

totallyadult™



August 31, 2001

Issue #42

MELISSA ETHERIDGE

ALSO INSIDE:

TALKIN' RECORD PRODUCTION
WITH DON WAS

AMERICANA'S
KNBT SAN ANTONIO

PLUS:

JOHN MELLENCAMP
RYAN ADAMS
THE CRANBERRIES
AND MORE!

JOHN MELLENCAMP

PEACEFUL
WORLD

featuring India.Arie

New Adds This Week:

WXPB
WBOS
KXST
WKOC
WFPK
WNCS
KBXR
KEGR
KFMU
KRVB
KSPN

Triple A Monitor Debut
Greatest Gainer No. 14*

totallyadult

Commercial Song Airplay D-21*
No. 3 Most Progress

MELLENCAMP

Top 10 Airplay Ats

WXRT
KFOG
WXPB
KMTT
KTCZ
WTTS

Peaceful World

The first track from the forthcoming album "Cuttin' Heads"

In-Stores October 23.



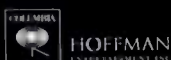
Large Rotation

Presents the John Mellencamp "Cuttin' Heads" Tour 2001 now through September.

Don't miss John performing live on The Today Show's Outdoor Concert Series 9/7.

India.Arie appears courtesy of Motown Records, A Division of UMG Recording Inc.
Mixed by Don Gehman for Rhapsody Productions Inc.

Written and produced by John Mellencamp



www.mellencamp.com
www.columbiarecords.com

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SPECIAL FEATURES



Cuttin' Heads With John Mellencamp

Over the past 25 years, John Mellencamp has crafted not just songs, but companion pieces. They remind us of our first kiss, our first car, and the first job we lost. Jennifer Edelston talks with John about his 20th album, *Cuttin' Heads*.



Melissa Etheridge Sheds Her Skin

After a year of personal turmoil, Melissa Etheridge is back with an electrifying disc filled with heartbreak, redemption and forgiveness. Jim Nelson recently spoke with Etheridge about her life in love and music.



Contrary To Ordinary—Mattson Rainer And KNBT San Antonio

For five years, KNBT San Antonio (located in nearby New Braunfels, TX) has been a true Americana powerhouse. Jon Grimson checks in with Program Director Mattson Rainer and discovers that KNBT has built up a loyal audience of diehard music fans.



Behind The Production Console With Don Was

From his production work in the late '70s with The B-52s through to the new Black Crowes album, Don Was's success includes a body of work as diverse as the radio-listening public itself. Rick Boggs uncovers Don's thoughts on the ever-changing recording process.



Wake Up And Smell The Cranberries

Since their 1993 U.S. breakthrough with "Linger," The Cranberries have become beloved international superstars, delivering hit after hit. On the eve of their latest release, *Wake Up And Smell The Coffee*, Album Network Group Editor Dina Snow stirs up an eye-opening account of this Irish quartet.



Sean Coakley Hears The Songlines

In 1993, Sean Coakley (seen above, left, with Joe Henry) forged new ground when he opened his own radio promotion company, Songlines, which promotes quality music at Adult Rock and Americana radio. Matthew Lawton checks in with Coakley and detects a song in the air.



RYAN ADAMS STRIKES GOLD

Ryan Adams is not your typical musician on the cusp of being a star. In fact, he says he doesn't want to be a star at all. He just wants to create—whether it be music, art or prose. KTAO Taos PD Nicole Sandler checks in with the former Whiskeytown front man.

ALSO IN THIS ISSUE

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RYAN ADAMS NEW YORK NEW YORK

NO. 1
MOST
PROGRESS

The first single from
his upcoming solo album

GOLD

totallyadult Commercial Song Airplay 29-13* Non-Commercial Album Airplay 12-4*

KGSR - 24x	KBCO - 15x	WTTS - 15x	KRVB - 15x	KRSH - 12x	KMTT - 11x
WZEW - 15x	WBOS - 14x	KBAC - 13x	WFPK - 12x	WNCW - 16x	WRVG - 14x
WMFO - 23x	KHUM - 21x	WBJB - 21x	WEBK - 20x	WEHM - 18x	WBZC - 16x
WAPS - 15x	KDBB - 14x	KDBX - 12x	KMTN - 12x	WNRN - 12x	KBXR - 10x

LOST HIGHWAY

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Produced by Ethan Johns

www.ryan-adams.com

LETTER FROM THE EDITOR

Someone asked me the other day what my plan is for *Totallyadult*. Ah yes, my plan. It seems like just yesterday I was sitting in this chair for the first time, planning to get to know the format, its people and its idiosyncrasies, while planning to maintain the integrity and quality of what this magazine and department has always stood for. The fact is, it's been six months since I accepted this role. In those six months, we've embraced the Americana world more than ever before, added our very own Web site (ta.albumnetwork.com), and started offering twice as many CD TuneUps. In the process, we've delivered three *Totallyadult* magazines (including this one) that have maintained, if not improved upon, the quality you expect from us.

It hasn't all been hunky dory, though. In fact, it's been a rocky road at times. Internal projects that have nothing to do with Adult Rock kept our whole department in disarray for much of the past six months. Off-again, on-again charts and reporting panels sidetracked us for a bit. More germane, these things forced the Adult Rock community to question our commitment to the format. But with time comes answers to those questions. We've worked hard behind the scenes to keep our charts and reporting panels intact. We've even added stations in recent weeks, which simply underscores our commitment to providing you with the biggest possible snapshot of Adult Rock (both Commercial and Non-Commercial) and Americana radio. And we'll be adding more soon.

In the coming weeks, we'll be upgrading our Web site (Most Added charts, the ability to track your artist by name, etc.). Also, I'll be making it a priority to get to know more radio folks along with getting to know the labels and indie promoters even better than I already do. To that end, if you ever have a question or a comment about what we're doing here at *Totallyadult*, or if you just want to say hi, please gimme a buzz at 818.955.4000 or drop me a line at jim.nelson@networkmags.com.

Five For Fighting was on *The Tonight Show With Jay Leno* last Friday. Two nights before, Habib Koité & Bamada were on the *Late Show With David Letterman*. Lucinda Williams' *Essence* is closing in on Gold and *O Brother, Where Art Thou?* continues to show the world that music for boomers can sell in very large quantities. It's an exciting time to be a part of the Adult Rock world, and my plan is to do anything and everything I can think of to grow this magazine along with it. I hope your plan is to be right here with us.

For now, enjoy the *Totallyadult* that you're holding. It's filled with some great reading, including some very candid conversations with Melissa Etheridge, John Mellencamp and Ryan Adams, and a friendly chat with Cranberries founding member Fergal Lawler. Americana guru Jon Grimson provided us with a very interesting Q&A with Mattson Rainer of KNBT San Antonio, Sean Coakley gives us the scoop on Songlines, and we've got a must-read piece on Adult Rock's leading producer, Don Was. Plus, you'll find something new: brief profiles of some of the format's current buzz artists, which we call A Closer Look. This month, we've taken a closer look at Boz Scaggs, Alison Krauss + Union Station, Jay Farrar, Habib Koité & Bamada, Catie Curtis and Eric Bibb.

I want to thank everyone who worked on this, from Matt Lawton, Frank Anastasia, Casey Alfaro and Amy Martin, to the proofreaders, writers and artists who all contributed.

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	redning@bxxr.com www.bxxr.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.b104fm.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 3-4:30pm	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.kfm.com	970.879.5368 fax 970.879.5843
W 3-5pm	KFOG San Francisco, California	Dave Benson Program Director Haley Jones Assistant PD	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 8:30-9:45/2:15-3	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	dougd@klrr.com www.klrr.com	541.382.5263 fax 541.388.0456
Th 2-4pm W 1-3pm	KMMS Bozeman, Montana	Michelle Wolfe Program Director Pete Hanson Music Director	pete@mooseradio.com www.mooseradio.com	406.586.2343 fax 406.587.2202

NO.1

**MOST ADDED
AT ADULT ROCK**

ADDED AT

WXRT

KBCO

KMTT

WXPB

THE CRANBERRIES • ANALYSE

**KTCZ
WBOS
WXRV
KXST
WTTT
WRLT**

**WMMM
WMTV
WYEP
WKOC**

**WRNR
WRNX
WNCS**

**KTHX
AND MANY
MORE!**

The First Single From The New Album **WAKE UP AND SMELL THE COFFEE**

In Stores October 23rd

Written By O'Riordan / Produced By Stephen Street www.cranberries.ie www.mcarecords.com **MCA** MUSIC AMERICA © 2001 MCA RECORDS

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Commercial Adult Rock Contacts (continued from previous page)
music call times are based on the station's own time zone

MW 10:15-11:45am	KMTN Jackson, Wyoming	Mark "Fish" Fishman Program Director	www.jacksonholeradio.com/kmtnt.htm	307.733.4500 fax 307.733.7773
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.kotrfr.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	Bill Bowker 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.kspnradio.com	970.925.5776 fax 970.925.1142
M 10am-1pm	KTAO Taos, New Mexico	Nicole Sandler Program Director Michael Dean Music 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 Monterey, California	Linda Roberts Program Director Carl Widing Music Director	carlwiding@aol.com www.ktee.com	503.678.2688 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	Chris Herrmann Program Director 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		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	www.wjaa.net	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

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Commercial Adult Rock Contacts

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M 3-4:30pm	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
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, Massachusetts	Barbara Dacey Station Manager	bdacey@myradio.com www.myradio.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	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
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 OM Alex Cortright Program Director	www.wrnr.com	410.626.0103 fax 410.267.7634
Th 12:00n-1:30pm	WRNX Holyoke, Massachusetts	Lesa Withanee Operations Manager Donnie Moorhouse Music Director	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
T 9am-1pm	WXRT Chicago, Illinois	Norm Winer VP Programming James VanOsdol Music Director	winer@wxrtwscr.cbs.com www.wxrt.com	773.777.1700 fax 773.427.3543
M 11:30am-2pm	WXRV Haverhill, Massachusetts	Joanne Doody Program Director Dana Marshall Music Director	danamarshall@92.5theriver.com www.wxrv.com	978.374.4733 fax 978.373.8023
T 11am-1pm	WYKT Joliet, Illinois	Mike Tomano Program Director Keith Bansemer Operations Manager	mtomano@staradio.com	815.727.9555 fax 815.724.1025
WTh 9-10am	WYYB Nashville, Tennessee	Rusty Miller Music Director David Hall Operations Manager	rusty@wyyb.com www.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, Michigan	Rob Reinhart Program Director	rob@acafe.com www.acafe.com	734.761.2043 fax 734.761.4412
TW 9am-5pm	DMX Music Los Angeles, California	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 Program Director Kyle Dyas Assistant MD	kmowers@kunc.org www.kunc.org	970.378.2579 fax 970.378.2580
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.mpb.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	Jeff Raspe Assistant MD Tom Brennan Program Director	jraste@wbjb.org www.wbjb.org	732.224.2457 fax 732.224.2494
MW 1-3pm	WBZC Pemberton, New Jersey	Bonnie Hart Program Director	http://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
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

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Non-Commercial Adult Rock Contacts

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

Th 1-5pm	WDIY Bethlehem, Pennsylvania	Neil Hever Program Director Katie Riess Assistant MD	neil@wdiyfm.org www.wdiyfml.org	610.694.8100 fax 610.954.9474
T 11am-2pm	WERU East Orland, Maine	Joel Mann Program Director	www.weru.org	207.469.6600 fax 207.469.8961
T 2-4pm	WEVL Memphis, Tennessee	Brian Craig Program Director	www.wevl.org	901.528.0560 fax 901.528.0561
Th 1-3pm	WFPK Louisville, Kentucky	Dan Reed Program Director Stacy Owen Assistant PD	dreed@wfpk.org www.wfpk.org	502.814.6519 fax 502.814.6599
W 5-7pm	WFUV Bronx, New York	Chuck Singleton Program Director Rita Houston Music Director	chuck.singleton@wfuv.org www.wfuv.org	718.817.4550 fax 718.365.9815
MTh 8-11am	WGWG Boiling Springs, North Carolina	Jeff Powell Operations Manager	www.wgwg.org	704.406.3525 fax 704.434.4338
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
M 3-6pm	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 9am-11am	WUKY Lexington, Kentucky	Stacy Yelton Program Director	slyelt1@uky.edu http://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.xpb.org	215.898.6677 fax 215.898.0707
W 10am-4pm	WYCE Grand Rapids, Michigan	Catherine Black Operations Manager	cat@grcmc.org www.wyce.org	616.459.4788 fax 616.742.0599
W 3-6pm	WYEP Pittsburgh, Pennsylvania	Chris Griffin Asst PD/Mus Dir Rosemary Welch Program Director	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, Michigan	Rob Reinhart Program Director	rob@acafe.com www.acafe.com	734.761.2043 fax 734.761.4412
W Noon-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
TW 11-3pm	KNBT New Braunfels, Texas	Mattson Rainer Program Director Fred Stockwell General Manager	mattson@knbtm.com www.knbtm.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
ThF 1-3pm	KRXS Tempe, Arizona	Stu D. Baker Music Director John Libynski General Manager	www.jukeboxcantina.com	520.402.9222 fax 480.413.2114
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 Noon-2pm	KTXN Victoria, Texas	Dave Avery Music Director Rick Shaw Program Director	davery@texasmix.com www.texasmix.com	361.573.2121 fax 361.573.5812
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
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
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

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Americana Roots Contacts

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

Th 4-6pm	WCBE Columbus, Ohio	Maggie Brennan Music Coordinator	www.wcbe.org	614.365.5555 fax 614.365.5060
T 6-8pm	WDBM East Lansing, Michigan	Doug Neal Music Director Clay Addy Program Director	www.impact89fm.org	517.353.4414 fax 517.355.4237
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
Th 1-3pm	WFPK Louisville, Kentucky	Dan Reed Program Director Stacy Owen Assistant PD	dreed@wfpk.org www.wfpk.org	502.814.6519 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
M 9-Noon & 1-4pm	WJJC Commerce, Georgia	Keith Parnell Music Director		706.335.3155 fax 706.335.7622
MTWThF 9am-5pm	WJMQ Clintonville, Wisconsin	Doug Rogers Operations Manager		800.236.1380 fax 715.823.1367
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
M 3-6pm	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	Laura Lynn Program Director Bid Wall Operations Manager	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

A black and white photograph of John Mellencamp. He is looking directly at the camera with a serious expression. He is wearing a dark, collared shirt and a necklace with a cross pendant. He is holding a resonator guitar, with his left hand on the fretboard and his right hand near the strings. The background is slightly out of focus, showing some foliage.

JOHN MELLENCAMP'S

CUTTIN' HEADS

By Jennifer Edelston

THE SONGS THAT JOHN MELLENCAMP HAS CRAFTED over the past 25 years are companion pieces to our lives. They remind us of our first kiss, our first car and the first job we lost—struggles, sacrifices and rewards. His tunes are familiar—rollicking, guitar driven anthems that echo the American experience in a way few artists have been able to replicate.

WITH A TRACK RECORD that continues to steamroll along with the upcoming fall release of his 20th album, the man once known as Johnny Cougar builds upon the themes he's always relied upon, yet delivers them in a method that is both fresh and radio-friendly. This is best exemplified by *Cuttin' Heads*' first single, "Peaceful World."

DESTINED TO BE A HIT, "Peaceful World" is one of those songs that dares you to not sing along after one just listen. With lyrics that speak to the current state of affairs in America as seen through the eyes of a great storyteller, John Mellencamp, and striking vocals from rising soul singer India.Arie, "Peaceful World" is both familiar and fresh.

JOHN WAS IN HIS HOTEL in Milwaukee, on the road for yet another summer of sold-out sheds, when he discussed *Cuttin' Heads* and what his past means to him in a candor that is uniquely Mellencamp.

"I'm writing a musical with Stephen King. Everybody thinks it's so weird. It's not weird. It's so natural. Stephen's an American writer, and I'm an American writer. It's the most natural pairing in the world."

Tell us a little about "Peaceful World."

It's about race in the United States. The song is a soulful song and I wanted to have a girl sing on it, but I didn't want to use a girl who was like a booty call—you know, these girls who go on television and show us their butts and their diamond rings—so that really limited the field to just a few women that I thought would be right for the song. India.Arie came in and she was great. I just had a couple of little lines in it for her to sing and she said, "No I'm gonna sing the whole song." She was really enthusiastic, so it was great.

I've heard "Peaceful World," and I loved it and I love India.Arie's album, but it was a pairing I wouldn't have thought of on my own.

She's a soul singer and left to her own devices she's an Aretha Franklin-type of woman; that's where her singing is coming from and that's where mine comes from. I think people tend to look at...you know I'm writing a musical with Stephen King? Everybody thinks it's so weird. It's not weird. It's so natural. Stephen's an American writer, and I'm an American writer. It's the most natural pairing in the world, but the first thing people think is, "How's 'Jack And Diane' and *Cujo* gonna match up?" Well, I wrote "Jack And Diane" when I was 23. Steve wrote *Cujo* when he was 23. I'm 49. I just wrote a song called "Peaceful World," Steve is 52 or

53 and he wrote *Shawshank Redemption* and *The Green Mile*. *The Green Mile* is a very American story, and of course all of my songs are pretty American, so it's a natural pairing.

You've always combined black and white, be it members of your band or the recurring themes in your songs, and you've got the title track, "Cuttin' Heads," examining the N word with Public Enemy's Chuck D as a collaborator. What brought that about?

It came from talking to one of the girls in my band, Pat Peterson. We were listening to a new R&B artist from St. Louis and she turned her nose up at it, and I said, "What it is that offends you so much about this song?" And she said, "The word *nigger*—people are just throwing it around and they're making us Uncle Toms again." It's like, "Here's my \$150,000 wrist watch and here's my necklace and here's my girls showing their booty, and I'll say the word as many times as you want...just give me the money." It's kind of Bojangles—white people want me to dance, I'll dance. Chuck's whole position was, "These people are selling us out." People who buy these records are white suburban kids and they see this as entertainment. It entertains them from age 15-20 and they think this is how the black man is. They have this distorted view of what black people are about. The regular black American is offended by this proba-

bly more than you would ever understand. They don't have a \$150,000 watch. They're not on TV saying, "Nigger." It's offensive to them. But then the white kid likes it for a couple of years and then he grows out of it and when he becomes an adult in the hiring and firing world of America he's gonna think, "Well, I can't hire that black man because black people are this way." Black people are not the way they are represented in the videos—it's Uncle Tom and these guys are playing ball for the white man. And that's Chuck's whole point. His rap is saying exactly that.

The third duet on the album is with Trisha Yearwood.

Yeah. Now how many records have you heard that have Chuck D on one song and Trisha Yearwood on another? People have to think a little broader than their stereotypical impression of me. They think, "Oh, 'Jack And Diane' because they've heard these songs for 25 years, and it's like, "Guys, I haven't made those types of records in 10 years!" My songs are much different now than they were when I was that age. Not that I have anything against those songs, but those were a young John Mellencamp and these are me at 49 years old [after] having written thousands and thousands of songs. If you hear "Deep Blue Heart," which is the one Trisha sings on, it's a beautiful song and she was perfect for

it—it had kind of a country feeling. I can have Chuck D rapping on one song and have a fucking pedal steel guitar on the next song. I'm not bound to the record company or my audience or radio—I'm just trying to make something beautiful. That's all I'm trying to do. When you get done with the whole album, not just the single, was it beautiful? Did I enjoy the experience? And that's what making records is for me now.

So you enjoyed this experience?

No, I didn't say I enjoyed it, I said the listener should enjoy it.

Did you enjoy it as well?

Let me ask you a question—do you enjoy your job? Every day? My job is the same as yours. This is my 20th album. When I was a kid I didn't take making records seriously, but I take it very seriously now because I see the responsibility of it. I feel fortunate that I have been able to make music all these years and that I'm still interested in making records.

Tell me about the reaction you're getting when you play "Women Seem," from the new album, live?

Unbelievable. Women love this song.

Do they think it's serious?

That's the way the song is set up. "Women seem to like me/They seem to like what I have

continued

to say." It's an odd statement. When I first start to play the song, guys feel uncomfortable and women immediately start hollering, but by the end everybody is singing along. It is astonishing! And the line women respond to most, "Women sure know how to hurt your feelings/They can burn you down and not make a sound/And then they call you/Can you come over my husband has just left town." They just go nuts! When I end the song, I say, "Women seem to like me" the main word is "seem" and they don't realize it. It's a very pro-women song. It's my favorite song to do live.

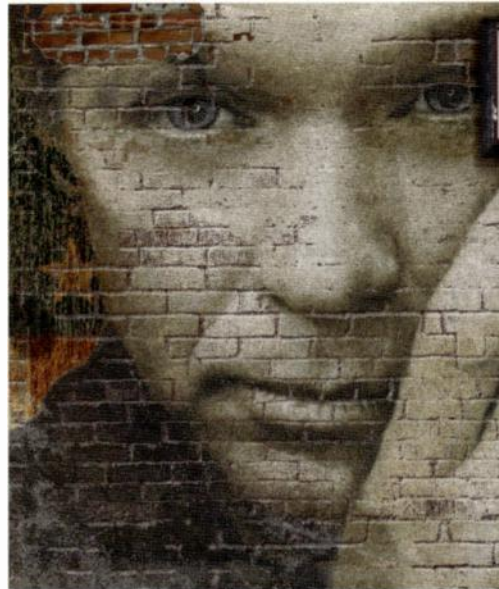
Going way back, I understand that the first song you penned, "Loser," was written when you were experimenting with David Bowie-style showmanship with dyed blue hair and glitter, so I was wondering what brought about the change in your songs? It's hard to imagine the John Mellencamp we all grew up with in green and blue hair.

Well, you gotta think larger, baby! Look back on Bowie's early material, like *Hunky Dory*. Listen to *The Man Who Sold The World*, and Lou Reed—those guys were a big influence on me, those are great, great songs. Plus Bowie was a showman. I looked at those guys—Lou Reed, Iggy Pop, Bowie—on one hand and on the other hand I was looking at Bob Dylan, Joni Mitchell and Donovan as these songwriters. I wanted to dance onstage like Iggy and sing "The Times They Are A-Changing."

myself as a singer, not much of a songwriter, singing soul songs. It never really dawned on me that anyone would pay attention or listen to those records. Why would it? In 1975 there were millions of bands.

Do you think about the lifespan of your songs?

What I do think about is not doing anything that's trendy, keep away from anything that is popular. Just try to write nice songs that have melodies and that say a little something.



"When I was a kid I didn't take making records seriously, but I take it very seriously now because I see the responsibility of it. I feel fortunate that I have been able to make music all these years and that I'm still interested in making records."

What do you consider yourself best at?
Arranging songs.

What would you put as your occupation on a census form?
Song and dance man.

Did the breakthrough success of American Fool change anything about the way you made music?
As serious-minded as I may be now, I was that non-serious-minded then. I was a young guy with a motorcycle jacket and earrings and tattoos. It wasn't really about music (laughs). I didn't pay much attention to the records I was making because I didn't think I'd be doing it for very long. I just wanted to make a record initially—and if [anyone] liked it, that's great, and if not I'll just go back to what I was doing.

What would you have gone back to?
Hanging out, man, hanging out.

How did the critical acclaim that came with *Scarecrow* impact your writing?
Critics have taught me a lot of things, particularly when I was younger, and now these critics are so nice to me, but back then being Johnny Cougar was a hard road to hoe. Here I was a young guy from Indiana with no direction. I saw

Does it matter what you say?

How many times have I heard, "That's when a smoke was a smoke"? That's not what the song says. Your general population are not lyric people. Once a person becomes a serious listener of music then there's so much to examine and there's so many things that are interesting.

In a business that's so involved in hype and building up idols and tearing them down, how have you been able to maintain....

I've never been an idol (laughs). I was never this year's model. Even when I was selling 6,000,000-7,000,000 albums, I was still the underdog. There was always someone bigger than me in the hype machine. I just won the *Billboard* Century Award, and what's that for? It's for people who have not received the notoriety for their achievements.

Yet you've had 11 top 10 singles, 29 top 40 singles, 36 Gold, Platinum and Multi-Platinum albums, and 11 GRAMMY nominations.

Well, look at who the first honoree was?

George Harrison.

George Harrison. People aren't going to say George Harrison was The Beatles, they'll say Lennon and McCartney were The Beatles. They're not gonna say that John Mellencamp was

the greatest roots rocker, they'll say Bruce Springsteen was.

You've given a lot back....tell me a little about Farm Aid—it's in its 16th year, right?

Willie Nelson was playing golf in Bloomington with a mutual friend and he was talking about putting a concert together called Farm Aid. My friend says, "I just heard Mellencamp's new record (*Scarecrow*) and half of it's about farming issues—you should talk to him." They finish their golf game and Willie called me up and says, "You wanna help me do this concert because so-and-so just told me about your new record and it would be great if you would help me." And he told me what he wanted to do, and I said okay, and then I got a call from Neil Young and he said, "I'm gonna do this too." Farm Aid continues because there's a reason for it to continue and because Willie is a very tenacious guy.

Do any of the shows stand out in your mind?

The concert in Indianapolis in 1990 or 1991 was probably the best people on a bill. We had Guns N' Roses, Lou Reed, Iggy Pop, Jackson Browne, Elton John, me, Willie, Neil and Garth Brooks. Elton John came out and he was a motherfucker—he was unbelievable! He called me out of the blue, and said, "I'm here (in Indiana) with Ryan White and he's about to die (from AIDS) and you're his favorite singer. Would you come up and say good-bye to him?" So I drove to Indianapolis and I met this kid and his mom and talked to Elton and I said, "Hey in two days we're doing Farm Aid. You wanna play?" and he said, "Yeah." He dedicated "Candle In The Wind" to Ryan that night, the night Ryan died.

So John, what do you want your legacy to be?

I don't really care about that, I just hope that I haven't embarrassed my kids too much. I start the show this year with "Gimme Shelter," the Rolling Stones song, and there's a line that goes "It's just a kiss away." Well, I have three background singers and when we first started the tour I would take Jen and kiss her during this part of the song. I have a six-year-old son and he saw the show a couple of times and he said, "Hey Dad. Can you not kiss Jen during that first song because it makes me sick." (John laughs) "You're not supposed to kiss Jen, you're only supposed to kiss Mom."

What did you say to that?

I don't kiss her anymore. I figured out something else to do. I figured if it's bumming him out that much I gotta cut it out. Those were his exact words. For a six-year-old kid it was like, "What in the world?" So I quit doing that. ✱

Lots is going on with John Mellencamp these days, from a shed tour to an upcoming new CD, *Cuttin' Heads*. Chart a course for www.mellencamp.com for more details, or call Columbia's Trina Tombrink at 212.833.8505.

A CLOSER LOOK



BOZ SCAGGS

BY MARK CHU CHEONG

NEW RELEASE: *Dig* **PRODUCED BY:** Danny Kortchmar & David Paich **LABEL:** Virgin

Born in Ohio in 1944, Boz Scaggs' destiny was set in stone when, in the late '50s, he befriended a fellow Texas prep school student by the name of Steve Miller. The duo continued on to the University of Wisconsin where they played in several local bands. Later, Boz explored Europe where he allowed his musical talents to grow and mature. After returning to America in 1967, he joined up with the Steve Miller Band for two successful albums. His stay was brief though, and Boz departed in 1968 to release his first album, *Boz Scaggs*. Guests included Duane Allman and the Muscle Shoals Rhythm Section.

Over the next decade, Scaggs released several outstanding albums that featured an exciting blend of soul/rock, including *My Time* and *Slow Dancer*, the latter produced by Motown heavyweight Johnny Bristol. But it wasn't until the release of the 5,000,000-selling *Silk Degrees* that Scaggs entered the mainstream with such classic hits as "Lowdown" and "We're Not Alone." Scaggs proved with this album the wide emotional scope he could conjure with his music, and the different genres he could blend and layer.

Boz Scaggs has already solidified his place in rock & roll history. On *Dig*, he does nothing to tarnish his sterling reputation. Scaggs worked closely with guitarist Danny Kortchmar and keyboardist David Paich to produce a smooth, sultry album that reflects the cohesion of the group. His utilization of poignant, honest lyrics instantaneously makes any Scaggs release a reason for a celebration.

- In college, Boz Scaggs played with Steve Miller in the Ardells and the Fabulous Knight Trains.
- The session band that assisted Scaggs on *Silk Degrees* later became Toto.
- Boz Scaggs managed San Francisco venue Slim's for much of the '80s.
- *Dig* was No. 1 Most Added its first week at radio. This week, it debuts at No. 29* on *Totallyadult's* Combined Album Airplay chart.



CATIE CURTIS

BY CASEY ALFARO

NEW RELEASE: *My Shirt Looks Good On You* **PRODUCED BY:** Trina Shoemaker & Catie Curtis **LABEL:** Rykodisc

To stand out in the world of music you have to make an impact on your audience and leave a lasting impression. Catie Curtis knows this well now, but it took a lot of traveling down the road of life to make it to this point. Starting out as a drummer, she soon started writing songs and playing acoustic guitar at coffeehouses and supporting herself as a waitress as she went to Brown University in Rhode Island.

Catie released her debut, *Dandelion*, on cassette only in 1989, did *From Years To Hours* in '91 and then signed with Hear Music in 1995 for *Truth From Lies*. She continued to make the rounds in the folk scene and by 1997 she released a self-titled CD for Rykodisc. The follow-up, *Crash Course In Roses*, came in 1999 and a couple of weeks ago she gave us *My Shirt Looks Good On You*.

On her new album, "Love Takes The Best Of You" is a beautiful ballad about adoption and a family with different ethnic backgrounds. Catie balances things out with songs that are a tad more aggressive, like the title track and "Kiss That Counted." Just as we look back at past singer/songwriters that impacted us, like Joni Mitchell and Joan Baez, some day we'll be saying the same about a few artists in this generation—and one of them could be Catie Curtis.

- *My Shirt Looks Good On You* was the No. 1 Most Added Adult Rock CD in America the week it came out.
- Her song "Soulfully" received some attention when it was used in episodes of *Dawson's Creek* and *Chicago Hope*.
- "Patience" was written by the late Morphine bassist/vocalist, Mark Sandman, but never released until now.
- This week, Catie Curtis is No. 9* on our Non-Commercial Album chart.

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HIGHTONE RECORDS

CONTRARY to ORDINARY

CounterPoint Productions' Jon Grimson Discusses KNBT New Braunfels/San Antonio With Mattson Rainer

Once we decided to feature an Americana station on these pages, four call letters kept climbing to the top of the list.

For five years, KNBT San Antonio (located in nearby New Braunfels, TX), has been a true Americana powerhouse. By playing music that is mostly shunned by Country radio, KNBT has built up a loyal audience of diehard music fans who are living their lives to the fullest—with a kick-ass soundtrack. Led by Program Director Mattson Rainer, KNBT takes chances and focuses not on labels, but on good music; whether it's classic Country, Americana, bluegrass or swing, if it's good, it gets played.

And who better to sniff out the story of this rebel station than Jon Grimson? As a founding member of the Americana Music Association, Grimson recognized the opportunity to further build awareness of the Americana format and, in 1994, founded CounterPoint Music Group, LLC, an independent radio promotion, marketing and consulting company. Three years later, Grimson launched one of Americana's best sites on the Web, www.americana-music.com, which he followed a year later with the syndicated Americana radio program, *This Week In Americana*.

So as you can see, Grimson and Rainer eat, drink and bleed Americana. And if there ever was a theme song for these two, hell, even a theme song for the Americana format, it might just be this one penned by Billy Jim Baker:

"I was contrary to ordinary, even as a child
Seems like I stayed out too late
Those old full moons still drive me wild
And stories do come true—you just got to live life in episodes
So I got one eye on my lady
But there's always one eye still, one eye on that open road."

Jon Grimson: Tell us about what KNBT was doing prior to making the transition to Americana.

Mattson Rainer: We were a Top 40 Country satellite radio station. We were not live except for the morning show; very generic, very boring. New Braunfels is located between Austin and San Antonio, and you have about three Country stations in both of those markets, which you can pick up on the dial here in New Braunfels, so we were one of seven radio stations playing basically the same format. There wasn't a whole lot to differentiate us from the other six stations on the dial. I started looking for a way to make us different and I began attending some of the live shows of the more popular Texas artists, like Jerry Jeff Walker, Robert Earl Keen and Ray Wylie Hubbard. I recognized that the fans of these artists came out to their shows and loved them. These artists sold out shows. It dawned on me that just because they weren't getting heard on the radio was not because they weren't good, it was because Country radio was a little bit confused as to what it should be doing. So I started mixing in some of the popular Texas artists to test the waters, to see if our listeners would like that. We started getting more requests for Robert Earl Keen, Jerry Jeff Walker and Guy Clark than we were for Tim McGraw, Garth Brooks and Reba McEntire.

Was the audience response pretty immediate or was it a gradual thing, where people just started noticing some different stuff on your station?

We didn't take the approach of an "overnight change" type-of-thing. We were very selective about which cuts we added. I wanted to convert the listeners that we had at the time and just bring more onboard in the form of a grassroots word-of-mouth effort, without trying to draw much attention to ourselves. We live in a conservative community where change is a little scary, so I decided I would just throw in some Robert Earl and Jerry Jeff right next to Alan Jackson and George Strait and pretend that it was normal. If somebody called we'd let them know what we're doing, but other than that, it was basically, "You're listening to 92.1 FM and that was George Strait, now here's Robert Earl Keen."

That's interesting, because I think a lot of Country programmers play it safe; they seem to go with whoever is branded a Country star, no matter what the music sounds like. They wouldn't play Ray Wylie next to George Strait even though they're in the twang realm and flow together.

It flows together nicely. I was trying to get away from labels and back to good music versus bad music. I figured that a listener cares less about a label and cares more about whether they're hearing something that they find enjoyable. I thought that if we just started mixing in some of the good Texas and Americana music, and tried to filter out what I consider bad Top 40 Country then we would have good Americana music and good Top 40 Country music. The listener would say, "That was a good George Strait song and a good Robert Earl Keen song and we don't care what you call it; it sounds good." That was five years ago and we don't play any Top 40 Country anymore.

Because you don't have to, nor do you want to. Is that fair to say?

Yes. We play a little bit of Vince Gill, some Patty Loveless, The Mavericks and Dwight Yoakam, but I

would say that those artists are Americana artists that have had success at Top 40. At the time we were Mainstream Country and slowly started to insert some of the more popular Americana acts, so even if you weren't used to hearing Jerry Jeff Walker on the radio, you had seen him in concert before or you had friends who had a tape of his—it wasn't unfamiliar to you, it was just unfamiliar to hear it on the radio.

Was a lot of this driven by the change, when Country music started heading in a pop-sounding direction?

We started evolving to the point where instead of two or three Americana songs an hour, we got to 50%. We never tried to rush it. We let the music dictate how we programmed. When you play a Guy Clark, an Allison Moorer, a Marty Stuart and then a Tim McGraw, it became apparent which one didn't fit. We just let the Americana artists weed out the pop Country on its own.

Survival of the fittest.

That's exactly right.

Talk about how you position the station on the air.

Our positioning statement is "Contrary To Ordinary." That's the title of an old Jerry Jeff Walker album and up until the last couple of years we never made a big deal about this change we were making. All we did was make a big deal about playing the best music for you on the dial. You don't have to be the best radio station in the country; you just have to be the best radio station on the dial where you are. About three years ago we were still playing some Garth Brooks, Alan Jackson and Reba, but we were also playing enough Americana to where, as a Country music fan, we were still your best choice. If you didn't mind some of the Top 40 Country we didn't necessarily alienate you either, but we got to the point where Americana just made the most sense. We decided it was time to get off the fence.

Nor should a Top 40 station be afraid to play a great record because that artist is embraced by the Americana format. All things being equal, may the best music win. Ultimately, it's a ratings game and the ratings world has nothing to do with music and everything to do with percentages and numbers. Country program directors are afraid, because if they make a change and dip a little bit in the next

"We don't want to miss any Americana artist stopping by the studio with their acoustic guitar. What makes the Americana artists great is that it doesn't take a producer to make them sound good."

month's ratings, they could lose some Top 40 listeners and get fired. But you need to give it enough time to establish with a new core of listeners. In most circumstances it is not about the music, but about percentages—and that is the sad part of radio.

Tell us about some of your special-feature programming at KNBT.

For almost six years I've been doing a show called Crossroads Americana on Saturdays. We started with a two-hour show to play Americana music and then expanded it to a three-hour show. After three or four months, I started getting requests Monday through Friday for the music that listeners were hearing on Saturday night. It really caught on. Then on Sundays at noon we have a show we've done for three and a half years called Full Nelson. It's two hours of Willie Nelson and Willie-related music. Also on Sundays, we have Hill Country Hayride, which focuses on swing-type music and is produced here in our studio. Then Sunday evenings we have a show called Americana Pick Of The Week which features a half-hour of a brand-new Americana record. This show gets the listeners acquainted with a larger piece of the music than just one song you might hear on the radio. We play eight or nine cuts without interruption.

Tell me about some of your live in-studio artist interviews and performances.

That's another thing that separates us from other stations on the dial. We don't want to miss any Americana artist stopping by the studio with their acoustic guitar. What makes the Americana artists great is that it doesn't take a producer to make them sound good, they can pull off live acoustic performances with no problem. The good live performances that we get we will mix in with our regular programming so that you will hear a Slaid Cleaves album track, but from time to time we will drop in a KNBT in-studio exclusive version. We're selective to make sure that the performances that we use meet with the artist's approval. We only put the best ones on.

You were one of the earliest affiliates of our syndicated radio program This Week In Americana. Tell us how that works within your music framework?

One of the determining factors in airing This Week In Americana was not to fill an empty time slot. I wanted our listeners to know that this term "Americana" was not just something KNBT created and we're on our own with this concept. I wanted to show our listeners that there is a national program, a national chart and that it is a viable format beyond just the 92.1 airwaves here in town. Another reason is that I was interested in getting a show that focused specifically on the week's best-of-the-best in Americana. I wanted my listeners to have an association with a different voice, a different DJ and a different perspective on Americana. It complements what we do and I wanted them to hear that it's happening around the country just like it happens here.

So when did you start to use Americana as a moniker on air?

Well, the first time was about six years ago with my Crossroads Americana show. We've been very aggressive about using the term in the last three to four years. All our liners mention it, things like, "Your home for Americana music," "Your Americana leader," "92.1 FM Radio New Braunfels, Americana On The Dial," "The Spirit Of Americana" or "92.1 FM Americana Radio." We are very, very vocal on the air with the term "Americana." I'll get on the air lots of times after a set of music and say, "That was a great set of Americana music." So, we've been branding the hell out of the term Americana.

What's the story behind your Americana Jam concert series, which further carries on that branding?

About five years ago I thought we should, as a station, put on an annual promotional event to draw attention to the station and the music. We do it at Gruene Hall and it's always a benefit show. The first one had about six or seven bands

cont.



Jody & Jason, mornings

Jack Ingram "Beat Up Ford"
Steve Earle "The Rain Came Down"
Charlie Robison "Desperate Times"
Jim Lauderdale "Just To Get To You"
Lucinda Williams "Steal Your Love"
The Great Divide "Days Go"
Alison Krauss + Union Station "The Lucky One"
Radney Foster "Texas In 1880"
Willie Nelson "Blue Eyes Crying In The Rain"



Jay Hein, middays

Kelly Willis "Not Forgotten You"
Willis Alan Ramsey "The Ballad Of Spider John"
Robert Earl Keen "Hall Of Fame"
Gary P. Nunn "Austin Pickers"
Dale Watson "You're The Best Part Of Me"
Two Tons of Steel "I Wanna Be Sedated"
Kimmie Rhodes "Angels Get The Blues"
Pat Green "Paradise"
Ricky Skaggs "Straight To You"
Irene Kelley "A Little Bluer Than That"
Joe Ely "Rock Salt And Nails"
Scott Miller "Daddy Raised A Boy"
Wylie And The Wild West "Girl On The Billboard"
Doug Sahm "Beautiful Texas Sunshine"
Patty Loveless with Jon Randall "Someone I Used To Know"

Mattson Rainer, left, with Jon Grimson



“While Texas music is a large part of our programming, we are an Americana station first and foremost. It’s very important to me to incorporate a lot of artists outside of Texas. To be an Americana station you have to be open to everything that’s out there.”

and after we paid them all we were able to donate \$3,000. This past May we raised \$42,000, so we’ve gone from \$3,000 to \$42,000 in five Jams.

Gruene Hall is an historic Texas dance hall. What kind of impact has the venue had on the station, and vice-versa, since you started into the Americana format?

Gruene Hall has had a tremendous impact on KNBT. They were booking many of these artists before we were ever around. So, it instantly gave us an identity since people would say, “Oh, you’re playing Gruene Hall music.” I would say, in the last three years, that the size of the average Gruene Hall crowd has grown tremendously. I think that is in part due to the fact that the music has gained more popularity, but also that KNBT is partially responsible. As KNBT has grown we have brought people and music to Gruene Hall. It has been a good relationship.

Americana is a melting pot of the cream-of-the-crop of many roots-music styles. I’ve been impressed over the years to see, for instance, bluegrass get some exposure in Texas via Americana radio and Texas

artists getting exposed on the air in the Southeast with more bluegrass-leaning stations. Does that cross-pollination work?

Yes, definitely. I want to make it clear that while Texas music is a large part of our programming we are an Americana station first and foremost. It’s very important to me to incorporate a lot of artists outside of Texas. Sam Bush, Tim O’Brien and Darrell Scott, the new grass players, are very popular with us. It all makes sense in our sound. To be an Americana station you have to be open to everything that’s out there. You want to program for your local community, but you want to give them the best music out there. So, New Braunfels knows that this is their radio station, but they also think that Fred Eaglesmith is their artist, too.

Let’s talk about some of your promotions and marketing. As we have been talking now, you’ve been taking breaks to do a remote from a Pizza Hut and involving Americana in it. It sounds like a great promotion.

We have Pizza Hut doing a \$9.21 pizza deal and the first 100 people out there get an Americana sampler CD. So you have the Americana branding integrated into this remote that Pizza Hut bought. They get identity and exposure and the fans get to hear about the music and get a deal on pizza. Everyone wins.

That’s an example of the creative tie-ins you guys have excelled at. It’s a bottom-line business and you are making this different-sounding music help sell advertising.

What we do is let the music define us instead of trying to define Americana. Our billboard on the highway doesn’t say what we are, it simply says, “Willie Nelson, Robert Earl Keen, Lyle Lovett. 92.1 FM.” We are not into letting the music be defined with words, we are into letting the music be defined by the music. ✨



COUNTERPOINT
PRODUCTIONS, LLC
creative programming

Still looking for more info on KNBT? Then get on over to www.knbtfm.com!

This Week In Americana, the first radio show of its kind, is currently syndicated to over 40 radio stations around the world. Each show features an in-studio artist along with a selection of the best music found in the Americana world. The program is hosted by radio veteran Rusty Miller and is delivered on CD to affiliates on a barter basis. For more information regarding This Week In Americana or CounterPoint Music Group, contact Jon Grimson at 615.352.0420 or info@americana-music.com.



Mattson Rainer, afternoons

Soggy Bottom Boys “Man Of Constant Sorrow”
The Delevantes “My Daddy’s Cadillac”
Radney Foster “I’m In”
Emmylou Harris “Long May You Run”
Buck Owens “I’ve Got A Tiger By The Tail”
Houston Marchman “When You Ain’t Lookin’”
George Jones “It Don’t Get Any Better Than This”
Doug Sahm “Texas Me”
Lyle Lovett “This Old Porch”
Alison Krauss + Union Station “The Lucky One”
Jerry Jeff Walker “Lovin’ Makes Livin’ Worth While”
Chris Knight “Highway Junkie”
Chris Hillman & Steve Earle “High Fashion Queen”
Sam Bush “Same Ole River”
Irene Kelley “A Little Bluer Than That”



Jay Hein, evenings

Last Train Home “All Eyes Go”
Lyle Lovett “Nobody Knows Me”
Rodney Crowell “Stars On The Water”
Jimmy LaFave “Never Is A Moment”
Billy Joe Shaver “The Earth Rolls On”
Terri Hendrix “Eagles”
Waylon Jennings “Hittin’ The Bottle Again”
Gretchen Peters “Like Water Into Wine”
Joe Ely “Every Night About This Time”
Fred Eaglesmith “Mighty Big Car”
Emmylou Harris “Boy From Tupelo”
Willie Nelson/Merle Haggard
“Pancho And Lefty”
Chris Knight “Highway Junkie”
Kelly Willis “That’s How I Got To Memphis”

Jude

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KING of YESTERDAY
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On *The Late Late Show* with Craig Kilborn Sept. 19

On *Kenneth Cole's Unlisted College Tour*



Produced and Engineered by Ron Aniello.

Mixed by Mike Shipley. Management: Scott Welch/Mosaic Media Group.

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WRH

A NEW

Since their 1993 U.S. breakthrough with the lush ballad "Linger," Irish quartet The Cranberries have become beloved international stars, delivering hit after hit of their dark, melodic guitar-pop. From the beginning, their dreamy sound was distinguished by singer Dolores O'Riordan's simple but heartfelt lyrics, her pure, impassioned voice and her signature Celtic lilt. Through a grueling schedule of recording, promotion and touring, they developed a fanatically devoted following not only in the States, but around the world. Through it all, they suffered many well-publicized ups and downs, from O'Riordan's collapse from exhaustion while touring and the band's near-breakup, to the births of O'Riordan's and guitarist Noel Hogan's respective children.

Started by Noel and his bassist brother Mike when they were mere children, and soon joined by neighborhood drummer friend, Fergal Lawler, The Cranberries' destiny began to unfold the day O'Riordan auditioned with a song she'd written about her first boyfriend. That song was "Linger." They were just teenagers then, and they've since followed a winding, bumpy road through their initial success and beyond. But along the way, they've grown into a happier bunch, learning to understand both their strengths and their limits, and to always be honest with one another.

On their fifth album, *WAKE UP AND SMELL THE COFFEE*, The Cranberries reveal a quiet exuberance that can only be found in a group that is at peace with itself. At the same time, this fresh and optimistic approach is counterbalanced by the band's return to their core sound, as they team up once again with producer Stephen Street, who was instrumental in the success of their first two albums. When we spoke with Fergal, he agreed that songs like "Analyse," "Never Grow Old," "Every Morning" and several more signify that The Cranberries are indeed wide awake...and smiling.

What is the significance of the album title, *WAKE UP AND SMELL THE COFFEE*?

It's a realization. Most of us have a family now, married with kids and stuff. They bring so much joy into your life and open your eyes to a different side of life. It's like, "I've finally woken up and smelled the coffee. It's hit me. This is what it's all about."

Would you say that the album has a particular theme?

There are quite a bit of different themes in the songs. It's a fairly positive album, but there's a bit of an underlying darkness there as well, which I always like to have in a song. It's nice to have a positive song and everything, but it's nice to know there's something else, something deeper, behind it.

What have you done differently with this album?

We worked with Stephen Street on this album, and we haven't worked with him for the past two albums. It was kind of like something new, because we've all changed. We've all grown up and matured since the last time we worked together. But it was also like something old, because the familiarity of having worked with him before was there. It was a little bit strange, but it was very positive and very good. The whole recording session went really, really well. There was no really tough song on this album. It's normally really hard, once you get down to takes. Luckily for us, this time it went so smoothly. Everyone was just in a positive frame of mind. I think that helped a lot.

What made you decide to work with Stephen again?

We actually met [with] him when we were touring last year. We were in London for a while and Noel had been speaking to him just a few days before, telling him that we were coming over. He said, "We must hook up and have dinner." So we went out for a meal, had a great night, and we got talking and said, "We must do another session together sometime again soon." Then, when we finished our tour last year, we went into the studio and recorded about eight or nine songs. They turned out really, really well and we decided to keep them for the first half of the album. After the first couple hours, bang! It was straight back into it. We really clicked with Stephen again.

In the past, you've addressed some political and social issues in your songs, but this album focuses more on human relationships. Can you discuss that?

There is a song [on this album] called "Time Is Ticking Out," which is the only real political, or environmental, song. It's Dolores looking at the world nowadays, compared to when she was a child. She's looking at it through her child's eyes, what's it going to be like in 50 years when he gets older. It's a song about how the ozone layer's in such a

DAY FOR THE CRAN



BERRIES



shambles and everything like that. It's the only song that deals with that type of thing. Everything else is more love-oriented.

Was the first track on the album, "Never Grow Old," written for a child?

Yeah, that was written for Dolores's new baby daughter [Molly].

Has the fact that you are all married now and Dolores and Noel have become parents changed the way you make music or the way you do things as a band?

After the third album, we had pushed ourselves so hard that we had to take a break for a year. We learned a lesson from that: We would never push ourselves that hard again. On the last tour, we'd go away for six weeks and tour, then come back home for a couple of weeks, then go away for another six weeks. It was kind of balanced, to give us time to relax and be with our families. You switch in and out of it, rather than being on tour for six months, then coming back home for a week and going away for six months again. That's just so unhealthy. It's really not right. So what we did last year was six weeks on, two weeks off, and it worked well. By the end of the tour, we were still fairly fresh, saying, "I could do a couple of months more, if I needed to." Normally, after a tour, you'd be exhausted.

How have you evolved as a band since you formed 11 years ago?

It's a long time, and we spent an awful lot of that time together in close quarters. We've become more like a family than even a family, because we get on better. We rarely ever fight, and there's never been an all-out brawl where everyone starts abusing each other. We understand each other a lot. Sometimes when somebody's really down, they might want to talk about it, or they might not. You know when to give them their space, and when to approach them and say, "Hey, is there anything I can do to help you?" All four members of the band are very support-

continued

"MOST OF US HAVE A FAMILY NOW, MARRIED WITH KIDS AND STUFF. THEY BRING SO MUCH JOY INTO YOUR LIFE AND OPEN YOUR EYES TO A DIFFERENT SIDE OF LIFE. IT'S LIKE, 'I'VE FINALLY WOKEN UP AND SMELLED THE COFFEE. IT'S HIT ME. THIS IS WHAT IT'S ALL ABOUT.'"

ive to each other like that. It's a very unusual thing to be so honest. A lot of people often comment on that. It's really nice to be part of that.

When you do have internal conflicts, how do you resolve them?

We just talk it through. We're all very levelheaded and can discuss it. It's pretty democratic. We discuss it and if someone's pissed off about something, we usually won't do it, if they feel strongly enough.

Do you find yourselves looking back on your early days as a band?

Yeah, you do sometimes. You kind of think back. There's nothing you can change in the past and there's no point worrying about it. You just kind of

Do you have any favorite songs on the new album?

It's hard to say favorite, because they're all fairly fresh and you're kind of close to them still. There are a lot I like. I really like "Chocolate Brown," the very last track on the album, because it's so innocent. It was recorded with just one microphone in the room and everyone set up around that microphone, '50s or '60s fashion. That's the first time we've ever done that style of recording. It was really nice. It captures an intimacy. I like "Never Grow Old," the very first one on the album. It's got a very circular vibe to it; it just kind of sucks you in. It's a nice one to have as a first track. I like "Smell The Coffee" because it's fairly heavy and we haven't really done anything with that kind of heaviness

That's a mantra you've had to learn for yourselves?

Yeah. As we've grown over the years, we've learned not to take things too seriously and try to enjoy life as much as possible. You have to force yourself to enjoy it more. Sometimes you don't realize you're getting into a rush. You have to watch out for that every now and again. You snap yourself out of it and say, "Okay, chill out. Get it together."

What kind of touring plans do you have this time around?

We're mostly doing promotion work up until Christmas—TV shows, interviews, radio stations...stuff like that. Then, starting in February we're hoping to start off a full world tour, which will last about a year-and-a-half. We're going to try to go to as many places as we can.

During the course of that, will you take the intermittent breaks as you mentioned before?

Yeah, like we did it last time—five or six weeks out on the road, a couple of weeks at home. We'll just keep popping out and back like that. It makes it more fun and you can keep going for longer, you keep more stamina. The live show is really energetic and it takes a lot out of you, because everyone gives more than 100%. If you're doing that every night, it really takes its toll on you. We get every second day off. Sometimes we do two shows in a row and then take a day off.

That makes the whole experience more enjoyable?

Yeah, definitely. Because you get a chance to see whatever town you're visiting then, like a tourist.

You're starting a small pre-tour next week at The Roxy in Los Angeles and doing a promotion for fans to win free tickets based on their E-mails. What have the responses for that been like?

I haven't seen all of them yet, to be honest with you. I've seen bits and pieces and the guy that runs our Web site works in the office where we rehearse. So every time we go in to rehearse, we're getting E-mails from him. I usually take them home at night and read through some of them.

I'm sure you've been getting some very excited reactions from your fans all over the world.

Yeah, it's incredible. It's great. It's great for us to be able to do special things like that. It's really nice.

Any other promotional appearances coming up?

As you said, we're doing the pre-tour starting in Los Angeles next week, then we go to Boulder, Colorado, Minneapolis, Chicago and New York. Then we come back in the second half of October and I think we're doing TV then. We'll probably do a couple of shows.

What do you like best about performing for American audiences?

American audiences will always have a special place in our hearts, because they were the first real audiences to give us a positive reaction. Before anywhere else in the world, we got success in America. There's something special about playing there, because you can cross five different states beside each other and it's like being in a different country each time. It's an incredible, incredible place. I really enjoy touring there. It's a pleasure. ★

Learn everything you ever needed to know about The Cranberries at www.cranberries.ie/, or get ahold of Dara Kravitz at 212.841.8042.

"AMERICAN AUDIENCES WILL ALWAYS HAVE A SPECIAL PLACE IN OUR HEARTS, BECAUSE THEY WERE THE FIRST REAL AUDIENCES TO GIVE US A POSITIVE REACTION. BEFORE ANYWHERE ELSE IN THE WORLD, WE GOT SUCCESS IN AMERICA."



laugh about it and learn from your mistakes. It is good to make mistakes. It might be a difficult situation at the time, but afterwards, you learn from it and it makes you stronger.

What are the biggest lessons you've all learned?

There are lots, really. I think the main thing for us is to be as honest as possible and that's what we've always tried to do. Usually, it's an outside force, not the four members of the band, who's trying to change us into something we're not. When something like that happens, the four of us just stick together and become like one big strong unit fighting it off. [We have] a lot of camaraderie like that. It's very close.

While some of the songs on WAKE UP AND SMELL THE COFFEE have darker themes, many are very bright and optimistic.

It's not something that we really think about. It's an evolution. It happens naturally. It's our fifth album and they all sound different from each other. They all have their own particular sound, because that's the way we were as people at that time. Then there's a two- or three-year gap between that and the next album, so you change as a person, obviously. The way you play, whatever happens, just comes out differently. We try not to analyze it too much, because then you might lose the spark or the magic. This happens when four people play together. If you think about it too much and try to change it too much, it'll just sound artificial.

before. It's kind of like heavy metal almost, but with a beautiful melody on top of it. It's a bit of a contrast. That's what I like about it, those two things.

What led to the distinctly edgier rock sound on songs like "Wake Up And Smell The Coffee," "I Really Hope" and "This Is The Day"?

It originally started with stuff like "Zombie" and "Salvation," which is a punky kind of song and "Hollywood," from the third album. Stuff like that developed gradually over the years. But this is more like a slow, solid kind of heavy. There's a chunkiness to it that we haven't had in a song before.

The first single, "Analyze," has a brief hard rock drum breakdown at the beginning. What led to that?

We were in the studio and Stephen Street, the producer, said, "What do you think of this?" And he twiddled some knobs and made it sound really strange. I was like, "Christ! Sounds like John Bonham! I love it! Keep it!"

Can you explain "Analyze"?

It's about the way you start worrying and panicking about things too much, and you start going, "Oh, what about this? What about that?" Little things that are silly at the end of the day and you shouldn't be worrying about them. It's a carefree thing, saying, "Don't worry about it. Relax. Don't overanalyze. Go with the flow. Don't stress yourself out too much. Life's too short."

Björk

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Tour Dates

10/4	New York, NY	10/17	San Francisco, CA
10/5	New York, NY	10/21	Boston, MA
10/14	Chicago, IL	10/22	Los Angeles, CA

WBH

A CLOSER LOOK



ALISON KRAUSS + UNION STATION

NEW RELEASE: *New Favorite* **PRODUCED BY:** Alison Krauss + Union Station
LABEL: Rounder

Alison Krauss stands out in the bluegrass genre as a singer, a violin/fiddle player and producer. She's just released her ninth album, the ironically named *New Favorite*, and her fourth with Union Station. Alison's musical career began at age five when she started learning classical violin. She then switched to bluegrass fiddle playing, and by age 12 she had her own band and was winning state fiddle competitions. In 1990, she won her first GRAMMY for *I've Got That Old Feeling*.

Things really took off in 1995 when Rounder released *Now That I've Found You: A Collection*. This album surprised everyone by going to No. 2 on the Country charts. It also went Double-Platinum, won a GRAMMY and opened the door for a new movement for progressive bluegrass music. The 1997 follow-up, *So Long, So Wrong*, won three more GRAMMYS and went Gold. Alison's 1999 solo effort, *Forget About It*, went Gold as well. In 2000, Alison produced Nickel Creek's debut and placed three songs on the Double-Platinum *O Brother, Where Art Thou? OST*. Somehow she found time to record *New Favorite*.

New Favorite (the title track was written by Gillian Welch) has the bluegrass feel that you've come to expect and love from Alison Krauss + Union Station. "The Lucky One" shows off Alison's angelic voice and Union Station does some of the best bluegrass playing this side of the Mississippi on "Choctaw Hayride."

- When she was 12, The Society For The Preservation Of Bluegrass In America named Alison the Most Promising Fiddler in the Midwest.
- Alison turned down a cameo appearance in the movie *O Brother, Where Art Thou?* because she was nine months pregnant.
- She was inducted into The Grand Ole Opry in July 1993, the first bluegrass artist to be inducted in 29 years.
- Alison interviewed Joe Elliott of Def Leppard (!) for *Mojo* magazine back in July of 1996.
- *New Favorite* is currently No. 2* on our Americana Roots chart and No. 5* on our Non-Commercial Album chart.



HABIB KOITÉ & BAMADA

BOTH BY CASEY ALFARO

NEW RELEASE: *Baro* **PRODUCED BY:** Habib Koité **LABEL:** Putumayo

Not many people can point to Mali on a map, but that may be changing soon thanks to the guitar mastery of Habib Koité (pronounced kwa-TAY). Habib was born in 1958 and comes from a noble line of Khassonké griots (a family line containing philosophers, artists and musicians that pass down the traditions of the Malian culture). He picked up guitar by accompanying his mother and then realized his musical aspirations by attending the National Institute of Arts in Bamako, Mali. The institute made him a guitar teacher upon his graduation.

In 1988, Koité formed Bamada (loosely translated, it means "in the mouth of the crocodile") and by 1994 they'd recorded their first album, *Muso Ko*. The group continued to play festivals all over the world and went on to release *Ma Ya* in 1998. It received widespread acceptance in Europe, and went on to give Habib a wider fan base when it was released in the U.S. It also made fans of Jackson Browne and Bonnie Raitt. In the same vein as *Ma Ya* comes *Baro*.

Koité pulls together his influences from different corners of the world to produce music that everyone can appreciate. Listen to "Cigarette Abana," which first gave Habib recognition as an artist in Europe, and hear its new Latin feel that Habib re-recorded. Notice how "Batoumanbe" has a definitive Cuban feel with Kélétiogui Diabate's playing of the balafon (similar to a wooden xylophone). The acoustic stylings that flow through this release are the result of Mali's past culture and the way that Habib puts them together; you can hear more than just Malian music, it's almost like a new genre of music is created. Sting fans will love this.

- Bonnie Raitt was quoted as saying, "First there was Hendrix, then Stevie Ray and now, Habib."
- Habib toured with Eric Bibb to educate about the connections between Malian music and the blues. The tour was called Mali To Memphis.
- He appeared on *The Late Show With David Letterman* on August 22.
- *Baro* is currently No. 31 on our Adult Rock Non-Commercial Album chart.

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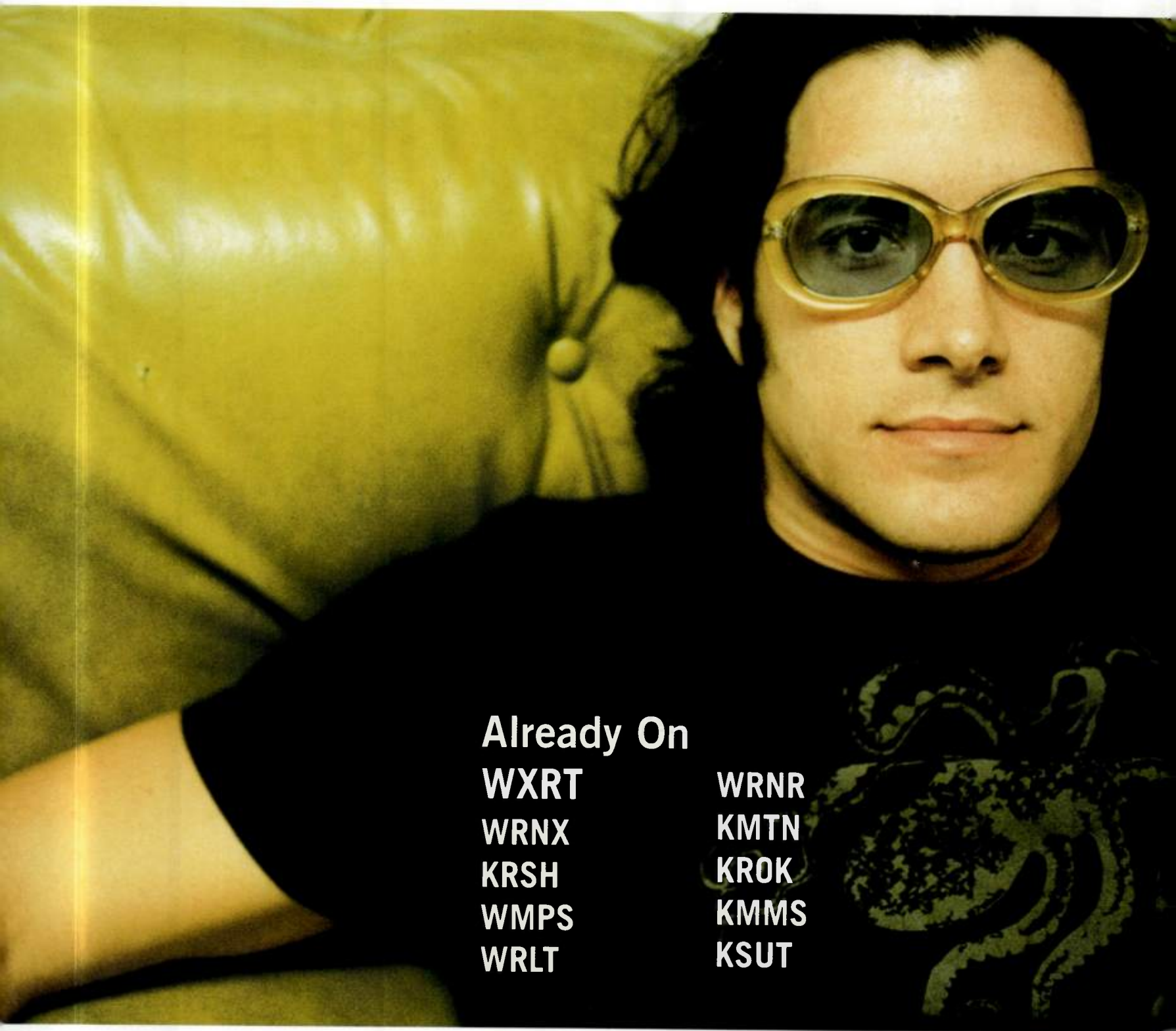


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MELISSA ETHERIDGE

Considered in retrospect, the line now seems like a harbinger. It came in the very first song we ever heard from Melissa Etheridge. "Curiosity kills, if you care to read the signs." She sang it in "Similar Features," and then she spent the next seven albums leaving us signs, like so many bread crumbs to help us find our way.

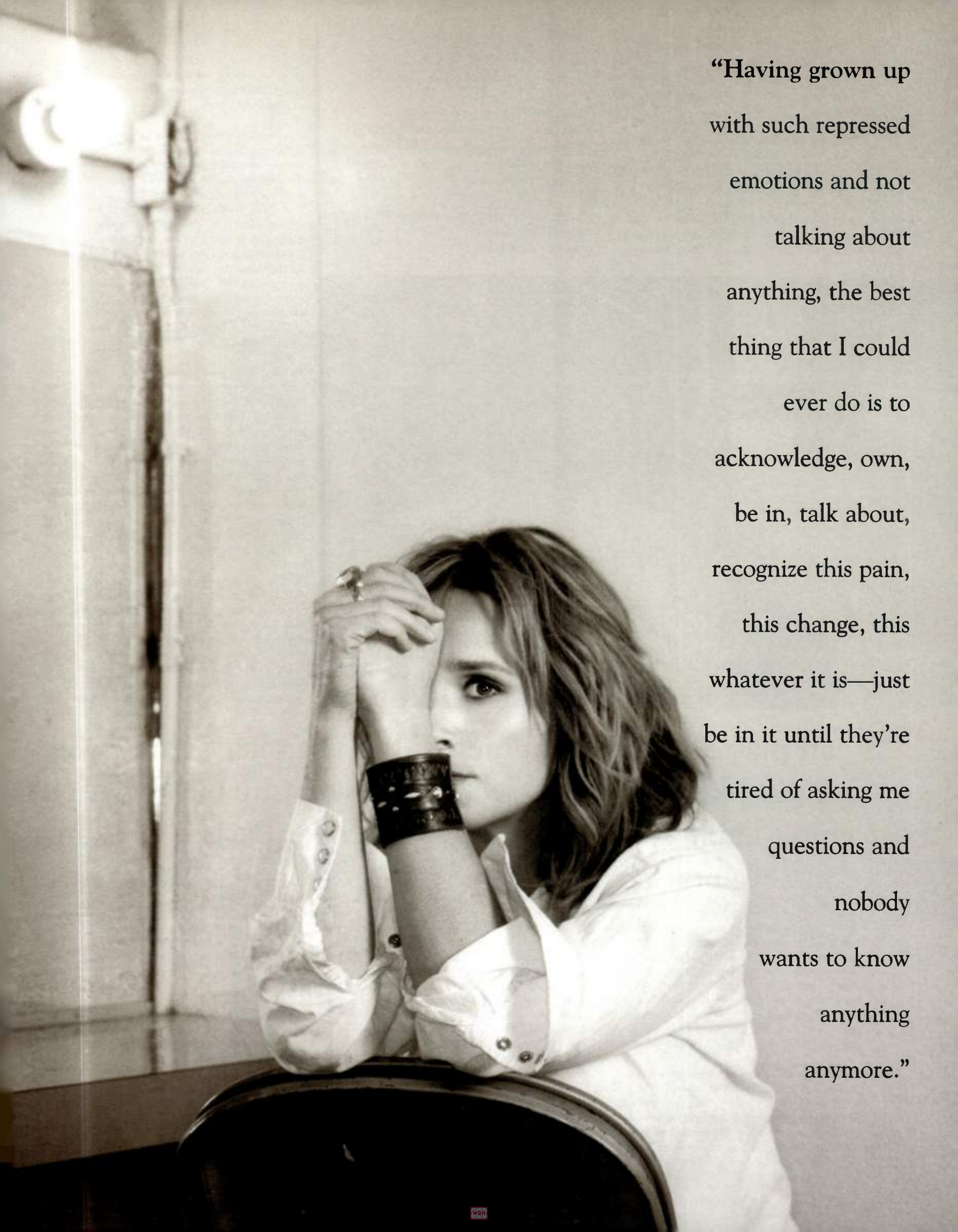
The clues came in her songs and her never-waning conviction for the truth. Her words told of real events, of women named Linda and Kathleen and Jamie, each a stop on Melissa's quest for a loving, one-on-one relationship. And they told of that relationship once she'd found it.

Melissa Etheridge met Julie Cypher on the set of her first video, and from then on Melissa took us through the story of their relationship. Once you know the details, it's obvious that she was sharing all the lurid tales with us. For instance, "If I Wanted To," "I'm The Only One" and "Come To My Window" foreshadowed by seven years the breakup with Julie that finally came late last summer.

On *Skin* and in her new autobiography, "The Truth Is...My Life In Love And Music," Melissa trades in the bread crumbs for neon. Listen to *Skin* start to finish and you hear it all, from how Melissa reacted when she realized that it was over to where she can see things starting to fall into place again. "This one's gonna hurt like hell," she sings in the album's opener, an "I'm The Only One"-like powerhouse called "Lover Please." By the time you get to the album's closing track, "Heal Me," Etheridge is almost playful as she tosses out, "Let everyone know/I'm coming home again." In real time, this transformation took two months, from last August to October. All 10 tunes on *Skin* were written in that span. The book, which was started before that, began innocently enough as a book of music and lyrics. By the time it was finished, it had become a "she-said-she-said" confessional. There were no more holds left to bar. Any blanks left exposed by *Skin*'s lyrics were filled in and paved over by the book. Released a couple of weeks apart at the beginning of the summer, *Skin* and "The Truth Is...My Life In Love And Music" are the epilogue in Melissa's 12-year courtship of a straight woman who could never really shake the tug of what came natural for her.

The good news is that you needn't know any of that to enjoy *Skin*. Arguably her strongest writing, and easily her best work since *Yes I Am*, Melissa's new CD stands on its own as a fine collection of great songs. That premise was taken into the following conversation with Melissa, which happened before the release of her CD and book.

By Jim Nelson



“Having grown up
with such repressed
emotions and not
talking about
anything, the best
thing that I could
ever do is to
acknowledge, own,
be in, talk about,
recognize this pain,
this change, this
whatever it is—just
be in it until they’re
tired of asking me
questions and
nobody
wants to know
anything
anymore.”

How are you these days?

I'm good. I'm much better; every week, better and better, and realizing, "Oh, this is actually a good thing."

Before we get into your new album, what's your perspective on the song "2001" now? Isn't that funny? Boy, writing that song, thinking 2001 was ages, decades away—okay, so it was one decade away—just thinking that things would be so different, and they are. [I was] writing it socially, really, but not realizing that I was forecasting my own awakening in 2001. What I was

tions. I don't know how it's gonna be received. It may be more truth than people want to hear.

More than you've let us see before?

Yeah, and I've let people see a lot, but it just seems that people kept asking. They wanted to know, "Why this, why that, what's it like?" So I thought, "I'm just gonna tell it."

So the answers to all of the questions I'm about to ask are all in there.

Yes they are. (chuckles)

they're curious. And maybe someone might even go buy it without hearing anything. You can't buy that sort of interest and dedication. That's what it's all about, right there.

You have become very public with your sexuality and your relationship with Julie, and now you have become very public with the breakup of that relationship. What's harder, being a gay poster girl in public or breaking up in public?

Well, it's all just weird. It's a lot easier to stand up and say, "This is my life and this is my love and this is my truth." Breaking up was hard because I was in pain anyway, and then I felt like I was failing in public. I don't feel that it was a failure now, but at the time strangers are going, "Oh no, why did that happen?" It's weird and unusual and strange, but I can't ask the world to celebrate with me and then not grieve with me. I mean, that's part of it. And they'll be judgmental on both. I know they will be. Oh well.

So who played the instruments on this album?

I did. It was interesting because I can play a lot of instruments, but not really, really well. I was like, "Okay let's see, I rarely venture out into lead guitar land," so sitting down with "Lover Please," I tell my guitar tech, "Find me a talk box and a wah wah." And he went and found me one. I used to play one in high school. We messed around with it and I found the right line and doubled it and flipped it around and whatever, and made it sound fabulous. It was a blast. Then I pulled out the harmonica and played some lead lines on the harmonica. The flute is actually a Chamberlin keyboard.

And you played that, too?

Yeah. I was really pushing my creativity because I'm not a virtuoso on these instruments. When all else failed, John Carter, who executive produced this, said, "Just remember, if you're looking for a sound, try your voice." So instead of keyboard pads, a lot of what is on the record is vocal layering. We experimented with making these vocal pads and it was really quite an adventure, musically.



"I can play a lot of instruments, but not really, really well. I was like, 'Okay let's see, I rarely venture out into lead guitar land,' so sitting down with 'Lover Please,' I tell my guitar tech, 'Find me a talk box and a wah wah.'"

trying to say was, "We've got a long way to go and the '90s are gonna be hard, socially. We've got some mountains to climb, but once we get to the new millennium it's gonna be better than we thought and things are available." That's the social level I was writing from. But personally, "It's gonna be one long, hard ride, wake me up when we hit 2001." I really woke up in 2001, and I look back and go, "Wow, that was hard. What's going on?"

Tell me about your new autobiography. You know, it wasn't [going to be] a book of my life, it was [going to be] my music and my lyrics. Then, as I started writing it, things happened to me in my personal life and it became this story. I started telling my story from birth to now, and this sort of rebirth and the breakup. So the book became an autobiography, an answer to the ques-

There is a lot of equity built up in your name, a lot of value to the things that you've done before, and therefore the anticipations of what you'll do next. Certainly as people start hearing about any new record, they have expectations of and excitement for it. There's an upside and a downside to that equity and those expectations, isn't there? Equity. I like the way you put that. People asked me 10 years ago, and I'm sure you did, "Where do you want to see yourself in 10 years?" Or, "What do you want people to be saying about you?" I just want longevity and respect. I want to be able to ride the road—sometimes it's up, sometimes it's down, sometimes it's millions, sometimes it's half a million. I just want to be able to continue to make my music and put it out, so the equity you speak of means a lot. It means that I'm there. It means that people are interested when I do something and

You did have a couple of people come in later to add a couple of things, right?

I'll tell you what: I have a newfound respect for bass. I thought, "Oh, I can play bass," but bass is a different animal. In the end, I could tell there were places in the song that my simple bass playing wasn't covering. So I called Mark Browne in and he played on about seven tracks. Then, knowing that I was already going out of my "I'm doing everything" mode, I said, "We've got to bring [drummer] Kenny [Aronoff] in to blast some of these home. The loops are great and the extra stuff we're putting in is great, but that real Kenny feel will make it just phenomenal." Hearing how strong the songs were, I wanted the album to be as good as it could possibly be.

continued

PETE YORN : life on a chain

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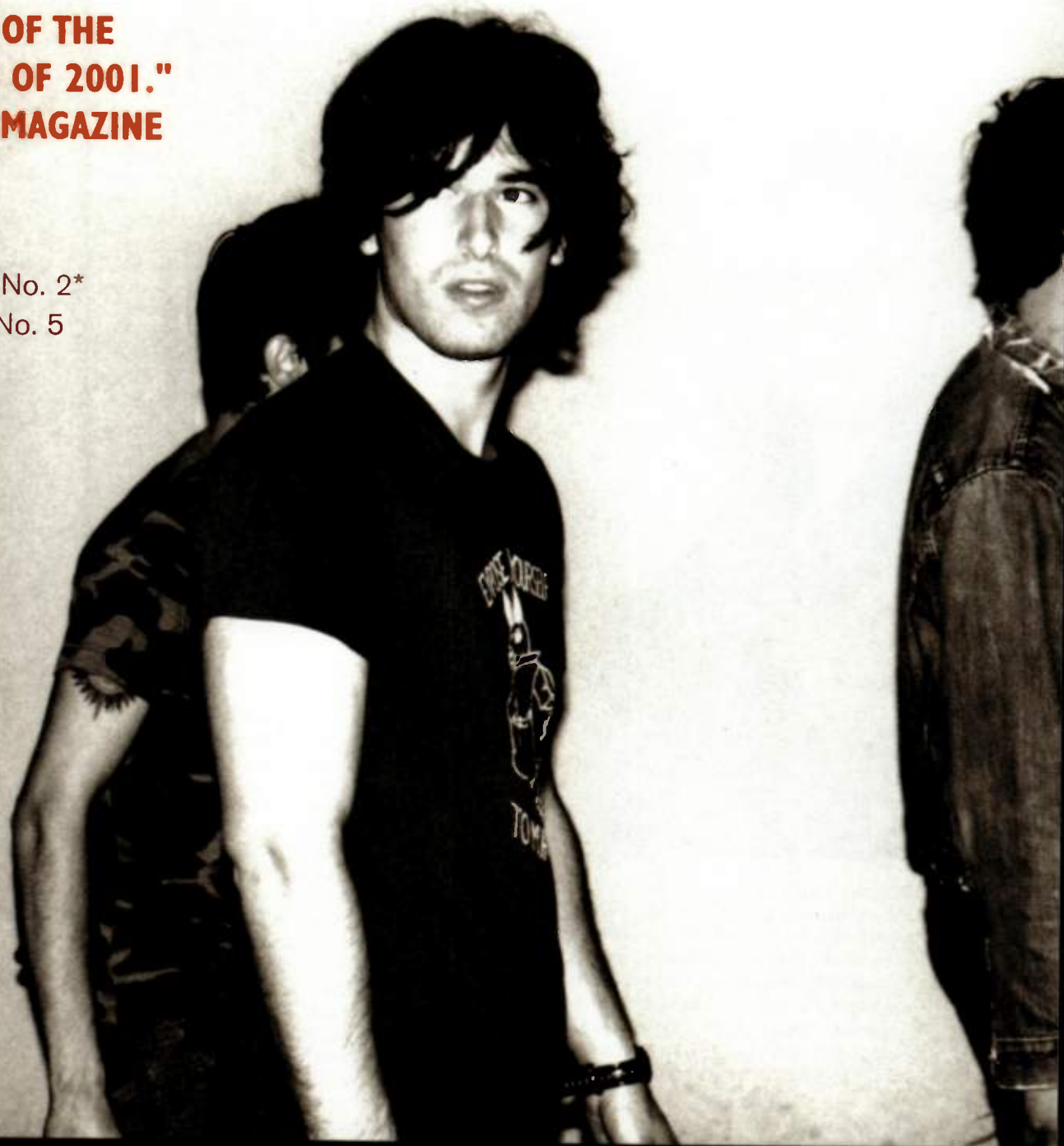
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THE FIRST SINGLE FROM
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musicforthemorningafter

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

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

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

IN STORES NOW



Are there any of your drums on this record or is it just you programming drum machines? I did percussion, but I didn't sit behind a set. It was all programming.

And you had another ear in the studio, a co-producer. What was David Cole's role? I called him in mostly as an engineer. I wanted to do it on ProTools, but I certainly didn't have the patience to learn how. I needed someone who could do ProTools quickly and who also knew how to mic a guitar and make a voice sound awesome.



And here's a guy who's worked with Bob Seger, all the way to doing the last *NSYNC single. Not only was he completely talented in that area, he is an extraordinary man, and for what I was going through at the time, he was the perfect partner in the studio. He's kind, thoughtful, funny and knew just how to hold me up when I needed it and encourage me when I needed it. He could say, "That's all great, but there's more in you. Come on, let's do it a little better," without shutting me down. But he had me reach more, lyrically, on things and he just knew when the vocal was right. Most of them were first vocals, so he got it the first time and was willing to say, "Yeah, there's a couple of mistakes, but the performance is there and we'd rather go with that."

I was a little surprised that John Shanks wasn't involved, because it seemed like over the course of the last two or three albums he had really grown into a Paul Shaffer to you, like your musical director in some ways. Funny, John was surprised, too. This is a temporary situation. My approach was, "This is a solo album, my piece of going in and making the music myself." It was the 11th hour that I even called Mark and Kenny in. The picture that I wanted to paint was

that of all my own paint and all my own strokes.

And John, who is my right-hand man, my foil, is completely creative and I count on him onstage and will do other albums with him, absolutely. This was a different creature. This is not a project that I wanted to collaborate on.

Let's talk about the instrumentation and the arrangements a little bit. This CD is interesting: You've got songs like "Lover Please" and "The Prison," which for all intents and purposes could almost fit on any Melissa Etheridge album. And then you go places like "Please Forgive Me," where there's no melodic flow to the music. It's a very different arrangement for you. We approached every song with a complete blank slate. We didn't think of the last song or what was coming up, it was just, "Okay, what are we doing today?" We'd go in with our instruments and scalpels and things, and we would have ideas and say, "Let's go this way and try this and that and this." It was a fabulous journey. "Please Forgive Me" was one of the last ones we recorded. I hardly write on the piano, but I sat down and played the song and it's very simple. It's almost a country song, the melody and the three-quarter time. I said, "I don't want it just to be that, I want to go way left-field so that when I do it onstage, just me and the piano, it sparkles. On the album you have this scary version, which John Carter called "Patsy Cline Inch Nails." You have this melody that's gonna stick with you, in three-quarter time, so I played it on the piano and then in ProTools. Then we would take beats out and build a rhythm track of this crazy rhythm thing that we came up with. You just can't ever get comfortable in the song. It's all new—your skin is painfully new and that's what I wanted the feel of the song to be even though I'm singing over the top, lost in this whole classic melody.

The storyline of the album almost feels as though you could have written the songs in their running order. The first four—"Lover Please," "The Prison," "Walking On Water" and "Down To One"—are very clearly "What the hell just happened here?" kind of songs. By the time you get to "Goodnight," it almost feels like you're starting to get comfortable with the idea that it is what it is, so let's start seeing what else might be out there. "It's Only Me" goes backward a bit, as you basically say, "You fucked up, it's me that you walked out on." And then with "I Want To Be In Love" and "Please Forgive Me," you come back to that same feeling as "Goodnight." And "Heal Me" is obviously saying, "I'm going to be okay." Where does "The Different" fit into this? First, it's interesting that you say that because in sequencing it, I really had to choose where to put "It's Only Me" and "Goodnight" for the flow. I made the choice of "It's Only Me" really going way far down and then coming back in with "I Want To Be In Love." I liked "I Want To Be In Love" after "It's Only Me" because you're way down there, and then it's like, "Here we are, we're coming up." "The Different" was one of the last things I wrote. It is abstractly about the reawakening of passion and sexuality, and openness and willingness. It's the rebirth of self-esteem, and, "Wow, I'm free! The bad news is I'm free, but the good news is I'm free." And it's the kind of waking up that, you know... "You've never been to the moon" [is a] sexual reference to me. It will probably make sense when I perform it live. If you see it live you'll go, "Oh, I get it."

So it took two months to write these songs. From the first song in August, when you must have real-

ized that it was falling apart, to two months later, when you're starting to feel okay about things, like on "I Want To Be In Love" and "Heal Me." Truth is I wasn't there yet, but I know I wanted to be there. I'm not sure I've reached "Heal Me" yet, and it's May. But I know that I will; I could see enough to know I was going there.

Have you reached "I Want To Be In Love" yet? Oh yeah, I'm doing okay. Let's say that.

So you're gonna dance around that one? Yeah. Check in with me in a few months.

If I'd gone through a major breakup less than a year ago, I don't think I'd be ready to put myself in a position to go do a whole bunch of interviews and go on tour and sing these songs every night. You're setting yourself up for a lot of residual pain here. I know. It is kind of my journey. Having grown up with such repressed emotions and not talking about anything, the best thing that I could ever do is to acknowledge, own, be in, talk about, recognize this pain, this change, this whatever it is—just be in it until they're tired of asking me questions and nobody wants to know anything anymore.

That'll never stop. They'll just keep digging deeper and deeper and deeper. Pretty soon they're just gonna reach the other side and go, "Oh, that's it."

Does it hurt to talk about it? No, I'm okay. As I talk to you about it I find the answers myself. You ask me the questions, I think about it and I find the answers. It might bring the pain back, but I then analyze it and it's clear and it works through.

How did you work out where the kids live? We both knew that the children are the first priority and the most important thing. Their happiness and their quality of life is the most important thing. We made a choice to buy two houses. We moved out of our house and bought two houses back to back.

No kidding? No, we're on different streets, but our backyards touch and there's a fence and a gate that goes through to the other house. I can't see her house, she can't see mine, and yes there's an added strain sometimes of having to see her every day maybe, but I also get to see my children every day. It evens out to about four days apiece. Schedules change and move around, but mostly they're at my house for four days and at her house for four days. And that's just because they're so young. Eventually it'll probably work into a week and a week, but the two-year-old, it's not good for him to be away from either of us for too long. I go in and say good morning and say good night, and she comes over here and says good morning and good night to them, too.

So you still see Julie every day. Pretty much. That's not always fun, but it is so worth it to not have to say good-bye to the kids for four days. It's just, "Hey, you're gonna be over at mama's house now and I'll come see you before you go to bed." And they know that if they needed, they could come over and see me anytime.

Excellent. And it's a little harder road and a longer road maybe, but it is completely worth it. ✨

Skin is Melissa's seventh album since 1989, and her best-selling (top 51) "The Truth Is...My Life In Love And Music" is her first autobiography. Learn more about each at www.melissaetheridge.com.



"I put all the new music that I receive in a disc changer so I hear each song one after the other, and quite honestly, they've all been blending into one another lately. But when it got to Alana Davis's "I Want You," I actually had to stop what I was doing to listen to it. It is one of the freshest, most exciting songs out there today! It certainly stands out above the rest!"

-Bob Walker, WKTJ
Milwaukee

alana davis i want you

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On Tour
9/5 New York, NY
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9/12 Chicago, IL

Ryan Adams is not your typical musician on the cusp of being a star. In fact, he says he doesn't want to be a star at all. He just wants to create—whether it's music, art or prose. Ryan's already had one run-in with the press proclaiming him the next big thing. His former band, Whiskeytown, had released their major-label debut, *Strangers Almanac*, to great critical acclaim and Ryan was tagged as everything from the second coming of Gram Parsons to alt-country's Kurt Cobain.

Whiskeytown is now history and Ryan Adams already has one solo record under his belt. The critically lauded *Heartbreaker*, released in early 2000, began Ryan's second flirtation with fame.

As a fan and veteran of multiple Ryan Adams interviews, I jumped at the chance to speak with him again. And after listening to *Gold* a few times, I was convinced that he is releasing 2001's album of the year! So, we set up a time to speak by phone when he was in New York to shoot the video for "New York, New York."

Somehow, I wasn't surprised by the phone call I received 10 minutes before our scheduled time telling me the interview would have to be postponed...Ryan was at the hospital with a possible broken rib. Four hours later, I finally got him on the phone.

In between Ryan's eating lunch at a Soho restaurant and walking through galleries and clothing stores, we talked. I debated whether to write about our conversation or just offer some verbatim slices of it. I opted for the latter mostly because Ryan, like his music, can't be easily paraphrased. I figured it's far more interesting just to bring you along for the ride.

R A ryan Adams

By Nicole Sandler



How's your rib?

How do you know about my rib?

Because I've been waiting to talk to you all day.

It's fucked. My friend punched me really hard because I asked him to. It wasn't an S&M thing or anything—it was just boys having fun, goofing off.

Kind of like a *Fight Club* thing?

No, everyone keeps saying *Fight Club*. No, not like *Fight Club*, more like "drunk club." Me and my buddy were just horsing around. I sort of took an arm shot. We were hanging out on the street in Nashville outside of this bar, The Boundary. We weren't being frat boys, we were really just rough housing in that sort of cutesy punk-rock, post-Firehose record-owning kind of way. And so my friend was like, "Hey, watch this," and took a shot. I was drunk and didn't feel it at the time, and I woke up a couple of days later and I was in pain. So I got an X-ray and went to the radiologist, and as it turns out, I think it's fine, but bruised as hell. I've got to get some anti-inflammatory drugs and maybe something to dull the pain a little bit.

But you're okay?

Oh yeah, I'm fine—I've gotten hurt worse from playing football. It just so happens that I'm making a video tomorrow and I've been writhing in pain and my [girlfriend] goes, "If you don't fuckin' tell Frank that your rib is probably broken, I'm gonna call him myself." So I had to tell him.

I love *Gold*.

Oh, it sucks. When did we talk last, Nicole?

When we did the show for *Pneumonia*. That was maybe three, four months ago.

Yeah, damn, time is just flying.

You're shooting the video for "New York, New York" tomorrow?

Yeah. I wrote the treatment. I'm a cab driver, and I'm driving around my friend Billy from the Pink Hearts, who looks just like me, and he plays me. My friend Juliette Malin plays my ex-girlfriend. So yeah, it's like a real fun and semi-funny kind of video. I was going to be dressed up like a bum car driver, but we decided that I was too hot. So they're going with me being like a hot kid.

You should be, because you are quite the rock star.

Thank you. I'm really not a rock star.

No, but you have the potential to be one.

I don't like that—I want to be more like Irving Berlin or something. More like Larry Brown. He writes great novels and stuff, but I bet the guy can go to any convenience store or any grocery store anywhere and no one knows who the fuck he really is.

That's what's cool about radio—people can listen to you all the time but have no idea what you look like.

Yeah, what's cool, too, is if you're an author or playwright—I've been working on a play and two different books. My play is my favorite...I definitely want to start publishing that stuff. I cannot wait to retire from rock & roll and just be a writer, just be an old hermit, freaked-out kind of guy that writes books and people don't give a damn, you know?

But you enjoy making music too much.

True, so the retiring part probably won't happen. I'll just have to do both. The scary thing is that I think I'm a better author—as far as writing short stories and long-form narrative prose and that kind of thing is concerned—than I am a musician. Which is scary and must mean that I'm a pretty mediocre musician, because I'm not a very good writer.

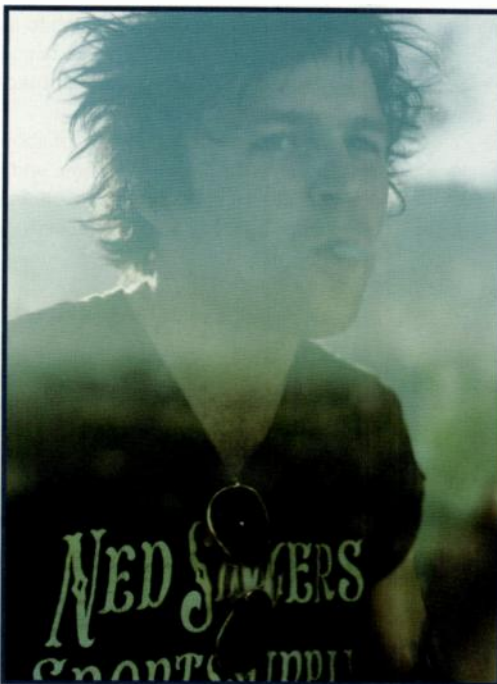
Let's get back to *Gold*. You made a wonderful record.

Well, it's definitely gonna change the world—no, I'm just joking.

I had a feeling you were. The interesting thing is that it defies categorization. You effectively get rid of the alt-country tag on this record.

Yeah? I don't really pay attention to any genre, but I really want to make a real country record. I've got too many ideas in my head. I've also got an idea about making a record about outer space.

"I cannot wait to retire from rock & roll and just be a writer, just be an old hermit, freaked-out kind of guy that writes books and people don't give a damn, you know?"



There's always lag time between when a record is finished and when it comes out. You seem to be five steps ahead of that already, so is it hard for you to get your mind back into *Gold*? Or are you already on to the Pink Hearts record?

I just finished the Pink Hearts record last week.

So now you're on to the next thing after that?

Well, now I can't do any more because I finished *Gold*, and then I made a record called *48 Hours*, with Ethan Johns and Greg Leisz. I just finished the Pink Hearts record and now I have to tour, so I can't actually record any stuff.

Gold was originally planned as a double album. How did you decide which 16 songs to

use out of the 26 originally slated to appear?

Well, if you drink for about a month and then look at each one and try to figure out...I kind of looked at them as which songs were telling the story more bombastically, which ones covered the bases thicker and which songs were more colossal and then I totally got it. It sort of made itself known to me.

You knew long before the album was finished that it was gonna be called *Gold*. Where did the title come from?

I have no idea, really. Somebody asked me, "What are you gonna call your new record?"

I think it was one of those moments when you kind of bluff and I go, "It's called *Gold*." I don't remember why I did it or how it happened. It was just sort of a lie and it stuck.

I've noticed quite a few classic influences on different songs: The Stones, The Who, Dylan on one or two songs, and Neil Young, too. I also hear a real strong Leon Russell influence on a few songs.

Leon Russell—that's right on.

On "Sylvia Plath" and even "Rescue Blues?"

Well, I was sort of going for a Leon Russell And The Shelter People kind of vibe for "Rescue Blues," but "Rescue Blues" also reminds me of The Faces and The Stones. To me, it was like that performance came up as more Leon, but the song itself and the way it used to be sung was definitely more like Gram and The Stones. I'm kind of a kid that is into Classic Rock. I mean, I like some Journey songs, which probably puts me into a Classic Rock area. Just to admit that you even like a Journey song is probably a Classic Rock-head.

Well, that's one I don't agree with you on, but that's what's great about music: Everyone is entitled to what they like. Let's get back to *Gold*. We mentioned "Rescue Blues," which is one of my favorite songs on the album. I also love "Answering Bell." Is that Adam Duritz on there with you?

That's Adam, yeah. He's also on "Rescue Blues" and "Touch, Feel & Lose."

The core players were you, Ethan Johns and Chris Stills. Jen Condos played bass...who else is on there?

Milo De Cruz is on bass on a couple of songs—he's excellent—and Benmont Tench.

Right, from The Heartbreakers.

Yeah, and who else is on there...Bucky Baxter and Julianna Raye, and I think that's it. I mean there are other people, there are sax players and gospel choirs. I don't remember all of their names.

That horn section comes in at the end of "New York, New York." Did you envision that when you wrote the song or did that happen in making the record?

I had it in mind. It's supposed to be a tip of the hat to Eric Dolphy. Dolphy used to play with John

Continued

Coltrane at Five Spot and Birdland. And it was also to sort of make this traffic jam-sound kind of thing, which sort of came through. I was just hoping that it wasn't too over the top or too cheesy, but I like over the top.

On *Gold*, you start out in New York and you end up in Los Angeles. So is this sort of autobiographical for the past year or so?

Sort of, except I never officially moved to L.A., I've just been a victim of going out there and not being able to leave. I dated somebody out there and I've got a bunch of great friends out there. I get to hang out with Alanis [Morissette] and stuff, all kinds of people, so it's really nice for me. I'm still shooting back and forth between Nashville, New York and L.A. I'm sort of in all places, but pretty soon I'm going to have a residence in Los Angeles as well as have an apartment in New York. I'm just turning into a big yuppie, you know?

Yeah, I see.

I'm trying to get away. I need to get established because I've got too much work ahead of me. If I'm really gonna write this play and really try to take it to theater and really finish this book as well, then I really gotta do it.

So *Gold* is coming out on September 11. You have the *Pink Hearts* record done. Tell me about that one.

I did it in Nashville. It's done for the most part; I might mess with it some more. I think I'm gonna get in touch with Andy Wallace and have him remix it or help me finish it out because I really liked what he did with *Nevermind*, but then again I don't know. I never know what I'm doing.

Are those the songs that I heard you play with them? Very loud rock, Stonesey kind of bluesy...

Yeah, but there's even newer ones now.

And you mentioned *48 Hours*. Where did that album come from?

I recorded a record in two days and mixed it in one, and I did it

**"I
do not
want to be in
the limelight and
I do not want to
be a star."**

a week and a half after I saw Alanis play at the El Rey. She inspired me so hard and I so wanted to write about all kinds of things and write this fucking beautiful, cool loft L.A., country/rock, Eagles-sounding stuff. I made this record with beautiful songs, like Faces' "Oo La La" and the Eagles' "Desperado." There's a couple of "crushing hard on the babe" songs.

And when is that gonna come out?

I have no idea. I think the record label is just throwing their hands in the air and going "What the fuck!"

You'll soon be heading out to tour for *Gold*. Do you have a band together yet?

I'm getting one together now. You know what is really weird, this may sound fucked up, but *Gold* is going crazy and it's not even out yet. People are freaking me out and shit, you know? Like, I'm always doing interviews.

But that's part of releasing a major-label record.

I don't like it. I'm doing *Spin* one minute or MTV the next or TV—there's just all of this crap. I'm like, "God, this isn't really happening, is it?"

This may thrust you back into the limelight the way that *Strangers Almanac* did. Are you prepared to deal with that again?

No, I don't want that to happen. I think that I'll do my job and really not pay attention. I do not want to be in the limelight and I do not want to be a star. It seems to me that you have to really want to be famous in order to be famous. I won't be famous—it won't happen. I'm not gonna sabotage anything, but I'm not gonna fuckin' try.

I'm at a point where I don't care about the decadence or any of that shit, but it'll probably come and bite me in the ass. Why couldn't this have happened a couple of years ago, when I could have become a self-obsessed, egotistical bastard about it?

Because that wasn't the way it was meant to be.

I guess not.

So maybe now you'll get the success when you're a little more mature and you can handle it.

The best-case scenario is that I don't get the success and I just stay right where I am. I can have a job and I can make some money doing it, but my life doesn't have to change.

How about performing? Do you enjoy doing that?

Not really. I like playing by myself solo, and I have fun playing electric live. But sometimes it's taxing and sometimes you really have to work yourself up to do a good gig, you know? I don't want to sing if I don't believe it, yet sometimes I'm tired of believing it, you know? Sometimes all I really want to do is smoke a big ol' fat joint and watch *Star Wars*. That's kind of how I am lately. It's like I'm mellowing very hard and very fast and I'm not afraid of it, which is the funniest thing. You would have thunk that I would have been like, "Oh my God, I might be getting really mellow!" But I'm not afraid of it at all. I feel like I can get so much more done when I'm not running around in circles.

Definitely. I think that's part of growing up.

Oh, God forbid I fuckin' grow up. ✖

Ryan Adams' homepage is located at www.ryanadamsmusic.com, and Chris Stacey of Lost Highway Records is on the other end of 615.524.7548.



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Don Was, Desktop Warrior

Zen And The Art Of Record Production

By Rick Boggs



Rick Boggs and Don Was

Perched high upon the south face of one of the city's many canyons, the J. Paul Getty Museum houses ancient artifacts from the earliest civilizations and looks down toward the congested, West Los Angeles concrete jungle. There, at the edge of urban development, lies an oasis of green grass and oak trees surrounding the modern digital recording studio of renowned record maker Don Was.

From his work in the late '70s with The B-52s through the new Black Crowes album, this GRAMMY Award-winning producer's success crosses the threshold between two completely different music-industry eras and includes a body of work as diverse as the radio listening public itself. His work with The Rolling Stones, Elton John, Jackson Browne, Bonnie Raitt and Bob Dylan certainly gets the attention of his baby boomer peers, while rockers half their age appreciate

his craft with The Barenaked Ladies, Paul Westerberg, The Black Crowes and Joan Osborne. But each generation might be a little surprised that Don's catalog also includes records from Willie Nelson, Paula Abdul, Johnny Clegg & Savuka, Felix Cavaliere, Garth Brooks, Bette Midler and many, many, more.

I had lunch with Don at a cool little restaurant in the shadow of the Getty Museum. As the owner and operator of my own recording studio, I was interested in

hearing his thoughts on the ever-changing recording process, the digital revolution and what he *really* listens for in the grooves. But as the restaurant began to fill with the lunch crowd, I realized that there's more to Don Was than meets the eye. Not only does he have music flowing through his veins, but he's also extremely intelligent, well-read and a master at the art of living. Soon, lunch had evolved into dinner and I'd found a new rock & roll hero.

During the past quarter of a century, the record business has evolved into a new species—and Don Was adapts his career accordingly. His first real success began back in 1988 when his band, Was (Not Was), were splashed over the airwaves with the infectious “Walk The Dinosaur.” Back then, songs were recorded on analog tape and record companies were focused on long-term artist development. Today, Was’s masterful work feeds a new, hungry record-industry animal that favors digital hard disc recording and short-term, bottom-line management. Adapting to ever-changing recording formats, restructuring and consolidation of record companies and a fragmented, strictly formatted radio market is not always easy, so Don turns to wisdom from Carl Jung and Joseph Campbell for guidance. With his own deeply philosophical perspective, Don explains the challenge of survival as a music producer. “In earlier ages, we became hunters or warriors and would remain so until we died. These days, politicians quit, clergy quit, people get divorced and we may attend many different schools. There is nothing to hang your hat on anymore.”

“I’m 48 years old and part of the largest demographic group in the country. People are selling us brokerage firms, vacations and BMWs, but nobody is marketing music to adults. I’m going to change that.”

In the same way that the 20th century worker has all but vanished—since we no longer learn a trade and stick with it for 40 years—neither can a record producer in today’s music industry stick to the same methods and practices that gained him his fame. Perhaps the most obvious and controversial change in the industry has been the switch from analog to digital recording. The workhorse two-inch 24-track tape machine has given way to the Macintosh computer with 24-bit ProTools software and hardware from DigiDesign. “I was an analog holdout,” Don reflects on his own professional evolution. “In the last year, it’s been very hard for me to hold that old line and say, ‘I’m an analog guy.’ Yet there is a sound to analog. I don’t know anybody but engineers, producers and some musicians who are over 50 who care about it, but you could actually hear the difference. Digital definitely made records thinner sounding. But today, with the better converters and 24-bit ProTools, you can really look an artist in the eye and say, ‘The technology is not your problem. Go write a better song.’”

In essence, Don Was overrides his DNA, reprograms his brain pathways and turns to history to understand the future. “For thousands of years we went through some rite of passage to gain our identity and skill, which we kept until we died. Now for record producers, ProTools is that thing. There is a period of months where this thing is totally enigmatic before you finally have it at your fingertips the way a bass guitar is. Once you learn it you cannot unlearn it, and I think that is why people go so crazy for it. It truly is my spear. I guess I’m a desktop warrior.”

But how is the digital producer’s work different from his analog ancestors? It’s definitely more than just pushing a different kind of button. The very size and cost of analog equipment required producers and engineers to work together in a large facility, marking tape and moving faders. Long, tedious hours in that sterile environment, repeating sections of a song over and over, could drive a person right over the edge. “I remember working on one particular record with a well-known person whom I respect very much. We got down to marking tape and so forth to such detail that I actually started to get bored and asked to be released from the project,” recalls Was. With digital technology being so affordable and portable, records are now being produced at home, on the beach or even on airplanes. “I was just writing and recording the theme song for this CBS show with Richard Dreyfuss and Marcia Gay Harden called *The Education Of Max Pickford*, and I was literally doing it in bed on

a Macintosh G4 Titanium laptop.” And he used the free downloaded version of ProTools (www.digidesign.com), which offers eight tracks of audio recording. “I can really get mesmerized. Sometimes I am sitting in my house and I don’t know where I am. It’s just me and the screen. It’s kind of sick.”

The feel of working on a record may have changed over the years, but Don Was sees the role of the producer as very much the same today as yesterday. “Every producer has a different interpretation of what his role is,” he mentions. “It has to do with what you enjoy. Guys like Babyface, L.A. Reid, Jimmy Jam and Terry Lewis, they’re really the artists, aren’t they? They write the songs, play instruments and sing. They are really artists with guest vocalists. That is a perfectly legitimate means of producing a record. But other guys are known for being on the phone the whole session. They may come in and listen and say, ‘That bridge sucks!’ and that’s just as valid. I have my own style. I try to work with people who have a very strong point of view, who have something valid to say and are really articulate storytellers. I try to stay the fuck out of their way. Someone’s got to know what the artist’s initial vision was and then sort of be a bodyguard. I have to make sure that they don’t stray off the path—or for that matter, we can stray completely off the path and do something different, but just let them know they are doing it. If people are losing their perspective, I try to think of what they would do if they were disengaged enough to see it objectively. I try to get into their heads. That is fun for me.”

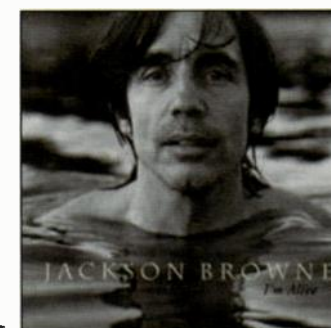
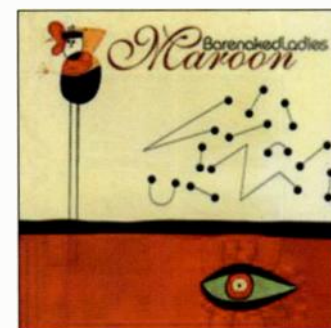
The pitfalls involved in producing records are the same today as ever. In the analog studio you had to resist the temptation to record and re-record, forever chasing a better take, while you lose the best take you will ever get. In the digital studio “you have to be careful not to beat the life out of a song,” Don says. “With ProTools you can always make it a little bit better. It’s like the geometry principle that says, ‘There is always another point between two points.’ It’s really tempting to go the extra hour, but the danger is that you beat the life out of it.

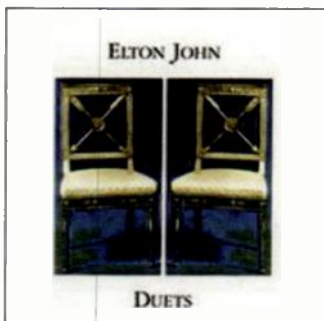
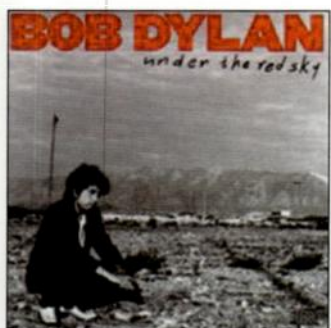
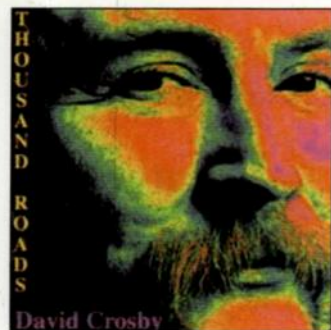
“To me, the technology is a neutral color and it’s up to artist, producers and engineers to use it responsibly. *Sgt. Pepper* was the first time that technology became part of the fabric of the music—a musical texture. The Beatles did a beautiful job of it, but thereafter, people missed the point that you still had to write ‘A Day In The Life’ and ‘She’s Leaving Home.’ Technology alone wouldn’t carry it. You’ve got to keep it in its place, and that’s the hardest part.”

Another essential survival skill for a producer is to be adept at interpersonal communication. He must create an inspiring atmosphere for the artist and must be able to direct the mixing engineers without offending anyone. “A producer,” Don explains, “has to create an environment in the studio that will inspire the artist to do their best work—and that does not mean putting up Christmas lights and candles. You’ve really got to listen and pay attention. You can’t be reading the newspaper back in the booth or whatever. You’ve really got to keep your ears open and let them know someone’s listening to them and gets it.”

Don’s diplomacy affords him the chance to work alongside the best engineers in the business. “I work with some really great people. Ed Cherney is as good an engineer as there is in the world. Rick Paconan was Glyn Johns’ assistant on the Crosby Stills & Nash album. He’s fucking great. So, out of respect, I leave them alone until they think they have something. If you come back in the room and you don’t like it, guys don’t like to hear you say, ‘Pull the faders down and start over. This sucks.’

“Mixing is imaginary architecture. Guys like Ed Cherney build really beautiful rooms. It’s total illusion. For the most part the artists are never in the same room at the same time. He builds great depth without making the thing sound like it was recorded in the Staples Center. There are two ways to build dimension, really: One is through equalization—where something goes further away by reducing the mid-range—and the other is by building fake walls by using digital delay to create the illusion of sound bouncing off walls.”





Not only has technology evolved, but the professional landscape has undergone some cataclysmic tectonic shifts as well. One factor that seems to enable Was to adapt effectively is his total lack of resentment or bitterness about the changing times. "I don't knock anybody who is running a record company now. The record business has changed—it's not about developing careers, it's about making your quarter and having your bonus kick in. That's just the way it's been set up. If I was accountable to shareholders and was head of a record company, I'd do what every one of these guys is doing. That would be my job and I would not want to be fired. So, I don't blame any of them." Something else has changed, as well. "It's really hard to do something different today. Not only that, there is no premium put on being different. Leon Russell told me, 'In the '60s, if you turned in a record and someone said, 'Wow, that is great, it sounds like so and so,' it was like being punched in the face. Today, if you can't go in and say, 'It's great, it sounds like a cross between this and that,' you're fucked."

Optimistic and forward-thinking as Don Was is, he's already preparing for his next metamorphosis that will keep him at the forefront of the record industry. "I'm 48 years old and part of the largest demographic group in the country. People are selling us brokerage firms, vacations and BMWs, but nobody is marketing music to adults. I'm going to change that. Corporations are built around the 10,000,000-copy-Britney Spears record. They are not tooled up to go out and sell 200,000 Jackson Browne records. But I just made a record with Bette Midler who sold as many tickets on her arena tour as The Stones did—however, she made more money than they did. She doesn't need an extravagant road show and she has a huge group of fans that come out to see her. There are easily 20 people out there like that who have built an audience over 30 years: Carly Simon, James Taylor, Bonnie Raitt, Jimmy Buffett, etc. There is a great opportunity as the contracts expire for these artists."

When asked whether the new, strictly formatted radio market influences the way he produces records, Don refers to his recent Black Crowes release, *Lions*, as an example of his new attitude. "It is a struggle to make something that sounds not so perfect. People work hard to get something that sounds like a band playing live. Yet it is so tempting to just hit that compressor—but you'll lose something in exchange for the gloss. I took the record to Steve Marcussen, who's an incredible mastering engineer, and because he was looking out for me he said, 'You know, nobody's records sound like this. People come in here and say, 'Make it as loud as you can,' which translates to, 'Compress the shit out of it.' And I said, 'Steve, this is the way I want it to sound.' So he stood by me, but it took a couple of hours to convince him I wasn't out of my mind. Hey, the band wanted that and I love the way that record sounds. It's like nothing that's out there today. And if radio needs a different sound, I just let someone else like Tom Lord-Alge mix the single. My attitude now is, 'Do whatever you gotta do to get on the radio, but don't ruin the album.'"

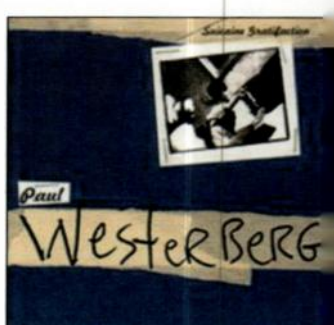
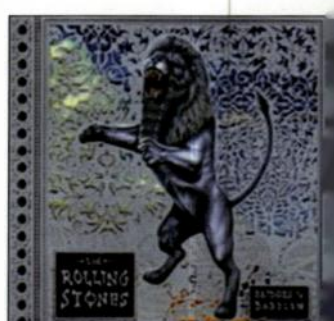
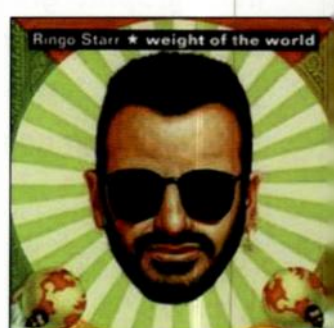
Next, Don will go into the studio with that same sense of freedom as he works on the new Joan Osborne record. "It's going to be a radical departure in a way, but I want her to have a hit single. She's too young not to have a record deal. In the '80s, I couldn't get a hit record to save my life and that bothered me. Now, I think of a quote from Bob Dylan talking about radio and successful records. He said, 'Sometimes it just is not your time. You've just got to ride it out. It comes around. Everything is cyclical.'"

And when it comes to radio airplay, Don has some rather unexpected reasons for hoping for spins on his records. "I feel responsible. I view the record companies as modern-day Medicis. They are our benefactors. They give us a shitload of money—and even though they usually make it back and break—even a lot sooner than the artist does, I do feel a responsibility to make sure that they get something that they can sell. I also feel responsible to the artist, too. The artist may already have a billion dollars, but he may not be doing it for the money. They're doing it because they want people to hear their work. It's really frustrating to work hard on an album and have it ignored. It's really painful."

"Now for record producers, ProTools is that thing. There is a period of months where this thing is totally enigmatic before you finally have it at your fingertips the way a bass guitar is. Once you learn it you cannot unlearn it, and I think that is why people go so crazy for it. It truly is my spear. I guess I'm a desktop warrior."

Don Was's longevity and success in the music business may be a prime example of natural selection and survival of the fittest, or it may be attributable to his claim that he was one of the few students in his high school class who neglected to learn another trade as a backup. Whatever the explanation, He's abounded in the good times and endured the bad times. Now he can honestly say, "This is a great business. Even though we tend to listen to the radio now as adults and say, 'Oh turn this fucking shit off!' I remember when I was a teenager, the week that 'Like A Rolling Stone' was No. 1, 'They're Coming To Take Me Away' was No. 2. There has always been shit and there has always been genius. The same is true today. There is a lot of great stuff out there. I've got nothing to complain about, I dig my life. It is the life I chose." ✨

When Rick Boggs isn't loafing over lunch he can be found at Sound Adventures Studios, recording bands, cutting radio ads and producing narration tracks for television. Rick can also be seen on an episode of *Ally McBeal* airing in October. For more information, visit www.rickboggs.com or track him down at 818.782.7733 and rick@rickboggs.com.



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Sean Coakley Listens To The Songlines

By Matthew Lawton

Sean Coakley



Most tribes," Arkady went on, "spoke the language of their immediate neighbor, so the difficulties of communication across a frontier did not exist. The mystery was how a man of Tribe A, living up one end of a Songline, could hear a few bars sung by Tribe Q and, without knowing a word of Q's language, would know exactly what land was being sung."

"Christ," I said. "Are you telling me that Old Alan here would know the songs for a country a thousand miles away?"

"Most likely."

So goes the tale of "The Songlines" by Bruce Chatwin, a beautiful and comical account of the invisible pathways traced by the Australian Aborigines. Songlines are tracks across the landscape created by mythical Aboriginal ancestors when they rose out of the Earth and traveled, creating mountains, valleys, waterholes and all the physical features of the land. The land was literally "sung" into existence.

And just like Old Alan, Sean Coakley knows the songlines of the radio world.

Working under such mythical indigenous radio icons as Doug Morris, Don Ienner and Clive Davis, Coakley became well-schooled in the radio landscape. And after a decade of working on the label side of things, Coakley forged new ground in 1993 when he opened his own radio promotion company.

Songlines promotes quality music at Adult Rock and Americana radio. Based out of New York, Sean and Tiffany Suiters work the Adult Rock stations,

while down in Nashville, Leslie Rouffé kicks up her heels promoting the Americana and Texas Music stations. Together, these three radio devotees promote and listen to the invisible pathways traced by the ancestors who rose out of the dark '70s and created diverse radio communities filled with freethinking programmers.

As free-form radio underwent its various adventures and evolved into the Adult Rock and Americana formats, the songs, stories, musicians and DJs that make up these ragtag rebel stations are alive and well. The airwaves are still singing.



For those who aren't that familiar with your past, give us a brief history of how you ended up running Songlines?

I started answering phones for ATCO Records in the late summer of 1978. Atlantic had just purchased Big Tree from Doug Morris and brought him in to run ATCO and the Atlantic custom labels. Eventually, I was allowed to learn promotion and got to work with exceptional mentors like Doug and Reen Nalli, and great artists including Pete Townshend, INXS, Blackfoot, Led Zeppelin, Bad Company, Stevie Nicks and The Rolling Stones. The most important thing I learned at ATCO came directly from Doug Morris, and that was that every record breaks locally. He made sure that after securing airplay in a market we called stores and asked about sales. We worked with the Atlantic and WEA reps to insure that stock was available and, if our record was selling, we never let up. That's Record Business 101, but today it's often ignored because of the changes in all the facets of the business. Nevertheless, it continues to work for those willing to work harder.

Then in 1983 I was hired by Don Ienner to go to Arista as the AOR guy. I spent seven years at Arista, first as VP of Rock Promotion and then as VP of Product Development. Working with Donnie and Clive Davis, I learned how to really listen to music. I learned to study a song for its melody, voice and structure. Is the hook big enough? Does the chorus repeat? Listening to Clive talk about songs and artists was an education that will stay with me forever. His ability to find the middle of the musical road and create stars is unparalleled in the history of the modern music business.

Don Ienner, in addition to all his other accomplishments, remains the single best promotion person I've ever met. He taught me to listen well to the person you're promoting and know more than the competition. While at Arista we had rock success with The Kinks, Grateful Dead, The Church, Jeff Healey, Thompson Twins and many more.

But after working for 13 years for two labels I really wanted to stretch and learn something outside the insular world of record companies. I went to work for MMA Management and looked after INXS in North America as well as rooArt Records, a successful Australian indie. This was in the early '90s and I was noticing this new progressive format emerging from the hipper stations in the old AOR. Stations like WXRT, KBCO, KFOG and KTCZ and others who had survived in markets with established Progressive Rock radio history. I knew so many of the programmers and I wanted to get back to doing what I loved most: Promoting great music to receptive ears. So I opened my own company, Songlines, in July of 1993.

And what exactly do you do at Songlines?

We get hired to promote quality music at Triple-A and Americana radio. In New York, Tiffany Suiter and I work all the Triple-As. In Nashville, Leslie Rouffé promotes all the Americana and Texas Music stations. When I started Songlines, I knew we were going to be choosy about what we were going to take on. Having worked with independent promoters on the label side, I most respected those who were honest about the music and their ability to get it played. So I modeled my company in that image: We have to feel passionate about the music if we're going to be successful in getting it played. We like to take on interesting and challenging music because I believe that's what makes the best radio.

So we talk with programmers about the music and the artists and help arrange station visits, promotions and live shows. We help get radio what they need to make their stations stronger. We secure songs for their CD samplers, we get them artist bios, we have artists call stations; whatever we can do to help increase a record's chance for success, we're there paving the way.

Recently, the *Los Angeles Times* created quite a stir in the industry with a story on independent promoters and how they're supposedly claiming stations and paying them off with trips and cash to play records. What are your thoughts on that?



Tiffany Suiter

The only thing we don't do is set up *exclusive* arrangements, the so-called "claiming" of stations. We're music promoters and we're contracted by the music supplier—record companies, artists, managers and music publishers—to gain exposure for their music. I would consider it dishonest to take their money and then charge them an additional fee for the station. The radio station, not the record company, should remunerate such a relationship.

There are lots of other ways to support airplay, including making an artist available for promotions, concerts and interviews or buying commercials on the station and even involving retail so that the airplay can result in sales. I don't

"The curious thing is how pay-for-play has become corporatized in so many formats including, to some degree, this one. The reasons for that are many, but the net effect doesn't make for better radio. The record business will eventually have to change the current paradigm because they're getting squeezed from all sides and the margins just aren't there anymore."

believe in putting the cart in front of the horse and purchasing a place on a playlist. Despite cries to the contrary, the law is clear on this and those who play this game are on a slippery slope. It doesn't matter to me whether they get busted for it or not—we all have choices to make and I'm doing great business without entering that minefield. I'm not a moneychanger. The curious thing is how pay-for-play has become corporatized in so many formats including, to some degree, this one. The reasons for that are many, but the net effect doesn't make for better radio. The record business will eventually have to change the current paradigm because they're getting squeezed from all sides and the margins just aren't there anymore.

So how does Songlines go about billing the various record companies, artists, managers and music publishers that you do business with?

We simply charge a weekly fee to work Triple-A or Americana and prorate when we combine formats. The three of us listen to all the submitted music and then discuss what we think we could accomplish if we took it on. We don't take on a project if we don't think we can help it a long way down the road of exposure. Most independent promotion is 50% recoupable, meaning that the artist has those fees deducted from any potential earned royalties. That's someone's hard-earned cash. Our clients are anyone who has good music needing exposure. We take our responsibility seriously and people who hire us get good value for their dollar.



Leslie Rouffé

Now, speaking of exposure, you can drive across the country listening to the radio and it almost sounds exactly the same, whether you're in a small town or a big city. Everything is based around just one song—the indies are promoting it, the video's on MTV, the radio is playing it and the band is even on TV performing that one song. Do you think Adult Rock radio should be so song-oriented?

—Hit songs are what drive ratings and sell records.

But is it radio's job to sell records?

Good question. It's radio's job to deliver the maximum number of listeners to their sales staff. Many programmers believe that you do this by offering repetition of songs that the listeners indicate they want most to hear. I've never programmed a radio station, but everything I've learned indicates that frequency of

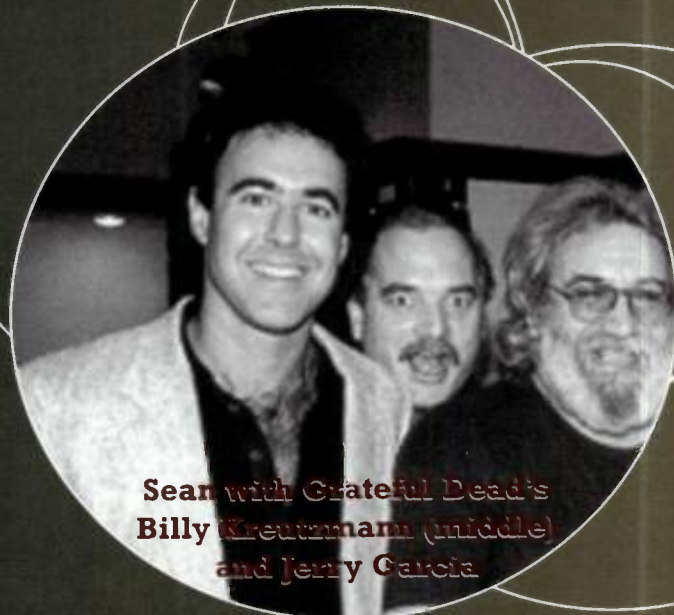
***"O Brother,
Where Art Thou?"
has sold over 2,000,000
records—so we know that the
audience is there! These albums
are being bought by a fairly
affluent middle-class audience of
people who are not out of
Deliverance. These are people
from all over the country,
who are driving Volvos
and going to soccer
practice."***

play attracts larger numbers. Since I'm a music guy, I take a devil's advocate view: The best radio is that which isn't afraid to play a healthy mix of unfamiliar titles along with the best of the old. While it's not their job to sell records, radio must work to develop new stars if they're to stay relevant to their target audience.

Yet when considering Triple-A, we see a widening chasm between most of the bigger commercial stations and non-commercial stations, who generally take more risks and provide a broader musical palette. But there are several exceptions: KGSR is hugely entertaining. Norm Winer at WXRT has been taking chances for more than two decades. Over the years the most unbelievable sets of call letters have challenged him and disappeared. He's still there and remains unflappable. WXRT is a great radio station with an amazing staff and I think record companies, for the most part, acknowledge that. But it took them a long time to get the kind of respect they now enjoy. There's a lesson there for the upstarts!

Over the years, Adult Rock radio has sort of been viewed by some as an insignificant format. It has formally spent a few years growing and now it seems to have leveled off a bit. What are your views on the Adult Rock format today?

It's a fabulous format with considerable power to attract affluent listeners with, among other things, an appetite for music. All major labels consider formats with younger listeners and higher rotations to be of most use in selling records. Yet Triple-A is vibrant regardless of how any record company views it. The best programmers don't rely on record company largesse to determine their success. But we'd all love to see more Triple-A stations in the land: You should be able to go into any market, say top 75 or larger, and hear a well-programmed commercial or non-com station. That hasn't happened yet but I believe it will. The boomer generation continues to rule the roost and the audience is definitely there. As long as artists continue to make music appealing to thinking adults, there will be radio stations to play it.



**Sean with Grateful Dead's
Billy Kreutzmann (middle)
and Jerry Garcia**

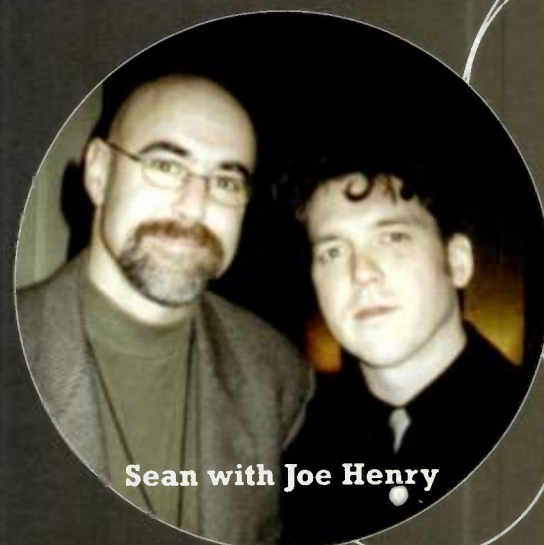
But one of the things frustrating some senior label people is how difficult it is to get the whole format to play a single record. It's virtually impossible because we're so diverse. While exceedingly frustrating to all of us in promotion, I'd point out that this is its greatest strength and we should honor and encourage it.

Songlines has also been working Americana for a few years. What are your thoughts on that format?

Americana has great potential and needs a few major markets, like Triple-A had when it coalesced in the early '90s. We had KMTT, WXRT, KGSR, KINK and others to lead the way. These were radio stations with bright programming minds, good facilities and a history of success. That's what Americana could use right now. Whether they come from Country or whether they're start-ups, Americana will succeed when this occurs.

Meanwhile, current Americana stations help artists in a big way to gain exposure in their markets so that they can tour and have viable careers. These programmers are knowledgeable about music and committed to creating good radio. Yet some in the industry are skeptical because we're not talking huge album sales for the average record. But ask the folks at Lost Highway and they'll tell you that there's a sizable, largely untapped market for twang. *O Brother, Where Art Thou?* has sold over 2,000,000 records—so we know that the audience is there! These albums are being bought by a fairly affluent middle-class audience of people who are not out of *Deliverance*. These are people from all over the country, who are driving Volvos and going to soccer practice. It's really pretty cool, you know? 🦎

**Need more info on Sean Coakley?
Then get your digits a-blaazin' at
914.241.3669 or spam him with love at
s.coakley@verizon.net.**



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VIEWS

ELTON JOHN

Selected Tracks From Songs From The West Coast

LABEL: Radiouniverse/Mojo/Universal

ORIGIN: Pinner, Middlesex, England

WHAT YOU SHOULD KNOW: Elton John still fills stadiums with baby boomers who come to hear "Your Song," "Funeral For A Friend" and "Tiny Dancer." These same people may not have listened to his recent albums, but they have a great reason to now. *Songs From The West Coast* recaptures many of the sounds and songwriting of Elton and Bernie, circa 1970-75.

SUGGESTED SONGS: "Birds"; "The Wasteland"; "This Train Don't Stop There Anymore."

CONTACT: Suzanne Perl 212.373.0771

WEB SITE: www.eltonjohn.com



matchbox twenty

"LAST BEAUTIFUL GIRL"

FROM THE RELEASE:

mad season by matchbox twenty

LABEL: Lava/Atlantic/AG

ORIGIN: Orlando

WHAT YOU SHOULD KNOW: "It won't be the first heart that you break/It won't be the last beautiful girl," sings Rob Thomas and the boys in this harmoniously rockin' track. With layers of keyboards, plenty of guitars, snowballing rhythms and soothing melodies, "Last Beautiful Girl" finds matchbox twenty fully embracing their mad season of broken hearts.

CONTACT: Kris Metzdorf 310.205.7452 & Bonnie Slifkin 212.707.2247

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JUDE "KING OF YESTERDAY"

FROM THE RELEASE: *King Of Yesterday*

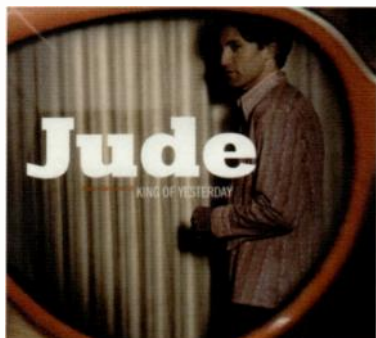
LABEL: Maverick

ORIGIN: Massachusetts

WHAT YOU SHOULD KNOW: Born Michael Jude Christodal, Jude earned a degree in philosophy before releasing 1998's *No One Is Really Beautiful*, which contained the rollicking, downtown funk of "Rick James." "King Of Yesterday" features Jude's real-life philosophical ideas washed in layers of his ethereal voice and rhythmically soothing music. Jude tours with Five For Fighting beginning September 14.

CONTACT: Ted Volk 310.385.6478 & Pam Edwards 203.674.7839

WEB SITE: www.judechristodal.com



RUFUS WAINWRIGHT

"CIGARETTES AND CHOCOLATE MILK"

FROM THE RELEASE: *California*

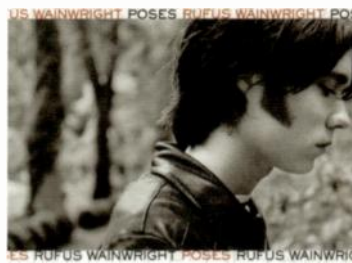
LABEL: DreamWorks

ORIGIN: Montreal

WHAT YOU SHOULD KNOW: Rufus Wainwright has always been open about his life with the press and in his music. "Cigarettes And Chocolate Milk" chronicles some of Wainwright's vices with lyrical self-deprecating wit and musical drama. "That one is somewhat autobiographical, too," states Wainwright. "I veer toward excesses of varying stripes. It spells some of them out."

CONTACT: Marc Ratner 310.288.7796

WEB SITE: www.rufuswainwright.com



THE WAYFARING STRANGERS

Shifting Sands Of Time

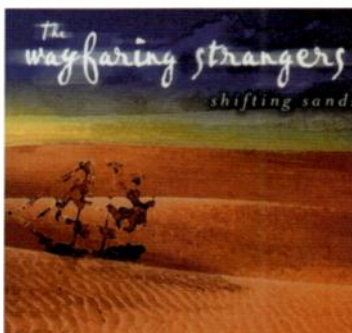
LABEL: Rounder

WHAT YOU SHOULD KNOW: The Wayfaring Strangers are a wickedly talented folk supergroup featuring violinist Matt Glaser, banjo master Tony Trischka, vocalist Jennifer Kimball and more. By combining the lonesome sound of bluegrass with the soul of late-night jazz, The Wayfaring Strangers are following their own tune.

SUGGESTED SONGS: "Man Of Constant Sorrow"; "Working On A Building"; "Rank Stranger"

CONTACT: Brad San Martin 617.218.4422

WEB SITE: www.rounder.com



BILLY & LIZA *It's About Time*

LABEL: SCI Fidelity

ORIGIN: Boulder

WHAT YOU SHOULD KNOW: Before Bill Nershi was playing guitar in the String Cheese Incident, he was playing music in a Telluride saloon every week with longtime friend Liza. Now, a decade later, Billy & Liza have finally completed the circle and released their incredibly organic album, *It's About Time*.

SUGGESTED SONGS: "Ten Miles To Tulsa"; "Sweet Tender Lovin'"; "The City Goes By."

CONTACT: Reis Baron 303.544.1818

WEB SITE: www.scifidelity.com



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VIEWS

LILY FROST "WHO AM I?"

FROM THE RELEASE: *Lunamarium*

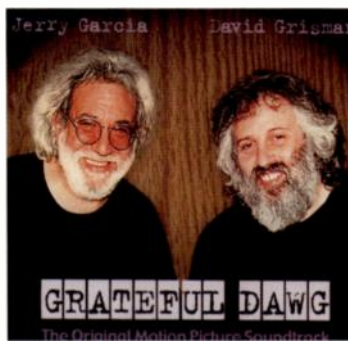
LABEL: Nettwerk America

ORIGIN: Toronto

WHAT YOU SHOULD KNOW: Lily Frost's debut disc, *Lunamarium*, is filled with classic pop sounds bathed in great clean vocals and good songs. What else could you ask for? "Who Am I?" floats on a cloud of airy vocals punctuated by flashes of slinky guitar, drizzling piano riffs and thunderous rhythms.

CONTACT: Tom Gates 212.760.1540 & Erica Goodstadt 310.855.0643

WEB SITE: www.lilyfrost.com



JERRY GARCIA & DAVID GRISMAN *Grateful Dawg* OST

LABEL: Acoustic Disc

ORIGIN: San Francisco

WHAT YOU SHOULD KNOW: Coming to theatres on October 5 is a film which follows the final years of Jerry Garcia. *Grateful Dawg* spotlights the musical friendship between Garcia and famed mandolinist David Grisman and shows another side of Garcia—a guy in sweatpants in Grisman's basement, pickin' tunes and singing songs. *Grateful Dawg* OST brings the basement to your living room.

SUGGESTED SONGS: "Sitting Here In Limbo"; "Grateful Dawg"; "The Thrill Is Gone."

CONTACT: Rob Bleetstein 415.485.1229

WEB SITE: www.dawgnet.com

CHARLIE HUNTER QUARTET

Songs From The Analog Playground

LABEL: Blue Note

ORIGIN: Rhode Island, but he grew up in San Francisco

WHAT YOU SHOULD KNOW: Charlie Hunter is from Mars. He must be. He plays an eight-string bass/guitar combo and his cohorts include a sax player, a drummer and a percussionist madman! While these cats jam out their jazz-rock, folks like Theryl de Clouet, Mos Def, Norah Jones and Kurt Elling handle the vocals. Unearthly amazing! "Mighty Mighty" is on the TuneUp.

SUGGESTED SONGS: "Mighty, Mighty"; "More Than This"; "Day Is Done."

CONTACT: Zach Hochkeppel 212.253.3205

WEB SITE: www.charliehunter.com



ABBEY BOOTH "RACHEL"

FROM THE RELEASE: *I Stand Up*

LABEL: Barr

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: L.A.'s Abbey Booth is a band that's been busy playing their high-energy, soulful party-rock at well-known clubs such as The Viper Room and The Mint. This talented trio has just released *I Stand Up*, which features the U2ish licks and rhythmic grooves of "Rachel." You can check out this track on the brand-new *Totallyadult* TuneUp.

CONTACT: Sherri Barr 323.669.1595

WEB SITE: www.abbeybooth.com

k.d. lang *Live By Request*

LABEL: Warner Bros.

ORIGIN: Consort, Alberta, Canada

WHAT YOU SHOULD KNOW: With her loosely campy approach and rock-inflected, countrified, smooth music, k.d. lang has always been one of a kind. *Live By Request* captured lang on last year's tour and features cuts such as "Cryin'", "Constant Craving," "Summerfling" and more. Check out the DVD version for extra tracks and 5.1 audio!

SUGGESTED SONGS: "Crying"; "Summerfling"; "Pullin' Back The Reins."

CONTACT: Julie Muncy 818.953.3567

WEB SITE: www.kdlang.com



SHARLENE *Midnight Madness*

LABEL: Phantom Roc

ORIGIN: Oregon, but she grew up in Los Angeles

WHAT YOU SHOULD KNOW: With hearty vocals full of authenticity, Sharlene jumps off this platter strumming her acoustic guitar while her five-piece band rips through these 11 tracks. From melodic heartwarming ballads to kick-ass rockers to slide-filled blues tracks, *Midnight Madness* is a diverse disc. "Reason" can be heard on the new TuneUp.

SUGGESTED SONGS: "Reason"; "Two Ships Passing"; "Midnight Madness."

CONTACT: LuAnne Maxwell 562.435.7416

DOWNTOWN MYSTIC "TEST OF TIME"

FROM THE RELEASE: *Downtown Mystic*

LABEL: Sha-La

WHAT YOU SHOULD KNOW: From an album that is split into three parts—Doubt, Faith and Rock & Roll Karma—comes a track that eliminates all uncertainty and reaffirms the belief in love and rock & roll's destiny. It's been said that the U.S. has a divorce rate of 50%. "Test Of Time" is for the other 50.

CONTACT: Robert Allen 201.664.1955

WEB SITE: www.shala.com

A CLOSER LOOK



JAY FARRAR

BY CASEY ALFARO

NEW RELEASE: *Sebastapol* **PRODUCED BY:** John Agnello **LABEL:** Fellow Guard/Artemis

Jay Farrar has been an integral cog in the alt-country machine for a number of years. In 1987, he founded Uncle Tupelo with childhood pal, Jeff Tweedy. Their early influences ranged from punk-rock to artists like John Prine and Hank Williams. Somehow Uncle Tupelo fused these early influences to produce an album, *No Depression*, that quickly developed a large underground following. Their sound was uniquely different, as it brought together two genres that had no place coexisting, but somehow worked nevertheless.

Just as Uncle Tupelo was gaining momentum and perfecting their distinctive bluegrass and pop blend, they broke up in 1994. Farrar and fellow Tupelo drummer Mike Heidorn formed Son Volt and released *Trace*. This critically acclaimed album again combined country-rock elements and depended on Farrar's songs, mostly introspective tales about his life growing up in Illinois. Son Volt was typically all about gloomy observances of angst-ridden life in Middle America.

Now, on his first solo effort, Farrar has explored uncharted territories, relying less on overwhelming electric guitar sound, instead favoring more acoustic melodies complete with psychedelic, mesmerizing effects. And he still retains his country roots with his brooding musings on the absurdity of the human experience. As one of the leading figures in the alt-country-rock music scene it would be easy for Farrar to play it safe. However, he continues to push the envelope musically by refusing to stifle his creative urges.

- Farrar's first band was The Primitives, a punk-rock outfit in high school.
- Son Volt's roadie and occasional guitarist, Brian Henneman, formed his own band, the Bottle Rockets.
- "No Depression" became a catch-all phrase for the alt-country genre thanks to an online site and fanzine named after Uncle Tupelo's debut.
- "Voodoo Candle" is Top-10 Most Added this week.



ERIC BIBB

BY CASEY ALFARO

NEW RELEASE: *Painting Signs* **PRODUCED BY:** David Bronze **LABEL:** EarthBeat!

Sometimes your family makes choices before you're born that determine your path in life. This could be said about Eric Bibb. Eric's father is New York folk singer Leon Bibb, and his uncle is jazz pianist John Lewis of the Modern Jazz Quartet. Through his dad, Eric was able to meet Pete Seeger and Bob Dylan when he was growing up in the 1960s. Inspired by Ritchie Havens and Taj Mahal, Bibb began playing the blues.

Eric's turning point came in 1996 when he performed at the London Blues Festival with Keb' Mo' and Corey Harris. Eric's debut, *Good Stuff*, came out a year later, followed by *Me To You* in 1998. *Home To Me* was released in 2000, and this year brings *Painting Signs*.

A lot of emotion goes into every song Eric Bibb sings. You get a sentimental feeling after hearing the beautiful words of his father in "The Light Was Worth The Candle." You'll be uplifted after hearing "Don't Ever Let Nobody Drag Your Spirit Down" which features soul great Wilson Pickett as the pre-dominant vocals and Eric taking a small step back to let Wilson do his thing. Whatever mood you feel, Eric can bring out your feelings and sometimes more than one emotion will come out in a song. Taj Mahal once said that Eric "has a great voice, is an excellent performer, and has a great knowledge about the roots of the music."

- In 1999, Bibb performed "Here Comes The Sun" for an album called *All You Need Is Love: Beatles Songs For Kids*. Most of the songs on the album had children singing classic Beatles songs.
- Eric's "World War Blues" appears on John Mayall's new *Along For The Ride*.
- When Eric isn't touring, he lives in Sweden where he works as a music and voice teacher.
- *Painting Signs* is currently No. 30 on our Adult Rock Non-Commercial Album chart.



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