, Greg Kihn, The Smiths and Art Garfunkel. Yorn was hanging out at Clear Lake in Northern California the day he called *TA's* **Jim Nelson** to explain his bold debut CD.



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MARY SACK IS RELENTLESSLY NASHVILLE

In these days of the *business* end of the music biz taking precedence over the music side, it's refreshing to hear of someone who's actually in this whole pot of brew for the right reasons. Relentless/Nashville's **Mary Sack** reveals her secrets to *Totallyadult's* resident cynic, **Matthew Lawton**.



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MARCIA BALL IS PRESUMED INNOCENT

Blues icon **Marcia Ball** is as down-to-earth as she is talented. When she recently spoke with the equally earthbound and talented **Megan K. Hey**, it was impossible to figure out which one was *Presumed Innocent* and which one was guilty as charged!

ALSO IN THIS ISSUE

- 6 ADULT ROCK COMMERCIAL RADIO CONTACTS
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— Performing Songwriter

On Tour

6/29 Rochester, NY
6/30 Earleville NY
7/17 Reno NV
7/18 Sacramento CA
7/20 Santa Monica, CA
8/4 Hillsdale, NY
9/14 Bryn Mawr, PA
9/15 Tom's River, NJ
9/20 Portland, ME
9/21 Camden, ME
9/22 Bradford, VT
9/23 Bridgeport, CT
9/28 Norfolk, VA
9/29 Carrboro, NC
with many more pending!

CONTACT: Brad Hunt/The WNS Group.
845-358-3003 (p); 845-358-7277 (f);
bhsabres@aol.com
Mary Sack, Relentless/Nashville,
615-252-4124 (p); 615-252-4130 (f);
mary@madacy.com

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relentlessnashville.com

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- Interview staple on morning radio shows, late night television & more!

CONTACT: Jim Rink, Rink Entertainment, 877-LYNNMARIE (p); 615-646-0262 (f); rinkent@aol.com
Mary Sack, Relentless/Nashville, 615-252-4124 (p); 615-252-4130 (f); mary@madacy.com

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On Tour

6/22-6/23 Denver, CO
7/28-7/29 Lowell, MA
8/3 Cleveland, OH
8/8-8/9 Bethlehem, PA
8/12-8/13 "From Cleveland
to Lipa Park"
with many more pending!

**Squeeze
BOX**

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LETTER FROM THE EDITOR

Well, alrighty then. That was certainly interesting. It's been a crazy month at *Totallyadult*, from off-again, on-again charts to monitored airplay and a whole new online tracking presence, we came through, ultimately, better by addition rather than by subtraction. In the coming weeks, as *Totallyadult* delves deeper into Americana and we start taking a closer look at the people and companies that make up the Adult Rock and Americana formats, even going so far as to explore the middle ground between Adult Rock and Hot A/C radio, we believe that the name *Totallyadult* will soon mean more than ever to those who support it, who utilize it, who've grown accustomed to it and, to some, who can't live without it.

Now that the show's over and good citizens everywhere can get on with their lives, we begin the task of refocusing on what we've always done. High on that list is this here collection of pages you now hold. It's the 41st time we've delivered *Totallyadult* with in-depth features about the artists and people who make this format so unique. They say that timing is everything, and this month *Totallyadult* benefits from incredible timing: Lucinda Williams adorns our cover even as she stands tall at the top of both our Americana Roots and Non-Commercial airplay charts. KGSR Austin's Jody Denberg, who's a good friend of Lucinda's, chatted at length with the singer/songwriter about *Essence*, and you can read a good, long portion of that conversation beginning on page 30.

This particular issue also features interviews with David Crosby and Marcia Ball, a pair of artists who are obviously no strangers to Adult Rock and/or Americana. Crosby spoke with *TA*'s Matt Lawton about his second studio release with CPR, but he didn't stop there. You gotta read his take on President Bush. Marcia Ball, meanwhile, chatted it up with longtime *TA* contributing writer Megan K. Hey about *Presumed Innocent*, a top-10 Americana album and top-20 Non-Com release.

Two newcomers are also covered in these pages: Pete Yorn, who's created one of the more wonderful debut albums in recent memory, told me his story, while Boulder's rising stars, The String Cheese Incident, gave new *TA* contributing writer Jennifer Edelston the scoop on their new album, *Outside Inside*, along with how they put together their own machine to release, distribute, book, publicize and promote their music nationwide.

TA went to Nashville for our radio and label profiles this time around. Rev. Keith Coes gave our own Casey Alfaro the rundown on Commercial reporter WRLT, Lightning 100, while Matt Lawton discussed the new Relentless/Nashville label with National Director, Marketing & Promotions Mary Sack. Each feature offers a closer look at a pair of industry professionals who frequent the same Nash-Vegas clubs and taverns.

There are also in-depth and updated contact lists for the largest reporting panel of Adult Rock and Americana stations you'll find anywhere, along with names and numbers for more than 115 different labels. And there's even a page of Chucklehead's latest to help lighten everything up a bit.

We're confident that the information inside will be valuable to you. As always, this was a labor of love for Matt, Casey and myself, as well as Amy Martin, who did much of the design work that you see throughout. I can't say "thanks" enough to Matt, Casey, Amy, Production Director Frank Anastasia and everyone else who helped us get *Totallyadult* #41 in your hands.

Cheers,

Jim Nelson
Vice President, Adult Rock

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Commercial Adult Rock Contacts

Music Call Times are based on the station's own time zone.

TTh 2-3pm	CKEY Niagra Falls, Ontario	Rob White Program Director	www.river.fm	905.356.6710 fax 905.356.0696
ThF 9-11am	KBAC Santa Fe, New Mexico	Ira Gordon VP/GM Sam Ferrara Assistant PD	irag@kbac.com www.kbac.com	505.989.3338 fax 505.989.3881
T 3-5pm	KBCO Boulder, Colorado	Scott Arbough Program Director Keefer Music Director	www.kbco.com	303.444.5600 fax 303.449.3057
Th 10am-noon	KBXR Columbia, Missouri	Kevin Redding Program Director Steve Brill VP Programming	redding@bxr.com www.bxr.com	573.449.1520 fax 573.449.7770
W 10am - noon	KCTY Omaha, Nebraska	Max Bumgardner Program Director Christopher Dean Music Director	max@1069thecity.com www.1069thecity.com	402.342.2000 fax 402.561.9467
Th 10am-noon	KDBB Park Hills, Missouri	Greg Camp Program Director Glenn Barry Assistant PD	greg@b104fm.com www.b104.com	573.431.6350 fax 573.431.0850
TTh 2-4pm	KDBX Brookings, South Dakota	Mike Ehlers Music Director Mike Hart Program Director	www.depotradio.com	605.692.9125 fax 605.692.6434
MTF 10am-2pm	KEGR Concord, California	Steve O'Brien Program Director		925.945.2468 fax 925.674.9487
MTW 3-4:30 pm	KENZ Salt Lake City, Utah	Bruce Jones Operations Manager Kari Bushman Music Director	bruce.jones@citcomm.com www.1075.com	801.485.6700 fax 801.487.5369
MT 11am-noon	KFAN Fredericksburg, Texas	JD Rose Program Director	www.texasrebelradio.com	830.997.2197 fax 830.997.2198
Th 9am-noon	KFMU Steamboat Springs, Colorado	Sam Scholl Program Director	www.kfmu.com	970.879.5368 fax 970.879.5843
W 3-5pm	KFOG San Francisco, California	Dave Benson Program Director Haley Jones Music Director	hjones@kfog.com www.kfog.com	415.817.5364 fax 415.995.7007
M 3:15-6:15pm	KGSR Austin, Texas	Jody Denberg Program Director Susan Castle Music Director	jdenberg@kgsr.com www.kgsr.com	512.832.4000 fax 512.832.1579
W 9am-3pm	KHUM Ferndale, California	Gary Franklin Assistant PD Michael Dronkers Music Director	www.khum.com	707.786.5104 fax 707.786.5100
Th 10-12pm	KINK Portland, Oregon	Dennis Constantine Program Director Kevin Welch Music Director	dennis@kink.fm www.kink.fm	503.226.5080 fax 503.517.6130
W noon-3pm	KISM Bellingham, Washington	Greg Roberts Program Director Ron Warner Music Director	www.kism.com	360.734.9790 fax 360.733.4551
W 2-4pm F 10-noon	KKMR Dallas, Texas	Scott Strong Program Director	sstrong@dfwradio.com www.merge933.net	214.526.7400 fax 214.525.2525
TWTh 12-5pm	KLRQ Clinton, Missouri	Steve Stevens Program Director	sstevens@klrq.com www.klrq.com	660.885.7517 fax 660.885.8318
Th 9am-noon	KLRR Bend, Oregon	Doug Donoho Program Director	doug@klrr.com www.klrr.com	541.382.5263 fax 541.388.0456
TTh 2-3pm	KMMS Bozeman, Montana	Cara Wilder Program Director Michelle Wolfe Music Director	www.mooseradio.com	406.586.2343 fax 406.587.2202
MW 10:15-11:45am	KMTN Jackson, Wyoming	Mark "Fish" Fishman Program Director	www.jacksonholeradio.com/kmtn.htm	307.733.4500 fax 307.733.7773

NANCI GRIFFITH

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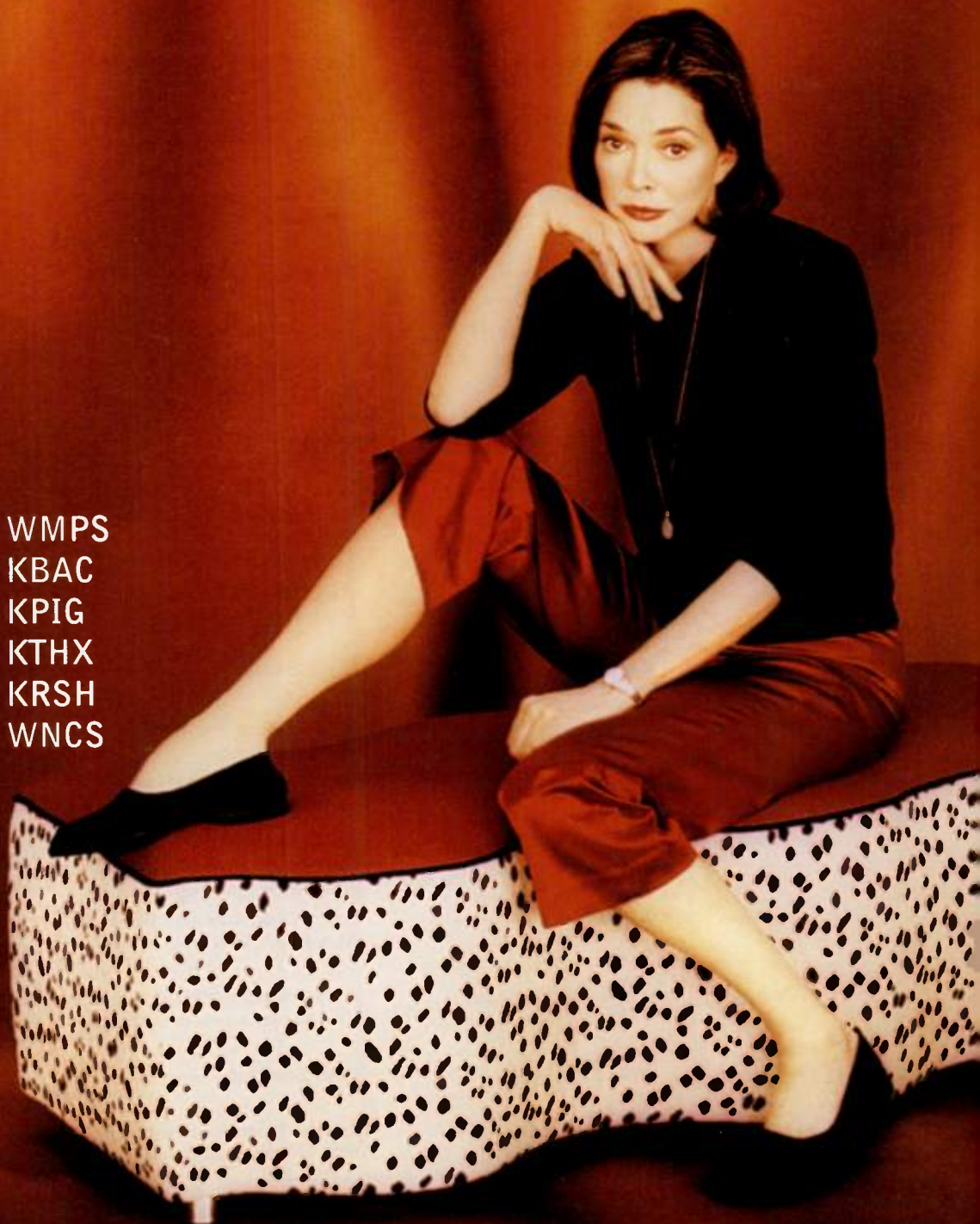
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www.nancigriffithonline.com

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Commercial Adult Rock Contacts (continued from previous page)

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W 9am-noon	KMTT Seattle, Washington	Chris Mays VP/GM Shawn Stewart Assistant PD	shawn.stewart@kmtt.com www.kmtt.com	206.233.1037 fax 206.233.8987
Th 2-5pm	KOTR San Luis Obispo, California	Drew Ross Program Director Rick Williams Music Director	drewross@fix.net www.kotr.com	805.786.2570 fax 805.547.9860
W 1-3pm	KOZT Fort Bragg, California	Kate Hayes Music Director Vicky Watts General Sales Mgr	www.kozt.com	707.964.7277 fax 707.964.9536
MTW 8-10am	KPIG Watsonville, California	Laura Ellen Hopper Program Director	laura@kpig.com www.kpig.com	831.722.9000 fax 831.722.7548
TTh noon-2pm	KROK Leesville, Louisiana	Doug Stannard General Manager Sandy Blackwell Music Director	sandy2@wnonline.net www.krok.com	337.463.9298 fax 337.537.4152
W 10am-noon	KRSH Santa Rosa, California	Mark Mason Program Director Pam Long Music Director	www.krsh.com	707.588.0707 fax 707.588.0777
Th 10am-noon	KRVB Boise, Idaho	Brandon Dawson Program Director	bdawson@journalbroadcastgroup.com	208.344.3511 fax 208.336.3264
Th 9am-noon	KSPN Aspen, Colorado	Sam Scholl Program Director	www.kspn.net	970.925.5776 fax 970.925.1142
M 3-5pm	KTAO Taos, New Mexico	Brad Hockmeyer Program Director	hock@laplaza.org www.ktao.com	505.758.5826 fax 505.758.8430
Th 3-5pm	KTCZ Minneapolis, Minnesota	Lauren MacLeash Program Director Mike Wolf Assistant PD	www.cities97.com	612.339.0000 fax 612.333.2997
M 1-5pm	KTEE Aurora, Oregon	Linda Roberts Program Director Carl Widing Music Director	carlwiding@aol.com www.ktee.com	831.655.5833 fax 503.678.1795
W 9-11am	KTHX Reno, Nevada	Harry Reynolds Program Director Dave Herold Music Director		775.333.0123 fax 775.333.0101
W 1-5pm	KXST San Diego, California	Dona Shaieb Program Director	www.sets102.com	858.678.0102 fax 858.320.7024
Th 2:30-5:30pm	WBOS Boston, Massachusetts	Amy Brooks Music Director	www.wbos.com	617.822.9600 fax 617.822.6759
Th 2-4pm	WDOD Chattanooga, Tennessee	Danny Howard Dir of Programming Gene Lovin Assistant PD	www.965mtn.com	423.321.6200 fax 423.321.6270
W 10am-1pm	WEBK Rutland, Vermont	Spider Glenn Program Director Dan Ewald Operations Manager	www.webk.com	802.775.7500 fax 802.775.7555
W 11am-1pm	WEHM Amagansett, New York	Brian Cosgrove Assistant PD Steve Ardolina Program Director	www.wehm.com	631.267.7800 fax 631.267.1018
TTh 1-3pm	WJAA Seymour, Indiana	Robert Becker Program Director Kris Kreinhagen Music Director		812.523.3343 fax 812.523.5116
T noon-2pm	WKOC Norfolk, Virginia	Paul Shugrue Program Director	paulshugrue@thecoast.com www.thecoast.com	757.640.8500 fax 757.640.8552
T 10am-1pm	WKPQ Hornell, New York	Lynn O'Brian Program Director Hap O'Neil Music Director	www.wkpq.com	607.324.2000 fax 607.324.2001
M 3-5pm	WKZE Sharon, Connecticut	Hal Lefferts Program Director	www.wkze.com	860.364.5800 fax 860.364.0129
W 10am-noon	WLPW Lake Placid, New York	Phil Henry Program Director David Bogdan Music Director	www.radiolakeplacid.com	518.523.3341 fax 518.523.1349

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Commercial Adult Rock Contacts

Music Call Times are based on the station's own time zone.

Th 3-5pm	WMMM Madison, Wisconsin	Tom Teuber Program Director Mike McCoy Assistant MD	tteuber@prodigy.net www.1055triple.com	608.826.0077 fax 608.826.1245
MTW 8-10am	WMPS Memphis, Tennessee	Lonnie Tradaway Operations Manager Alexander Inzer Program Director	www.memphispig.com	901.375.9324 fax 901.366.0377
TWTh 2-3pm	WMVY Vineyard Haven, MA	Barbara Dacey Station Manager	bdacey@mvradio.com www.mvradio.com	508.693.5000 fax 508.693.8211
MTW 12:30-3pm	WMWV Conway, New Hampshire	Mark Johnson Music Director	mark@wmwv.com www.wmwv.com	603.447.5988 fax 603.447.3655
TW 2-3pm	WNCS Montpelier, Vermont	Jody Petersen Music Director Greg Hooker Program Director	www.pointfm.com	802.223.2396 fax 802.223.1520
MTWThF 9am-5pm	WOKI Knoxville, Tennessee	Shane Cox Program Director Sarah McClune Music Director	www.100theriver.com	865.588.6511 fax 865.656.7487
Th 2-4 pm	WorldClassRock.com Santa Monica, CA	Long Paul Program Director	www.worldclassrock.com	310.899.6999 fax 310.395.8736
TTh 2-4pm	WRLT Nashville, Tennessee	Keith Coes Music Director David Hall Operations Mgr/PD	www.wrlt.com	615.242.5600 fax 615.985.0316
Th 10:30am-12:30pm	WRNR Annapolis, Maryland	Jon Peterson Operations Manager Alex Cortright Program Director	www.wrnr.com	410.626.0103 fax 410.267.7634
Th 2-3:30pm	WRNX Holyoke, Massachusetts	Lesia Withanee Operations Manager	www.wrnx.com	413.536.1105 fax 413.536.1153
W 1-3pm	WRSI Northampton, Massachusetts	Sean O'Mealy Program Director Johnny Memphis Music Director	sean@wrsi.com www.wrsi.com	413.774.2321 fax 413.772.6400
T 2-3pm/Th 11am-1p	WTTS Bloomington, Indiana	Jim Ziegler Program Director Marie McCallister Asst PD/Mus Dir	mariered@wtts.com www.wttsfm.com	812.332.3366 fax 812.333.7663
T 2-5pm	WVOD Manteo, North Carolina	Matt Cooper Program Director	www.wvod.com	252.473.1993 fax 252.473.1757
MW 11am-3pm	WXRT Chicago, Illinois	Norm Winer VP Programming James VanOsdol Music Director	winer@wrtwscr.cbs.com www.wxrt.com	773.777.1700 fax 773.427.3543
M 11:30am-2pm	WXRV Haverhill, Massachusetts	Joanne Doody Program Director Dana Marshall Music Director	danamarshall@92.5theriver.com www.wxrv.com	978.374.4733 fax 978.373.8023
T 11am-1pm	WYKT Joliet, Illinois	Mike Tomano Program Director Keith Bansemer Operations Manager	mtomano@staradio.com www.kat1055.com	815.727.9555 fax 815.724.1025
WTh 9-10am	WYYB Nashville, Tennessee	Rusty Miller Music Director David Hall Operations Manager/PD	rusty@wyyb.com wyyb.com	615.242.5600 fax 615.242.9877
WTh 3:30-5pm	WZEW Mobile, Alabama	Linda Woodworth Music Director Brian Hart Program Director	www.wzew.com	334.344.1065 fax 334.476.1065

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Non-Commercial Adult Rock Contacts

Music Call Times are based on the station's own time zone.

W 9am-noon	Acoustic Cafe Ann Arbor, MI	Rob Reinhart Program Director	rob@acafe.com www.acafe.com	734.761.2043 fax 734.761.4412
TW 9am-5pm	DMX Music Los Angeles, CA	Dave Sloan Music Director	sloand@dmxmusic.com www.dmxmusic.com	310.444.1744 fax 310.444.1717
W noon-3/Th 1-3	KCRW Santa Monica, California	Nic Harcourt Music Director Eric J Lawrence Music Coordinator	nic.harcourt@kcrw.com www.kcrw.org	310.450.5183 fax 310.450.7172
MF 9am-5pm	KKCR Princeville, Hawaii	Jon Scott Music Director Dean Rogers Program Director	www.kkcr.org	818.981.9876 fax 240.384.8450
W 12:30-3:30pm	KLCC Eugene, Oregon	Michael Canning Music Director Don Hein Program Director	www.klcc.org	541.726.2224 fax 541.744.3962
WTh 11am-noon	KNBA Anchorage, Alaska	Loren Dixon Program Director Tina Spears Music Director	ldixon@knba.org www.knba.org	907.258.8880 fax 907.258.8803
MTh 12:30-2:30pm	KPFT Houston, Texas	Mary Ramirez Program Director Garland Ganter General Manager	www.kpft.org	713.526.4000 fax 713.526.5750
TTh 8:30-10:30am	KRCC Colorado Springs, Colorado	Jeff Bieri Music Director	jbieri@coloradocollege.edu www.krcc.org	719.473.4801 fax 719.473.7863
T noon-5pm	KRCL Salt Lake City, Utah	Doug Young Music Director Troy Mumm Operations Manager	www.krcl.org	801.363.1818 fax 801.533.9136
M 10-11am	KRVM Eugene, Oregon	Don Ferrell Program Director	www.krvm.com	541.687.3370 fax 541.687.3573
Th 9am-noon	KSUT Ignacio, Colorado	Stasia Lanier Music Director Steve Rauworth Program Director	stasia@ksut.org www.ksut.org	970.563.0255 fax 970.563.0399
M 1-4pm/T 9-11am	KUNC Greeley, Colorado	Kirk Mowers Music Director Kyle Dyas Assistant MD	kmowers@kunc.org www.kunc.org	970.378.2579 fax 970.351.1780
W 1:30-4pm	KUWR Laramie, Wyoming	Roger Adams Program Director Don Woods Music Director	dwoods@uwyo.edu www.uwyo.edu/wpr/	307.766.6624 fax 307.766.6184
T 10am-2pm	KVNF Paonia, Colorado	Candy Pennetta Music Director	www.kvnf.org	970.527.4866 fax 970.527.4865
T noon-3pm	Maine Public Broadcasting Blue Hill, Maine	Sara Willis Music Director Charles Beck Program Director	saradj@acadia.net www.mpbc.org	207.941.1010 fax 207.942.2857
T 1-5pm	Music Choice West Orange, NJ	Adam Neiman Program Director Liz Opoka Music Director	aneiman@musicchoice.com www.musicchoice.com	973.731.0500 fax 973.731.6505
W 10am-4pm	WAPS Akron, Ohio	Bill Gruber Program Director	billgruber@hotmail.com www.913thesummit.com	330.761.3099 fax 330.761.3240
W 3-5pm	WBJB Lincroft, New Jersey	Russ Borris Music Director Tom Brennan Program Director	rborris@wbjb.org www.wbjb.org	732.224.2457 fax 732.224.2494
MW 1-3pm	WBZC Pemberton, New Jersey	Bonnie Hart Program Director	staff.bcc.edu/radio	609.894.9311 fax 609.894.9440
Th 4-6pm	WCBE Columbus, Ohio	Maggie Brennan Music Coordinator	www.wcbe.org	614.365.5555 fax 614.365.5060

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Non-Commercial Adult Rock Contacts

Music Call Times are based on the station's own time zone.

MT 1-4pm	WDET Detroit, Michigan	Judy Adams Program Director Martin Bandyke Music Director	jadams@wderfm.org mbandyke@wdetfm.org www.wdetfm.org	313.577.4146 fax 313.577.1300
Th 1-5pm	WDIY Bethlehem, Pennsylvania	Neil Hever Program Director Katie Riess Assistant MD	neil@wdiyfm.org www.wdiyf.com	610.694.8100 fax 610.954.9474
T 11am-2pm	WERU East Orland, Maine	Joel Mann Program Director	www.weru.org	207.469.6600 fax 207.469.8961
T 2-4pm	WEVL Memphis, Tennessee	Brian Craig Program Director	www.wevl.org	901.528.0560 fax 901.528.0561
M 4pm-6pm	WFPK Louisville, Kentucky	Dan Reed Program Director Stacy Owen Assistant PD	dreed@wfpk.org www.wfpk.org	502.814.6500 fax 502.814.6599
W 5-7pm	WFUV Bronx, New York	Chuck Singleton Program Director Rita Houston Music Director	chuck.singleton@wfuv.org www.wfuv.org	718.817.4550 fax 718.365.9815
MTh 8-11am	WGWG Boiling Springs, NC	Jeff Powell Operations Manager	www.wgwg.org	704.406.3525 fax 704.434.4338
F 10am-1pm	WMFO Medford, Massachusetts	Morgan Huke Music Director	morganhuke@yahoo.com www.wmfo.org	617.625.0800 fax 617.625.6072
MT noon-2pm	WMKY Morehead, Kentucky	Paul Hitchcock Program Director	p.hitchc@morehead-st.edu www.moreheadstate.edu/wmky	606.783.2334 fax 606.783.2335
MT 1-3pm	WMNF Tampa, Florida	Randy Wynne Program Director	rwynne@wmnf.org www.wmnf.org	813.238.8001 fax 813.238.1802
MTWThF 9-11am	WNCW Spindale, North Carolina	Mark Keefe Program Director Kim Clark	kim@wncw.org www.wncw.org	828.287.8000 fax 828.287.8012
TW 1-3pm	WNKU Highland Heights, Kentucky	Michael Grayson Music Director David Arnold General Manager	grayson@nku.edu www.wnku.org	859.572.6500 fax 859.572.6604
T3-6pm F10am-12pm	WNRN Charlottesville, Virginia	Gwen Kern Program Director Anne Williams Music Director	gwen@wnrn.org www.wnrn.org	804.971.4096 fax 804.971.6562
W 3-6pm	World Cafe Philadelphia, PA	Bruce Warren Program Director	www.worldcafe.org	215.898.6677 fax 215.898.0707
TW noon-1pm	WRVG Georgetown, Kentucky	Keith West Program Director Jerry Gerard Music Director	keithwest@worldradio.org www.wrvf-fm.org	502.868.6565 fax 502.868.6566
M 3-5pm	WUKY Lexington, Kentucky	Stacy Yelton Program Director	wuky.uky.edu	859.257.3221 fax 859.257.6291
WTh 8-10am	WUMB Boston, Massachusetts	Brian Quinn Program Director Marilyn Rea Beyer Music Director	brian.quinn@umb.edu www.wumb.org	617.287.6900 fax 617.287.6916
M-F 11am-noon	WUTC Chattanooga, Tennessee	Richard Winham Music Director Mark Colbert Program Director	richardw@chattanooga.net www.wutc.org	423.755.4756 fax 423.755.2570
T 1-4pm	WXPB Philadelphia, Pennsylvania	Bruce Warren Program Director Helen Leicht Music Director	brucew@xpnonline.net www.xpn.org	215.898.6677 fax 215.898.0707
W 10am-4pm	WYCE Grand Rapids, Michigan	Catherine Black Operations Manager	cat@grcmc.org www.wyce.org	616.459.4788 fax 616.742.0599
W 3-6pm	WYEP Pittsburgh, Pennsylvania	Rosemary Welsch Program Director Chris Griffin Asst PD/Mus Dir	www.wyep.org	412.381.9131 fax 412.381.9126

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Americana Roots Contacts

Music Call Times are based on the station's own time zone.

W 9am-noon	Acoustic Cafe Ann Arbor, MI	Rob Reinhart Program Director	rob@acafe.com www.acafe.com	734.761.2043 fax 734.761.4412
F 10-2pm	DMX Music Los Angeles, CA	Leanne Flask Music Director Rick Gillette VP Programming	leannef@dmxmusic.com www.dmxmusic.com	310.444.1744 fax 310.444.1717
T 1-4pm Th 12-3pm	KBCS Bellevue, Washington	Bruce Wirth Music Director Kirsten Walsh Program Director	bwirth@bcc.ctc.edu www.kbcs-fm.org	425.564.2427 fax 425.564.5697
MTWThF 3-5pm	KBLK Horseshoe Bay, Texas	Rick Star Program Director Kay Baker Promotion Director	rick@kbay.net www.kbay.net	830.598.9479 fax 830.598.6534
Th Noon-6pm	KDNK Carbondale, Colorado	Skip Naft Music Director Wick Moses Marketing Director	skip@kdnk.org www.kdnk.org	970.963.0139 fax 970.963.0810
MW 10-noon	KEXP Seattle, Washington	Don Yates Program Director Tom Mara General Manager	www.kexp.org	206.520.5833 fax 206.520.5899
W 2-5pm	KFJC San Jose, California	Mike Miyake Music Director Steve Jaiclet General Manager	www.kfjc.org/netcast.html	650.949.7260 fax 650.948.1085
WThF 2-5pm	KFJM Grand Forks, North Dakota	Michael Olson Program Director Melony Kraft Marketing Director	michael_olson4@und.nodak.edu	701.777.2577 fax 701.777.4263
M Noon-3:30pm	KGLT Bozeman, Michigan	Rik James Program Director Phil Charles General Manager	rikjames@mcn.net www.montana.edu/wwwkgl	406.994.3001 fax 208.723.2124
M 3:15-6:15pm	KGSR Austin, Texas	Jody Denberg Program Director Susan Castle Music Director	jdenberg@kgsr.com www.kgsr.com	512.832.4000 fax 512.832.1579
MT 9-11am	KHYI Plano, Texas	Bruce Kidder Program Director Brett Dillon Assistant PD	bruce@khyi.com www.khyi.com	972.633.0953 fax 972.633.0957
M-F 9am-5pm	KKDY West Plains, Missouri	Mike Michaels Assistant MD Chuck Boone Program Director	mike@kkdy www.kkdy.com	417.256.1025 fax 417.256.2208
TW 11-3pm	KNBT New Braunfels, Texas	Mattson Rainer Program Director Fred Stockwell General Manager	mattson@knbtfm.com www.radionewbraunfels.com	830.625.7311 fax 830.625.7336
MTW 8-10am	KPIG Watsonville, California	Laura Ellen Hopper Program Director	laura@kpig.com www.kpig.com	831.722.9000 fax 831.722.7548
T noon-5pm	KRCL Salt Lake City, Utah	Doug Young Music Director Troy Mumm Operations Manager	www.krcl.org	801.363.1818 fax 801.533.9136
Th 9am-noon	KSUT Ignacio, Colorado	Stasia Lanier Music Director Steve Rauworth Program Director	stasia@ksut.org www.ksut.org	970.563.0255 fax 970.563.0399
Th 1-2:30	KTJJ Farmington, Missouri	Ryan McClain Music Director Mark Todi Program Director	rryrradioguy@hotmail.com www.j98.com	573.756.6476 fax 573.756.9127
M-F 9am-noon	KULP El Campo, Texas	Clinton Robinson Program Director	clint@kulp1390.com www.kulpradio.com	979.543.3303 fax 979.543.1546
M-F 12-3pm	KUT Austin, Texas	Cheryl Bateman Music Director Hawk Mendenhall Program Director	www.kuLorg	512.471.6395 fax 512.441.3700
MT 10am-1pm	KVMR Nevada City, California	Alice MacAllister Music Director Brian Terhorst General Manager	www.kvmr.org	530.265.9073 fax 530.265.9073
MTTh 9am-5pm	KWMR Pt. Reyes Station, California	Kay Clements Music Director Joe Greer Assistant MD	kay@kwmr.org	415.663.8068 fax 415.663.0746

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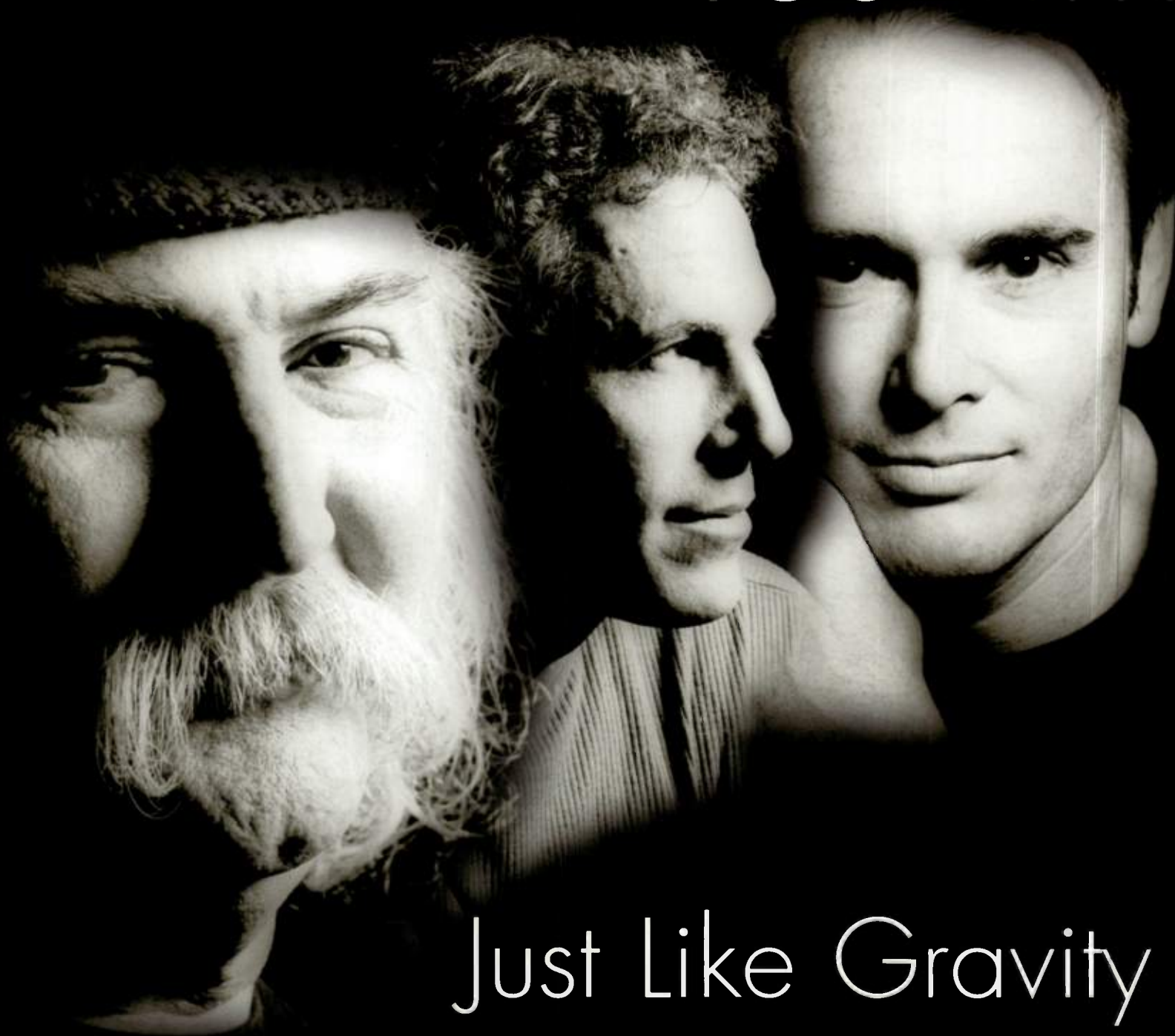
Americana Roots Contacts

Music Call Times are based on the station's own time zone.

TTh 2-6pm	KXCI Tucson, Arizona	Michael Hyatt Music Director Mike Landwehr Program Director		520.623.1000 fax 520.623.0758
T 2-5pm	Music Choice West Orange, NJ	Liz Opoka Program Director Adam Neiman Operations Manager	lopoka@musicchoice.com www.musicchoice.com	973.731.0500 fax 273.731.6005
Th 4-6pm	WCBE Columbus, Ohio	Maggie Brennan Music Coordinator	www.wcbe.org	614.365.5555 fax 614.365.5060
M-F 10am-8pm	WDVR Sergeantsville, New Jersey	Fred Boenig Music Director Ginny Nappurano VP/GM	fboenig@ix.netcom.com	609.397.1620 fax 609.397.5991
MF 9am-Noon	WDVX Knoxville, Tennessee	Tony Lawson Program Director Mary DeSchamps Marketing Director	www.wdvx.com	865.494.2020 fax 865.494.3299
M-F Noon-2pm	WEIU Charleston, Illinois	Clayton Jackson Music Director Kane Klick Music Director		217.581.7371 fax 217.581.6650
M-F 1-5pm	WELY Ely, Minnesota	Chad Yost Music Director Bill Arthur Program Director	chad@wely.com www.wely.com	218.365.4444 fax 218.365.3657
T 11am-2pm	WERU East Orland, Maine	Joel Mann Program Director	www.weru.org	207.469.6600 fax 207.469.8961
M 4pm-6pm	WFPK Louisville, Kentucky	Dan Reed Program Director Stacy Owen Assistant PD	dreed@wfpk.org www.wfpk.org	502.814.6500 fax 502.814.6599
MW 12:30-2pm	WHAY Whitley City, Kentucky	Adam Phillips Music Director Dave Howe Program Director	www.whayradio.com	606.376.2218 fax 606.376.5146
MTW 1-3pm	WHEE Martinsville, Virginia	Bill Wyatt General Manager Patti Wyatt Station Manager	bwyatt@whee.net www.whee.net	540.632.9811 fax 540.632.9813
T noon-3pm	WLFR Pomona, New Jersey	Chip Lamey Operations Manager Matt Havilland General Manager	lameyk@pro-usa.net	609.652.4780 fax 609.748.5558
MT noon-2pm	WMKY Morehead, Kentucky	Paul Hitchcock Program Director	p.hitchc@morehead-st.edu www.moreheadstate.edu/wmky	606.783.2334 fax 606.783.2335
MT 1-3pm	WMNF Tampa, Florida	Randy Wynne Program Director	rwynne@wmnf.org www.wmnf.org	813.238.8001 fax 813.238.1802
MTWThF 9-11am	WNCW Spindale, North Carolina	Mark Keefe Program Director Kim Clark	kim@wncw.org www.wncw.org	828.287.8000 fax 828.287.8012
T3-6pm F10am-12pm	WNRN Charlottesville, Virginia	Gwen Kern Program Director Anne Williams Music Director	gwen@wnrn.org www.wnrn.org	804.971.4096 fax 804.971.6562
M-F 3-6pm	WRFL Lexington, Kentucky	Bobby Ray Music Director Claire Buxton Program Director	www.wky.edu/studentorg/wrfl	859.257.4636 fax 859.381.9584
MWF 11am-1pm	WSYC Shippensburg, Pennsylvania	Trevor P. Stottlemeyer Music Director Chris Westbrooks General Manager	stottle@epix.net	717.523.6006 fax 717.477.4024
WTh 8-10am	WUMB Boston, Massachusetts	Brian Quinn Program Director Marilyn Rea Beyer Music Director	brian.quinn@umb.edu www.wumb.org	617.287.6900 fax 617.287.6916
M-F 9am-5pm	WVHL Farmville, Virginia	Bid Wall Program Director Cindi Wagner Traffic Director	bid@wvhl.com www.wvhl.com	804.392.9393 fax 804.392.6091
MTWTh 4-5pm	WVXU Cincinnati, Ohio	Lee Hay Music Director George Zahn Program Director	www.wvxu.com	513.458.3143 fax 513.745.1004
W 6-9am	WWUH West Hartford, Connecticut	Ed McKeon Music Director Colin Tipton Program Director	emckeon@aol.com www.wwuh.org	860.768.4703 fax 860.768.5701

Crosby, Pevar And Raymond Will Draw You In...

by Matt Lawton



Just Like Gravity

It's impossible to put into words the power of music. It's an elusive sonic seduction that swirls around your soul before simply becoming part of your heart. By incorporating elements of jazz, rock, folk and soul, David Crosby, Jeff Pevar and James Raymond bring grace and elegance to your soul.

Although named for its founding three members, CPR is actually a quintet featuring Steven DiStanislao on drums, Andrew Ford on bass, legendary rock figure David Crosby, his touring guitarist Jeff Pevar and his natural son James Raymond on keyboards. Raymond grew up with adoptive parents and never knew the name of his real father until the early '90s, at which point Crosby was in the throes of a terrifying liver transplant. Soon after Crosby's recovery, CPR were writing music together and in 1998 they released their brilliant self-titled disc. Three years later, CPR have upped the ante with *Just Like Gravity*, a truly amazing album that ranks right up there with Crosby's best.

I talked with the outspoken yet humble living legend, David Crosby, about CPR's latest release, his work with CSNY, the music industry, boy bands, life on the sea...hell, we even discussed the almighty president of these here United States of America!

The last time we spoke, you were just about to release the *Looking Forward* album with CSNY. Were you at all shocked or amazed at how well that album and tour were received? I was grateful, but no, I wasn't shocked. It is that band and people love it. It's big and it's powerful and it's fun to do. And God knows I love doing it. I would love to do it some more.

Are the four of you planning anything?

It's always up to Neil—so we'll see, but my guess is yes. He does what he wants, when he wants—and the reason he does that is not to be mean or anything, but he just follows his muse. He does what music turns him on at the time that it turns him on, and that's really what he needs to do to be that good. God, if it works for him the way it does and it turns out that well, you can't really argue with him about it.

It's been about six years since your son, James Raymond, re-entered your life. What's your relationship like with him now?

It's almost as if we were more like brothers than father and son because we're both raising six-year-old kids and we are brothers in our band. We have this other language that we get to speak with each other and it's wonderful, man. He's just an incredible kid and much more grown up than I am. I shouldn't call him a kid, but he's such a brilliant musician. We're very close, we love each other and love working together. Musically we are just incredibly intertwined. It's really wonderful.

How do things like that work between the three of you? Is it a straightforward democracy, or are you the boss in CPR?

Yeah, I'm the boss but it's a very, very, very strong interchange between all of us. Everybody in the band affects the music strongly, including Steven DiStanislao, the drummer, and Andrew Ford, the bass player. They're very creative guys, too, and we all affect it very strongly.

Where did you find those guys?

Andrew Ford's a treasure and certainly the sanest guy in the band. I found him through James, who he had been playing with for many years. Steven DiStanislao is quite probably the best drummer I've ever played with in my life. He was best man at James' wedding and has been playing with James for 15, 20 years.

Along with the bass and drums, there's a lot of instrumentation on *Just Like Gravity*, including keys and strings galore. How do you split up the string instruments between yourself and Jeff Pevar?

"I think CPR has grown. I think you can hear in this record that we have bonded together more and become more of a band. I'm really happy about that. I think it shows us off as a band better than before and in a way that I'm really proud of."

Jeff Pevar plays all the lead guitar, a lot of the acoustic guitar and the mandolin—he plays anything with strings. He's a great bass player, a great mandolin player, a great electric guitar player and a great acoustic guitar player. He's a goddamn genius guitar player. I play some of the acoustic guitar and on things like "Gravity" or "Climber," where I wrote the guitar part, I play it. James plays all the keyboards, Stevie played all the drums and Andrew played almost all of the bass.

Who handles the harmony vocals? They fill the room amazingly.

Well, we like that stuff. I love harmonies, man. It's James mostly, Jeff after that and Stevie as well. All three of them sing really well.

Speaking of harmonies, what do you think of the boy bands out there right now?

I think they're fakes—their constructions. None of those guys can play a guitar or write a song. They're

dancers, and that comes from videos. Music videos turned it from being a musical art into a theatrical art and they're very good at that. They couldn't write their way out of a paper bag, though. Other people write the songs, other people play the instruments, other people make the records and in many cases, other people do the singing.

Look, I'm not a big fan of them either, but now that I'm just sitting here thinking about it—it is very popular music right now and kids are listening to it a lot. Maybe in a weird way it's bringing back that Motownish groove of singing and harmonies and melody which hasn't really been around in pop music for awhile.

Any music that makes them happy is good. I'm not saying they shouldn't do it. It works great for kids and that's fine. But it's frustrating as hell to see constructions like that making bazillions of dollars and to see artists like Shawn Colvin and Marc Cohn, who are unbelievable writers and the best singers alive, struggling to get a record out and struggling to get a record on the radio. That's an inequality that bothers me a hell of a lot.

It's something I've got to live with too, because I'm in CSNY and CPR, so I get to see that CSNY is very good and is huge...then I also see that CPR is very good and we can't get arrested. You know, we play clubs. That's just how it is and those are the facts of the business today and there isn't anything we can do about it. This is a business where a whiskey company owned a quarter of the record business and then sold it to a French water company. Well, those guys wouldn't know a song if it flew up their nose and died. They haven't got a clue and they don't care to know about music. They're just not interested in music. They're looking to get another quarter-point of the market share. They really don't give a shit.

They're creating brand-name entities, which in a strange way you've become. Everyone knows of CSN and CSNY—worldwide.

Yeah, well CSNY, everybody knows about it and we're sort of a brand name. They wish they didn't have to deal with people like us. They wish we'd go away so they could stick some new stuff in our place.

Now, when you're on the road with CSN or CSNY you play the 20,000-seat arenas, but with CPR you play the smaller clubs and theaters. Which do you prefer playing?

My favorite is 1,500 to 3,000-seat acoustically designed theatres with a proscenium arch. That's where you can do your absolute finest work because the acoustics are so good. But I'm happy to get to play at all. We work wherever they'll hire us.

So now you're out on the road with CPR and playing a lot of the new songs from *Just Like Gravity*. How do you compare this album to the first record?

I think CPR has grown. I think you can hear in this record that we have bonded together more and become more of a band. I'm really happy about that. I think it shows us off as a band better than before and in a way that I'm really proud of.

Continued ➤

Crosby, Pevar And Raymond

Is CPR more adventurous for you as a musician, as opposed to CSN or CSNY, or even your solo stuff? Well, I think in every one of those bands I try to push the envelope some and get it to expand and go forward. But I think CPR accomplishes that probably better than almost anything I've ever done. I'd rank it up there with my first solo album, *If I Could Only Remember My Name*, in terms of being able to push the envelope and try new stuff.

I was thinking the same thing, especially as the new album ends with "Just Like Gravity" in a real peaceful way, just like *If I Could Only Remember My Name* does.

Well, what happened was I had written that song and I was thrilled with it because I really like what it says. So I went in to demo it for the guys and I sat down with a guitar and went in the studio and played it. Then they said, "That's it, you did it." And I said, "Okay, so what are we gonna put on it?" And they said, "Nothing." I said, "You've got to be kidding?" And they said, "No that's it, man, that's all it needs. You can rest now." I was really happy.

There's a real depth to the songs on this album and a sense of adventure in the music. Let's go over some of the tracks, like "Darkness," which is one of my favorites.

That's a brand-new song. I wrote the lyrics while we were recording and I brought them in and James wrote the music—and boy, did he write some out-there music. It's some really outrageous music.

Can you tell me what it's about?

I really have no way to tell you what my songs are about. They just come to me and I sort of look at the lyrics and I'm kind of amazed and say, "Jeez, where did that come from? What am I doing here?" I try to do it the best I can, but I don't know if I can explain them. I remember I was sitting in the parking lot of Django's school and the line came to me, "Shadow and shade," and I realized there are differences and then it became, "There are distinctions in the darkness to be made," and I love that. I just went with it.

How about a song that is a bit more specific, like "Jerusalem"?

Isn't that a wild thing? There is an actual thing that is called Jerusalem Syndrome. What happens is every year people go to Israel and the Holy Land—the center of three of the world's great religions—and they have a psychotic experience. They think they are Mary Magdalene or Pontius Pilate or Jesus and they go slightly nuts for a while. James read this and wrote that incredible song about it. I think it's a great song.

How about "Katie Did"? What inspired that?

It's a girl from one of those little towns in the wheat fields in Canada who was just bored to tears and wanted to be a rock & roller. She kept singing along with the records and finally went down to America to try to make her way. It's a good story; it's a natural story.

Tell us about the album cover art. I love the boat and the all-seeing eye above it.

My daughter Donovan did that. She's about 24 and she's a painter, illustrator and animator filmmaker. The eye's like some greater thing up there watching our little voyage down below. The eye looks like, to me, like one of those pictures that you take of the stars circling around the North Star, where the North Star holds still and all the others rotate.

Do you still go boating?

All the time. I've been sailing since I was 11 here in Santa Barbara and I really love it. It entrances me



totally. There's something romantic and wonderful and thrilling about it and I love it. And diving. We just got back from Fiji, going there and diving for about 10 days. Then I spend a lot of time flying airplanes, which I really love to do. I have a Beach Baron—a little, light twin-prop that I fly.

When you're out on your great adventures across the globe, do you ever check in with www.crosbycpr.com and see what folks are talking about?

Yeah, I do. It's run by my dear friend Stephen Barnard, the guy who engineered and co-produced *If I Could Only Remember My Name*. He's a computer whiz and he runs the site. It's a wonderful site and I read the BBS there. Also, there's a thing called the Lee Shore [www.lee.shore.org]—and I read E-mail there, too.

My introduction to the Internet was a wonderful thing called The Well [www.thewell.com], which was the first online community, long before AOL or any of the others. It was started by the guys who started the Whole Earth catalog and it is really a wonderful place. So there are a lot of places online where I communicate with people that love our music. I think it's good because it keeps you from 'ivory towering' out.

It's always good to get your personal views on politics. Any thoughts on George Dubya and where we're heading now?

I think it's pretty grim. Bush is just like a hood ornament. He's been bought and paid for and the guys that bought and paid for him are the same guys who bought and paid for his dad. The last time they got in, they gave us the S&L scandal. They managed to skim the top 2% of the wealth in the country off and make the taxpayer pay for it. Those were all federally insured, so when all of those guys milked 'em dry and then let 'em go flat, we had to pay for it. I think you'll see more of that.

They got right to it, you know? I think the energy situation is a complete manipulation without any question at all. It's them trying to justify breaking down every hope that we had of keeping the wilderness areas free from mining and oil drilling. They want in there and they're gonna get in there, so they're manipulating the circumstances. It's like the gas crisis. Remember the gas crisis? It was a total manipulation. It was all bullshit. That was fake and this is fake. There isn't any energy crisis. They're manipulating it for their profit.

Bush is doing what he was paid to do. The people who paid for him are getting their money's worth. For instance, in order to get the Religious Right, he said, "I will go after *Roe vs. Wade*." We're gonna lose that and we're gonna lose an awful lot of ground environmentally. Sociologically we're gonna lose a lot of stuff. I think we're gonna see more of it and I think there's only one actual person in there who you could call honorable or responsible and that's Colin Powell. I think he's a pretty decent guy and he'll probably do a pretty good job. But the rest of them...Cheney, let's see, what did Cheney used to do, what did he run, an oil company? Hmm, let me think now, what could this mean?

Okay, so you're not too excited about our current administration, but are you in any way hopeful about the future?

I'm hopeful because the Constitution is a very resilient piece of work and the American people are very resilient, very inventive and a very strong group of people. I don't think that even these planet-raping slimeballs can—"Now, don't candy-coat it, Dave, tell us how you really feel!"—I think even they can't destroy what's wonderful about this country. This is a great country and has great people and I think it will continue.

Alright, lastly how is your health?

My health so far is fine. Coming from almost being dead, every day I get is a huge enormous gift and I treat it that way, I try not to waste a damn minute. ✨

For more information on CPR, give Mike Klein a call at 310.828.6656 or zap him a note at mklein@goldcircle.com. And don't forget to stop by www.crosbycpr.com and post a note!

A close-up photograph of Robert Earl Keen looking through vertical wooden slats. He is wearing a blue denim shirt and has his hand resting on one of the slats. The lighting is warm and focused on his face.

ROBERT EARL KEEN

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Rev. Keith Coes Leads Lightning 100's Nashville Congregation

By Casey Alfaro



NASHVILLE'S PROGRESSIVE RADIO GOES! (l-r) Middayer Kerry D. Massey, General Manager Fred Buc, Operations Manager/PD David Hall and Music Director Rev. Keith Coes.

What do heavy metal music directors and Reverends have in common? The answer would be nothing, unless you're the Rev. Keith Coes, Music Director of Nashville's WRLT Lightning 100. Keith got his start at WRVU (91 Rock) Vanderbilt back in 1980 and stayed there for four years.

He then went on to work at WLAC (News/Talk radio 1510) and WWRB (Rebel 100) in Nashville, the latter of which later evolved into WRLT.

At the time Rebel 100 turned into WRLT, it was a failing soft AC station and the call letters stood for Radio Light. But in 1990, when Lightning 100 was born, there was no official Adult Rock format or chart so WRLT would play whatever people would send them. From blues to rock to alternative and folk, WRLT played it all. While other stations were stuck in ruts, Lightning 100 was sparking new fires. In the 10 years that Keith has been at WRLT, he's helped several operations managers and program directors, like Jon Peterson, Fred Buc, Jessie Scott and the current Operations Manager and Program Director, David Hall. Keith has also directed

the congregation of people in Nashville to the station voted five times by *The Nashville Scene* as Nashville's No. 1 non-Country station.

WRLT is part of the independently-owned Tuned In Broadcasting, which owns an AM and FM station in Springfield, TN, and WYYB (The Phoenix) Nashville, as well as Lightning's two frequencies, 100.1 and 94.1, to make five signals total. Even though Lightning and The Phoenix share the same building, only one DJ is shared and the music directors are different. Yet the one thing the two stations do share is the Adult Rock audience of Nashville, which is unusual considering that several major markets don't even have one Adult Rock station.

I recently had a phone conversation with The Rev. Keith Coes. We touched on a variety of subjects pertaining to WRLT and the role he has played in its development during his 10 years of preaching the word of Lightning 100.

Mary Brace, Mornings



Sheryl Crow	"If It Makes You Happy"
Depeche Mode	"Dream On"
Delbert McClinton	"Livin' It Down"
The Beatles	"Lady Madonna"
U2	"Beautiful Day"
Blues Traveler	"Girl Inside My Head"
Phish	"Bouncing Around The Room"
Jason White	"Average Joe"
Gary Glitter	"Rock & Roll (Pt. 1 & 2)"
Afro Celt Sound System	"When You're Falling"
Sling	"Brand New Day"
Collective Soul	"Run"

Who would be considered WRLT's core artists?

Core artists for our station would be, like, John Hiatt, Steve Earle, R.E.M., Lenny Kravitz, Shawn Colvin and U2, who we've been playing for years. Other stations jump on a single and when the next song goes and flops, they'll drop the artist and you'll never hear from them again. We try to work with the artists and build careers instead of just building singles.

I like that philosophy. How do you keep the music sounding so fresh over the years?

David Hall and I get together for music meetings and decide what new music sounds good. Back when I worked in College radio in the early '80's, there was a lot of stuff that we played that seemed really, really weird at the time, like Elvis Costello, the Pretenders, R.E.M. and The Police. That was considered weird 'cause everyone else was playing Journey, Styx, REO Speedwagon and Foreigner. Some songs that were good 10 years ago may not sound so good nowadays, so they go to a "hold" category. Then there are always songs that make you say, "Wow, I haven't heard that song in a while, let's go back and find it and put some new stuff in there with it." But we always play a variety of music from rock, Triple-A, blues, folk and alternative.

What do you look for in some of the music that you pick?

We try to have our sets flow with some new artists and some older artists—mostly songs that you know—along with a few that you may not recognize. Hopefully there'll be someone cool that you like and you'll tune in and keep listening. We front announce and back announce all the songs so that you'll know who the artists are.

LIGHTNING 100

So what style of music do you like?

I like everything, including blues, rock, metal, jazz and hip-hop. I like it all except mainstream country.

Tell me about your weekday lineup of personalities.

Our morning person is Mary Brace. She has a music intensive morning show. She came to our station from WEQX Albany, and she's been here seven years. Mary also handles our Web site. Kerry D. Massey does the midday shift and he has a lunchtime show where people can E-mail or call in with their requests. He gets requests from all over the world via the Internet. Kerry actually works on both Lightning 100 and The Phoenix. David Hall handles afternoons. He's been at our station for around eight years now, and has been in this market for 20 years; he's worked at WKDF, WGFX and here at WRLT. He was just voted Nashville's Best Rock DJ by *The Nashville Scene*. David is also the program director for both Lightning 100 and Phoenix. Casey Smith does a show called The Night Show. He's off the hook and he plays a few more alternative-leaning tracks, usually things that fit our format but may not be worked as heavily toward Triple-A. Then it's me; I voice track overnights from midnight to 6 am.

WRLT is not only known for its great music, but you guys also put on stellar shows. Tell us a little bit about some of your promotions and live shows.

As far as promotions, we give away CDs, we work with clubs and give away concert tickets and we do fly-always and so on. It's more lifestyle-oriented than just giving away money. Our Nashville Sunday Night Series (NSN), which is a radio broadcast and Webcast, airs every Sunday night from a club called 3rd And Lindsley. NSN has been going on for five years, and we've had artists such as John Kay from Steppenwolf, Richard Thompson, North Mississippi Allstars, Train and DC Talk. We promote it on the air and also through print ads. We're also doing a show called The Uptown

Mix, which is a 12-week outdoor concert series that is free. It's for 21-and-over and we've got some good shows lined up for that.

How often do you do live broadcasts?

David Hall does a live radio broadcast every Friday from a bar called 12th And Porter, a great club that holds 350 people. This is in addition to NSN, which I've already mentioned.

Over the years, WRLT has been part of the enormous Nashville's River Stages, a three-day concert event in its fourth year with over 50 different artists performing on five different stages. You just wrapped up the event for this year.

How did it go?

We had a booth and we passed out all kinds of shirts, key chains, stickers and fans. It was, like, 85° so the fans were real good. We interviewed about 13 or 14 bands over the weekend and we broadcasted it live. Some of the artists who came down were Steve Earle, The Black Crowes, The Cult and Blues Traveler. Our station plays over half the bands on the bill, so it makes it easy when they bring the bands to us. No one else in the market plays artists like Pete Dinklage, String Cheese Incident, Todd Snider, Pat McGee Band or Five For Fighting. They bring them right to us and boom, we do an interview and we have them come out to the station and play live in the studio.

Did you have a lot of people attend the River Stages event?

Oh, they sold out on Saturday, which is the biggest day of the event. I'm guessing somewhere close to 30,000 which was as full as I've ever seen that venue.

How do you feel about doing on-air interviews?

Our station conducts a lot of on-air interviews. We have a great studio to have people play in. I recently had in studio Josh Joplin Group, Five For Fighting, John Kay, Bob Weir and Steve Earle.

You also have an environmentally friendly group known as Team Green. Can you tell me what Team Green is all about?

Team Green is an environmental organization that is part of our radio station. It's become more of a lifestyle thing where we've gone hiking, canoeing, skiing, trail-running and ice-skating. We currently have about 1,800 people signed up. Team Green has an activity almost every weekend. It's a good way to get people involved who like the outdoors and it turns them onto the station. They get to meet other listeners who enjoy the same things. Laurel Creech from The Phoenix is in charge of that. We also have heavy promotion on our Web site about Team Green.

Kerry D. Massey, MIDDAYS



Los Lobos	"Reva's House"
Stevie Nicks	"Planets Of The Universe"
Josh Joplin Group	"Gravity"
Tom Petty & The Heartbreakers	"Don't Come Around Here No More"
Glen Phillips	"Fred Meyers"
Michael Penn	"This And That"
Collective Soul	"Needs"
Kenny Wayne Shepherd Band	"Where Was I"
Pete Dinklage	"Life On A Chain"
Lucinda Williams	"Essence"
U2	"Mysterious Ways"
Bruce Cockburn	"Great Big Love"
Fatboy Slim	"Weapon Of Choice"
Talking Heads	"Road To Nowhere"

David Hall, Afternoons



Nine Days	"Absolutely (Story Of A Girl)"
Train	"Drops Of Jupiter (Tell Me)"
Shelby Lynne	"Killin' Kind"
Lou Reed	"What's Good"
Radiohead	"High And Dry"
Cake	"Short Skirt, Long Jacket"
Smithereens	"A Girl Like You"
U2	"Elevation"
Coldplay	"Yellow"
Goo Goo Dolls	"Name"
Tom Petty	"Runnin' Down A Dream"
Jason White	"Average Guy"
Eliza Carthy	"Train Song"
Red Hot Chili Peppers	"Soul To Squeeze"

Continued

"We are actually music fans here, which is some kind of a weird thing in the music business these days."

Casey Smith, Nights



10-11 pm

Jonatha Brooke	"Linger"
Mark Knopfler	"Do America"
CPR	"Katie Did"
Goo Goo Dolls	"Black Balloon"
Jane's Addiction	"Ocean Size"
Cowboy Junkies	"I'm So Open"
Steve Earle	"Feel Alright"
Shawn Mullins	"Everywhere I Go"
Binocular	"Deep"
Tricky	"Evolution Revolution Love"
Train	"Drops Of Jupiter (Tell Me)"
Lucinda Williams	"Essence"
David Mead	"Standing Here In Front Of Me"
Chris Whitley	"Automatic"

"We try to work with the artists and build careers instead of just building singles."

So, generally speaking, what age are the people who listen to WRLT?

Our target audience for Lightning would be ages 25 to 44. The Phoenix extends a few years older than that. It's not just about age, it's about lifestyle. Recently an article in the newspaper talked about how all the local label heads listen to our station. People may work in country music, but they listen to our station. We play a variety, which means we don't play the same songs over and over again. We are actually music fans here, which is some kind of a weird thing in the music business these days.

Does your advertising tend to be more local or do you run a lot of national spots?

It's more local, just because we're a smaller station. We don't have the big numbers where McDonald's is going to buy time with us. The ad agencies just look at the numbers, they don't look at the audience. So they'll buy the Top 40, Alternative and Country stations. But people who own record stores and people who have restaurants or own local businesses listen to our station. They know where the music fans are who are going to buy their product. Often times our sales people get advertisers because they walk into a business that is already playing our station: boom, that's a potential advertiser right there 'cause they're already fans of the station.

What makes WRLT stand out in a city that's known for country music?

Well, in Nashville there's lots of other music besides country music and we play a lot of it. We play singer/songwriters, rock music, cool specialty shows, other forms of music and we also spotlight local talent.

So, you support the local music scene, too?

If it's good, we play it all the time. If you look at our playlist right now, you'll probably see Kim's Fable, Jason White, The Shazam, Luvjoy, Will Hoge and Without Ruth. There are a lot of good bands here that are going to get signed. We try to be out on the street and kind of know what's going on. Hopefully we'll catch them before they get signed and support them and when they play they'll fill up clubs around town.

Are the people who are fans of WRLT also fans of The Phoenix?

Definitely. The Phoenix plays a wide variety as well, a lot of singer/songwriter stuff. They have an acoustic show, a world music show, a blues show—they even play kind of a Triple-A show, but cranked up a few years in age from us. A lot of people who would listen to NPR would listen to this station and find the music very tasteful.

What is the station's philosophy?

We're just trying to do the right thing and our company motto is, "It's about the music," which is a good thing to keep in mind.

Tell me about your General Manager.

Our General Manager is Fred Buc. Fred started out in College radio as well so he's always been a radio guy. He's not, like, some accountant that they brought in here to run the place. Fred, who was most recently the operations manager, has also worked in the traffic and sales departments. He's done about everything you can do in radio, and he still does a show every Saturday called "Retro Lightning." Each week he covers a different year in progressive radio history. He'll do four hours of music and news and information about that year, which is kind of cool for a GM.

Who owns the station?

Our station is owned by Lester Turner, Jr. He's the head of Tuned In Broadcasting and he's owned the station for about six years. Lester loves music, he loves our station and he's a great boss to work for. In fact, at River Stages, Lester ran the board during our interviews. When have you heard of an owner who comes down and runs the board, and a GM who does a radio show?

It's pretty tripped up. It's great being in Nashville and Music City 'cause there's so much music going on here. Every musician in the world either travels through here or lives here; it's just a great thing.

So, in your point of view, what makes Nashville so special?

I'm pretty happy living in Nashville. It's a booming town and lots of people live here that you would not even believe. Obviously Steve Earle and John Hiatt live here, but Fleming & John live here, along with Michael McDonald, Larry Carlton, John Kay from Steppenwolf and Lucinda Williams. Donna Summer lived here up until a few months ago and so did Peter Dinklage. This goes on and on, man. People who move here find out it's a great place to live. You'll see a band at a bar and you'll see Kim Richey, for instance, sitting in with them for a song; she wasn't on the bill, you just happened to go see the band and there she was.

So when you're not being the Music Director at Lightning 100, what are you doing?

Going to shows. Recently, I went to a show at this little place called The Slow Bar and Lucinda Williams was hanging out in the crowd as Bare Jr. was jamming onstage with a couple other guys. The night before at the same bar, Fleming & John were playing with this band from England called The Departure Lounge and Josh Rouse from Ryko/Palm was there. In the last three or four weeks I've been to probably 15 shows: I've gone to see Luvjoy, Widespread Panic, Jeffrey Gaines, the Old 97's and Static-X. ✈

Rev. Keith Coes, Overnights



1-2 am

R.E.M.	"Man On The Moon"
Widespread Panic	"This Part Of Town"
Pete Yorn	"Life On A Chain"
Richard Thompson	"I Misunderstood"
Angie Aparo	"Spaceship"
Eliza Carthy	"Train Song"
The Band	"Atlantic City"
Red Hot Chili Peppers	"Road Trippin'"
Doves	"Catch The Sun"
Matthew Ryan	"Guilty"
Semisonic	"Chemistry"
Ani DiFranco	"Heartbreak Even"
Freddy Jones Band	"Hold On To Midnight"
The Doors	"You're Lost Little Girl"

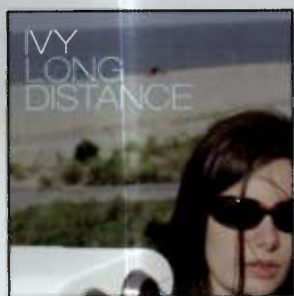
Make sure you check out TuneUp #52 for the aircheck from WRLT. You can call Keith at 615.242.5600 or fax him at 615.985.0316. His E-mail address is kcoes@wrlt.com.

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“THEY HAD TODD RUNDGREN DO ONE MOVIE, THEY HAD FREEDY JOHNSTON DO ONE, THEY HAD JONATHAN RICHMAN ON *THERE’S SOMETHING ABOUT MARY*, BUT THOSE GUYS ARE BIGGER NAMES THAN ME. I HAD NEVER REALLY DONE ANYTHING LIKE THAT.”

PETE YORN

IT'S REALLY QUITE FUN PLAYING CONNECT-THE-DOTS WITH PETE YORN'S

Musicforthemorningafter. With no trouble at all you'll make your way from Lou Reed, The Smashing Pumpkins and Bruce Springsteen on up to Tom Petty, Moby, Greg Kihn, The Smiths and Art Garfunkel. And don't forget The Ramones and Dream Academy. It's all there in teases and splashes...and in the beauty that washes over everything about Pete Yorn's music, you can understand how all the various pieces that he borrows make sense together. Considered in a broad overview, *Musicforthemorningafter* is spontaneous and complete. A mostly guitar-based piece, with lots of acoustic guitars sitting just under the surface of electric rock & roll, it runs fast and loose with the otherwise classic arrangements and impossibly wonderful melodies.

What's really wild is that he performed much of the album himself. Drums, guitars, bass, keys, vocals, songwriting, Yorn did it all. As if it wasn't enough to be a surprisingly bold debut, it was done by a couple of kids in their garage in the suburbs of Los Angeles—and even Yorn himself isn't quite sure what it all means.

"I'm trying to see more of what it's about than when I was actually making it," he says now of *Musicforthemorningafter*. "Conceptually, I had some ideas of the kind of record that I wanted to make, but I look back on it now and I can kind of see a clearer picture. I know that I wanted the songs to have a nice, kind of emotional tug."

So who is this guy, this Pete Yorn? Well, he was born Pete Joseph Yorn on July 27, 1974, in Pompton Plains, New Jersey, and grew up in nearby Montville, about 45 minutes west of Manhattan. His father's a dentist, his mom a former concert pianist-turned-schoolteacher. He moved up to Syracuse for college, where he became enveloped in rock & roll. College was over in 1996, and he promptly moved to Los Angeles and started playing the local clubs, particularly Largo. He also hooked up with one R. Walt Vincent in L.A., and together they hung out in Walt's garage day after day, recording what would eventually become *Musicforthemorningafter*. Pete played and sang, Walt recorded, engineered and co-produced it with Yorn. But we're getting ahead of ourselves now, so let's back up a bit, shall we?

By Jim Nelson

What did you take at Syracuse?

I started off in Accounting. My dad wanted me to be a tax lawyer, but I wasn't digging it so I switched to Political Science and actually ended up in Communications.

Did you ever have any intention of using any of that later on, or was music the only thing?

I was thinking about maybe going to Law School, but by late in my junior year of college, I was taking music pretty seriously and thinking I was probably gonna focus on that.

If you had your way, would music be your life forever?

I really love music. I think it's always been a big part of my life and always inside of me. I'd always like to be involved in music and making music if I had my way.

When did you actually start making this record?

About July of '99.

And how long before you were to the mixing point?

We went into mix in March/April of 2000.

So this thing had been mixed for a year before you actually got a chance to put it out?

Yeah. We were gonna put it out in the summer and then we figured it just made more sense to wait and put it out at the right time instead of rushing it out. You know, just set it up better. And it worked out for the best.

When you play pretty much everything on the record yourself, you don't just get a live band to really capture the record overnight—it takes time. I put together a band of all of my friends, and Columbia put me out on the road for a little bit in October to just get this band awesome. It totally helped develop everything. So by the time the record did come out, I think the live band was pretty good and pretty much seasoned.

You started as a drummer early on, and then picked up guitar a few years later, correct?

Yes, I learned drums when I was real little and I didn't learn guitar until I was, like, 13.

So do you think more like a drummer or like a guitar player?

I love guitar and I really feel connected to it—I usually write on guitar—but I am definitely very connected with the drums. In a live band, besides the singer I think the drums are the most important thing. You can't have a great live band without an amazing drummer, in my mind. I'm always thinking rhythmically and that's what drives me, that and melody also.

Didn't you start some of these songs with a beat?

Yeah, "Black" and "On Your Side" were started on the drums.

Can you tell me a little about the recording sessions? What was that like, doing pretty much all the music by yourself?

Actually, it was the most relaxing and enjoyable experience. It was wonderful and cool because I found a guy I had been looking for since I graduated college in R. Walt Vincent, who knew what I wanted and how to get it recorded. We just had this great working relationship where I'd get up in the morning, cruise over to his house and go sit in his garage. He'd never really made a real record before either. There was no pressure because it wasn't like we were sitting in this \$2,500-a-day studio trying to get everything down to tape. It was like we made the record for nothing. It cost nothing to sit at his house and just fiddle around with stuff until we found what we loved, you know?

It was just the two of us for a while and then we decided to bring in [producer/musician] Brad Wood. We wanted to work with him because I totally respected his track record with debut [albums] for singer/songwriters. He made a great debut record with Liz Phair—Ben Lee, great debut album—and he was working in the same manner that we were, on the computer, and he was also a great musician. We wanted to bring in another person who was just like us to be able to bounce stuff off of, who actually had a little more experience making big-time records. It worked out perfectly. He came in and complemented what we were doing. He was cool because he got it just from the demos. There were some producers who were really anxious to put their own stamp on it, but he really respected it for what it was. He was like, "I don't want to change anything, I want to work with you guys and help you where you need it. I totally dig what you're doing and I just want to lock into that." He was really a great guy. The whole recording thing was great.

It was cool because we were able to save the recording budget for mixing. After we spent a few months recording on and off in Walt's garage, which was first in Van Nuys and then in Culver City, we were able to book time at The Record Plant. To me, the mix is really important and we were able to transfer everything to 2-inch tape and fatten it up, take our time on the mix and do it in a really nice place. It was like the yin and the yang, the balance. We recorded very modestly and then we mixed in the sweetest studio in L.A., so it was fun.

continued

Why is it important to spend more money on the mixing than the recording?

I just couldn't justify spending money to record in a big, fancy room when I'm playing everything myself. I can see if you're doing it live as a band and you need a big room and all of that, but I just didn't need that at all. There's no reason to record and waste money there when I can do it in this garage and make it sound great.

Were you already signed to Columbia before you started recording?

I don't know, that is kind of blurred. Actually some of the demos that I had done in my basement made the record. I just added some stuff to 'em. "Just Another" was a demo from my base-

ment that I did before I even met Walt. So I don't know if you count that as starting the record or not.

about them at all when I'm writing them, they just kind of come out. I'll edit them after, but no, I wasn't really thinking about it, to be honest with you. It came out from my subconscious.

Now that you have a band, do you see yourself doing your next record with the band or do you want to record by yourself again?

I've actually already recorded half of the record the same way that I did this one, but don't tell them. It's top-secret.

I think we could go in and do some stuff live; it's just that the way we record in that room doesn't really lend itself to recording live. But I'd definitely be interested in doing some stuff like that soon when it's appropriate.

"R. WALT VINCENT KNEW WHAT I WANTED AND HOW TO GET IT RECORDED. I'D GET UP IN THE MORNING, CRUISE OVER TO HIS HOUSE AND GO SIT IN HIS GARAGE. HE'D NEVER REALLY MADE A REAL RECORD BEFORE EITHER."

ment that I did before I even met Walt. So I don't know if you count that as starting the record or not.

Is the version that you did on your basement the one that's on the album?
Yeah, that's it.

I know from a couple of things I've read that "Just Another" is about an actress that was living in your house at the time. Is she a big-time actress, somebody that we'd all know?

Actually, she's a really big, big star right now and I knew her when she was nobody. While she was living with me she became pretty much an overnight superstar and I think it was just kind of how she dealt with it. I was kind of observing her through the whole thing.

Was she your girlfriend at the time?
No, no, just a housemate.

I'm really drawn to that song and to the irony in the lyric that goes, "You're my baby," and is immediately followed by, "You're just another girl." Were you trying to make a strong statement with that irony or did it just fall out that way?
I really don't try to make any grand statement with my lyrics. I don't think

So what you've done so far was also done in Walt's garage?
Yeah.

And this was before or after the five of you got tight as a unit?

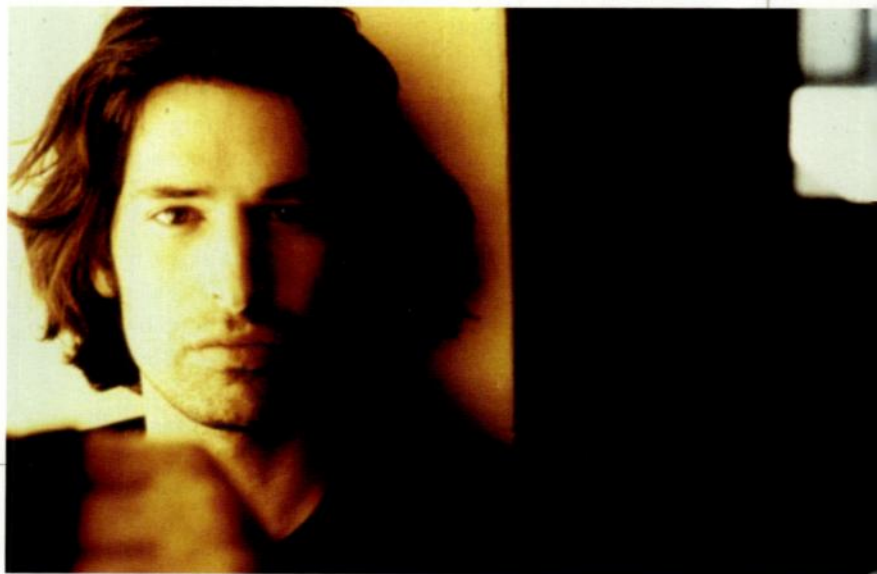
It was after. I'm always recording stuff, so I guess it was, like, January or February when I was doing it.

At about the time you were finishing recording *Musicforthemorningafter*, the Farrelly Brothers wanted you to score one of their movies—a Jim Carrey movie, *Me, Myself & Irene*.
Yeah.

Come on, you'd never scored a movie—hell, you'd never even made a record—and these big-time moviemakers want you to score their Jim Carrey movie?
You said, "No way, you guys are kidding me," right?

I did, it was weird. From playing at Largo, there's a bunch of people who have been coming to see me for a while, and their producer, Bradley Thomas, became a friend of mine. He was at a lot of shows and we totally realized that we were into all the same music and stuff like that. So a while before we were getting the mix, I just sent him some stuff

that we were doing because I thought he would dig it. I wasn't thinking about the movie or anything like that. I was thinking, "I know Bradley is gonna like this stuff because we like the same music," and I wanted to send it to him. Then, like a week after I sent it, I got a phone call with him and Pete Farrelly on the line, and they're cranking "Life On A Chain," and they're like, "We love this shit!" They'd already penned three songs into the movie. And then about a week and a half later, they called me from the car. They were driving to Palm Springs together and they were cranking the songs again, and Pete Farrelly was like, "Do you want to score this thing?" In the past I guess they've always had singer/songwriters do their movies; they had Todd Rundgren do one, they had Freedy Johnston do one, they had Jonathan Richman on *There's Something About Mary*, but those guys are bigger names than me. I had never really done



anything like that. They gave me a little bit to think about it because I was so focused on the record at the time. I knew I was going in to mix it. I had no idea if I'd have time to do it, but I just said, "I've got to do both somehow." And I figured out a way to make it work. In hindsight, I'm so happy I was able to be a part of that and do it.

Did you know their stuff before all of this started happening?

Oh my God, I was a huge fan. Not only a huge Farrelly Brothers fan but a huge Jim Carrey fan, so it was totally a dream.

What kind of instructions were you given as to what they were looking for from you?

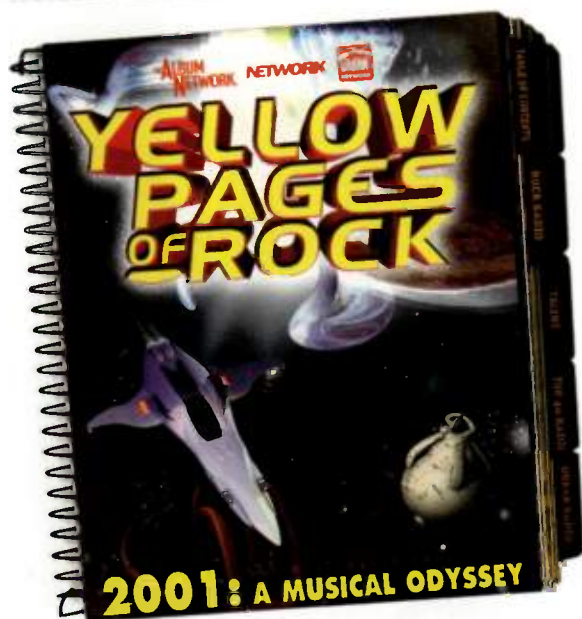
They totally knew what they wanted, and they wanted someone who had never done it before—because they wanted something that wasn't just gonna be some cliché score, even though I pulled out every cliché in the book to do the thing. We would sit in the editing bay and watch the movie over and over and go through it. Those guys would be like, "All right, something here, something here, how about something like this here or that there," and I'd be taking my notes. I'd go in and do some cues and they'd come in and be like, "Great, we love it," or, "Can you change it a little?" I'd change it and it would be great and that would be it. It was really cool because they were focused and knew what they wanted. They seemed pretty attached to the thing. They weren't like, "Go do this," but they were definitely very involved in it, which was very cool. They're good guys.

You referenced either the word *alone* or the word *lonely* in several different songs on the album. You could have titled the album something along those lines and it would have worked because of that kind of theme that runs through it. But you decided to name it *Musicforthemorningafter* instead. Why?

For me, it's kind of the soundtrack to the rest of your life. A lot of people spend their time trying to get to a certain place in their lives, whether it's their career or relationships or whatever, and you finally get to a certain place, whether it's good or bad, and then you're like, "All right, now what?" It can be interpreted in many different ways. For me it's mostly just about hope. It's a moving on and life-goes-on type of thing. ✎

Pete Yorn has his own Web site at www.peteyorn.com, and you can also learn about this fine new artist by calling Trina Tombrink at 212.833.8505.

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A black and white photograph of Marcia Ball sitting on a red armchair. She is wearing a black sleeveless top and black heels, smiling at the camera. The background is a plain, light-colored wall.

marcia
ball

BELLE OF THE BALL

by megan k. hey



Marcia Ball called in for this chat just a few days before this year's W.C. Handy Awards in Memphis. Ms. Ball received the award for Contemporary Female Vocalist of 1998, and she was nominated for the same category this year. She was also nominated for Best Blues Instrumental, Keyboards, this year, just as she was in 2000. Interestingly, she neglected to bring up these facts during our talk, but perhaps you'll agree that this speaks louder than not.

Marcia Ball is as down-to-earth as she is talented. With her new album, *Presumed Innocent*, she's well-poised to earn some more Handy nods next year. But then, Marcia Ball's well-poised in general. In conversation, she conveys such a warm, playful personality that one can't help but feel like she knows where some buried treasure is hidden. Still, you want to think twice before questioning her, because she's just so nice.

"Here I am, back in town, with guilt all over my face," Ball sings on *Presumed Innocent*'s opener, "Scene Of The Crime." This is album number 10 overall for Ball, but her first for Alligator Records. She and co-producer Doyle Bramhall recorded it entirely in her chosen hometown of Austin. *Presumed Innocent* is rich with a little bit of everything—from the standard rollicking swamp-romp party swing for which she's well-known, to a wicked duet with Delbert McClinton, to several engaging, heartfelt ballads, Ball laces them all up with her trademark piano and honey-gravel soul.

"I think the material's great," Ball says of *Presumed Innocent*. "There's always something left to do, or something more to say, though. But that's what the next one's for." Hearing this, you can understand how Ball could have contemplated *Presumed Innocent* since 1998's *Sing It*, if not earlier. This could be an attribute especially prominent in an artist who sings, plays, writes and produces her work; she's got a lot to get out. "I'm very satisfied with what I've said on this record. But I'm already thinking about my next one," she admits. "*Presumed Innocent* opened a lot of windows of possibility to me. It freed me up to go on to my next project and say something else, something more." More on that matter later, but first let's get go back to that title. Marcia Ball's record titles are an eclectic bunch, including *Let Me Play With Your Poodle*, *Blue House*, *Big Shots*, *Stew Pots* and *Zulu Kings* and *Hot Tamale Baby*.

"Sometimes there's just a song that speaks to you," she says. "There's an undercurrent of guilt, innocence and their relative situations on this one; a theme that ran through the record. No songs particularly lent themselves to being the title song, but there was 'Scene Of The Crime,' and 'She's So Innocent.' Those song titles created the tone and that kind of dictated the album title."

"Scene Of The Crime" is one of the co-writes on *Presumed Innocent*. Marcia's said throughout her career that it's writing that comes closest to giving her complete satisfaction. Perhaps that's why she only occasionally collaborates with other writers, doing so, as she says, when she needs a new direction because something's not grabbing her.

"I have a button ACCORDION, but I'm completely BAFFLED by it."

"I'd had the lyrics to 'Scene' for some time, kicking it around and trying to make a song out of it. Lyrically, it's been through a couple of notebooks. But musically, I could never make it a song that had anything unique about it, anything that I liked. So I recruited Stephen Bruton. I knew that he would bring a sound—an idea—because I know the way he writes music. We fooled with the lyrics, but I pretty much went back to what I had previously. Musically, it was definitely Stephen's direction that we went in."

Ball says that she had more than enough originals for *Presumed Innocent*. "I try not to let my ego as a songwriter interfere with the quality of my songs or records," she says. "We recorded more of my songs than actually appear on the record. When it came down to it, there were other people who brought things that I felt were better-suited and of a better quality. A couple of mine left the building."

"I'm Coming Down With The Blues" is one of the numbers that eliminated an original, according to Ball. "That was actually the first cover song that I thought, 'This is gonna be on my record,'" she says. "It's a Louisiana 6/8 song. Smiley Lewis did it, and that's where I got it. It's reminiscent of a Fats Domino-type of thing; perfect for me. The sad note about it is that when I first heard it, Doug Sahm was still alive, and since my last album, I'd intended to have him involved with this project. Sadly, he passed away before we got to recording, so it's very bittersweet for me."

One should mention at this point that speaking with Marcia Ball means you'll get schooled in all sorts of musical history. The woman is a fount of knowledge on the blues, Americana, R&B—you name it. During our chat, she told me about this "interesting man" from Meridian, Mississippi, whom she'd met the previous weekend. "He did this book called *Chasin' That Devil Music*. It's a whole series of interviews with old Delta blues players. He's got a collection of 4,000 78s. An amazing fellow." The book comes with a compilation CD featuring the likes of Charley Patton, Rube Lacey, Blind Joe Reynolds and others, to which she'd just been listening when we spoke. Ball gave me the contents of her CD changer at that moment: the aforementioned blues compilation, Susan Tedeschi, Charles Brown, Oscar Peterson, Diana Krall, Tracy Nelson's *Ebony & Irony* and what she terms one of her guilty pleasures, Moon Mullican, who wrote "Cherokee Boogie." "He did, 'I'm an old pipe liner, and I laid my line all day,'" Ball sings.

Ball is a solid musician, both vocally and on her Steinway (or Yamaha, depending). Vocally, she notes Irma Thomas, Etta James and Aretha Franklin as being at the fore of influence on her own musical evolution. She goes on to include Ella Fitzgerald, Clarence "Gatemouth" Brown and Otis Spann as additional education. Professor Longhair also played a profound effect on her style. With regards to the piano, all the women in her household played. Ball's grandmother paid for the lessons and taught young Marcia by example. "My grandmother played Tin Pan Alley and my aunt played '40s and '50s cocktail-type of music beautifully," she says, "but I think the first things I started picking up by ear and wanting to play were stride and boogie woogie styles. Definitely left-hand patterns." Ball, who reads music but mostly plays by ear, also plays some guitar and fumbles around on the keyboard accordion. "I have a button accordion, but I'm completely baffled by it. It's totally a different animal."



Two of *Presumed Innocent*'s tunes feature an accordion, aptly played by Pat Breaux. "Louella" and "Thibodaux, Louisiana" both represent the Mardi Gras-style with which Ball's fans are most likely familiar. The party numbers go well with the more introspective ballads, like "She's So Innocent" and "I Have The Right To Know." Ball notes that she wanted *Presumed Innocent* to be similar in content and energy to the experience of seeing her live, and hooking up with co-producer Bramhall, her onetime drummer, helped her achieve that goal.

"Having Doyle do this was one of those fabulous brainstorms that I think are the hallmark of creativity. Having a brainstorm can't be overrated. I was driving down to Houston for Christmas with my family, and I was listening to Doyle's *Bird Nest On*

The Ground. I'd had it since it had first come out, and I'm sure I'd listened to it before, but being alone in the car, concentrating in the cocoon of music, I just brainstormed, 'Oh my god, let's make a record that sounds like this.' And I knew all of his background, his songwriting pedigree, playing with Stevie Ray Vaughan, his taste in music and personality. I was right about all of that stuff. We had a wonderful time making *Presumed Innocent*."

Ball says she aimed for a rich, full sound in both the arrangements and her voice. She and Bramhall employed the use of ambient mics to help snare the feeling of intimacy they wanted. "I've never enjoyed recording in the studio because of what I hear in the headphones," she remarks. "When I sing live, I don't like monitors blasting in my ears. They rarely give me the full range of fidelity that allows me to sing open-throated and relaxed. I prefer to sing in a room with some natural reverberation and I think we came closer to that this time than I ever have." About the recording process in general, Ball is less than enthusiastic, but one gets the impression this is simply because she's so damned hard on herself. "There's too much on the line at all times during the recording process, just with the immutable finality of it," she says. "I mean this is it—this is what you're sending out there. This is not gone as soon as it's out of your mouth and past the ears of the listener. It's right there for everybody to hear for a long time."

continued

"There's an UNDERCURRENT of guilt, INNOCENCE and their relative SITUATIONS on this one."

It's not as if anyone's complaining about what Ball's putting out there. In fact, she mentioned what she termed her favorite review, albeit an informal one. Jerry Wexler called her and told her that "he was knocked out by the record. He particularly commented on the horns, and here is a man who knows his horns." Wexler's been a longtime supporter of Ball, even though their original contract didn't pan out. "That was my fault," says Ball, "and he's the first to say that, too," she notes with a laugh. "I'm the reason that my original band (Freda And The Firedogs) didn't sign with Atlantic when he was trying to sign us back in 1973. It was in the days when there wasn't any good advice around for artists. I read the contract and I didn't think it was real good." In retrospect, Ball says that while she's proud she stood up for herself and her band's rights, she thinks she missed a good opportunity. "I wish we had made a record," she says. Still, it's clear that Wexler recognized good music both then and now, and that's no small thing.

Two other standout attributes of *Presumed Innocent* are Ball's duet with Delbert McClinton, and several tunes featuring some tight harmonizing from her backup singers. For "You Make It Hard," McClinton and Ball sang to each other in the studio. They were both tired, Ball says. McClinton had been playing in North Texas and was on his way to San Antonio when Ball called. "Of course, he was my first choice to sing with, but I didn't really want to impose," she says. "My records don't usually have that many guest artists because of the imposition factor and because I honestly think that it's overdone sometimes." Ball likens McClinton's ease with the song to that of Irma Thomas. "We had laid down the tracks, so it was there. I was quite familiar with it, and Delbert came in and learned it pretty much on the spot. It was a several-take situation, but you know, he's like Irma. When he sings the song, it stays sung." Bramhall was the one who found "You Make It Hard." "Doyle could've sung it, because he's a fabulous singer. He was gracious enough to move over in this case," Ball notes.

"Let The Tears Roll Down," "Fly On The Wall" and "I Have The Right To Know" are examples of some of the wonderful backup arrangements and singing on *Presumed Innocent*. The force of voices from Susan Abbott, Bonnie Bishop and Kristin Dewitt supports Ball's vocals nicely, and adds full body flesh to their songs. "That was another serendipitous event," says Ball. "I'd worked with Kristin Dewitt on the *Poodle* record, but I knew I'd need some more voices. I went to a play here in Austin that was a tribute to Carole King called *Tapestry*. It was a wonderful production of a group of her songs and featured five women and a small

combo band. It had a certain amount of dialog with a film that played behind them of women talking about where they were and what they were doing when that record came out, and how it affected their lives. The most striking thing about it was the great voices among the cast. So I called the theater director at our little Zachary Scott Theatre here, and got some phone numbers and called around. I ended up with Susan and Bonnie, and put them together with Kristin. They walked in and basically hummed their relative pitches, and we had 'Fly On The Wall' down."

The shift into the realm of the ballad fits Ball's range, both vocal and mental. About that next album she began discussing, she says she's interested in branching out even further. "Somewhere along the way, I'd like to make a more purely piano record. That would require a giant leap of both confidence and preparation for me, because most of my albums, including this one, represent a fairly typical set for me. A piano album would be a real departure.

"Living in Austin and New Orleans the way I do, and treading this line, gives me an unusual perspective. Austin is an incredibly inspiring songwriting community, lyrically. I'm thinking about people like Townes Van Zandt and Lucinda Williams, to name a couple that are very expressive. So that would be one touchstone or point of departure, to be lyrically expressive. At the same time, musically, of course, I'm much more in tune to the Louisiana styles—the rhythmic, syncopated, energetic styles that I love so well and can express on the piano."

Wherever Marcia Ball decides to go next in her music, she's bound to take her fans along the way—while picking up new ones to boot. Her new Alligator deal bodes well for such exploration, for company head Bruce Iglauer's on record as saying he digs her introspective material. "There's so much more to her than that party-starting playing," he says. "Her



ability to deliver an emotional ballad of great depth is what I've always liked about her so much. I encouraged her not to be afraid to slow it down a little bit." Indeed, *Presumed Innocent* hit No. 8 on *The Album Network's* Americana Roots chart, so the shift has clearly been well-received.

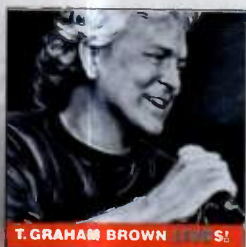
"I never thought this was what I was gonna do with my life. I didn't think I would ever get away with this," jokes Ball. "In fact, I'm still amazed." A-ha! We're back to that smiling secret, like she knows where buried treasure lies. Truth is friends, give some good listening to *Presumed Innocent*, and Marcia Ball's sustained serendipity is easy to understand. Hear Ms. Ball's boundless love for music, and the location to that buried treasure is clear.

Marcia Ball and band will be touring *Presumed Innocent*, doing what they do best, all summer long. They started with their annual appearance at New Orleans' Heritage Jazz Fest, then swung by the Strawberry Music Festival in Yosemite before moving on to Denver's Blues And Bones Fest. They'll also hit the Northeast, followed by St. Louis, Chicago, Minneapolis and Canada; in short, they're getting around. ✚

• For more information regarding Marcia Ball, track Tim Kalleth down at 773.973.7736 or tim@allig.com, and while you're at it, head on over to www.alligator.com.

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The ESSENCE Of LUCINDA WILLIAMS

Interview By Jody Denberg Edited By Matthew Lawton

“You spread your anger on sharp-edged knives/Cut my skin and make it bleed/Like Pilate in his self-righteousness/You’re a traitor and a thief.” So sings Lucinda Williams on the beautiful “Broken Butterflies,” the final track on her stunning new *Essence*, an album that possesses some of Lucinda’s finest writing to date.

Lucinda Williams spent her youth roaming from one American college town to another, as well as Mexico City and Santiago, Chile, where her father—poet, critic and English Lit professor Miller Williams—taught. As a child, Lucinda gained a ferocious love for music and literature, and by the age of 12 she was combining the two into her own music.

By the early '80s, Williams had released two albums (*Ramblin'* and *Happy Woman Blues*), which kept her pretty much unnoticed until 1988. That’s when she released

her critically lauded self-titled disc, featuring “Passionate Kisses.” Six years later came the universally heralded and groundbreaking *Car Wheels On A Gravel Road*, which placed Williams’ music all over the airwaves and in countless cars and trucks on gravel roads across the country. Many folks thought Williams would never be able to top the Gold-certified and GRAMMY-winning *Car Wheels*.

Those same folks had no idea how deep Lucinda’s intrinsic nature goes.

The themes on her new *Lost Highway* Records release, *Essence*, cover everything from aching desires to religious jubilation while the music itself covers many territories. “I loved Loretta Lynn and Hank Williams, but also Bob Dylan and The Doors and Jimi Hendrix,” mentions Williams. “I don’t see anything wrong with loving all kinds of music.” The musical diversity featured on this, her sixth disc, include some brilliant late night stony grooves (“Are You Down”), plenty of classic country twang (“Reason To Cry”) a killer slide-guitar ode to fundamental religion (“Get Right With God”) and some haunting melodies that evoke desperation (“Lonely Girls”). *Essence* reveals life’s pains and pleasures through the eyes of one of America’s preeminent songwriters.

Music guru, KGSR Austin Program Director and all around cool-guy Jody Denberg recently sat and chatted with Williams about her music, her family,

snake handlers, hell-fire and brimstone and, of course, her beautiful *Essence*.

Lucinda, when did you know that *Essence* would be the album’s title?

Well, it was after we had already done the record. I was going to call it *Broken Butterflies* at first. But I think what made me change my mind was when we were working on the single for “Essence” and we did the artwork. The cover that we used for the single is a beautiful photograph of these flowers, real close up, sort of a Georgia O’Keeffe kind of a thing—real bright colors and the title “Essence” over the flowers. I was really taken with that cover for the single and we tried putting the words *Broken Butterflies* over the flowers. We thought about using the flowers and putting butterflies on the flowers and nothing was working. I kept looking at this single and it just looked so good just the way it was, with “Essence,” and the whole essence of the flower and how it all ties together. And finally, I just said, “Why don’t we just call the album *Essence*?” So as soon as I told everyone that, they were all so delighted because everyone was wishing I would call the record *Essence*. Secretly, they didn’t really think *Broken Butterflies* was right for it.

And another reason was because every time people would ask me, “What’s the name of the record?” I’d say, “*Broken Butterflies*,” and they would kind of look at me sort of like, “Huh?” And I’d say, “Well, when you hear the song, you’ll understand.” But then I thought, I want it to be kind of self-explanatory. I want them to hear the name *Essence*, because when people hear that word, they just know.

continued

“If I thought that drinking
STRYCHNINE would get
me right with God, then yeah,
I’m there.

I’LL SLEEP ON
A BED OF
NAILS. I’ll do

whatever. It’s not about
I’m a born-again Christian
or something. It’s just more
about

EXPLORING
ANOTHER
AVENUE
OF

SPIRITUALITY.”

Have the songs on *Essence* been percolating for years or did they come pretty quick?

Some of them came quickly and some of them were songs that I'd started years ago. "Out Of Touch" I first wrote in Austin in 1981, if you can believe that. That's how long I've had that song percolating. It's gone through all kinds of changes and somehow it finally came together for this record.

So it felt good to be able to write something with real basic, simple lyrics and let the music do the talking.

Your vocals on this album seem more open than ever—they're vulnerable and sensual. Is singing in the studio becoming easier for you as you make more albums?

Yeah, it's beginning to. *Car Wheels* was really the first time that I felt really good about my vocal sound. So when I made this record, I wanted to make sure I had a similar

already had a certain vibe going, before we went in with the band. Then when we recorded each song, we used the demos as a reference point. We made sure we never strayed too far from the vibe on the demo because when I demoed these songs with Bo we captured a magical thing. So we kept that going through the record. Then when Charlie came in, he was really instrumental in just adding to it, like a puzzle. He would sit and listen to a song and say, "What could this song use to just make it even a little bit better?" He was just real

"As Neil Young said, 'ALL MY CHANGES WERE THERE.' Even though I only lived in Louisiana for a few years, it seems like a lifetime. I started playing guitar there, I fell in love for the first time there, the first time I ever smoked pot was there, I got kicked out of high school and I discovered Bob Dylan."



When the songs come, how do you get out of your own way to receive them? They sure seem pure and universal.

Yeah. That's part of the art. I almost have to go into a Zen-like meditative state when I write; I really do get in that kind of state. The reason I know something's working is because it affects me physically. I actually start to cry a lot of times when I'm writing, when I get to that place inside the song. And that's when I know it's working.

Some of the songs on *Essence* have a different tack for you, lyrically. You've let go of the narrative and they're kind of impressionistic, like the images on "Lonely Girls." Was the shift kind of natural?

Yeah, it was. I wasn't thinking of that consciously. I hadn't finished a new song in five years when I wrote these songs. So, when I started writing, I just let it all come out and it just came out that way. I was so used to writing in the narrative style that I kind of questioned whether they were good enough. But then I was able to transcend that and just let them go and be what they were. I started playing them for people and they responded real positively, so it was real liberating in the end because I was able to just go into this other place with the writing and I hadn't really done much of that before.

kind of sound in the studio. I was singing through a really great mic and working with a great engineer, Tom Tucker, who understood that. Also, part of it is because I'm starting to write songs more for my voice. And that's been kind of a learning experience. I mean, I used to not make the connection between the songs I was writing and my voice, my range and everything. I was writing songs more like, [sings] "Passionate kisses," and [sings] "The night's too long." On this record, I was writing songs that are easier to sing; they're more sitting down—it's almost like a jazz approach.

Your vocals have gone to a new place on *Essence* as well as the instrumentation. I thought of a tapestry, because the individual instruments are tightly woven, they blend. It's rare that things kind of pop out. How did the sound of *Essence* evolve and become so unique?

I don't know how it happened. I have to give Charlie Sexton a lot of credit for that. He co-produced the album. It was really a team effort and Bo Ramsey was real instrumental in establishing the base for the songs. He came to Nashville and we made this acoustic demo that everybody loved. Luke Lewis [Chairman, Lost Highway] at the label was even saying at one point, "Let's just put the demos out." So we

good at building each song. Just taking it to that next step. Bo was with me in the beginning, establishing the Zen of it and then Charlie came in and sort of went off on this whole other real experimental kind of direction. He put this Ringo-style drum fill on "Steal Your Love" and he put a six-string bass on "Essence." So it just grew sort of organically that way.

When you have players coming in like Jim Keltner, David Mansfield, Tony Garnier and Reese Wynans, how do you instruct or direct them to the vibe that's already on the demos?

I didn't really tell anybody what to do that much. There was very little direction. This is one of those kinds of things—these guys are all so intuitive that we basically cut all the basic tracks in six days. We pretty much just went through the songs boom, boom, boom. We didn't have any rehearsals at all. There's a lot of first-take stuff on this album.

You've lived in a lot of places: Louisiana, Arkansas, Texas, Chile, Los Angeles and now Nashville. You traveled when you were little because of your father's job. But when I'm listen-

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ing to "Bus To Baton Rouge," I feel like you have had many homes, but Louisiana is the home in your heart.

Yeah, that's probably true. I think it's because, as Neil Young said, "All my changes were there." Even though I only lived there for a few years, it seems like a lifetime. I started playing guitar there, I fell in love for the first time there, the first time I ever smoked pot was there, I was in demonstrations, all these things. I got kicked out of high school and I discovered Bob Dylan. I discovered The Doors, I discovered Jimi Hendrix, Leonard Cohen, Joni Mitchell. I mean, it all happened for me just in a space of a few years there.

Your father's job and the way you traveled influenced the fact that you like to move around a lot. He's a poet and an English Lit professor. I don't know much about your mom.

Well, my mother's family is from Louisiana. Her father was a Methodist minister and my dad's father was a Methodist minister. They both grew up traveling—my mother's family traveled regionally in Louisiana and my dad's family traveled in Arkansas. So it kind of started there. My mother played piano and was a music-major at LSU when she met my dad. So I think the musical stuff, genetically, comes from her.

"I actually start to cry a lot of times when I'm writing, WHEN I GET TO THAT PLACE INSIDE THE SONG. And that's when I know it's working."

There are three songs at the end of *Essence* that are very spiritual. You speak in one of them about growing up with books on being saved in your house. So is it that religious atmosphere you had growing up that we hear in the song "Get Right With God?"

Well, I'm sure there's some of that. It started there. Both of my grandfathers are Methodist ministers. My mother's father was quite a bit more fundamentalist. You know, hell-fire, brimstone. My dad's father was much more liberal, even though they were both Methodist. But I grew up in an agnostic household. We went to the Unitarian Church. So I think it was all of those things. I've always been on a spiritual path and have always been interested in different kinds of religions and spirituality. I lived with a Christian man, a believer, for five years. And when I moved to Tennessee, I got really fascinated with the whole Pentecostal, snake-handling, sort of thing. I discovered this photographer named Shelby Lee Adams who has a book called *Appalachian Portraits*. He's gone up into Kentucky and that area, and has taken a lot of photographs of snake handlers. He sent me a video of a snake-handling ceremony and I've just become fascinated with the whole thing because of the faith and the passion in it. And I guess the song is more like a painting. It's kind of like a Fenster piece of art. I collect that kind of stuff, that religious folk art,

I guess you'd call it. So the song, to me, is more like a religious folk art painting. I don't know, it's hard to explain because it's a combination of things. I mean, I am trying to get right with God and in a way, I'm kind of saying, "If that's what it would take, I would do that." If I thought that drinking strychnine would get me right with God, then yeah, I'm there. I'll sleep on a bed of nails. I'll do whatever. It's not about I'm a born-again Christian or something. It's just more about exploring another avenue of spirituality.

Which makes me think about your first album in 1979, *Ramblin'*. You did classic gospel songs, like "You're Gonna Need That Pure Religion," "Great Speckled Bird" and "Satisfied Mind." For *Essence*, how did you come up with "Get Right With God," because it's a modern gospel song, but you avoided making it just like a genre exercise?

Right. Well, I think I was trying to get to that old-style stuff that I grew up with. Really more like a Mississippi Fred McDowell-style gospel blues song. Like something Jessie Mae Hemphill would do, or Memphis Minnie. It was really a tip of the hat to that style of stuff.

Do you feel that as an adult you've had to sacrifice personal things, like relationships, to pursue your artistic vision?

I don't know. That's kind of a hard question. I guess, in a way. I mean, I never had children. But that was my own choice. I don't think I really sat there and thought, "Okay, I can't have children because I'm going to be a musician." They're really two separate decisions.

Essence is your sixth album in 22 years. You've had to deal with record companies folding, leaving labels and all the usual music-industry crap. Yet, your music still rings true. Did you ever lose faith that your work would be heard as widely as it is now?

No, I never did lose faith. Something always kept me going. I think the support of all my friends and family over the years is what kept me going.

Is that your personality, though, just to kind of roll with the punches?

Just roll along with it and go. Yeah.

For more information regarding Lucinda Williams, contact Chris Stacey at 615.524.7548 or visit www.losthighwayrecords.com or www.lucindawilliams.com.

Essence is one of the first releases on a new label called Lost Highway. They seem tailor-made to deal with artists instead of commodities. But did you still feel pressure following up 1998's *Car Wheels On A Gravel Road*? I mean, it went Gold and won a GRAMMY.

Yeah, I did. No one else was putting pressure on me, but I felt a lot of pressure just within myself.

On *Car Wheels* there were songs about specific people, like "Drunken Angel" for Blaze Foley [an Austin singer/songwriter who was murdered while protecting an elderly friend's pension checks] and "Lake Charles" for Clyde, an old boyfriend of yours. On the new album, *Essence*, there are similar songs, like "Out Of Touch." Is it about anyone specific?

Not really about anyone specific. I think it's more about the state of our society now. You know, with living in this computerized, digital, high-technological age that we're in and losing touch with people.

"Out Of Touch" has a very narrative quality to it. Were there any feelings or books that inspired you, or that you used as touch-tones while you were writing this batch of songs?

Oh, yeah. Shelby Lee Adams is this photographer I discovered who does a lot of Appalachian photogra-



phy, black and white. And his stuff has really inspired me quite a bit. And also, Birnie Imes, he's another photographer. He has a book out called *Juke Joint*, and I mentioned both of them whenever I sang that song "2 Kool 2 Be 4-Gotten." That song in itself was taken from some images from both of those books of photography.

That also makes sense because *Essence* has so many images. The song that closes the album is the poetic "Broken Butterflies." The images on it are stunning. They're intense, they're vivid, they're bright and they're dark. Did you show that one to your father while you were writing it or after you finished it?

Yeah, I showed it to him and he was a little concerned about the Christ line. The original line was, "But the blood that flows from my side/The blood that covers me/Nourishes the butterflies/And they're healed and are set free." And he suggested that that might not be a good image because it sort of puts me on the same level as Christ, almost, because the blood flowed from Christ's side. So I changed it to, "The blood that flows I cannot hide," instead of "The blood that flows from my side."

I just love all the biblical imagery. I was using it to get a point across. Christ in the song is another person who suffered and went through some stuff. It's not a religious song. I'm just using biblical figures to illustrate a point, because all of these people in here had their tests and things that they went through. ✦

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THE String Cheese Incident



**OPEN
WIDE,**

from **DEEP
INSIDE**

SOME SAY IT'S ALL IN A NAME, and if that was the case with The String Cheese Incident, it might leave you a bit confused. Is it String? Is it Cheese? Is it an Incident? "It's an incident that happens when we plug in and start playing," says SCI bassist Keith Moseley. "It includes what we do and what happens with the fans at the particular venue. Every night is a different incident."

In

A TIME WHEN FORMULAIC POP and rock seem to dominate both album sales and touring revenues, it appears as if there is a new group on the scene, one that's doing it their way—maintaining complete creative and business control over their music as they march through the land, converting the masses with their truly eclectic combination of bluegrass, calypso, funk, rock and Afro-Cuban sounds.

As it turns out, anything String Cheese-related—be it the band, the label or the companies included in their empire—is a solid, music-oriented

machine. The motivation behind their work reinforces the notion that you can do it all your way. For anyone thinking about doing it on their own, the model set up and proven by SCI is one to be studied and, if you're talented enough to try, followed.

In separate conversations, Keith Moseley and SCI Fidelity President Kevin Morris discussed the band and the machine

that supports it. So "close your eyes and look inside and see what you can find, open your mind and take the time to learn from soul"—welcome to the String Cheese Incident's ride.



KEITH MOSELEY

How did you guys meet?

We got started in Crested Butte, Colorado. We were all living up there for the lifestyle—we were brought together by wanting to live in the mountains.

You toured the ski towns in the beginning?

Yeah, we started out playing music part-time for a little money and sometimes for ski tickets or meals, then doing a lot of the ski towns in Colorado and Utah and out to California. After we were together for probably about a year and a half we started touring nationally.

You call your shows incidents?

Well, we invested a lot in the shows from the beginning. It's a different set list every night, we play with as many different guests as we can, we'll have different stage decorations and get-ups, different themes now and then for shows. When you tour as much as we do, you try to keep it interesting night to night.

How do you do that? You tour 160 days a year.

Not anymore. We did 120 last year, this year we're gonna do about 90 shows.

That's a drastic change. What made that come about?

We're able to do it, that's why. We started out touring as much as possible just to build up the grassroots following. We've never been a radio band or an MTV band, or anything. The philosophy has been, "Let's build the audience via touring," so the first few years we really tried to pack as many shows in as we could. In '96 and '97, we did over 200 shows a year, but at this point we're happy to spend some more time at home writing and being with our families. A couple of us are married and have kids, so that becomes a big priority, too.

What does being an independent artist mean to you?

Well, it was a decision that we made a long time ago, to start our own label based on conversations we had with

other bands about their experiences with record companies and what they liked and disliked. Having our own record company, we have complete creative control regarding what songs go on the album, who produces it, how we want to market it, from top to bottom we really make the decisions that impact our career and our recordings.

If a major label approached you, would you go, now that you've been doing it on your own?

The things that major labels could offer would be tour support—although we don't need tour support, the touring company supports itself—they could offer a larger budget for advertising and a bigger push for radio, stuff like that, but we're really happy the way things are going, doing it ourselves, and plan to probably keep going in that direction.

Do you consider yourselves businessmen?

To a degree I suppose we are. We spent a lot of time trying to set up the business the way we wanted it to run and hiring management who saw things the way we did, so we've got a lot of time invested into the business of the band, but that's just really so we can go about playing. It's a lot of extra work to have your own label and go the independent route, but ultimately it can work out nicely.

Let's talk about your new album, *Outside Inside*. This is the first time you've used an outside producer—Steve Berlin of Los Lobos. How did his participation shape the sessions and influence your writing?

The tunes were all written before we came in—in fact we played all of them out on the road before we went into the studio. Steve really helped us with some arrangement ideas, helped trim away some of the excess. We really wanted to focus on the essence of each song. He was good with helping us work with other sounds, and it was just great to have an outside set of ears.

Did you all grow up liking this kind of music?

Everyone comes from different musical backgrounds. Michael Kang, the mandolin/fiddle player, did some classical violin in the beginning. Kyle Hollingsworth has a degree in jazz piano. Michael Travis came from a hand drumming background of Afro-Cuban music. I grew up on classic rock and I got into bluegrass. Billy Nershi, the guitarist, is from a bluegrass background as well.

Why do you think there so few well-known jam bands?

Who would you include in that...Phish, Widespread Panic, the Dead? I don't know. I guess it's a little bit outside the mainstream. I think it's more that the fans of jam-type music are probably more about the music and less about what's fashionable. They're more about the improvised music and knowing they're going to see a different show. I guess there's just a smaller audience for that sort of thing.

You sounded a little hesitant when I said 'jam band.' Why?

(Laughing) Well, in the beginning, I think we were like, "Oh gosh!" We struggled with that a little because any kind of label has its limiting features. If people call you a jam band then some people are just going to skip over us altogether and never check us out because they think they don't like jam bands. Well, maybe they don't realize that SCI plays traditional bluegrass or Latin jazz or some kind of cool Afro pop—that's a little outside the box of what you would think a jam band does. Certainly we do jam, and when it comes down to it, we probably are more of a jam band than anything else, but I would hate for people to think that's all we do.

The order of the songs on the album feels like a live show...was that intentional?

We did sort of try to structure them around the way they would be for a live show. It's got a good flow that way!

Particularly on "Black And White," which starts out kind of dizzy and out of nowhere it kicks in, and you can almost feel the crowd standing up at that point. I thought that was really different to hear on a record.

We are a live band and that's what we have the most experience in. At this point we've played almost 1,200 live shows together, and so while we didn't want to put out just another live recording, we wanted to make a studio recording that would capture some of the magic and some of the excitement of the live show.

Is there anything you want the listener to go away with from the album, compared to the live show?

I think we might surprise some people, who have only seen the live show, with the album. I think they might be pleasantly surprised to find a great studio album—that was really our goal.

What would you say to the person who's never heard this kind of music before, how would you invite them to join and experience an incident?

Try to put aside any preconceptions that you have and let the music do the talking.

CONTINUED...

"WE SPENT A LOT OF TIME TRYING TO SET UP THE BUSINESS THE WAY WE WANTED IT TO RUN, SO WE'VE GOT A LOT OF TIME INVESTED INTO THE BUSINESS OF THE BAND, BUT THAT'S JUST REALLY SO WE CAN GO ABOUT PLAYING."
—KEITH MOSELEY

"WE'VE HAD 1,000,000 UNIQUE VISITORS A MONTH ON WWW.STRINGCHEESEINCIDENT.COM."
—Kevin Morris



KEVIN MORRIS

How did you get involved and start the label, SCI Fidelity?



I got involved with the band in Austin, during South By Southwest. I walked into a club called the Mercury, they were playing, and I was just totally blown away. A friend of mine

introduced me to Kyle and I said, "Hey, if you ever need any help with legal stuff or anything—I'm a lawyer—I'd be more than willing to do it."

Were they receptive?

It was in the early stages. I don't know if they knew what a lawyer could do for them, so nothing happened. I didn't see them for a year or so and I went to the Aspen Artist Development Conference and I met one of the band's managers at the time, Mike Luba. It turns out that Mike was from Roslyn, New York—I'm from Great Neck—and we had actually played tennis against each other in high school. I was still in Nashville and starting to do some legal work for the band, and then it came to a crossroads where the band had to decide what to do with their records. To make a long story short, they decided to start their own label

because they thought their vision would be sacrificed if they didn't do it on their own. We basically started it up mid-1998, when we put out *'Round The Wheel*, the last studio album before *Outside Inside*. We ended up doing a distribution deal with ADA and partnered with Megaforce. We're still partnered with Megaforce, but we ended up switching to Ryko in a distribution deal.

You've gone from independent retailers to the big stores. How are you able to do that as an independent?

I think Ryko has really helped with that. They've really prioritized us. We've also had the support of CIMS (Coalition of Independent Music Stores), who really bent over backwards for us. We've just been creative. I think the larger chains are starting to gravitate towards us because we're kind of different from the normal band. Hopefully, this new record will take us to a new level and the stores will want to be a part of that.

Tell me about SCI Fidelity Records. What was your model?

I don't think we specifically said, "Hey we want to do it exactly like this person did it," but I think Ani DiFranco is certainly somebody who we idolize and

who we sort of modeled it after.

You book the shows. You have your own publicity department. How does it work?

The office is now 30-40 people strong—this is where we differentiate ourselves from anyone else. Everything is done in-house—from the booking to the management (Madison House Inc.) to the record company (SCI Fidelity Records) to the publicist (Madison House Publicity) to the merchandising to the ticketing (SCI Gear And Ticketing). We even started our own travel agency. All these things are in one building and we thought it would be best for the band that way because the communication is so strong between us.

Tell me about the travel company?

It's catered to the fans. They (Madison House Travel) have a close relationship with the fans. The fans call, get tickets to the shows and book their travel plans—hotel, flights, etc. The fans can find out where other fans are staying; it helps them create this community.

You call the fans that help out with shows pirates. What is that from?

"Pirates" is the name of one of our songs. We have 11,000 pirates at this point and one full-time person who runs the program. It started out where if you helped promote the show by putting up posters and spreading the word, you got into the show for free. Now it's starting to expand. It's grown from 3,000-4,000 to 11,000 in one and a half years. We now have a green crew who helps to clean up after shows, so the places aren't trashed. They spread the good vibe.

The Internet is such an integral part of how you do what you do—tell me more about its value.

The Web is the No. 1 way to how we've gotten to where we are. It's awesome! Not only do people come and check out the Web site, www.stringcheeseincident.com, but we have a discussion group that about 4,000 people chat on and they talk about shows and the band. It's unbelievable how it's impacting music. We've had 1,000,000 unique visitors a month on the site.

Who maintains the site?

We started a graphic design firm that handles the site. We just launched an updated site a month or two ago.

You have your own publicity department.

It was so important for us, as a record company and management company, to be able to go to Carrie (Lombardi of Madison House Publicity) and say, "What's going on with this" and get immediate answers. That was one of the reasons for having the office all together, having accountability for people, because we wanted to be able to walk to the next room and ask questions. It makes it so much easier and it fosters creativity because all of us are in one building and we can brainstorm.

The radio story?

We're really excited about the support we've gotten from radio. It's the first one we've done the more traditional way and we've gotten a lot of great support from radio. We're really psyched.

Do you have an in-house promo department?

We mostly hire indies: Sean Coakley, Brad Hunt and David Avery.

What's next for the label?

The label started as The String Cheese Incident's label but everyone here wants to see it expand to work with other artists—artists that may not suit the standard major label model who are more on the grassroots street level—and it doesn't necessarily have to be jam bands. We want to put out great music, like Keller Williams and DJ Harry, who are also on SCI Fidelity. As things start growing with SCI, we want to release some great music that might not be heard if we weren't around. ✈

For more information on The String Cheese Incident, contact SCI Fidelity's Reis Baron at 303.544.1818 or reis@scifidelity.com, and don't forget to check out www.stringcheeseincident.com.

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Mary Sack Is Relentless Nashville

By Matthew Lawton

In these days of the *business* end of the music biz taking precedence over the music side, it's refreshing to hear of someone who's actually in this whole pot of brew for the right reasons.

Mary Sack digs music—simple as that. And as the National Director Of Marketing & Promotion for Relentless/Nashville, she gets to deal with plenty of it. From newer acoustic artists like Irene Kelley, to exemplary songwriters such as Steve Forbert and Don McLean to legends like Merle Haggard, Sack definitely has her hands full. “I am tied to music in every aspect of my life. I work my label job here and I work part-time at a record shop on the weekends. I get to sell music to people and they turn me on to new music.” When asked what keeps her going every day, Sack says, “Well, I’m doing what I love and I’m very passionate about it. I can’t get enough of it.”

As you're aware, the totallyadult section has been here at *The Album Network* for seven years or so, but the Americana Roots section just started up in February of this year, so there may be lot of people who aren't familiar with Relentless/Nashville or yourself. So why don't you give me a brief description of how you ended up at Relentless/Nashville?

Well, I've always been a sales and marketing person, and my fallback career was public relations. I worked in PR in New York and D.C., but I did not want to live in New York or L.A. so I moved to Nashville, trying to focus more on the music business. So I started here in Nashville doing sales and marketing at Capricorn Records right after they had switched from country to rock; it was my dream job and I knew it every second that I lived it. To break artists like Cake and 311 and watch the growth of Widespread Panic and Syd Straw and the *Fat Possum Blues Series* was just incredible. It was a true independent boutique-type label where it had a team of the best of the best. But Phil Walden made it very clear that he wanted to move to Atlanta throughout the whole time that we were here in Nashville, so I knew my days were numbered if I wanted to stay in Nashville.

I ended up getting an opportunity to start a brand-new label with another great group of people at Rising Tide. Rising Tide was a Universal Music Group company and I was in the sales and marketing department, but I was very tight with radio promotion, creative services, A&R and the whole deal. And again, I was working with phenomenal artists like Delbert McClinton and Matraca Berg and the soundtrack for *The Apostle* with Robert Duvall, which won a GRAMMY. When I was there during the launch of the label, I had no idea I'd be there when they got closed down. At the time it made no sense, but two weeks later when every headline in the United States said, “Universal To Buy PolyGram,” all of a sudden, the light shined. And it was like, “Okay,

ly
!



the landscape changed," but it was somewhat justified as a business decision.

So then, after a stint at Naxos Jazz, Dacapo Jazz and White Cloud—as the U.S. marketing representative—I ended up landing a job with Pat Boone's The Gold Label, working the Adult Standard circuit. These are viable artists who had achieved Gold or Platinum status, hence the name The Gold Label. The Lettermen, Pat Boone, Roger Williams, Toni Tennille and—the reason I really joined—The Ventures. Those guys are guitar gods and they definitely always will be. So, I was working Adult Standard radio, Nostalgia, Music Of Your Life-type stuff—setting up all their interviews and promotions. But I was also in co-op advertising, working with the distributor and doing the updates with them. So they had me go in and seek out a potential new distribution deal. One of the companies I pitched was Madacy Entertainment Group's Dave Roy, who is now my boss and President of Relentless/Nashville. I guess I pitched him well on behalf on my old label. He told me he was going to be launching a bunch of new labels, one of which was Relentless/Nashville. And I said, "Boy, I love your outlook on music and I love who you are and I would love to work with you." He said, "Send me your résumé." And the rest is history.

What is the goal of Relentless/Nashville?

It's about the music. We're not out to sell a 1,000,000 records, although we're not gonna turn it down. We're out to introduce and reintroduce artists that matter with music that matters. If we can do it where we sell 10,000 copies and break even—we'd love it. Our goal is to use the marketing systems that we have in place, so that we won't have to play the P1 radio game at Country, or have to pay millions to get consultants to do things. It's more of a grassroots effort that we're going for. We really want to get the music straight out to the people.

Let's talk about some of the music on Relentless/Nashville.

We are more of an acoustic, instrument-based label, but we have folks as diverse as Randy Travis, Asleep At The Wheel and Irene Kelley, who are more in the country vein. Then we have folks like Steve Forbert and Don McLean, who are more singer/songwriters. Then we have Tracy Nelson, who is indefinable, but absolutely awesome, and we also have LynneMarie, "The Dixie Chick Of Polka" as dubbed by *Us* magazine—the first female ever nominated for a GRAMMY award in the Polka category. She's doing songs like "Signed, Sealed, Delivered I'm Yours," "Squeeze Box" and "Send A Message To My Heart"—it's just wonderful. So it's basically any music we have a passion for and that we feel we can get out to a good audience. We'll find a way to work it, but if there's not a home for it on Relentless/Nashville, we can go to one of our sister labels and say, "You've got to take this music out to the people."

"It's about the music. We're not out to sell a 1,000,000 records, although we're not gonna turn it down. We're out to introduce and reintroduce artists that matter with music that matters. It's more of a grassroots effort that we're going for. We really want to get the music straight out to the people."

Irene Kelley has been blazing a trail up our Americana Roots chart lately. Tell me a little bit about her.

She is one of our two or three developing artists—Irene Kelley, Valerie DeLaCruz and LynnMarie. Irene is just out of the box and doing wonderfully. She is an extremely prolific singer/songwriter. She's had cuts on everyone's records, from Brother Phelps to Trisha Yearwood to Ricky Skaggs and Loretta Lynn. She had a couple of those deals where her records never saw the light of day, so we were delighted to be able to present her. *Simple Path* is her first record, and it's wonderful. We're already looking ahead to her second and even third record, because we know that's when she will really cut across lines and become a household name.

Part of her situation has been matching her up with management and getting her a booking agent and all of those things that a record label can help facilitate in doing. She's tied up in a neat little bow right now and on the road winning new fans. Americana radio has been very supportive and CMT, Stone Country, Great American Country are all playing her video, "A Little Bluer Than That." Plus she's on a lot of the syndicated, closed-circuit video programs in the truck stops and that sort of thing.

Tracy Nelson is another one of your artists who is clearing new trails. *Ebony & Irony's* pretty amazing, and I'm assuming so are her shows.

All I can tell you is once you see this woman live, you will never think of her the same way. The woman has been around for 30 years just singing her pipes out. Her voice is so big she has to hold the microphone down at her waist; otherwise she'll blow out the sound system. I thought it was just a joke until I saw her live and I was like, "Oh my God, I must see this woman again." And you know, she has been around for a while, so it's not necessarily what you expect walking into it, but then when she gets up onstage, the transformation takes place and you're like, "I've got to buy this record. I've got to hear everything this woman ever did." She gets your butt out of the chair and gets your feet on the dance floor. She has that zest for life. It's indefinable—you can't put it into a category. She has a lot of everything mixed in there, but the one word that comes through is "soul." You can't do that job, playing clubs year after year after year for 30 years, without enjoying it. I can't tell you how fun it is to work with a character of her nature.

Why don't you fill me in on LynnMarie?

LynnMarie really is the Dixie Chick of Polka. She's a push-button accordionist. She's one of those artists that totally understands that sex sells and that the accordion is not necessarily sexy, but she obviously pulls it off and does it very well. She is a huge phenomenon. This year, she was the first female vocalist ever nominated for a GRAMMY in the Polka category. In addition to that, she had just won Top Female Vocalist Of The Year from the International Polka Association out of Chicago. Her album *Squeeze Box* is already out on the street and her new single, "That's What I Like About The North," is a total play of how different and hilarious the North and South can be. The woman has brought the house down at the Grand Ole Opry numerous times with that song. And, believe it or not, we just went in and did 50 new cuts of it because she usually sings about Cleveland in it, since it is such a Polka capital. So she went in and cut new versions with different city names and we'll make them available to radio stations in those cities.

continued ➔

How did the label get involved with Steve Forbert?

Steve is one of our best artists on the label. I absolutely love *Young, Guitar Days*. Obviously the fans and the people who have been spinning it within the Americana and Rock communities have just embraced him completely. The fact that it's a collection of unreleased tracks from early on in his career seems to lose nothing in the translation. I just saw something in a magazine recently equating him with the songwriting and performance chops of Bob Dylan, Bruce Springsteen and Neil Young. So I don't think that he could be in any better company. I'm delighted to work an artist of that caliber.

Speaking of well-respected artists, you're about to release a few albums from an outlaw, Merle Haggard.

Yes, he has two albums coming out. One is called *Cabin In The Hills* and the other is called *Two Old Friends*, with Albert E. Brumley, Jr., who is very well regarded in the Southern gospel community. The interesting thing about *Cabin In The Hills* is he does a really great Iris Dement song called "Shores Of Jordan," which is just beautiful.

One of the artists we haven't mentioned yet, who I'm absolutely ecstatic about working with as well, is T. Graham Brown—country, rock, blues, R&B, Muscle Shoals, where do I stop with him? He's another one who crosses over genres and he's been around for many, many years. He's had several No. 1 hits, like "Wine Into Water," "I Tell It Like It Used To Be," "Memphis Women & Chicken," "Good Days, Bad Days" and "Hell And High Water." He has just a phenomenal live show. In fact, we've had some label events where we've booked him to play and all the artists agree on one thing: Nobody wants to follow him.

We also have just released *The Very Best Of Asleep At The Wheel* and it has every one of their fans' favorites on one record. Apparently it's never happened before and the band is extremely proud of it, as they should be.

What other things does Relentless have up its sleeve besides music?

Well, right now we have music, but through Madacy Entertainment [our parent company], we have a lot of ties to the direct-response community, so we do a lot of those television direct-response ads. I'm not so involved with that, but we do use that for our artists; like, we are doing that with Merle and a few other folks. We have two records out by Don McLean right now, one is *Starry Starry Night*, which is his PBS special. We're doing a direct-response campaign for that. It's like, "Order now and get the video with the CD for a special low price." We also have *Don McLean Sings Marty Robbins* as part of the package, too. A lot of times when you do those kinds of things, you have to offer two or three pieces of product to package together, so it's value-added.

How has Americana radio and Adult Rock radio responded to you and your artists?

Overwhelmingly positive. They are so excited to see these artists putting out music and they're happy to spin them. They realize I'm only one person with a few hired guns, but they're looking forward to growing with us.

Have you found any difficulty with Adult Rock radio because some of your artists are too country for them?

No, we've been very selective about which artists we work at which formats and picking the right people to present our case to those programmers. I've had a couple of indies who have been extremely helpful in helping us get off the ground.

Who would that be?

Leslie Rouffé at Songlines, Al Moss Promotion, Brad Hunt, of course, who represents Steve Forbert in a number of ways, Serious Bob has helped us out with the blues approach and Marco Promotions here in Nashville have helped us out to a certain extent.

You must have a great perspective on the entire industry because you've worked at so many well-respected companies, for so many years now, most of which have been based out of Music City. What keeps you excited about your job, and Nashville in particular?

Well, I've worked in Nashville for several years and I've found it very easy to move around. It's a very tight-knit community in a lot of regards. Most of the same people—regardless of what label or what management company or what booking agent they're at—continue to work here. I think Nashville is a very easy music-business community to work within and I'm delighted that I am here. And the fact that we have such great artists doing such great music has made people throw their doors open for Relentless/Nashville as well, where they want to see us succeed just as much as anyone else. I mean, you've read in the



Alice Newman (left) backs up Relentless/Nashville artist, Tracy Nelson



WE ARE RELENTLESS! Here we see (l-r): Madacy Entertainment President Amos Alter, Irene Kelley, T. Graham Brown, Valerie DeLaCruz, President Dave Roy and LynnMarie.

"I think in the '50s and the '60s, you saw all those indie labels crop up and then you had the majors gobble them up. So it got down to a handful of big labels with these imprints under them and now you're starting to see the whole thing start all over again. So I think in the long run, Relentless/Nashville has a lot to contribute and we're starting off on the right foot."



papers that the state of country music is not very good right now. There are major labels closing left and right. For every major label closing, there are two new indies starting back up. Business changes of this nature are cyclical and I think in the '50s and the '60s, you saw all those indies crop up and then you had the majors gobble them up. It got down to a handful of big labels with these imprints under them and now you're starting to see the whole thing start all over again. So I think in the long run, Relentless/Nashville has a lot to contribute and we're starting off on the right foot. ✱

Howdy, pardner! Get your digits a-blaazin' and give Mary Sack a call at 615.252.4124, or you can reach her at msack@madacy.com. Make sure you ask her about Willie the dog!

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Melissa Etheridge

Ad deadline:
Friday, August 24

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Also, our next *Totallyadult* TuneUp is coming August 3 (sorry, no magazine to go along with this one). Deadline for getting us music is Thursday, July 12, so call Jim Nelson right away to take advantage of this mid-summer TuneUp.

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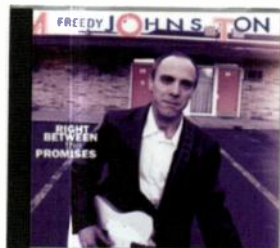
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FREEDY JOHNSTON

"Love Grows"

FROM THE RELEASE: *Right Between The Promises*

LABEL: Elektra/EEG

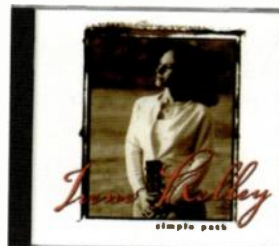
ORIGIN: Kinsley, KS

WHAT YOU SHOULD KNOW: The guy who came to national prominence with "Bad

Reputation" dips into 1970 and pulls out this nugget from Edison Lighthouse. Nice to see how well it stands up 31 years later. Freedy's seventh album, *Right Between The Promises*, comes out in early August, so slip on "Love Grows" again: It's the first track after the WRLT aircheck on disc two of the TuneUp.

CONTACT: Lisa Michelson-Sonkin 212.275.4260

WEB SITE: www.freedyjohnston.com



IRENE KELLEY

"Not So Different After All"

FROM THE RELEASE: *Simple Path*

LABEL: Relentless Nashville

ORIGIN: Latrobe, PA

WHAT YOU SHOULD KNOW: Irene Kelley has written some startlingly heartfelt songs for Carl Jackson, Trisha Yearwood, Claire Lynch, Loretta Lynn and Ricky Skaggs. With *Simple Path*, Kelley comes out from behind the curtain and displays her wizardly magic. "Not So Different After All" is almost like a Tom Petty track, with less Mike Campbell and more twang: It's disc one, track two on the TuneUp.

CONTACT: Mary Sack 615.252.4124

WEB SITE: www.irenekelley.com



MIRANDA LEE RICHARDS

"The Beginner"

FROM THE RELEASE: *The Herethereafter*

LABEL: Virgin

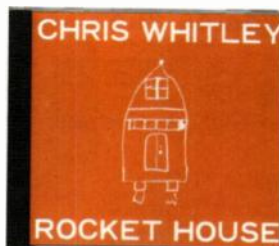
ORIGIN: San Francisco

WHAT YOU SHOULD KNOW: Miranda Lee Richards got into the music scene when

Metallica's Kirk Hammett recorded her first demos and taught her some guitar. Miranda's lyrics and melodies are inspired from her favorite '60s artists and that comes through on "The Beginner," in which she ties the above-mentioned elements to a hip-hop beat. Check out an edit of "The Beginner" on *Totallyadult* TuneUp #52, disc one, track three.

CONTACT: Ray Gmeiner 310.288.2730

WEB SITE: www.virginrecords.com



CHRIS WHITLEY

"To Joy (Revolution Of The Innocents)"

FROM THE RELEASE: *Rocket House*

LABEL: ATO

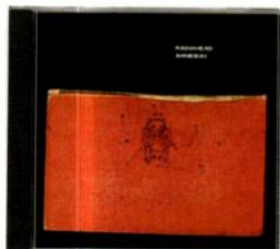
ORIGIN: Houston

WHAT YOU SHOULD KNOW: One of the heavy buzz-makers at the recent Non-Com get-togeth-

er in Louisville, master slide player Chris Whitley made good on that promise with a No. 1 Most-Added showing in the opening week for "To Joy (Revolution Of The Innocents)." Whitley's never sounded better. Listen for yourself on track number four, disc number one on the new TuneUp.

CONTACT: Chris Tetzeli 804.244.7201 or 212.353.1841

WEB SITE: www.atorecords.com



RADIOHEAD

"Knives Out"

FROM THE RELEASE: *Amnesiac*

LABEL: Capitol

ORIGIN: Oxford, England

WHAT YOU SHOULD KNOW: Radiohead's latest disc, *Amnesiac*, picks up where *Kid A* left off, and then takes a giant step outside

your mind. Filled with mournful alienation, "Knives Out" showcases vocalist Thom Yorke's ethereal swells backed by the group's acoustically based melodic side. Hypnotizingly beautiful.

CONTACT: Brian Corona 323.871.5365 & Steve Nice 323.871.5174

WEB SITE: www.radiohead.com



EMILIANA TORRINI

"To Be Free"

FROM THE RELEASE: *Love In The Time Of Science*

LABEL: Virgin

WHAT YOU SHOULD KNOW: Take a trip-hop beat and the passionate and sensual vocals of Emiliana Torrini and you've got "To Be Free,"

which was produced by Roland Orzabal of Tears For Fears. Emiliana's background is part Italian and part Icelandic, which helps explain why some of her tones are similar to Björk's.

CONTACT: Ray Gmeiner 310.288.2730

WEB SITE: www.virginrecords.com



TINDERSTICKS "People Keep Comin' Around"

FROM THE RELEASE: *Can Our Love...*

LABEL: Beggars Banquet

ORIGIN: Nottingham, England

WHAT YOU SHOULD KNOW: With a catchy groove and a straightforward beat reminiscent of something from the early '70s, Tindersticks have given us another flavor to add to the taste of Adult Rock that makes this format stand out in the world of music. Find this song on TuneUp #52, disc two, track three.

CONTACT: Jenn Lanchart 212.343.7010 **WEB SITE:** www.tindersticks.co.uk

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LYNNMARIE

"Come Back, My Baby"

FROM THE RELEASE: *SqueezeBox*

LABEL: Squeeze/Relentless Nashville

ORIGIN: Cleveland

WHAT YOU SHOULD KNOW:

LynnMarie's been playing the accordion, pretty much, since day one. Her father was an accomplished accordion

player and her childhood was rich in Eastern European music and culture. "Come Back, My Baby," a mid-tempo Tex-Mex track of longing for lost love, is taken from the GRAMMY-nominated *SqueezeBox*.

Have some fun with it on track six, disc two, on the TuneUp.

CONTACT: Mary Sack 615.252.4124

WEB SITE: www.lynnmarie.net



MIKE PLUME BAND

"Dreamer"

FROM THE RELEASE: *Fools For The Radio*

LABEL: Steel Belted

ORIGIN: Canada

WHAT YOU SHOULD KNOW: Mike Plume and his bandmates are longtime friends, which comes through in their good-time rockin' music. *Fools For The Radio* is Plume's fifth release and features

Plume's archetypal rock voice spilling out his guts as his band sets the pace. With its jingle-jangle guitar and harmony vocals, "Dreamer" is perfect for these ragtop summertime days: It's audible on track six, disc one on the TuneUp.

CONTACT: Judy Libow 222.888.0987

WEB SITE: www.mikeplumband.com



T. GRAHAM BROWN

"Memphis Women And Chicken"

FROM THE RELEASE: *Lives!*

LABEL: TimeRiver/Relentless Nashville

ORIGIN: Athens

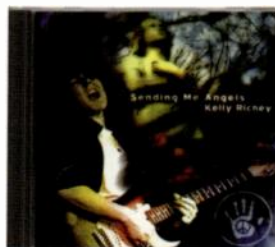
WHAT YOU SHOULD KNOW:

According to T. Graham Brown, the

two best things you can find in Memphis are "Memphis Women And Chicken." This is a fun, upbeat song that mixes blues and country and gives you the urge to eat. If he sounds good singing about food, it's because he sang on numerous TV commercials. Find this song on the Totallyadult TuneUp #52, disc two, track eight.

CONTACT: Mary Sack 615.252.4124

WEB SITE: www.tgrahambrown.com



KELLY RICHEY

"Nothin' To Do With Love"

FROM THE RELEASE: *Sending Me Angels*

LABEL: Sweet Lucy

ORIGIN: Cincinnati

WHAT YOU SHOULD KNOW: Kelly Richey's raw, gutsy performance on "Nothin' To Do With Love" is really accented by her guitar work. "Such adventurous extrapolations," says the *LA Weekly* of her play-

ing, "are exactly what's required if the blues genre is going to have anything new to say in the next century." This great big soulful blues rocker can be heard at track number seven, disc one, on the TuneUp.

CONTACT: Joe Estrada 562.692.1931

WEB SITE: www.kellyrichey.com



JASON WHITE

"Average Joe"

FROM THE RELEASE: *Shades Of White*

LABEL: Hanging Vines

ORIGIN: Cleveland

WHAT YOU SHOULD KNOW: The great singer/songwriters are known for

the way they can capture a story and present it with a catchy hook. Jason White has done both of these with "Average Joe." The story of a man who longs for days past touches many of us. Fans of Peter Case would definitely enjoy Jason White, so check it out on the new Totallyadult TuneUp #52, disc two, track four.

CONTACT: Clay Neuman 877.636.APEX (2739) & Shana LiVigni 888.8LA.APEX (2739)

WEB SITE: www.jasonwhitemusic.com



DOWNTOWN MYSTIC

"Brian Jones"

FROM THE RELEASE: *Downtown Mystic*

LABEL: Sha-La

WHAT YOU SHOULD KNOW: Don't look now, but Tuesday, July 3, marks the 32nd anniversary of the passing of Rolling Stone's founder, Brian Jones. Downtown Mystic pays homage to Mr. Jones with this

upbeat rocking track featuring some killer harmonica work. "Raise your glass to the good and the evil/Let's drink to the salt of the earth." This one's on the TuneUp, too: Disc one, track nine.

CONTACT: Robert Allen 201.664.1955

WEB SITE: www.shala.com



NEIL CHAPMAN "Cool Corner"

FROM THE RELEASE: *Hope In Hell*

LABEL: Hope In Hell

ORIGIN: Toronto

WHAT YOU SHOULD KNOW: Neil Chapman has performed with some of the biggest artists in Canada, and he also co-founded Zombo Zombo & Neotone, each of which achieved some success in the U.S. "Cool Corner" is hot, as the guitar beautifully blends heavy tones with a light drumbeat to make a perfect combo. Find this song on the TuneUp, disc two, track nine.

CONTACT: Laurel Federbush 734.663.9292 **WEB SITE:** www.neilchapman.net

tallymusic

THE ACTUAL TIGERS "Standing By"

FROM THE RELEASE: *Gravelled & Green*

LABEL: Nettwerk America

ORIGIN: Seattle

WHAT YOU SHOULD KNOW: The Actual Tigers have done the unusual by taking a disco bass line and a '70s drum beat to make a fresh mix that is original yet familiar in "Standing By." These guys are definitely different from the other Seattle sound everybody knew in the '90s. Find this song on the TuneUp on disc one, track five.

CONTACT: Tom Gates 212.760.1540 **WEB SITE:** www.actualtigers.com

TRACY NELSON "Got A New Truck"

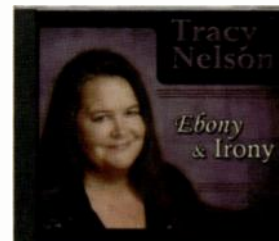
FROM THE RELEASE: *Ebony & Irony*

LABEL: Eclectic/Relentless Nashville

ORIGIN: Madison

WHAT YOU SHOULD KNOW: Tracy Nelson's been blending R&B, blues, soul and country music with her own distinct style for decades. An established songwriter, Nelson's tunes have been recorded by such legends as Etta James, Bonnie Raitt and Linda Ronstadt. "Got A New Truck" is a cool country rocker that was co-written with the amazing Marcia Ball, and you'll find it on track five, disc two on our new TuneUp.

CONTACT: Mary Sack 615.252.4124 **WEB SITE:** www.tracynelson.com



OVER THE RHINE "Whatever You Say"

FROM THE RELEASE: *Films For Radio*

LABEL: Back Porch/Virgin

ORIGIN: Cincinnati

WHAT YOU SHOULD KNOW: With a sound that says pop and folk, Over The Rhine gives us another great example of their sound on "Whatever You Say." Karin Bergquist's voice is beautiful as it flows along with the guitar and organ, and it's reminiscent of Leigh Nash from Sixpence None The Richer on this track.

CONTACT: Sue Schrader 414.961.8350 & Ray Gmeiner 310.288.2730 **WEB SITE:** www.overtherhine.com

IVY "Disappointed"

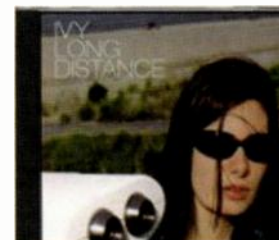
FROM THE RELEASE: *Long Distance*

LABEL: Nettwerk America

ORIGIN: Paris, France

WHAT YOU SHOULD KNOW: Vocalist Dominique Durand and guitarist Andy Chase formed the indie-pop band Ivy in 1990. *Long Distance*, as *Apartment Life* did before it, transcends simplistic descriptions and takes Ivy's melodic, ethereal music to a deeper emotional level. With its trip-hop beats and Dominique's exquisitely beautiful voice, "Disappointed" will steal the hearts of everyone listening. It, too, is on our TuneUp: disc two, track seven.

CONTACT: Tom Gates 212.760.1540 **WEB SITE:** www.nettwerk.com



THE BACON BROTHERS "Grace"

FROM THE RELEASE: *Can't Complain*

LABEL: Zoe/Rounder

ORIGIN: Philadelphia

WHAT YOU SHOULD KNOW: The brothers Bacon have been playing music together since they were teens, and now *Can't Complain* is their third release. "Grace," a love song that makes a clever play on a classic line, moves on the power of its spaghetti-western licks, dual Bacon Brothers vocals and Eagles-like harmonies.

CONTACT: Katrinka Suydam 617.218.4477 **WEB SITE:** www.baconbros.com

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chucklehead STRIKES AGAIN!?



THE OREO PERSONALITY TEST

Psychologists have discovered that the manner in which people eat Oreo cookies provides great insight into their personalities. Choose which method best describes your favorite method of eating Oreos:

1. The whole thing all at once.
2. One bite at a time.
3. Slow and methodical nibbles, examining the results of each bite afterwards.
4. In little feverish nibbles.
5. Dunked in some liquid (milk, coffee...).
6. Twisted apart, the inside, then the cookie.
7. Twisted apart, the inside and toss the cookie.
8. Just the cookie, not the inside.
9. I just like to lick them, not eat them.
10. I don't have a favorite way because I don't like Oreo cookies.

Your Personality:

1. The whole thing. This means you consume life with abandon, you are fun to be with, exciting, carefree with some hint of recklessness. You are totally irresponsible. No one should trust you with their children.
2. One bite at a time. You're lucky to be one of the 5,400,000,000 other people who eat their Oreos this very same way. Just like them, you lack imagination, but that's okay, not to worry, you're normal.
3. Slow and methodical. You follow the rules. You're very tidy and orderly. You're very meticulous in every detail with everything you do to the point of being anal retentive and irritating to others. Stay out of the fast lane if you're only gonna go the speed limit.
4. Feverish nibbles. Your boss likes you because you get your work done quickly. You always have a million things to do and never enough time to do them. Mental breakdowns and suicides run in your family. Valium and Ritalin would do you good.
5. Dunked. Every one likes you because you are always upbeat. You like to sugar coat unpleasant experiences and rationalize bad situations into good ones. You are in total denial about the shambles you call a life. You have a propensity towards narcotic addiction.
6. Twisted apart, the inside and then the cookie. You have a highly curious nature. You take pleasure in breaking things apart to find out how they work, though you're not always able to put them back together, so you destroy all the evidence of your activities. You deny your involvement when things go wrong. You are a compulsive liar and exhibit deviant, if not criminal, behavior.
7. Twisted apart, the inside, then toss the cookie. You're good at business and take risks that pay off. You take what you want and throw the rest away. You are greedy, selfish, mean and lack feelings for others. You should be ashamed of yourself. But that's okay, you don't care, you got yours.
8. Just the cookie, not the inside. You enjoy pain.
9. I just like to lick them, not eat them. Stay away from small furry animals and seek professional medical help—immediately.
10. I don't have a favorite way, I don't like Oreo cookies. You probably come from a rich family and like to wear nice things, and go to upscale restaurants. You are particular and fussy about the things you buy, own and wear. Things have to be just right. You like to be pampered. You are a prim.



ONE LINE JOKES E-MAIL THE "CHUCKLEHEAD" AT ROBERT@STL.COM
ROBERT "CHUCKLEHEAD" ENGLAND (THAT'S WHAT I CALL HIM)

Years ago, CBS had a popular little series called **Gilligan's Island**. There is, however, a dark secret about this "comedy" you may never have realized: The island is a direct representation of hell. Nobody on the island wants to be there, yet none are able to leave. Each one of the characters represents one of the seven deadly sins:

- Ginger represents lust (she wears skimpy outfits, is obsessed with her looks and is a borderline nymphomaniac).
- Mary Ann represents envy (she is jealous of Ginger's beauty).
- The Professor represents pride (he is an annoying know-it-all).
- Mr. Howell represents greed (no explanation needed).
- Mrs. Howell represents sloth (she has never lifted a finger to help on any of their escape plans).
- The Skipper represents two sins: gluttony (again, no explanation needed) and anger (he violently hits Gilligan on each show).
- Gilligan is the person who put them there. He prevents them from leaving by foiling all of their escape plots. Also, it is *his* island. Therefore, Gilligan is Satan. Crazy? He does wear red in every episode.

TEN THINGS TO TELL A TELEMARKETER

10. When they ask, "How are you today?" tell them! "I'm so glad you asked because no one these days seems to care, and I have all these problems: My arthritis is acting up, my eyelashes are sore, my dog just died...."
9. If they say they're John Doe from XYZ Company, ask them to spell their name. Then ask them to spell the company name. Then ask them where it is located. Continue asking them personal questions or questions about their company for as long as necessary.
8. Cry out in surprise, "Judy! Is that you? Oh my God! Judy, how have you been?" Hopefully, this will give Judy a few brief moments of pause as she tries to figure out how she could know you.
7. If MCI calls trying to get you to sign up for the Family And Friends Plan, reply, in as sinister a voice as you can, "I don't have any friends, would you like to be my friend?"
6. If they want to loan you money, tell them you just filed for bankruptcy and you could sure use some money.
5. Tell the telemarketer you are on home incarceration and ask if they could bring you a case of beer and some chips.
4. After the telemarketer gives their spiel, ask them to marry you. When they get all flustered, tell them that you can't just give your credit card number to a complete stranger.
3. Tell the telemarketer you are busy at the moment and ask them if they will give you *their* home phone number so you can call them back. When the telemarketer explains that they cannot give out their home number, say, "I guess you don't want anyone bothering you at home, right?" When the telemarketer agrees say, "Now you know how I feel!" Say goodbye and hang up.
2. Insist that the caller is really your buddy Leon, playing a joke. "Come on Leon, cut it out! Seriously, Leon, how's your mom?"
1. Tell them to talk very slowly, because you want to write *every word* down.

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