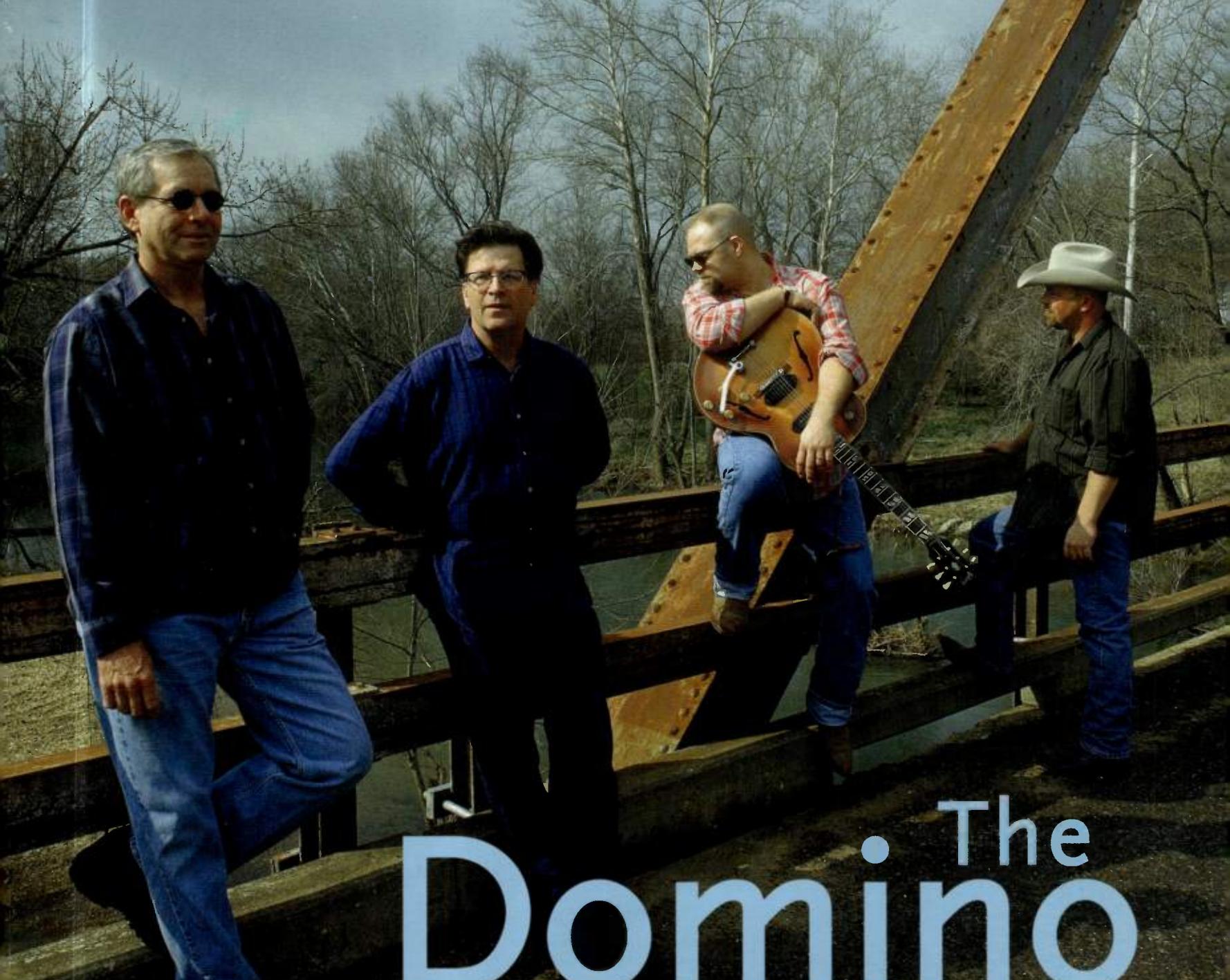


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July 26, 2002 Issue 47



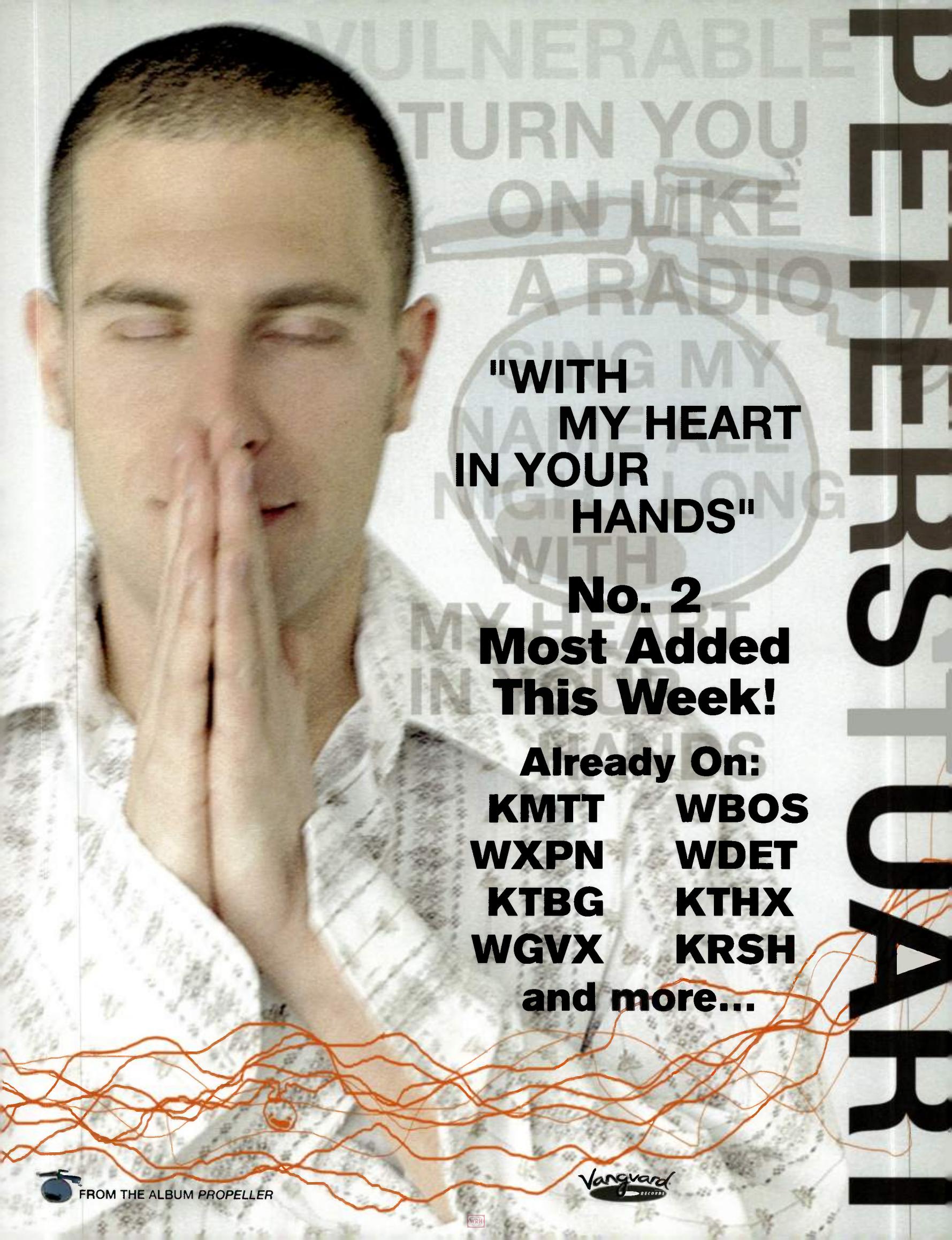
The Domino Kings

ALSO INSIDE:

KTCZ (Cities 97) Minneapolis

E-Town, Red Ink, T Bone Burnett, Counting Crows,
Indigo Girls, Dave Matthews Band, Beth Orton

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TOTALLYADULT

Jim Nelson **VICE PRESIDENT, ADULT ROCK**
Matt Lawton **DIRECTOR, ADULT ROCK**
Chad Saunders **COORDINATOR, ADULT ROCK**
Nareg Burr **TOTALLYASSISTANT**

Amy Jones, Kat Campbell, Dina Snow, Michael Vogel, Josh Jackson, Stuart Brazell and Nicole Sandler **CONTRIBUTING WRITERS**
Vanessa Rocchi **TRANSCRIPTION**

EDITORIAL

Jeff Silberman **VICE PRESIDENT, EDITORIAL OPERATIONS**
John Easdale **GROUP SENIOR EDITOR**
Tom Maguire and Dina Snow **GROUP EDITORS**

CREATIVE SERVICES

Lance Vantile Whitfield **VICE PRESIDENT, CREATIVE SERVICES**
Melle Belle Karakawa **ART DIRECTOR**
Amy Martin **LEAD ARTIST**
GRAPHIC DESIGNERS Silas L. Curry, Alex Dena, Mark Gregorian, Nicole Hayes, Khadija Macauley, Armando Nuñez, Delvin Stevenson, Sabrina Toston and Oscar Varela

PRODUCTION

David Author **VICE PRESIDENT, PRODUCTION**
Frank Anastasia **PRODUCTION DIRECTOR**
Eric Harter and Monte Malone **PRODUCTION MANAGERS**
Alden Keith Stubblefield **IMAGING CENTER MANAGER**

ALBUM NETWORK

Robert England **SENIOR VICE PRESIDENT, ALBUM NETWORK**
George Saadi **VICE PRESIDENT, RETAIL**
ASSOCIATE RETAIL EDITORS Gerald T. Shaia, Dan Glasband, Kevin Baker and Ryan Tomlinson
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Kathy Bissonette **OFFICE MANAGER**

ADMINISTRATION/INFO/TECHNOLOGY

Victor Caballero **VICE PRESIDENT, M.I.T.I.S.**
(Music Internet Technology and Internet Services)
Liza West **DIRECTOR, HUMAN RESOURCES**
Stan Primmer **DIRECTOR, CLIENT INFORMATION SERVICES**
Marko Kiric **SENIOR DIRECTOR, WEB DESIGN**

Jackie Bodner **THE YELLOW PAGES OF ROCK EDITOR**

FINANCE

CONTROLLER Bobbi Megna
SENIOR ACCOUNTANT Jeffrey Muzi
FINANCE ANALYST Kris Kahrs
ACCOUNTS PAYABLE PROCESSOR Tania Hahm

LOGISTICS

Adam Kavert, Brian Davis, David Apodaca, Jeff Peterson, Damian Spooner and Tim Stephens

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KTCZ "Cities 97" Minneapolis

On July 25th, Lauren MacLeash celebrated her eighth year at Cities 97, so we thought it would be a good time to check in with MacLeash and the gang. Matthew Lawton reports back from the Twin Cities and fills us in on what keeps Cities 97 one of the best Triple-A's ever. **8**



Counting Crows

After taking a few years off, Counting Crows have returned with their fourth, and quite possibly tastiest, disc to date, *Hard Candy*. With "American Girls" climbing the charts, Jim Nelson tracked down fellow Crows Adam Duritz and Matt Malley for this sweet treat. **12**



Red Ink

Red Ink, an arm of RED Distribution, itself an arm of Sony, very simply is a label for hire. You provide the records, they fill in the rest. Recently, Red Ink's General Manager, Howie Gabriel, chatted up his company with Jim Nelson. **16**



Beth Orton

Beth Orton has just released her third solo album, *Daybreaker*, which features guest appearances by Ryan Adams, Emmylou Harris and Ben Watt. Matt Lawton and Stuart Brazell provide a private look into the raw, exposed heart of the singer. **20**



T Bone Burnett

From St. Louis to Fort Worth to Los Angeles, T Bone Burnett has found himself in every sort of rough, sand trap and water hazard that the music business has to offer. Rick Boggs finds out what keeps this Grammy-winning producer swinging. **24**



The Domino Kings

Think cowboy hats and muscle cars, handkerchiefs and broken hearts. WNCW Asheville's Amy Jones discovers that these are just a few of the images conjured up by Midwestern quartet The Domino Kings and their latest release, *The Back Of Your Mind*. **28**



Indigo Girls

The Indigo Girls came into notoriety as part of the late-'80s singer/songwriter revival and have remained just as strong and determined in their musical mission. Paste's Josh Jackson checks in with Emily Saliers and discusses their 10th release, *Become You*. **34**



E-Town: A World Of Music And Ideas

E-Town is a non-profit radio program which includes musical guests, interviews and an E-chievement award, along with a final jam session recorded in front of a live audience. Chad Saunders caught up with host Nick Forster and delivers this story of E-Town—A World Of Music And Ideas. **40**

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Commercial Adult Rock Contacts

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CKEY Niagara Falls, Ontario

Rob White Program Director
Mike Blakely Music Director
mblakely@cogeco.ca
905.356.6710 fax 905.356.0696
Th 2-4pm
www.river.fm

KAEP Spokane, Washington

Tim Cotter Program Director
tim.cotter@citcomm.com
Kari Bushman Music Director
kari.bushman@citcomm.com
509.448.1000 fax 509.448.7015
MTW 3-5 pm (801.485.6700)
www.broadcast.com/radio/alternative/kaep

KBAC Santa Fe, New Mexico

Ira Gordon VP/GM
iragordon@clearchannel.com
Sam Ferrara Assistant PD
505.989.3338 fax 505.989.3881
ThF 9-11am
www.kbac.com

KBCO Boulder, Colorado

Scott Arbough Program Director
Keefer Music Director
303.444.5600 fax 303.449.3057
T 3-5pm
www.kbco.com

KBXR Columbia, Missouri

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

KCTY Omaha, Nebraska

Max Bumgardner Program Director
max@1069thecity.com
Christopher Dean Music Director
402.342.2000 fax 402.561.9467
TTh 3-6pm
www.1069thecity.com

KDBB Park Hills, Missouri

Greg Camp Program Director
greg@b104fm.com
Glenn Barry Assistant PD
573.431.6350 fax 573.431.0850
Th 10am-noon
www.b104fm.com

KDBX Brookings, South Dakota

Mike Ehlers Music Director
Mike Hart Program Director
605.692.9125 fax 605.692.6434
TWTh 3-4pm
www.depotradio.com

KENZ Salt Lake City, Utah

Bruce Jones Operations Manager
bruce.jones@citcomm.com
Kari Bushman Music Director
kari.bushman@citcomm.com
801.485.6700 fax 801.483.1075
MTW 3-5 pm
www.1075.com

KFAN Fredericksburg, Texas

JD Rose Program Director
830.997.2197 fax 830.997.2198
MT 11am-noon
www.texasrebelradio.com

KFMU Steamboat Springs, Colorado

Matt Jacquot Program Director
Jim Hill Music Director
970.879.5368 fax 970.879.5843
Th 11am-2pm
www.kfmu.com

KFOG San Francisco, California

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

KGSR Austin, Texas

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

KHUM Ferndale, California

Michael Dronkers Prog/Music Dir
Gary Franklin Assistant PD
707.786.5104 fax 707.786.5100
W 8:30-9:45/2:15-3
www.khum.com

KINK Portland, Oregon

Dennis Constantine Program Director
dennis@kink.fm
Kevin Welch Music Director
k welch@kink.fm
503.517.6000 fax 503.517.6130
Th 10-12pm
www.kink.fm

KLRQ Clinton, Missouri

Steve Stevens Program Director
sstevens@klrq.com
660.885.7517 fax 660.885.8318
TWTh 12-2pm
www.klrq.com

KLRR Bend, Oregon

Doug Donoho Program Director
doug@klrr.com
541.382.5263 fax 541.388.0456
Th 9am-noon
www.klrr.com

KMMS Bozeman, Montana

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

KMTN Jackson, Wyoming

Mark "Fish" Fishman Program Director
fish@blissnet.com
307.733.4500 fax 307.733.7773
F 10am-noon
www.jacksonholeradio.com

KMTT Seattle, Washington

Chris Mays VP/GM
Shawn Stewart Music Director
sstewart@kmtt.com
206.233.1037 fax 206.233.8979
W 3:15-5:15p
www.kmtt.com

KOTR San Luis Obispo, California

Drew Ross Program Director
drewross@fix.net
Greg Pifer Music Director
805.786.2570 fax 805.547.9860
Th 3-5:00pm
www.kotrfm.com

KOZT Fort Bragg, California

Kate Hayes Music Director
Vicky Watts General Sales Mgr
707.964.7277 fax 707.964.9536
W 1-3pm
www.kozt.com

KPIG Watsonville, California

Laura Ellen Hopper Program Director
laura@kpig.com
831.722.9000 fax 831.722.7548
TW 8-10am
www.kpig.com

KPRI San Diego, California

Dona Shaieb Program Director
858.678.0102 fax 858.320.7024
W 1-5pm
www.sets102.com

KROK Leesville, Louisiana

Doug Stannard General Manager
doug@wnonline.net
Sandy Blackwell Music Director
sandy2@wnonline.net
337.463.9298 fax 337.537.4152
TTh noon-2pm
www.krok.com

KRSH Santa Rosa, California

Bill Bowker Program Director
bill@krsh.com
Pam Long Music Director
pam@krsh.com
707.588.0707 fax 707.588.0777
W 2-4pm
www.krsh.com

KRVB Boise, Idaho

Dan McCollly Operations Mgr/PD
208.344.3511 fax 208.336.3264
Th 10am-noon

KSPN Aspen, Colorado

Sam Scholl Program Director
sambassador@yahoo.com
970.925.5776 fax 970.925.1142
Th 9am-noon
www.kspnradio.com

KTAO Taos, New Mexico

Brad Hockmeyer Program Director
Michael Dean Assistant PD
505.758.5826 fax 505.758.8430
W 10am-noon
www.ktao.com

KTCZ Minneapolis, Minnesota

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

KTEE Monterey, California

Chris White Operations Manager
Carl Widing Music Director
carlwiding@aol.com
831.655.5833 fax 831.655.6383
M 12-5pm
www.kee.com

KTHX Reno, Nevada

Harry Reynolds Program Director
Dave Herold Music Director
775.333.0123 fax 775.825.3183
WF 9-11am
www.kthxfm.com

WBOS Boston, Massachusetts

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

WCLZ Portland, Maine

Herb Ivy Program Director
herb.ivy@citcomm.com
Brian James Music Director
207.774.6364 fax 207.774.8707
Th noon-4pm
www.989thepoint.com

WDOD Chattanooga, Tennessee

Danny Howard Dir of Programming
Gene Lovin Assistant PD
423.321.6200 fax 423.321.6270
ThF noon-2pm

WDST Woodstock, New York

Greg Gattine Program Director
gregg@wdst.com
Roger Menell Music Director
rogerm@wdst.com
845.679.7266 fax 845.679.5395
WTh 11am-noon
www.wdst.com

WEBK Rutland, Vermont

Spider Glenn Program Director
Harry Weinhagen General Manager
802.775.7500 fax 802.775.7555
W 10am-1pm
www.webk.com

WEHM Amagansett, New York

Brian Cosgrove Program Director
631.267.7800 fax 631.267.1018
W 11am-1pm
www.wehm.com

WGVX Minneapolis, Minnesota

Jeff Collins Program Director
jeff.c.collins@abc.com
612.617.4000 fax 612.623.9105
Th 2-5
www.drive105.com

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Commercial
Adult Rock Contacts

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

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

WKZE Sharon, Connecticut
Hal Lefferts Music Director
Leah Cadwallader Program Director
860.364.5800 fax 860.364.0129
TW 3-4:30pm
www.wkze.com

WMMM Madison, Wisconsin
Tom Teuber Program Director
tteuber@prodigy.net
Mike McCoy Assistant MD
608.826.0077 fax 608.826.1245
Th 3-5pm
www.1055triplem.com

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

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

WMWV Conway, New Hampshire
Mark Johnson Program Director
mark@wmwv.com
Roy Prescott Music Director
603.447.5988 fax 603.447.3655
TTh 12:30-3pm
www.wmwv.com

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

WOKI Knoxville, Tennessee
Shane Cox Program Director
shane@100theriver.com
Sarah McClune Music Director
865.588.6511 fax 865.658.4218
MT 1-5pm
www.100theriver.com

WRLT Nashville, Tennessee
Keith Coes Music Director
kcoes@wrlt.com
David Hall Operations Mgr/PD
dhall@wrlt.com
615.242.5600 fax 615.985.0316
TTh 2-3pm
www.wrlt.com

WRNR Annapolis, Maryland
Jon Peterson Operations Manager
jonp@wrnr.com
Alex Cortright Program Director
alex@wrnr.com
410.626.0103 fax 410.267.7634
Th 10:30-12:30pm
www.wrnr.com

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

WTTS Bloomington, Indiana
Brad Holtz Program Director
holtzradio@hotmail.com
812.332.3366 fax 812.331.4570
W 2-3pm/Th 11-1pm
www.wttsfm.com

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

WXRT Chicago, Illinois
Norm Winer VP Programming
nwwiner@cbs.com
John Farneda Asst PD/Mus Dir
jfarneda@cbs.com
773.777.1700 fax 773.427.3543
Th 10:30-2pm
www.wxrt.com

WXRV Haverhill, Massachusetts
Joanne Doody Program Director
joannedoody@92.5theriver.com
Dana Marshall Music Director
danamarshall@92.5theriver.com
978.374.4733 fax 978.373.8023
M 11:30am-2pm
www.92.5theriver.com

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

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

WZEW Mobile, Alabama
Tim Hallmark Music Director
Brian Hart Program Director
251.438.5460 fax 251.476.1065
WTh 3:30-5pm
www.wzew.com

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Non-Commercial Adult Rock Contacts

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

Acoustic Café Nationwide
Rob Reinhart Program Director
rob@acafe.com
734.761.2043 fax 734.761.4412
W 9am-noon
www.acafe.com

DMX Nationwide
Dave Sloan Music Director
dave.sloan@dmxmusic.com
310.444.1744 fax 310.444.1717
TW 8am-4pm
www.dmxmusic.com

KAXE Grand Rapids, Minnesota
Mark Tarner Program Director
mtarner@kaxe.org
218.326.1234 fax 218.326.1235
TTh 1-3pm
www.kaxe.org

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

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

KKCR Princeville, Hawaii
Gwen Squyres Music Director
808.826.7774 fax 808.826.7977
M 9am-5pm
www.kkcr.org

KLCC Eugene, Oregon
Michael Canning Music Director
Don Hein Program Director
541.463.6000 fax 541.744.3962
W 12:30-3:30pm
www.klcc.org

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

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

KRCL Salt Lake City, Utah
Doug Young Music Director
Troy Mumm Operations Manager
801.363.1818 fax 801.533.9136
T 1:30-5pm
www.krcl.org

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

KSMF Ashland, Oregon
Eric Alan Music Director
alane@sou.edu
Eric Teel Program Director
541.552.6301
M 1-5pm
www.jeffnet.org

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

KTBG Warrensburg, Missouri
Jon Hart Program Director
jhart@ktbg.cmsu.edu
Byron Johnson Music Director
660.543.4155 fax 660.543.8863
W 1-3pm
www.ktbg.fm

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

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

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Non-Commercial
Adult Rock Contacts

KUWR Laramie, Wyoming

Roger Adams Program Director

radams@uwyo.edu

Don Woods Music Director

dwoods@uwyo.edu

307.766.6624 fax 307.766.6184

W 1:30-4pm

www.wyomingpublicradio.org

KVNF Paonia, Colorado

Candy Pennetta Music Director

sugar@kvnf.org

970.527.4866 fax 970.527.4865

T 11am-2pm

www.kvnf.org

Maine Public Broadcasting

Lewiston, Maine

Sara Willis Music Director

saradj@acadia.net

Charles Beck Station Manager

800.884.1717 fax 207.942.2857

T noon-2:30pm

www.mpbc.org

Music Choice Nationwide

Adam Neiman Program Director

aneiman@musicchoice.com

Liz Opoka Music Director

646.459.3300 fax 646.459.3309

T 2-5pm

www.musicchoice.com

WAPS Akron, Ohio

Bill Gruber Program Director

billgruber@hotmail.com

330.761.3099 fax 330.761.3240

W 10am-4pm

www.913thesummit.com

WBJB Lincroft, New Jersey

Jeff Raspe Music Director

jraspe@wjbj.org

Mike Sauter Program Director

732.224.2457 fax 732.224.2494

W 3-5pm

www.wbjb.org

WBZC Pemberton, New Jersey

Bonnie Hart Program Director

radiobonnie@yahoo.com

609.894.9311 fax 609.894.9440

MW 1-3pm

www.wbzc.org

WCBE Columbus, Ohio

Maggie Brennan Music Director

mbrennan@wcbe.org

614.365.5555 fax 614.365.5060

Th 4-6pm

www.wcbe.org

WDET Detroit, Michigan

Judy Adams Program Director

jadams@wdefm.org

Martin Bandyke Music Director

mbandyke@wdefm.org

313.577.4146 fax 313.577.1300

Th 1-3pm

www.wdefm.org

WDIY Bethlehem, Pennsylvania

Neil Hever Program Director

neil@wdiyfm.org

Katie Riess Assistant MD

610.694.8100 fax 610.954.9474

Th 1-5pm

www.wdiyfm.org

WERU East Orland, Maine

Joel Mann Prog/Music Dir

207.469.6600 fax 207.469.8961

T 11am-2pm

www.weru.org

WEVL Memphis, Tennessee

Brian Craig Program Director

901.528.0560 fax 901.528.0561

T noon-3pm

www.wevl.org

WFHB Bloomington, Indiana

Jim Manion Program Director

ionman@wfhb.org

812.323.1200 fax 812.323.0320

W 1-3p

www.wfhb.org

WFPK Louisville, Kentucky

Dan Reed Program Director

dreed@wfpk.org

Stacy Owen Asst PD/Mus Dir

502.814.6500 fax 502.814.6599

M 4-6pm/Th 1-3pm

www.wfpk.org

WFUV Bronx, New York

Chuck Singleton Program Director

chucksingleton@wfuv.org

Rita Houston Music Director

ritahouston@wfuv.org

718.817.4550 fax 718.365.9815

W 5-7pm

www.wfuv.org

WGWG Boiling Springs, North Carolina

Dan McClellan Station Manager

704.406.3525 fax 704.406.4338

T 11-1pm

www.wgwg.org

WMFO Medford, Massachusetts

Morgan Huke Music Director

morganhuke@yahoo.com

617.625.0800 fax 617.625.6072

F 10am-1pm

www.wmfo.org

WMKY Morehead, Kentucky

Paul Hitchcock Program Director

p.hitchc@morehead-st.edu

606.783.2334 fax 606.783.2335

M noon-3pm

www.wmkyradio.com

WMNF Tampa, Florida

Randy Wynne Program Director

randy@wmnf.org

Lee "Flee" Courtney

Music Director

813.238.8001 fax 813.238.1802

MT 1-3pm

www.wmnf.org

WNCW Spindale, North Carolina

Mark Keefe Program Director

mark@wncw.org

Kim Clark Assistant PD

kim@wncw.org

828.287.8000 fax 828.287.8012

T 11am-1pm

www.wncw.org

WNKU Highland Heights, Kentucky

Michael Grayson Music Director

grayson@wnku.edu

David Arnold General Manager

859.572.6500 fax 859.572.6604

TW 1-3pm

www.wnku.org

WNRN Charlottesville, Virginia

Tori Mazur Operations Mgr/PD

tori@wnrn.org

Anne Williams Music Director

434.971.4096 fax 434.971.6562

Th noon-2pm

www.wnrn.rlc.net

World Café Nationwide

Bruce Warren Program Director

David Dye Prog Coordinator

215.898.6677 fax 215.898.0707

W 3-6pm

http://worldcafe.xpn.org

WRVG Georgetown, Kentucky

Keith West Program Director

keithwest@worldradio.org

Jerry Gerard Music Director

502.868.6565 fax 502.868.6566

TW noon-1pm

www.wrvg-fm.org

WSGE Dallas, North Carolina

Jeff Powell Program Director

jpowell@gaston.cc.nc.us

Greg Almond Assistant MD

704.922.6552 fax 704.922.6514

MWF 10am-3pm

www.wsgc.org

WUKY Lexington, Kentucky

Stacy Yelton Program Director

slyelt1@uky.edu

859.257.3221 fax 859.257.6291

M 9am-11am

www.wuky.org

WUMB Boston, Massachusetts

Brian Quinn Program Director

brian.quinn@umb.edu

Marilyn Rea Beyer Music Director

617.287.6900 fax 617.287.6916

WTh 8-10am

www.wumb.org

WUTC Chattanooga, Tennessee

Richard Winham Music Director

Mark Colbert Program Director

mark_colbert@utc.edu

423.755.4756 fax 423.785.2379

M-F noon-5pm

www.wutc.org

WXPN Philadelphia, Pennsylvania

Bruce Warren Program Director

brucew@xpnonline.net

Helen Leicht Asst PD/Mus Dir

215.898.6677 fax 215.898.0707

T 1-4pm

www.xpn.org

WYCE Grand Rapids, Michigan

Michael Packer Station Manager

Matt Jarrells Music Director

matt@grcmc.org

616.459.4788 fax 616.742.0599

W 10am-2pm

www.wyce.org

WYEP Pittsburgh, Pennsylvania

Chris Griffin Asst PD/Mus Dir

chrisg@wyep.org

Rosemary Welsch

Program Director

rwelsch@wyep.org

412.381.9131 fax 412.381.9126

T 3-6pm

www.wyep.org

WYSO Yellow Springs, Ohio

Vick Mickunas Music Director

vick@wys.org

Tim Tatton Program Director

tim@wys.org

937.767.6420 fax 937.767.6467

M 4:30-6:30pm

www.wys.org

XM Satellite Nationwide

Bill Evans Program Director

Brian Chamberlain Music Director

202.380.4000 fax 202.380.4444

M-F 9-5pm

www.xmradio.com

totallyadult

Americana Roots Contacts

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

Acoustic Café Nationwide
Rob Reinhart Program Director
rob@acafe.com
734.761.2043 fax **734.761.4412**
W 9am-noon
www.acafe.com

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

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

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

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

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

KFJM Grand Forks, North Dakota
Michael Olson Program Director
michael.olson4@und.nodak.edu
Michelle Walters Marketing Director
701.777.2577 fax **701.777.4263**
WThF 2-5pm

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

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

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

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

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

KRCL Salt Lake City, Utah
Doug Young Music Director
Troy Mumm Operations Manager
801.363.1818 fax **801.533.9136**
T 1:30-5pm
www.krcl.org

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

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

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

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

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

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

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

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

Music Choice Nationwide
Liz Opoka Operations Manager
lopoka@musicchoice.com
Adam Neiman Program Director
646.459.3300 fax **646.459.3309**
T 2-5pm
www.musicchoice.com

Twangcast.com Worldwide
R.W. Shamy Jr. Program Director
rw@twangcast.com
Mike Hayes Marketing Director
540.661.1245
MT 9am-5pm
www.twangcast.com

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

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

WDVR Sergeantsville, New Jersey
Fred Boenig Program Director
fboenig@ix.netcom.com
Big Kev Music Director
wpappugs@comcast.net
609.397.1620 fax **609.397.5991**
M 8-10pm
www.wdvr.com

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

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

WELY Ely, Minnesota
Travis Beck Music Director
travis@wely.com
218.365.4444 fax **218.365.3657**
M-F 1-5pm
www.wely.com

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

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

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

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

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

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

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

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

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

WNCW Spindale, North Carolina
Mark Keefe Program Director
mark@wncw.org
Kim Clark Assistant PD
kim@wncw.org
828.287.8000 fax **828.287.8012**
T 11am-1pm
www.wncw.org

WNRN Charlottesville, Virginia
Tori Mazur Operations Mgr/PD
tori@wnrn.org
Anne Williams Music Director
434.971.4096 fax **434.971.6562**
Th noon-2pm
www.wnrn.rlc.net

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

WSYC Shippensburg, Pennsylvania
Trevor P Stottlemyer Music Director
stottle@epix.net
Chris Westbrooks General Manager
717.532.6006 fax **717.477.4024**
Th 1-3pm

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

WVHL Farmville, Virginia
Tony Ryan Operations Manager
Bid Wall General Manager
434.392.9393 fax **434.392.6091**
T 10am-noon
www.wvhl.com

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

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

XM Satellite Nationwide
Jessie Scott Program Director
Curt Mathies Music Director
202.380.4000 fax **202.380.4681**
M-F 9-5pm
www.xmradio.com



KTCZ "CITIES 97" Minneapolis

Lauren MacLeash

Lauren MacLeash was raised in Louisville, went to school at Western Kentucky University and returned to Louisville to begin her professional radio career at Hot A/C outlet WRKA. But the road was calling her name and MacLeash wanted to become a program director, so she went in search of larger markets.

Over the next few years MacLeash made stops at Magic 96 in Birmingham, scored her first programming gig at WGFX in Nashville and then in 1991 landed in Virginia Beach, where she programmed Adult Rock outlet WKOC for three-and-a-half years, taking it from 13th (25-54) to 5th in just about a year. MacLeash was not only in love with the station, but she was settling in. She was getting married and a baby was on its way. She had the best of both worlds, a successful career and a "life," everything had finally fallen in to place for MacLeash. Well, not just yet....

You see, one day MacLeash picked up the phone and it was KTCZ Minneapolis calling. "It was kind of a strange situation, to be in Minneapolis being interviewed and being about six months pregnant at the time," recalls MacLeash. "You're trying to position yourself as a professional and you've got this maternal, hor-

monal thing going on. But my curiosity and competitive side took over and I felt like there was a lot of potential at Cities 97 that wasn't being utilized, so I just spoke my mind. I had nothing to lose.

So the Southern girl and her husband packed their bags one final time, and headed North to a new life with a new baby on the way, a beautiful city and a truly inspiring radio station that ranks right up there with the best of them, Cities 97 Minneapolis.

On July 25, MacLeash celebrated her eighth year at Cities 97...and with another child arriving, literally, any day. So we thought it would be a good time to check in with MacLeash, who is extremely bright, loves radio, knows what she's talking about, and is, we suspect, a super-fun super-mom. **By Matt Lawton**

Since you've been at Cities, the station has gone through a few ownership changes, and most of the Cities staff has remained through it all. How have the ownership transitions affected you and your staff?

KTCZ was owned by American Media when I first got here. A few months later it got taken over by Chancellor. It became AM/FM when they merged with

Evergreen and then about two years ago, it became a Clear Channel station.

While the AM/FM years were good, the Clear Channel transition was absolutely the easiest, because they gave me the freedom and tools needed to focus and grow the station...and I didn't have anybody looking over my shoulder. That's the irony in the whole thing. There are always rumors about some Clear Channel "playlist" that went around and how you can't do this and you can't do that. That's all bullshit. For the first time in my career, I don't have three or four consultants coming in and saying, "What are you doing? What is this Triple-A format? It's not even a real format." They actually let me make my own decisions and do what I need to do to keep the station a winner. Over the last two years we've proven it and they are hands off. I rarely hear from anyone at corporate unless it's about health benefits or my 401K.

Clear Channel is run by broadcasters and businessmen, and some people in radio aren't used to radio being run like a "business." Jocks have multiple responsibilities and are gonna work an eight-hour day, they're not gonna do-four-and-hit-the-door like it used to be. Radio is a business; it's not a hobby. I'm very involved with how we generate revenue and with my sales managers, because that's how I can control clutter on the radio station—I can make sure that I'm putting out a good product, while still generating revenue at the same time—that is something that has become part of the program director's package. It's not about being a hobbyist and being cool.

Our job is to bring the best product forward to the audience. If you have more people listening, then isn't your radio station better? Yes, I still get to use my gut and play great music before anyone else, but that's a listener expectation of Cities 97. I play new music that is going to work, test and that is going to sell like Norah Jones and John Mayer. Music that's unique but mass appeal enough to possibly cross over to other formats.

I get excited about being able to break records, not because I want to be "cool" but because that's what my audience wants to hear. I love it when one of my artists crosses over to Modern A/C or to Top 40, but I also love the songs that may *not* make that transition, but are still big testers with the Cities 97 audience. It keeps us unique.

Cities 97 is now part of a seven-station cluster in Minneapolis. What is it like working with people who used to be your competitors?

It's a real brotherhood that we have here. It's different than a lot of other clusters in the fact that we're all different formats, so we can be independent, but at the same time, we can share each other's resources. We work very well together and we cross-promote each other when it's appropriate. We do PD meetings, we E-mail each other all the time and we've taken ownership as a group of events. We feel like that's the best way for us to generate revenue and ratings—to work together as a cluster.

For example, in September, we have the Cities 97 Concert In The Park, "the last show before the snow." The Twin Cities doesn't have an outdoor amphitheatre, so we created as close to one as we could at Canterbury Park in Shakopee, about 30 minutes south of the Twin Cities. Four of our radio stations share it over two weekends so that the production costs are low. WLOL will do Wango Tango, and the next day, KDWB does Last Chance Summer Dance.

Then the following weekend, K102 does their Fan Jam, and then it's Cities 97's Concert In The Park. So each station has a huge concert promotion. We're all promoting our own shows at the same location on different days and we share the costs of staging and production. Not only is it a great way to bring in revenue, but it's a way for all of us to be able to put on a huge show. It's a truly professional, state-of-the-art set up. This year we've got Sheryl Crow headlining

our Concert In The Park along with the BoDeans, Michelle Branch, Iffy and some others.

Your entire staff has basically remained the same for a number of years. What do you attribute that to?

Everybody needs to be nurtured and have respect for each other, not just for the program director. Because of that, I try to create an atmosphere where everybody wants to come to work everyday. It has a fun element to it, but also requires you to be the best that you can possibly be. I believe in the effort of "the team" and people who work for me and this radio station back each other up. Nobody says, "That's not my job." I like to promote from within. BT was doing afternoons and now he's doing mornings, and it's helping the station as a whole. I'm very proud of being able to hire and keep really good people.

continued



Carlos Santana with MD Mike Wolf

So the morning show is hosted by BT (Brian Turner) and Kelly Guest?

Yeah, we call Brian BT because at one time I had four different Brian's on the air. It's a music-intensive show with Kelly Guest as the co-host. Kelly came from News/Talk radio. She's an incredible writer; she has an edgy wit, but at the same time she can be compassionate. Kelly doesn't just read the news she interprets the news and the two of them discuss it as if they're having a cup of coffee. We wanted to create a round table atmosphere where listeners can chime in, whether it's about the Pledge Of Allegiance or something that happened here in town. It's very local, with an underlying current of having our finger on the pulse of the music scene at the same time. It's about lifestyle, home, health, heart, pocketbook and curiosity—that's our litmus test. All content must pass that and must have something to do with one of those subjects. BT and Kelly do a great job because they're just being themselves.



BT



Kelly Guest



Lauren MacLeash

I believe in the effort of 'the team' and people who work for me and this radio station back each other up. Nobody says, 'That's not my job.'"

And then you're on for the next couple of hours.

Yes, but I basically keep the music rolling until noon. Then we have Chris Shaffer on after me and he is a little bit more animated than I am. He does the Lunch In The Library feature, where he plays Studio C archive performances. Then in the afternoon is Brian Oake—he's been in the market for a long time and has a great reputation as a musicologist, with a very dry-wit personality. People look to him as a music god. Jason Nagel does Cities 97 After Hours, which is a little bit more "new music" adventurous. He's the guy who knows exactly what's going on in the clubs and who the hot bands are. He's my street guy; between him and Brian Oake, they know everything that's going on in the Twin Cities music scene.

Mike Wolf is your Music Director. What's it like working with him?

Mike is an incredible multi-tasker. He's also become music director for our Classic Hits station, WLOL, so he's doing double duty. He has a long history of working at some legendary radio stations. He came from Album-Oriented Rock, which is kind of the godfather of our format. Mike has good skills in working with the music and Prophet here at Cities and he's established some great relationships with the record labels. Our offices are right next to each other and throughout the course of the week, he throws on CDs and cranks 'em up in his office. I like to listen to music how my listeners are listening to it at work. I can be on the com-

puter, I might be interrupted by the phone, but that's the way people listen to the radio, especially in the office. So he just keeps it rolling and if something hits me, I'm like, "Hey, who was that?" Then we'll get a more intense listen as we get closer to when we're going to sit down and do our music.

We use call-out and AMT research, which I believe is necessary to our continued success. I use it as a tool. It's helped to keep the station's sound consistent and determine how long we should be on a song. If the research is good on a particular song, we stay with it, and much to the industry's dismay, we pay little attention to the chart game. My philosophy is that a good record sells albums, a questionable follow-up does not.

We always take a look at what we're rotating in heavy, medium and all the currents, plus a few songs we're curious about that may be getting play in the market elsewhere. That's not to say that we don't go with our guts; we make gut calls on new music all the time. It may not go straight into heavy, but it's going to

manager and work on their clients' needs within the realm of the personality of the radio station. That way, we're not giving out charcoal briquettes just for the hell of it. If we're going to give that away, let's give away a grill and a backyard barbecue with a band. Let's tie it into something that's worth promoting. Our sales staff is very savvy. They "get it," and in all honesty, they would never give away charcoal. I'm very in touch with where our revenue stream is and what we need to do to come up with ideas that the sales staff can take out and sell.

Mike handles the daily music logs, but I'm kind of a Selector freak, too, so I like to check rotations and move things around just a little bit to keep it interesting. I check research and get audience data information about listenership, I keep an eye on the trends and I go through my Arbitron data to get an idea of what I can expect in the next month. I'm here until about 6:00, then I go home and make that transition from program director to mom.

"I try to create an atmosphere where everybody wants to come to work everyday. It has a fun element to it, but also requires you to be the best that you can possibly be.



Chris Shaffer



Brian Oake



Jason Nagel

get enough rotation so that we can see what will happen in the research. We let the Cities 97 audience decide.

What is a basic day like for you?

Well, my husband does morning drive at KFAN, so when I get up in the morning, he's been gone since three. I make Alex breakfast, feed and let out our yellow Lab, Rosie, get on Alex about brushing his teeth and turning off the TV and we're out the door. It's always a rush. I usually leave the house, drop him off at school about 9:00 and then head in. I live kind of far out, so it takes me about 30 minutes to get into the office.

During all that morning flurry, I'm a huge fan of my morning show and I listen to them every day. I religiously check my E-mail between 8:00 and 8:30 every morning. And I check my voice mail just to see what I'm walking into that will affect the rest of the day. I do my airshift—I don't voice-track the night before very often, because I like to pick up on what my morning show did that day and use that in my breaks. Then after that, I start touching base. I am very close to the promotions staff. They do an incredible job for us on the street. The control freak in me likes reports, like "How did we do at this show? Who showed up?" I like to plan things. I'm on the phone working on the Cities samplers with the record labels, to get approval for our charity CD. I'm talking with promoters booking concerts, I talk with the sales

How has your job changed over the eight years that you've been at Cities?

In the beginning and through the different ownership changes, it was a struggle, because everybody had a different opinion and philosophy. But I honestly believe that it's gotten easier, because the staff has been here a long time and we've got a rhythm down. But in saying that, we're anything but complacent. We are constantly on our guard. I'm always on war alert, so to speak, because we've been in the trenches for so long. Over its 18 years, Cities has had great ratings success, but it was always in spikes. It would do really well, and then the next book would suck, and then it would do really well again. But now, in the last three years, we're consistently a top-5, if not a top-3 25-54 radio station. We were No. 2 in the Fall book, 25-54. I think the station could very well be No. 1 if it weren't for the fact that we have an 800-pound gorilla in Tom Bernard across the street, who pulls in 26 shares. If it weren't for that morning show carrying the radio station, we could be No. 1. I truly believe that. Outside of morning drive, it's another mediocre classic rock station. But KQRS's success is something that I just accept as being there until Tom Bernard retires and then we'll see what happens...and I'm willing to wait out every Minnesota winter until that day comes.

For more information on KTCZ, visit www.cities97.com or give Lauren MacLeash a call at 612.339.0000 or via E-mail at LaurenMacLeash@ClearChannel.com.

Dave Matthews Band

Everything old is new again." You might say this axiom holds true for *Busted Stuff*, the new CD from the Dave Matthews Band, due to the fact that nine of the 11 tracks on the album were originally written and recorded several years ago. We're referring, of course, to the infamous "Lillywhite Sessions," recorded with producer Steve Lillywhite. Due to creative differences between Lillywhite and the band, those sessions were scrapped after five arduous months in the studio, in favor of a more experimental journey with Glen Ballard behind the boards for 2001's multi-Platinum *Everyday*. But as DMB was finishing *Everyday*, the "Lillywhite Sessions" were leaked to the Internet via file-sharing programs like the now-defunct Napster.

While it was frustrating for DMB to have their uncompleted work exposed to the world, they still believed in the strength of the material and continued to develop the songs on the road as they toured in support of *Everyday*. In January of this year they returned to the studio yet again, this time with knob-turner Stephen Harris, who helped them reconnect to their "jam-band" roots in reworking those songs. A couple of brand-new tunes were also written during that time, including the tender first single, "Where Are You Going."

True to the generous nature of this down-to-earth quintet of "Southern boys" (though Matthews is actually South African), the release of *Busted Stuff* also offers

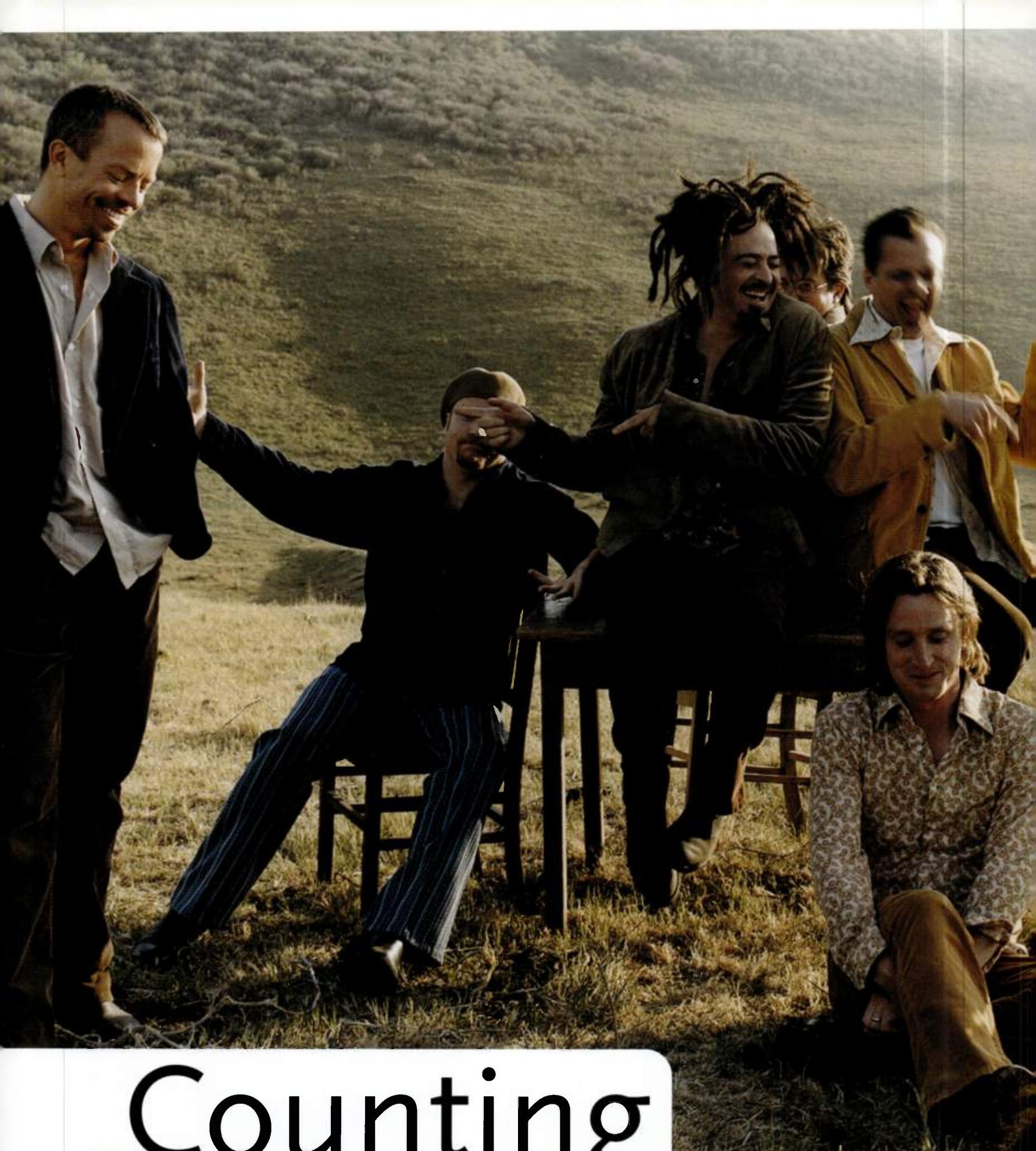
some exciting extras which can't be found on any illicit file-sharing site. Within each jewel case fans will find two CDs—the disc containing the album's tracks is enhanced with a QuickTime bonus video for the environmentally-conscious cautionary tale, "Big Eyed Fish," as well as the opportunity to register for exclusive access to a live Webcast from the band's concert which took place at Meadows Music in Hartford on July 26. The second disc is a DVD featuring a sneak preview from the forthcoming full-length concert DVD from the band's sold-out 2001 show in Boulder, including powerful, enthusiastically received performances of *Busted Stuff*'s eight-minute album-closing opus, "Bartender," as well as the *Everyday* fan favorite, "When The World Ends."

So, while the "songs remain the same," in essence, they are also different. DMB's 11th release and fifth studio effort showcases band mates Boyd Tinsley, Leroi Moore, Carter Beauford and Stefan Lessard at their best, rejoicing in their innate musical connection to each other, as they each spread their wings with jazzy rhythms, funky grooves, melodious solos and richly layered compositions, while Matthews' emotional vocals lend added depth to his compelling lyrics.

Most devoted fans of Dave Matthews Band probably found it hard to resist the temptation posed by the forbidden fruit of the "Lillywhite Sessions," and maybe even believed more in the value of that material than the band itself. But if those recordings were "busted stuff," then the latest offering from Dave and friends proves that even things that ain't broke can be fixed. **By Dina Snow**



CURRENT ALBUM *Busted Stuff* / ORIGIN The band formed in Virginia / LABEL RCA / CONTACT Cheryl Khaner 310.930.6768



Counting CROWS



Each Counting Crows album—there are four in all now—has been about something else, says Adam Duritz during a recent late-night phone chat. For Duritz, *Hard Candy* was about memories and melodies. It's also about '60s-influenced pop backing vocals combined with a desire to reestablish themselves as radio darlings and a renewed commitment to do all the right things to put themselves on top of the music world again. In 1994, their debut, *August And Everything After*, was the biggest-selling album of the year, and they're on a quest to recapture that success now.

Hard Candy was recorded in a house in the Hollywood Hills, just like their other albums, but this time Counting Crows split up the sessions with touring spurts so they could road-test the new songs. When they got back from the road they wound up scrapping and recutting some of what they'd finished. The final work sacrifices none of the band's identity, while managing to straddle both their traditional guitar-based grownup rock and new, uncharted territory. For instance, they did a song with a Burt Bacharach melody and arrangement ("Butterfly In Reverse," which was written with Ryan Adams) and one that recalls The Partridge Family ("Why Should You Come When I Call"). There's even an '80s new wave party number which comes with a synth solo straight out of the Emerson, Lake & Palmer songbook ("New Frontier"). Put it all together and Counting Crows have done it again.

Singer/songwriter Adam Duritz and bassist Matt Malley chatted with *Totallyadult* separately. **By Jim Nelson**

The word's out that you want *Hard Candy* to be all over the radio. Did you grow up listening to the radio? Is there something magical about being on the radio?

DURITZ Yeah, it magically makes you sell lots of records (laughs).

The superstardom that came with the first album was difficult for you. Years ago you said that being a big star didn't really hold much interest for you. Have you had a change of heart?

DURITZ You have to understand it's not the same thing. I didn't come from a place of ever wanting to be a big star. It was fun getting famous and successful for a second, but that wasn't really what I got into it for. Then it got ugly. What it is, really, is mass insanity all around you. Success and doing really well with the band is what holds huge for us. I want to be successful. I want to do this forever, but it's not about the fame or stardom. It's about wanting to make a record that sticks in everybody's minds forever, and I want all of the things that go along with that. We are trying to do this with our lives and in order to do that you have to succeed on a larger level.

You've already made three albums that stick in people's minds. Is it difficult to feel like you've already succeeded on that level?

DURITZ I hope I never lose the desire to keep doing better and better. My problem is that the album that stuck in people's heads (*August And*

Everything After) isn't particularly that great an album, in my opinion. The great one (*Recovering The Satellites*) didn't get appreciated because everybody wanted to write about my dating life. *August* and *This Desert Life* were records where we were learning to do things. They were steps on the way...*August* is a real step on the way to *Satellites*. *This Desert Life* is one in a series of steps on the way to *Hard Candy*. I really love those albums, but they're not the same as *Satellites* and this album. The way I look at it, on *August*, we were learning to play together and trying to learn to listen to each other. Then we went out on the road and over the period of a year and a half, we really learned to scrape things raw, which is what I think we're really good at. We learned to play loud and fast with Dan [Vickrey] on electric guitar, and Ben [Mize] is just a much better drummer than Steve [Bowman] was. On *This Desert Life* we really explored quirkier sounds and experimented in the studio. We put that together with the songs from *August* and the sort of emotionality of *Satellites* to come up with *Hard Candy*. That's one of the reasons why I'm not satisfied with the reviews for *Satellites*. Five million reviews didn't talk about anything but my dating life, as if that had anything in the world to do with the record. They actually said things like, "[*Satellites*] is not valid because I don't want to hear about your emotional problems because you're dating movie stars." It's so ridiculous; it has nothing to do with it.

continued

Songwriting is storytelling, it's poetry, it's prose and it's musical composition, but I don't think of it as being separate elements which come in a certain order of importance. They're all born out of each other when you write a song."

—Adam Duritz

Counting Crows

Hard Candy

ORIGIN: the San Francisco Bay area **MEMBERS:** Adam Duritz (vocals, piano, horn and string arrangements); Matt Malley (bass, vocals), Dave Bryson (guitar, engineer), Charlie Gillingham (keys, horn and string arrangements, vocals), Dan Vickrey (guitar, banjo, vocals), Ben Mize (drums, percussion, vocals), David Immerglück (guitar, bass, sitar, mandolin, vocals). **NOTABLE GUEST MUSICIANS:** Matthew Sweet, Sheryl Crow, Ryan Adams, Leona Naess (backing vocals). **PRODUCED BY:** Steve Lillywhite, with Ethan Johns, Ron Fair, Carl Glanville and Counting Crows **LABEL:** Geffen/Interscope **CONTACT:** James Evans 310.865.4559

There's a line in "Holiday In Spain" where you sing, "We've got stories about how we slept with all the movie stars." Are you ready for that again, to put yourself in a position where everybody wants to talk about who you're sleeping with instead of the music you're playing?

DURITZ I made a conscious decision at a certain point that I was just going to live a normal life. You act crazy around me and I'll just act normal around you until you shut up. At the time I was just so unprepared for it. I don't really enjoy the trappings of being famous. I have friends who are much better at it than I am. Sheryl [Crow], God bless her, she's so much more at ease in those situations than I am. I don't

way that I write I don't look at them separately.

There is poetry, there is prose and there is musical composition. And there's songwriting. I don't really see songwriting as a combination of those things. Songwriting is a thing. Do you know what I mean? At its basis it's made up of those things. It's storytelling, it's poetry, it's prose and it's musical composition, but I don't really think of it as being separate elements which come in a certain order of importance. They're all born out of each other when you write a song.

It's tempting for everyone to separate them because they relate to one more than the other, or they want to make it seem more highbrow. I think

U2, we're a rock band that's coming into our 40s and really trying our best to conquer the world for a comeback. We had meetings about giving our best effort ever, and very similar to U2's *All That You Can't Leave Behind*, we're gonna go out now and try to do it.

You said comeback, Matt. Do you feel like you have to make a comeback?

MALLEY Good question. We've been successful every album because we've had a hit single on every record, but [we had] a first record that sold over eight million and then it's been a downhill slide after that. A million records is nothing to laugh at and a million is what we sold of *Satellites* and *Desert Life*. It's not a matter of a comeback, it is trying to get back to where we were on our first record.

Did you discuss what kind of a record you wanted to make when you started working on *Hard Candy* in May of 2001?

MALLEY We didn't really do that. Adam being the songwriter, he just writes how he feels for the day. It's kind of like sitting in the middle of a garden and watching whatever plants grow up around you. When the garden is grown, then you stand back and look at it.

On this record, we went in with a few songs that he had written—maybe three or four—but he ended up writing better ones. I don't think any of the first songs are on the record. He just wrote while we were recording. He'd be on a piano in the [main] house, while

we were down there finishing up a track, and he'd wind up writing a better song on that piano. He wrote "American Girls" one day—it just happened.

You re-recorded all the stuff that you'd done with producer Ethan Johns. Why?

MALLEY It wasn't sitting right. I loved Ethan, and so did the band, actually. If I ever make a solo record, I want Ethan to be my producer, but honestly, it just wasn't as good as it could have been. The songs were too new. Like "[If I Could Give All My Love] Richard Manuel Is Dead": That's probably my favorite song on the record. We did that with Ethan originally, and by the time we were finished with it, we were happy. Then, when Steve came in, we decided to try it again and we just got it better. I think that the songs were so new that if we had done any of them again they would turn out better.

When I first heard this record, I really noticed the background vocals. It's the first time that they've been so prominent.

MALLEY Yeah, although you can hear The Jayhawks and Maria McKee pretty well on our first record. I think Sheryl Crow's voice on "American Girls" is the most prominent backing vocal we've ever had. It's pure and it's really true, and it's mixed really well—it's almost as loud as Adam's. So I think you're right, actually. It's the first time we've mixed the background vocals this loud. *



"adam's a great songwriter. I believe he's legendary status, I respect him that much." —Matt Malley

mean it in a bad way at all, I mean she's confident in herself. She seems to be at ease in any situation. I admire her for that. I wish I was more like her, but I'm not. I don't know, really the only thing that I can ever do is wake up, write songs and go on tour. The rest of it is outside of me. I hope everybody loves it, but if they don't I can't really do anything about it. I will wake up and write more songs.

A few years ago, *Totallyadult* ran a list of the Top 10 albums of all time from many of the programmers in the Adult Rock world, and *August* was on many of them. Do you see *Satellites* and *Desert Life* as any less successful because they didn't do what *August* did?

DURITZ Oh, no, they still sold several million records each. I'm not that big of an ass to consider several million records a failure. I can't go back to thinking that way. The truth of the matter is, you just are not going to sell the same amount of albums every time. Some years you're not going to be the center of the universe, and some years you will.

Adam, I'm curious where your love of lyrics came from. Do you recall the moment when you got so turned on by words that somebody else wrote that you wanted to try to be like that?

DURITZ I don't think lyrics are really all that important. I really don't see lyrics as a separate entity that's more important than music. I just see it as a song. I think it's really good to have a great song, but the

people want to talk about poetry if they have a songwriter they like: "Oh, I think of him as a poet." That seems like such a highbrow thing, as if that's more of a compliment, whereas I think it's just like saying to a guy who sells oranges, "I really like apples." I love poetry, but I don't think it's any more valuable than songs, so I'm perfectly happy to be a songwriter.

Really? It seems like you put a lot of effort into making sure you get 'em just right.

DURITZ Well, no more than the music. I want the song to be right. I don't really value the words more, especially on an album like this that is all about melodies. I wanted this album to be all about melody, where you couldn't get the songs out of your head.

When I hear you say that you wanted to make this album be all about the melodies, I wonder what that implies about the first three records. Do you think your previous melodies didn't quite stand up to your test of time?

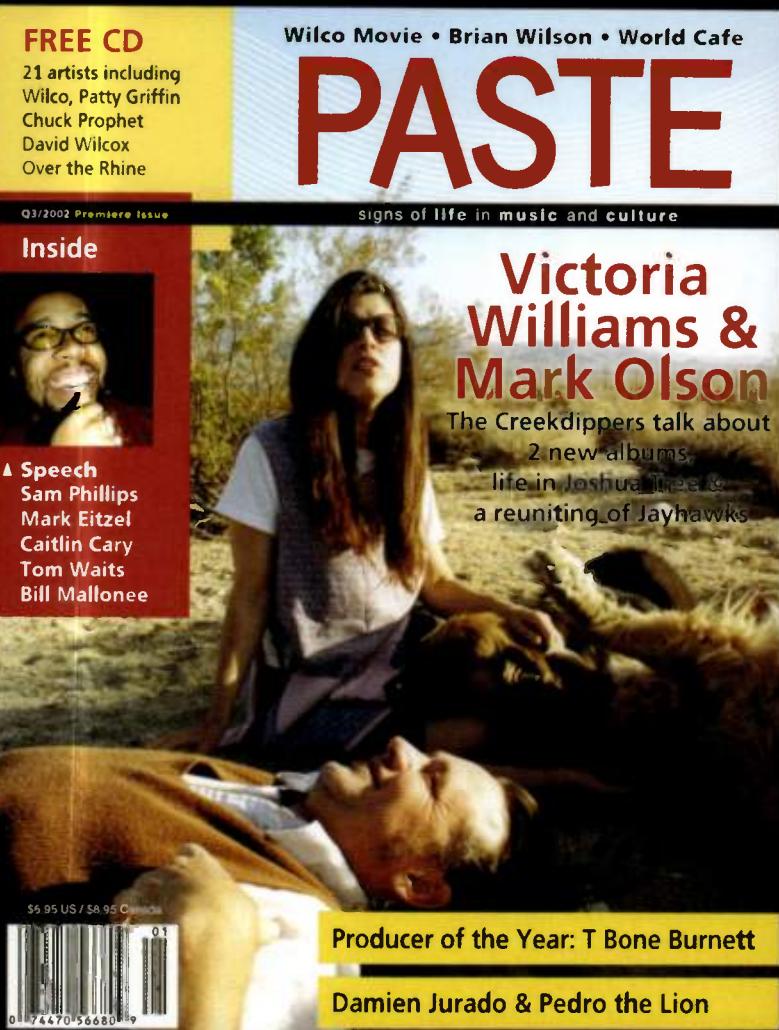
DURITZ No, I think they're good. It was the first priority [this time]. I don't know, sometimes you just put things in different order. Sometimes it's emotion and mood, this time it was all about melody.

There's talk around your label's offices that they're treating *Hard Candy* like it may be another *All That You Can't Leave Behind*.

MALLEY That's exactly what we're going for. Just like

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RED Distribution's RED INK

Sony Subsidiary Provides Turnkey Assistance for Small Labels

How did you come up with the idea for Red Ink?

A few people came up with the idea, including [RED Distribution President] Ken Antonelli, myself and a few others. I was running Tri-Star Music for Sony, a label that was created to help develop talent internationally. What it turned into was Red Ink—Ink stands for Independent Network Company. It allows Sony and young entrepreneurial labels to get an opportunity to develop their artists and talent.

So you didn't leave Tri-Star as much as you changed the nature of your job there.

Exactly. We changed the name and what we would be doing because it was obvious when I was trying to develop talent that was owned by Sony around the world, like Mae Moore for example, that there was a need to be able to develop talent within Sony and also to develop young artists and labels within the Red family. Red had around 90 labels and it dropped about 60% of them because there were way too many. They wanted to have labels that were in-house and had the same philosophy as the distribution company. We did not want to lose focus on the young labels and the entrepreneurial people coming up the ranks. We still wanted to be able to work with those people, hence we started Red Ink.

What an ingenious idea. It's so obvious, really, that it's not only surprising that no one thought of it before, but it's surprising that no one's copied it since. Red Ink, an arm of RED Distribution, itself an arm of Sony, very simply is a label for hire. You provide the records, they fill in the rest. Promotion, marketing, sales, press. With a never-ending stream of indie labels without the means to fully staff themselves, how obvious is that?

Red Ink's General Manager Howie Gabriel, a veteran of nearly 25 years in the music industry, began his career as a jazz producer. After working with George Coleman, John Stubblefield and Junior Cook, he helped found Important Records and Relativity, where he was the VP Marketing. From there he moved over to RCA's marketing department, then on to EMI as Director of Product Development. He helped start indie label Continuum in the early '90s before joining Sony's now defunct Tri-Star label as VP/GM. When Tri-Star morphed into Red Ink a few years ago, Gabriel was right in the thick of it.

Today, Red Ink offers everything from creating comprehensive game plans and budgets to liaising with RED Distribution for labels such as SuperEgo (Aimee Mann), New West (The Flatlanders, Chuck Prophet, Delbert McClinton), Favored Nations (Johnny A., Eric Johnson), Eagle (John Mayall, Joe Cocker, Simple Minds) and many others. Recently, Gabriel chatted up his company and explained how it all works.

When did that happen?

It's probably been four years. The first success we had was when I started working with the guys at Columbia, including [President] Will Botwin, Tom Corson [who's now Executive VP Worldwide Marketing & Sales at J Records], [VP Product Marketing]

Greg Linn and [GM West Coast Columbia Records Group/Senior VP A&R] Tim Devine, who signed Train. We started working on the Train project, which was funded by Columbia. In doing our groundwork marketing, we discovered that every time we did something with Train there were sales,

there was interest, there was airplay and things were happening. We marketed to the consumer via print and publicity, a little bit of radio, a lot of touring and also a lot of blood and guts from the management company. Everything we did started to make sense for us and the record started to grow.

Where was Aware Records in all of that?

Aware was a very important part of it. Gregg [Latterman] had a young label that the folks at Columbia—especially Will—were starting to work with. We decided to put the record on Aware and Gregg was very much involved in working and developing the project.

Where does Red Ink fit in with the whole Sony family?

Red Ink is a label services operation for RED Distribution, which is owned by Sony.

How big is your staff?

I have 10 people, not including the backroom services that I get from RED Distribution—business affairs, legal, sales.

You could easily have called your company Rent-A-Label, couldn't you? In a sense that's what you guys are.

We are label services. I have a promotion staff, a sales staff, marketing, creative services—everything. What we

wanted to do was be able to give these talented young bands and talented executives—because we're nurturing executives also—the opportunity to work the product and not have to spend their money on staffing, but to spend their money on signing and marketing artists.

Let's say I have enough money to start my own little independent record label and I've signed a couple of singer/songwriters, but I don't have enough money left over to hire a staff. I come to you and I basically sign a contract with your company?

Yes. If we believe in Jim Nelson Records, we believe in Jim Nelson as a person and his vision and we think he has enough financing to be able to get started. We will do a marketing and distribution deal with him and we will release his records and work to market them.

And what is the typical length of those deals?

They're three-year deals. Nothing can be worse than having a short-term deal, break an artist and have them go elsewhere.

What if I don't have a label, I'm just a singer/songwriter looking for someone to help me? Can I also hire your company?

It's a little bit more difficult for Jim Nelson the singer/songwriter. It's hard for me to pay you because of the product flow. Obviously, at the very beginning of projects there is not a lot of money to be made and there's marketing and advertising money going out. The way distribution works, it's hard for me to pay Jim Nelson the singer/songwriter, but if Jim Nelson the label has product flow, then I'm able to work record to record with each label to be able to help pay them and to be able to create some billing for the label.

To your knowledge, has anyone else ever tried anything like this?

I don't know if it's been tried, but we have to be the most successful to do this.

There's different types of projects, so you take a singer/songwriter who comes to us. We knew we would sell a fair amount of Aimee Mann records when we created the deal with SuperEgo, so that worked for us because we knew that there would be sales. Working with Michael Hausman [Director of Superego Records] and with Aimee, we developed their marketing plan, their budget and we facilitated it. Cameron Strang at New West is a young entrepreneur and his label has been with us for almost four years now. We've worked very closely with him to slowly develop his label. Now he has released The Flatlanders, Delbert



HOWIE GABRIEL

“What we wanted to do was be able to give these talented young bands and talented executives—because we're nurturing executives also—the opportunity to work the product and not have to spend their money on staffing, but to spend their money on signing and marketing artists.”



McClinton and Chuck Prophet, and he's really making a splash. We're able to keep on working with someone like Cameron because we are always able to ship product. We're developing his label on the marketing aspect, press and radio, and helping him become part of the industry.

Most of your product seems to go through the Adult Rock world.

The nice thing about Triple-A is that it's more accepting to indies. It's a little bit harder at Top 40 and Hot A/C, which are so major label-oriented. I'm able to get in the game with Triple-A. We really worked hard to develop that area.

Tell me about your various department heads and we'll start with Dave Morrell, your head of promotion. Does his department include regionals, or is it all Dave and Michael Fang?

It's Dave, Michael and the indies that we hire in conjunction with the labels.

Who are your other department heads?

John Porter is our Senior Director of Marketing. John has been with us a few years and he has been in the industry for a long time. He's very talented. Raj Debah is our National Retail Marketing Manager. He interfaces with RED Distribution on a daily basis.

How else do you interface with RED Distribution?

We are RED Distribution, just another link. We use all of the departments, including human resources, finance, business affairs and creative services.

Who was involved in the initial discussions to start Red Ink?

Ken Antonelli and Alan Becker. Alan is a dear old friend of mine who has been with RED Distribution since day one. He is the Senior Vice President of Product Development, the guy at RED Distribution who looks for the labels for potential distribution. He's very talented, on the cutting edge, and he knows the trends. Ken is also an old friend. As President of RED Distribution, he has created a new direction for the company that is proving to be very successful and also trendsetting. I am very lucky to be working with both of them.

Getting the attention of the distribution company is very important and it's hard when you have a lot of records coming. Of course, labels like Artemis and Warlock are going to get the attention because they have full staffs and great product. All of my labels fall under a Red Ink umbrella. What's wonderful about what happens with Dave Morrell, for example, is he can call a radio station and talk about five or six different bands. He may have five

continued

bands on the plate right now and five more coming up, so there's a constant flow of product. That helps everybody and makes the label group powerful.

Are there any records that are signed only to Red Ink?

Actually there is a Red Ink label and Red Ink artists. For example, the Kodo Drummers, from Sony Music Japan. DJ Krush from Sony Music Japan comes out on Red Ink also. Some Sony titles come out on Red Ink in conjunction with its particular label.

This all sounds really interesting. Obviously, there was risk involved, but I would think there was a lot of excitement, too, when you put Red Ink together. There was no model that you could really go work off.

Yes, that's very true, but there's always young talent coming up through the ranks. I always felt that it was important to nurture these people instead of, as they say, eat the young, gobble them up and spit them out. I would rather nurture some of these people, work with them and develop them because they are the future of the record industry. I've been in the industry for 25 years. I think we need to nurture young executives and young labels because they are the ones who are going to come up with the music that is going to be bought and played by the kids. It's an important area and they're not automatically going to know what to do. We're picking up young labels that we feel have talented executives, that we feel there's a good future with, and taking a shot with them. It's very inexpensive for a label to get started in the marketplace doing it our way. We hope that at some point, some of these labels that I am nurturing will start to staff up, little by little, and then we'll work with those staffs and let them move directly into RED Distribution.



“There's always young talent coming up through the ranks. I always felt that it was important to nurture these people instead of, as they say, eat the young, gobble them up and spit them out. I would rather nurture some of these people, work with them and develop them because they are the future of the record industry.”

New West looks like that in that they have Jeff Cook.

New West is a great example. Cameron Strang came here with no staff. He had absolutely nothing except a vision, and it was obvious he had the personality and he was a very, very bright guy. He's built a beautiful company. He's got Jeff Cook doing radio and working in conjunction with Dave, and it has worked very nicely. He has a staff in Austin now. We've developed a rapport where we know what the New West guys are doing, [and] we know what the Red Ink guys are doing, which

gives us even more clout. This week The Flatlanders are No. 1* at Americana, and on the *Billboard* Top Country and Top 200 charts.

We released the Chuck Prophet record, which is starting to explode. In September we have a brand-new Delbert McClinton record.

What else do you have coming?

We have a new release from Aimee Mann on August 27. There is John Mayall, Joe Cocker and a tribute to John Lee Hooker on Eagle. Favored Nations has an acoustic line being

launched. We have a new Moe album, a new studio Les Claypool release and Pete Droege on United Musicians' new releases from Future Farmer, including Nik Freitas and Howie Beck—I love that record; and new Deep Forest from Sony Music International. We are continuing to work with Star Time releases and also releases from PIAS America, including Reindeer Section and *La Musica Della Mafia*.

Is that performed by actual mafia family members?

Yes it is. The record was actually banned in Italy. And the *New York Times* and *Newsweek* are going to be doing feature articles on it in the fall.

Does it make you nervous to be doing business with these people?

No, but if you give me any problems, I can call my friends.

I also wanted to mention that I have a couple of young labels that I'm just really in love with: Star Time, Isaac Green's new label, which puts out a lot of New York garage records like The Walkmen, French Kicks and Brenda Benson, and also the Future Farmer label out of San Francisco. I really like what Dennis Mitchell is doing up in San Francisco. I'm going to be working with him to develop some of his artists. PIAS America, Kevin Wortis, who is putting out this Reindeer Section and this Mafia record and a few other things. And we're working closely with Sony on a variety of projects, some that are coming down the pike. It's just a lot of fun to be able to get this music out to the public and see the reviews and see the fans coming out to the shows. Look at the Johnny A. record. An instrumental guitar player ends up being No. 1 at KFOG, No. 1 at KINK. That's fabulous. *

Contact Red Ink's Howie Gabriel at 212.404.0757 or howard_gabriel@redmusic.com. Dave Morrell is at 212.404.0791 and dave_morrell@sonymusic.com.

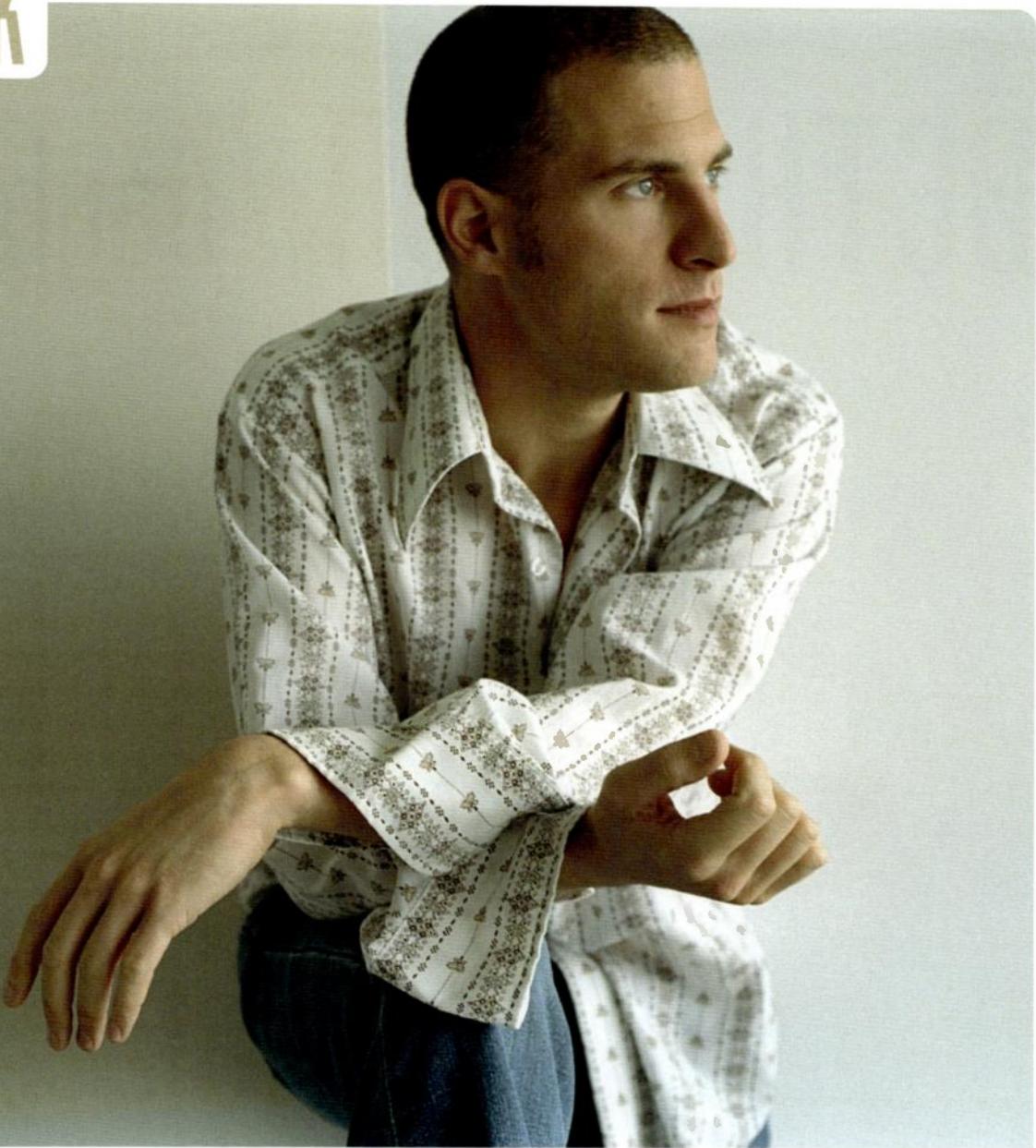
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FORTHCOMING ALBUM *Propeller* / ORIGIN Glen Head, NY, but he lives in L.A. currently / LABEL Vanguard / CONTACT Art Phillips 310.829.9355

Peter Stuart

“I've always been the guy with a guitar," says Peter Stuart. "What I do best is just go out onstage with a guitar and really lay into it." He's right.

Stuart's able to take performing alone on a stage with an acoustic guitar to energetic levels infused with humor and excitement that few others can match. And when he's singing his very personal songs onstage, winning the audience over member by member, Peter Stuart is doing what he was destined to do.

Stuart felt the burning need to write songs and perform them so keenly that it led him to take jobs hauling around other bands' equipment just for the opportunity to get on the stage in front of a half-dozen early arriving Counting Crows' fans back in 1994, which helped get him noticed and signed to Columbia.

Peter wrote all the songs and assembled a band to record his debut album, *Happy Nowhere*, under the Dog's Eye View moniker. A top-5 hit, "Everything Falls Apart," emerged, but its title and theme foreshadowed what was to follow. The second Dog's Eye View album, *Daisy*, failed to spawn another hit, and quickly fell off the radar. Disheartened by the ways of the major label world, Stuart broke away. He had a new batch of songs and just wanted to do what drives him, so he recorded them and hit the road, and waited to figure out what would come next.

"I really wanted to seek out a place where this record would be given a fair shot

at being heard...a small company that really wanted to get it to the right folks, really cared about it and really liked it," he says of the album that would eventually become *Propeller*. He found that at Vanguard, and now Dog's Eye View is one for the history books. He'll now be known as himself—Peter Stuart, the guy with the guitar.

The songs on *Propeller* come right from Peter Stuart's heart, literally in most cases. "With My Heart In Your Hands" shows Stuart at possibly his most vulnerable, as he relates the feelings of unrequited love that most of us will find sickeningly familiar. A "wrong girl trilogy" appears on *Propeller*, concluding with "Let's Get Lost," his fantasy of a life with a woman who may or may not know he exists. In "Bring You Back," Stuart gives voice to all the silent sufferers who have prematurely lost a parent. The song bares his early wounds with the stunning image of him walking backwards to see if he could find the father he lost as a child.

On his whimsically designed Web site, www.peterstuart.com, Stuart comments, "I've realized that there's nothing I'd rather be doing than writing songs, recording them and going out to play them for people." Lucky for us, he's doing just that. **By Nicole Sandler**

Nicole Sandler runs Virtual Radio Services. Log on to virtualradioservices.com, or give her a call at 954.659.8054.

BETH ORTON / Daybreaker



bETH ORTON HAS JUST RELEASED HER THIRD SOLO ALBUM, *Daybreaker*, a private look into the raw, exposed heart of the singer. Interestingly, Orton has been prowling the music scene since the '90s. Growing up in various villages and even a pig farm in rural England, Orton moved to East London in her early teens. Referring to the experience as "a bit of a culture shock," it was in London that Orton met William Orbit and her musical career took flight. In 1993, she appeared on his *Strange Cargo 3* project, co-writing and singing "Water From A Vine Leaf." Orton later went on to appear on The Chemical Brothers' debut album in 1995 and a year later released her first solo album, *Trailer Park*, to enthusiastic reviews.

Right away it became apparent that Orton had a talent for writing emotionally riveting pieces. After a little under two years of continued writing, touring and making guest appearances on albums like Beck's off-the-wall *Midnite Vultures*, Orton released *Central Reservation*. Her second album, seen as a major step in the right direction, was embraced in her homeland and sparked an interest in the United States. Now we are ready for her third effort, where Orton is reunited with William Orbit and The Chemical Brothers. The album also features guest appearances by Ryan Adams, Emmylou Harris and Ben Watt. **Written By** Stuart Brazell / **Interview by** Matt Lawton

When you first moved to London, you were studying acting and writing poetry, but were you also writing songs?

No, I only really wrote one song for my mom. I used to always be making up songs around the house with long, long melodies that would go on for hours in the bath and things.

Then you hooked up with William Orbit and he inspired you to start singing?

Yes. He encouraged me and he got me into the studio. I just liked hanging out with William and I loved learning about music. Finally someone was encouraging me in a certain direction. I went for it and found out I could write songs and really enjoyed it. It just sort of started and never really stopped.

You began by doing some stuff with William and The Chemical Brothers. Then your first album came out and it did really well over here in the States. Did that catch you off guard?

Before it came out I just thought, "Oh well, no one will probably ever hear it and it's just my experiment." I was just trying stuff out and I never really thought it would go very far. Then it did and I was incredibly surprised, you know?

Were you surprised by the reaction that you got when you started playing gigs and people were showing up?

Yeah, I was really shocked and nervous. It really knocked me off guard.

You perform with some great backup musicians and instruments. What does your normal live show consist of?

Me, a violin, cello, double bass, drums, keyboards and guitar. We used to have it like that, plus percussions. There were a lot of us that used to come out.

Around the second record, you did a little stint with the Lilith Fair. Is this where you met Emmylou Harris?

Yes. I met her on the first Lilith Fair that we did. She came right up to me, introduced herself and told me she liked my record. She was just good to me.

It was right around this time that you got sick for a little bit and went home. Did you get to also take a break and enjoy some downtime?

There was a good couple of months when I was really out of action completely because I just wasn't well at all, but that seemed like an eternity to me. I didn't take any time off. I'm always writing songs. I was demoing with Johnny [Marr] and was in the studio with him a lot. I was writing, hanging out, seeing friends and doing stuff. It was nice to be at home. But when I look back at it, it really wasn't that much time.

Now you are back and have released your third album, *Daybreaker*. How do you want people to react to this record?

I want them to feel good about themselves and about their lives.

Your first single, "Concrete Sky," is receiving radio play right now. Did you write that song with Johnny Marr?

I had the song "Concrete Sky" and I played it for him when I met him. He loved it. He added all of these new chords and helped me with the chorus melody a bit. He just kicked it into shape, really.

What is a concrete sky?

A concrete sky could be your own expectation of love, but creates a kind of concrete sky.

You mention Mount Washington on the album. Is there such a place?

It was initially in L.A. I was staying in L.A. for a while and living there for three months. One morning I woke up and wrote that song. Then I finished it when I fell in love with my boyfriend.

Emmylou Harris adds her beautiful voice to one of your new songs, "God Song." How did that come about?

I hadn't really seen her since the Lilith Fair and then I went to see her at the Landmine Free World concert this year in London. I went to see her before she went on and she was wearing a necklace I had given her on the last day of the Lilith Fair that I never knew she would keep or have on, or anything. It was just a coincidence, and I had by chance taken along a copy of "God Song" that I was going to play her. When I saw her wearing my necklace, I sort of saw it as an omen and I thought I would ask her to sing on it, too.

Ryan Adams is on the new album, too. How did that come about?

I loved his record *Heartbreaker* and I needed someone to sing back-up vocals on "Concrete Sky," so I got in touch with him and he came over and we hung out. Then we went into the studio and he put that vocal down and played me a song he had that he wanted me to sing. It was called "This One's Gonna Bruise" and it's just amazing. It's beautiful. We were in the studio until, like,



"Finally someone was encouraging me in a certain direction. I went for it and found out I could write songs and really enjoyed it. It just sort of started and never really stopped."

seven in the morning. Then he came back through again and we carried on and we recorded "Carmella" together. He's an incredible musician and an incredible singer. I think our voices fit so well together.

Your earlier projects with William Orbit and The Chemical Brothers are more dance music, but your albums are more folk-oriented. How do you see yourself?

I don't see myself as anything but who I am, as a person. I just can't be doomed with all of this boxing myself off. I just make music and if I meet people and they inspire me, I'll make music with them—if they're musicians. It's kind of the way it is.

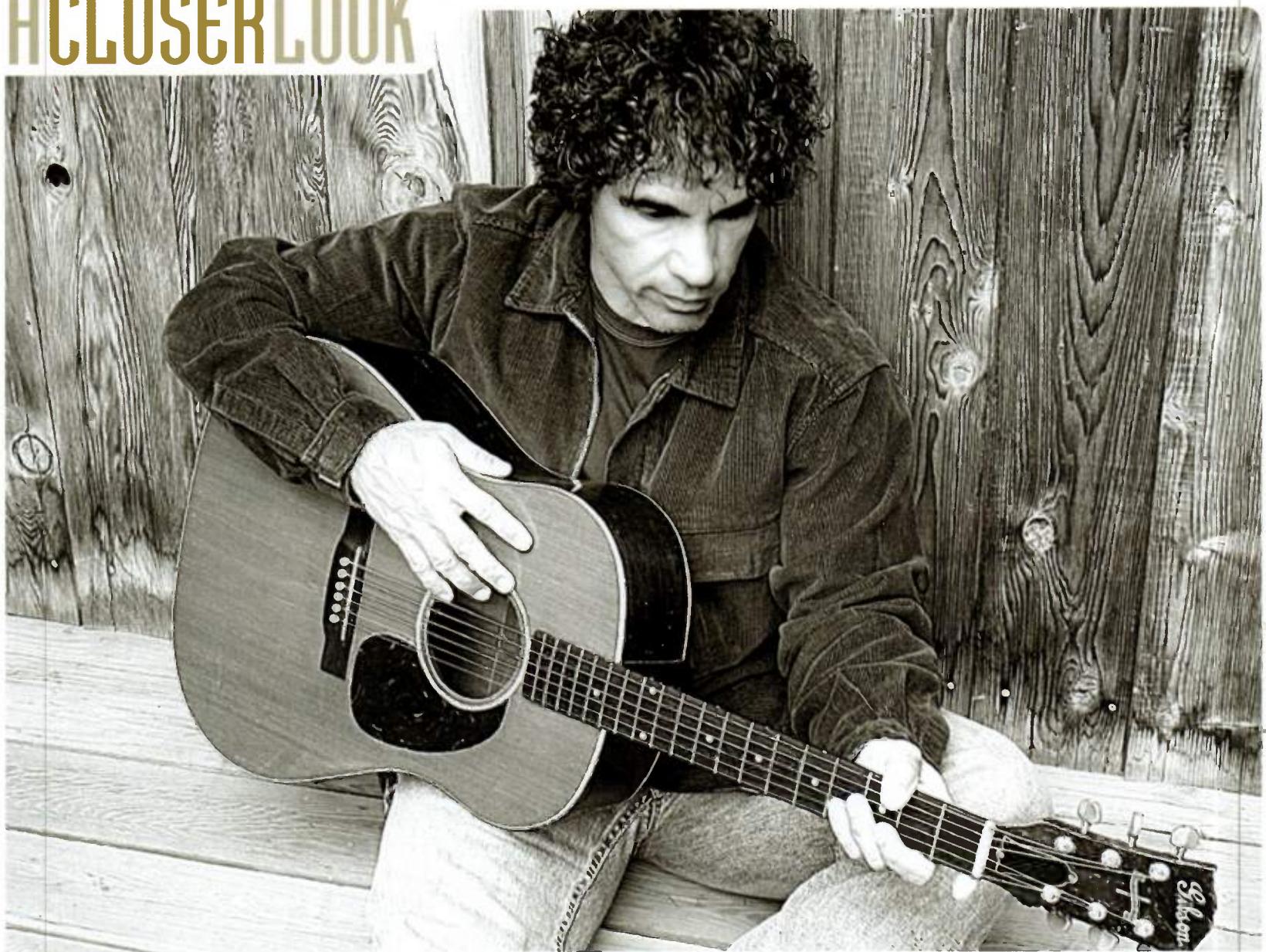
I've been very lucky with the people that I've met and worked with.

Who are some of the folks that you are listening to right now?

Lucinda Williams, Gillian Welch, Ryan Adams and I'm really into soundtracks. I really love *Blade Runner*, Danny Elfman and *Edward Scissorhands*. There is also some beautiful, electronic folk music going on at the moment that I really love. ✨

BETH ORTON *Daybreaker*

ORIGIN: Norwich, England
MEMBERS: Beth Orton (vocals), Ted Barnes (guitar), Sean Read (keyboards), Ali Friend (bass) and Will Blanchard (drums).
PRODUCED BY: Victor Van Vugt
LABEL: Heavenly/Astralwerks
CONTACT: Jenni Sperandeo 212.886.7519 & Clint Kolveit 212.886.7591



FORTHCOMING ALBUM *Phunk Shui* / ORIGIN New York / LABEL Rhythm & Groove / CONTACT Ralph Tashjian 415.282.4466

John Oates

After 30 years as one half of a duo with Darryl Hall, John Oates is finally releasing his first solo album. Initially, you might think that *Phunk Shui* is a tongue-in-cheek title, but for a project that fell together so naturally, it couldn't be more perfect. The catalyst came one day in February when Oates was going through some old demos and happened upon one particular CD that dated back to around 1990. On this disc were four songs that particularly stood out in that they sounded much like the current material Oates had been writing. He took those songs, combined them with the best of what he'd written recently and thought, "Wow, this sounds like an album!" Next he sent this demo to songwriter/producer Jed Leiber. After one listen Leiber said, "This is fantastic! Let's just do it."

Oates then hired drummer Steve Holley (*Wings*) and long-time Hall & Oates bass player T-Bone Wolk and booked a studio in New York where he and Hall have done a lot of recording. Filling out the band with Leiber on keyboards and himself on guitar, they cut about 14 songs within four days.

Oates returned to Aspen and put down the vocals in a friend's studio. He used Rocket Network, an Internet recording system, to transfer files back and forth, and upon completion, sent everything back to New York on a hard drive to be mixed by Pete Moshay, who engineered the initial rhythm track sessions. The whole thing, from conception to completion, took a little over a month. It seemed

to have some sort of karmic blessing. At the end of the sessions, Oates said to himself, "It's like this balance thing, like feng shui [the art of harmony and balance]." Then, "Wait! This isn't feng shui, it's *phunk shui*."

Things fell right into place even on the business side. One night in Philadelphia, Oates' manager, Brian Doyle, and T-Bone were having dinner with David Chackler and Stuart Love from Rhythm & Groove Records. T-Bone mentioned the project and upon learning there was no label yet, Chackler immediately said, "We'll sign him."

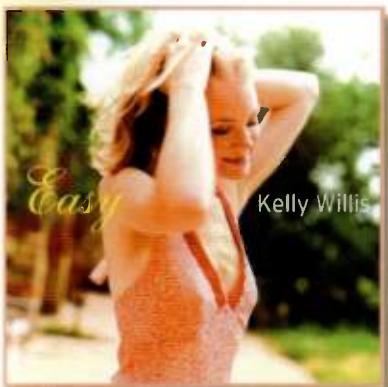
Says Oates of his new label, "They supported me. They were there, but at the same time, I made the record I wanted to make." And with all due respect to Hall, Oates hopes that this project will help bring himself out of the shadows a bit and showcase his own musicianship.

Meanwhile, the duo of Hall & Oates is making a mark on the music scene again with "Do It For Love" from their *Behind The Music* special. "It's incredible," says Oates, "Not only do we have a hit, but we have a hit with no record label. It's awesome. And the new album that Darryl and I just finished is really good. There's some kind of thing going on. Many artists get one chance, some get two—Darryl and I have had four or five. I figure that I'm not going to second-guess it; I'm just going to go with it." **By Kat Campbell**

Kelly Willis

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LOOKING BACK

from St. Louis to Fort Worth to Los Angeles, T Bone Burnett has found himself in every sort of rough, sand trap, and water hazard that the music business has to offer. He has continually tried to perfect his approach, stay on course and eventually get to the green. The man who watched with amazement and admiration as Ben Hogan achieved greatness in the game of golf has himself become a man who provides hope and inspiration to onlookers in the music industry. Burnett has had the enviable good fortune of touring live with Bob Dylan and Joni Mitchell, producing records with icons like Elvis Costello and creating Grammy Award-winning soundtracks for films like *O Brother, Where Art Thou?*.

Across a noisy, unreliable phone line in a hotel not far from Los Angeles, the amiable voice of Mr. T Bone Burnett recalls the eagles and bogeys on the course of his dream career. Some of his worst experiences have been of his own making. "I feel I have made every mistake you could possibly make in the record business," he admits. Somehow, those mistakes became part of a journey that led him to success in every aspect of his professional music endeavors. Despite a grueling schedule with little time for sleep, T Bone graciously and generously answered our questions about making quality records, becoming a successful producer and how changing technology affects his efforts to do both. **By Rick Boggs**

TO GET AHEAD

How **T Bone Burnett** Continues To Make Records That Are Better Than Par

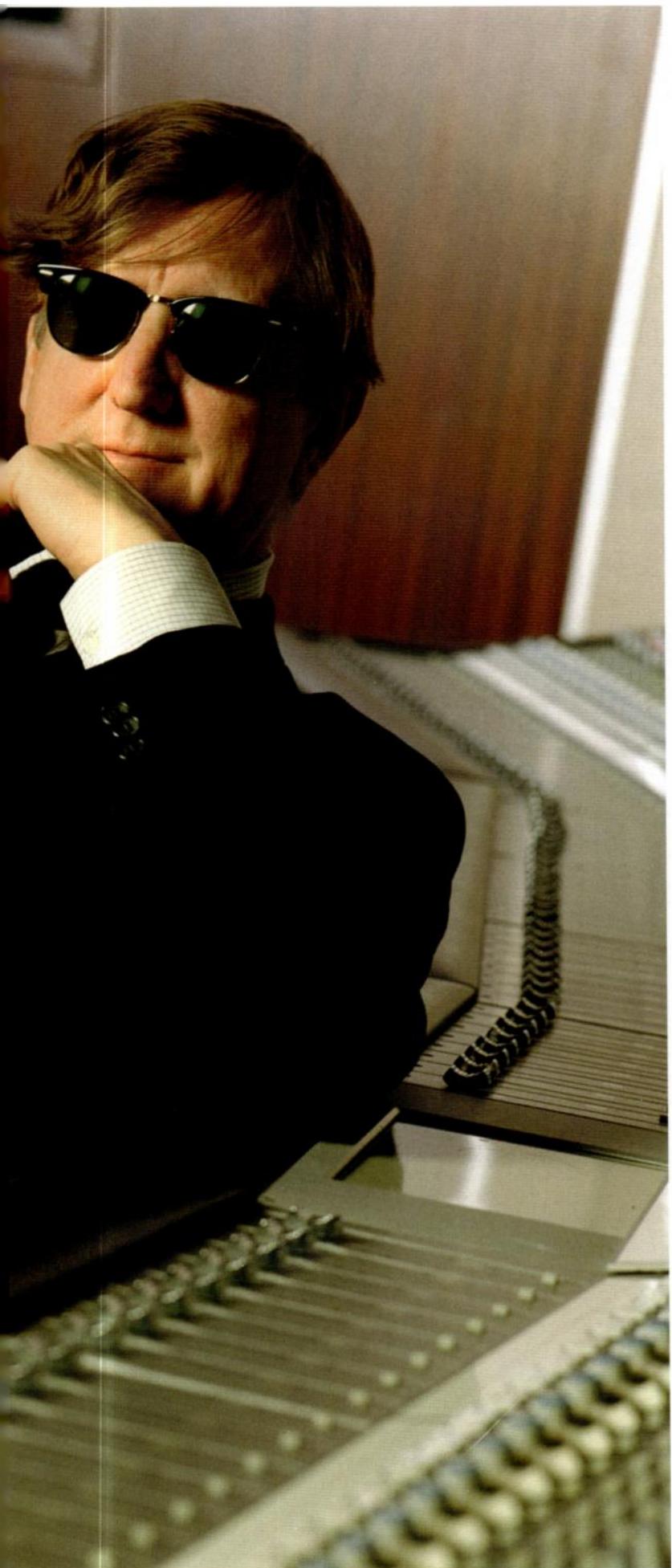


Photo: Jimmy Lenner, Jr

t Bone Burnett started writing songs in kindergarten, so perhaps it is no surprise that he eventually sold a lot of records of his original music. "I started out writing songs. That's my first love," he says. "As part of writing songs, all of the rest of it came with it, like playing guitar, exploring music in general and exploring the studio and all you can do in an environment like that." The key turned out to be never giving up on his passionate pursuit of excellence and quality.

Considering his reluctance to play live, Burnett has made the most of his opportunities to do so. "I have always been reticent to play live," he admits. "I can get into it if I work really, really hard. You have to work out and get into it to be able to do it well. If you do it sporadically, it's hard." He established himself as a superior performer when he played on Bob Dylan's Rolling Thunder tour during the 1970s.

"I learned a tremendous amount about show business from Bob Dylan, Bob Neuwirth and John Levy, who was directing the show. That was a predecessor in many ways, and the Grand Ole Opry, to this Down From The Mountain Tour we are doing now with the idea of performers coming off and onstage and doing a tune or two; that is how that tour was."

As a record producer, Burnett started young with a studio of his own. "Back then, studios were not as expensive as they are today," he recalls. "We had a four-track, a three-track, a mono machine and a lathe. So we recorded a lot of stuff direct-to-lathe. And we would make acetates for people frequently." His persistence in this area paid off as well, and he earned the privilege of producing Elvis Costello's *King Of America* record. "Elvis is one of our very, very best record makers. Working with him was a constant inspiration. He was never willing to accept the thing that was acceptable at the time. He always wanted to find some new combination of sounds or words or thoughts that would trigger something or explode things into life."

Producing records for artists has been a mutually beneficial experience for T

Bone and his clients. He compares working with experts to developing new talent. "There is a tendency in producers to try to control things. And a lot of times the best production you can do is to take your hands off. With The Wallflowers, I sort of cast and made that record. It was more of a case of bringing people in, shaping the sound, selecting songs and helping with everything in general. With Elvis, it was much more support, encouragement, listening and knowing what he was going for and helping him when he needed it and challenging him. In that case, you bring your experience and expertise."

As a producer, Burnett has managed to embrace changes in the industry—blending the old with the new—while preserving his original approach to making great records. The way the radio industry used to be is always fresh in his mind. "Back in those days, a band would cut a record, take it into the radio station, and they would play it on the air as they were driving away," he says. "It was very different in those days. A disk jockey would determine what he would play. They would

play a Hank Williams song, a Peggy Lee song, a Beatles song, a Jimmy Reed song and a Little Tommy Tucker song, all right in a row. It was all just based on what a great record was and what a great song was. We are so far from that now. As people got more and more fluent in rock & roll, a lot more music was cranked out. There was less and less of the personal, individual touch."

Radio is not the only aspect of the music industry that has transformed itself during Burnett's career. The introduction of digital distribution poses the probability of even greater changes ahead. "There are two or three generations of kids now who have never bought music, who have only downloaded it," he reflects. "If people can just burn off mp3s all day long and it is just as good as anything else they can get, then why bother? Why go spend 20 bucks for something that is the same as what you can get for free? Well, first of all, it's not! Part of the problem is that the technology business, the record business and the media business had to sell digital in order to wire it up, in order to be able to produce it, just like they are

continued

selling wireless cell phone stuff even though it doesn't work at least half the time. They sell it to you so that they can build the infrastructure that is going to be necessary to actually have it work some day. The same has been true with CDs. The digital world has been far inferior to the analog world that came before

three-quarter-inch video machine. I have always used primarily analog tape stuff, but, eventually, it all goes into the digital world. So, at some point, you are making the conversion. I am very careful about the conversions. I try to keep as much analog stuff in the chain as I can."



it, but the labels and the media companies were telling us that it was this vast improvement and people bought it. They opened this Pandora's box. The only way out is through a notion of quality, that things have to have a certain quality that you cannot get anywhere else. Record companies are throwing in DVDs with CDs to try to sell the CDs. Man, that's like throwing in a Mercedes with a Ford Escort to try to sell the Escort. Ultimately, there will be some technology that will prevail, that will satisfy the needs of both the consumers and the people who should be the owners of the intellectual property. It will all be realigned."

As T Bone's career continues to broaden to producing records and film scores, his thoughts on the current topic of intellectual property are especially poignant. "For years, if media companies hired you to do one thing, they would own everything else you did during the time you were in their hire," he explains. "It would all be called 'work for hire.' So, if you were directing a movie and you produced a song, they would own your authorship of that record. You see, when you produce a record, you are one of the authors of that record until you sign away your authorship to a record company. There are all of these involved and important issues that have to be thought about and talked about."

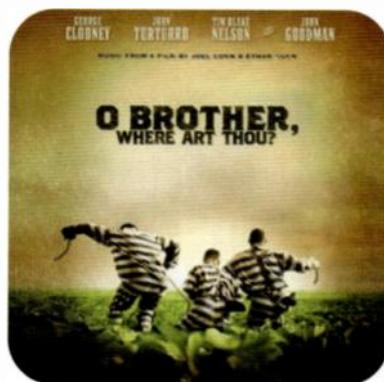
While Burnett utilizes the new digital tools of his trade, he purposely injects as much of the older analog sound into his projects as he can. "Analog recording still sounds way better than digital recording," he believes. "There is much more depth, much more detail in the sound and it holds the sound together much better. Digital sound, because it is samples, is tricking your ear into hearing something it's not hearing, in the same way television tricks your eye into seeing something that it is not really seeing. All it is really seeing is a bunch of points of light. It is the same with digital. All you are really hearing is a bunch of points of music. Where, with analog, there is a continual flow to the thing. A lot of sound, a lot of ambiance, a lot of atmosphere is lost in the digital world. Yeah, I use it all the time, but I always use other things, too. When I do record digitally, I saturate a lot of buzz and hiss into all kinds of stuff in the mix. I did a record back in 1985 called *T Bone Burnett* that was a DDD record. We recorded it on a

more and more songs that I think are really interesting, good songs. I started taking them to Ralph and we reworked them and rewrote them a little bit. He makes them his own. He does his own melody or vibe."

Once again, Burnett has succeeded by using an old-school approach to bring out the richness of some great songs performed by a truly talented artist. True to T Bone's laid-back style, the process was not a lengthy, grueling one and the production wasn't flashy or glitzy. "We did about 10 days, and then we came back and did four or five days, and then four or five days more. We used a 24-track machine and had about five mics. All we really needed were about five tracks."

While some producers make their mark in the record business by developing the latest sound that might incorporate some new technical advantage, Burnett will leave as his legacy the art of reviving recording methods and traditional songs from an earlier era. His latest soundtrack for the film *Divine Secrets Of The Ya Ya Sisterhood*, as well as his

“O Brother is a record, a group of musicians, and a type of music that has never had this sort of light shown on it that is going to come from this movie. I never thought of a Grammy at the time.”



burnett does more than just talk about issues facing his profession; he tees up and takes a swing at solving some of the problems. Forming a partnership with his favorite filmmakers, Joel & Ethan Coen, a new record label called DMZ has emerged. DMZ aims to lead the way toward establishing a notion of quality with a personal touch in a way that is not currently being done anywhere else. "Absolutely, that's what we want to do," he explains. "We want to have a personal touch. The A&R is sort of my part of it. So, this is a chance, if I find something that strikes my imagination in a certain way—maybe I'll be able to get behind them and help them. I feel I have made every mistake you could possibly make in the record business, and maybe I can help other people not to make the same ones."

The first artist to release a record under the new label is the honorable and deserving Ralph Stanley. Burnett explains why Stanley was offered the opportunity: "There are not very many people like Ralph Stanley. He is in a category by himself. He is a master. He has been doing this for 55 years and he has been doing it not for fame or fortune, but because that is what he does. He has ridden a hard road for a long time. You just don't have many chances to work with people of this stature and caliber. It sets a very high standard for what we want to do as a label." The material for the record is the result of a joint effort by Burnett and Stanley. "Ralph brought several songs and I brought several. As I have been doing this research into traditional American music, I have found

Grammy Award-winning soundtrack for the Coen brothers film, *O Brother, Where Art Thou?*, enable us to take a heartfelt, meaningful listen to quality songs from previous decades, some of which could be declared historical landmarks. Of the *O Brother* soundtrack, Burnett says, "I thought it was a good bunch of tunes, a great bunch of performances and a wonderful bunch of musicians and singers. I just thought, 'This is a record, a group of musicians, and a type of music that has never had this sort of light shown on it that is going to come from this movie.' I never thought of a Grammy at the time, but the thing that totally surprised me was that it went to No. 1 on the *Billboard* chart. That floored me. That flabbergasted me."

T Bone Burnett can look back on 30 years of accomplishments as a songwriter, guitarist, singer and record producer. His background in musical styles that incorporate storytelling seems to serve him well in his approach to producing soundtracks. In the end, T Bone Burnett is a man who gives life everything he has and consequently has received much in return. He seems to be truly grateful for both his talents and his opportunities. "I definitely have tried to make the most of my talents and opportunities, too. Take my word for it."

Rick Boggs runs Sound Adventures Studio in Los Angeles, recording bands, cutting radio ads and producing narration tracks for television.

For more information, visit www.rickboggs.com or track him down at 818.782.7733 and rick@rickboggs.com.

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THE DOMINO KINGS

A Country Band With A Rock & Roll Soul

Think

cowboy hats and muscle cars, handkerchiefs and broken hearts. These are just a few of the images conjured up by Midwestern quartet The Domino Kings. They play honky tonk straight up, like a band for hire, but sticking to one road isn't easy for this bunch. While guitarist and songwriter Steve Newman remains the band's focal member, everybody writes, sings and loves to light up the guitar—even the drummer. This is a country band with a rock & roll soul, manned by players who have roots running back to Missouri's earliest settlers.

According to Newman, the Gateway State has always been the ultimate crossroads, a place "on the way to everywhere else." It's

home to early country ballads and middle-America rock. With eastern lands touching Illinois, Kentucky and Tennessee, Missouri uniquely has ties to some of the richest musical real estate in the Union. Blues, bluegrass and rock are right across the border, which for musicians like Newman and his Kings, feels like right across the street.

"When country and rock melded, we felt the heat," he says.

Feeling akin to all of the American players who've paved the road before him, and only weeks out from a month-long European tour, *Totallyadult* caught up with Newman, founder of The Domino Kings, on a decidedly patriotic afternoon—July 4th. After the smoke from the fireworks had cleared, we also chatted with bassist Bert Parnell. **By Amy Jones**

It's tempting to label your music honky tonk, but The Domino Kings don't waste much time breaking out rockabilly, or even pop, on your records.

NEWMAN The Domino Kings are what Missouri sounds like—rock, bluegrass and country. We grew up hearing those songs. We still write story songs, and the ones about dying are my favorite. They have a sense of urgency and intensity about them. My mother was into gospel and Loretta Lynn. I grew up on The Happy Goodmans, George Jones, Bill Monroe and a lot of real vanilla country music. Then, when I was eight years old, I traded a pool cue for a box of 8-track tapes and in it was Merle Haggard and Ralph Stanley, along with Buddy Holly, Elvis and Kiss. You can't get away from rock & roll's influence. If you are, you're doing it intentionally. Anybody who's prominent in modern music at this point and says they're not affected by it is lying.

How can any single band represent the musical diversity of an entire state?

NEWMAN It's just a certain sound. I feel like I can always tell when a band is from Missouri. They have different ways of getting the same message across, certain speech and phrases, distinct dialects and colloquialisms. In a certain way, a band will always be a regional thing. That they bring something of their state to the world enriches the entire process. It doesn't have to be a conscious thing—we certainly hope to bring the sound of this place with us. Even in Springfield, a city of maybe 150,000 people, you can find metal, techno, straight rock and everything else. This can be a hard town to play in because there's so much talent. Not everybody makes the cut, but it's never lacking for something to get out and see.

Who's stepping out to see The Domino Kings?

NEWMAN We're a band for all ages, but there are obviously themes in country that are *all adult*. I mean, a teen shouldn't write about divorcing his wife. Blues is usually based on more grown-up material, too, but it's always been considered the universal salve. That's why we incorporate both. This music is a way to forget and a forget-me-not. I don't sit down to write songs in country or blues, two-step or a waltz. If it ever comes down to compromising the song to get a certain feel, we throw it out. Country has gravitated toward 10 to 15-year-old rock & roll. It's appealing to a 15-year-old girl who wants to sit in a bay window and pet her kitten. If you want to play country, play it—but this stuff is a new color of crap.

Bert, you've been playing country music for a long time. What do you think about this music being given a new name?

PARNELL It's interesting. I never really knew much about the whole Americana thing until a few years ago. I consider a lot of what we play to be straight country. It reaches out to a lot of bands that wouldn't get served otherwise—folks who just wouldn't get recognized another way. It's a little ironic, though, that what bands like us are playing is being called alternative country, when most of what's coming out of Nashville isn't roots country at all. What we're doing is closer to traditional country; they are the alternative. Somebody with the power has decided what country is going to be and that's what they are



selling. If it sparkles and has enough glitter, if the person is beautiful, that's what the industry wants us to associate with country music.

You guys have been steadily putting out music over the past few years. Is this at the label's urging or a self-imposed schedule?

PARNELL We're doing one record a year because we get tired of our own songs. It's great to be supported by a record when you're on the road, but when you're playing as many nights as we are, you need more than one batch of new songs. We're always writing. We figure if we put out

"It's a little ironic, though, that what bands like us are playing is being called alternative country, when most of what's coming out of Nashville isn't roots country at all. What we're doing is closer to traditional country; they are the alternative." —Bert Parnell

an album once a year, we're not shooting ourselves in the foot, but we're also not giving the public enough chance to forget about us. I don't like this five-year break thing. These artists working on a record for years at a time, it's

ridiculous. The whole time the press is talking to them and keeping tabs on what's happening and once it's finally finished, we're all disappointed. It would have been better if they'd just released the damn thing 11 months

continued

after they started it. I think people are sissies when it comes to recording their own music. They just need to cut it and move on.

You've never wanted to take a little extra time to get it right?

NEWMAN Actually, The Domino Kings recorded their first disc twice. The first recording was done so poor-

there for all the big stars. They treated us like we were trying to buy beer with food stamps, so we took the finished product to our producer Lou Whitney's place and it was a totally different experience. We felt better from the first note with Lou and it was all because of the guy sitting behind the board.

one that's out of tune. A very small percentage of the 200 live shows we do a year have good sound systems and less than that have good sound guys. Trust me, electric is easier. Most people thinking of classic country are thinking of Hank Williams and that upright, but they're probably also thinking of Merle Haggard and Buck Owens, and that was electric.

this album, we worked hard to include what best defined us. I think it turned out to be the best one yet. We wanted to concentrate on original music.

Steve may write most of the songs, but you've all got some good stories to tell.

PARNELL Steve is a world-class songwriter and in my opinion, that's the door-opener. We've been talking about

getting back into the studio before the year's out and I've got a couple songs in the mill. I just want them to be right. I put one on this new record and I was happy with that, but not everything works. We really want to make music that fits this band and I get that. I've only been playing with these guys for about a year and I knew of their great reputation before I showed up.

With so many retro influences supporting an obvious appreciation for modern elements, are The Domino Kings exploring new ways of sounding old?

NEWMAN We were going for something that sounded like us—raw in the way of live but not rough. If somebody makes a mistake, we do it over. We tracked the rhythm section live, but the guitar is what we overdub, both lead and rhythm. This way, it sounds like we're playing together. Maybe it's just me, but I can tell when a record was done too separately, or at least I think I can. Whether I'm wrong or not, it's the perception of it. I hope nobody feels that way about our record. I don't use any foot pedals. If I want a '59 Baseman sound, I bring one. When I want very specific tones, I call a buddy and get the real thing down to the studio.

You sound like a gearhead.

NEWMAN We're all gearheads, everybody in the band. I'm probably the most extreme. Some of my friends and I are working on a

retro/vintage instruments page for our Web site, to satisfy the fans and other heads who are interested in this stuff like we are. I love opening up a CD jacket and seeing what someone was playing, reading about what Frank Zappa used during a certain part of a song. I can tell when somebody is using a pedal. I realize it's about access to these things, too. Not every-

continued



"When I was eight years old, I traded a pool cue for a box of 8-track tapes and in it was Merle Haggard and Ralph Stanley, along with Buddy Holly, Elvis and Kiss. You can't get away from rock & roll's influence." —Steve Newman

ly, we wanted to junk it immediately. It's not that the recording was *bad*; it was huge Nashville-way over-produced and totally not us. We did it in one day because we wanted it to sound like us but the result was awful, the notes were flat and compressed. The guy running the studio wouldn't even let us use our drums, he had us use a drum kit that was

What about the guys out front? How have you adjusted the band since you started making records in 1999?

NEWMAN We dumped the upright bass and went electric almost immediately. It's easier to lug around in the van for one, but it also makes a note that's easier to sing to. There's nothing better-sounding than a big, beautiful stand-up bass and nothing worse than

We're also sharing a lot more of our writing. I encourage the others to bring their songs in and let us work them over until it's a Domino Kings song. Nothing gets older faster than one guy standing on stage showing what a tortured soul he is, out there in the world all by his talented self. Plus, these songs are good. Not every song from anyone is going to get used, but on

don't forget the music



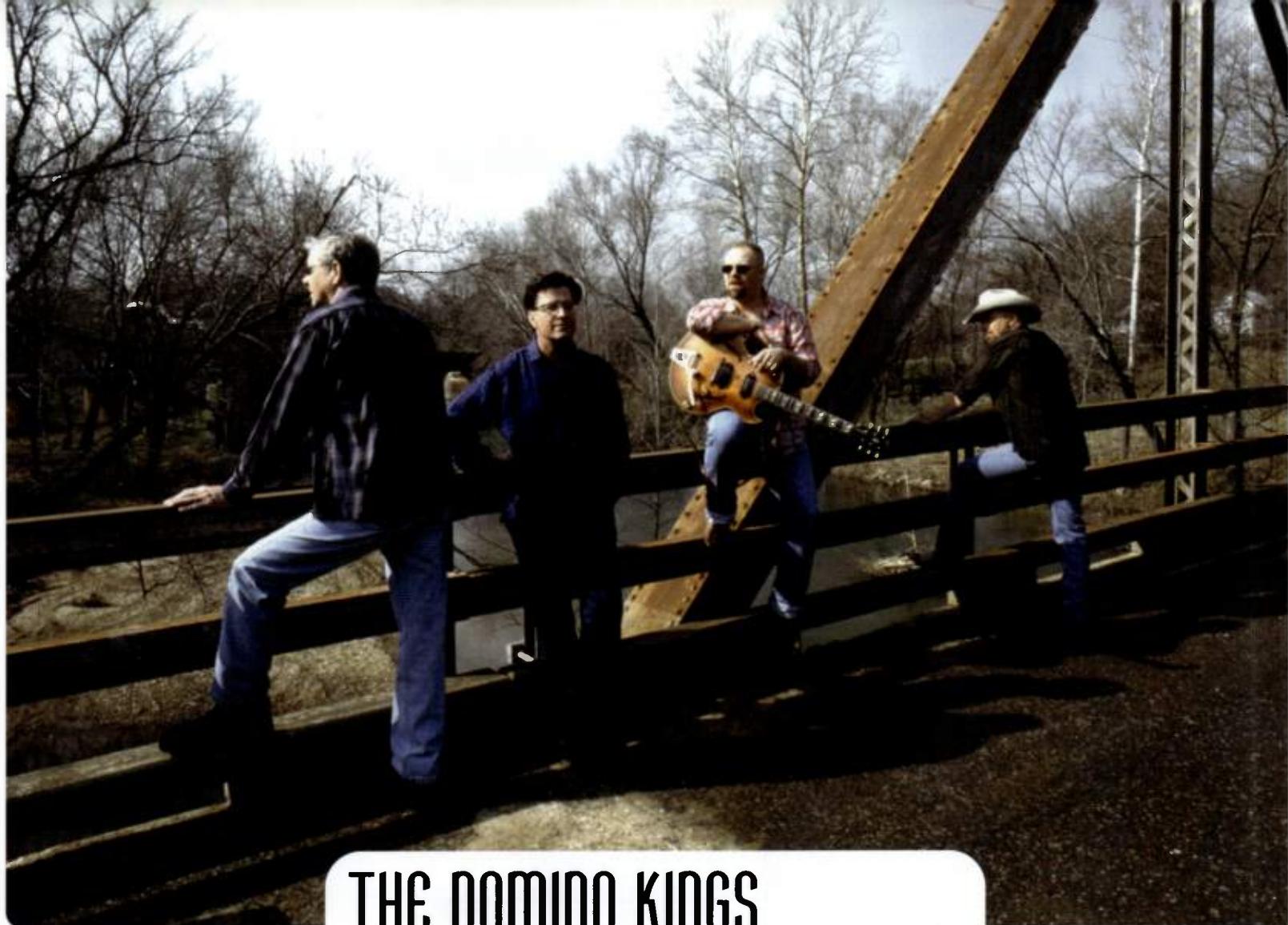
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THE DOMINO KINGS

body could find the actual instrument needed to produce a particular sound, but I'm going to use the original. This is a guitar band. We all know about them, even Les Gallier on drums. He's a killer guitarist and a champion mandolin player.

So how does he feel stuck behind the cans?

NEWMAN Les is one of those guys who can play anything in a way that nobody else does, and I've looked. I wanted a drummer who could do a lot of train beats. You can't say to a 25-year-old, "Play this like DJ Fontana," and have them understand who in the world you're talking about.

And the other two Kings?

NEWMAN Our guitarist, Jimmy Ginnings, is my cousin and comes from a family of fiddle players. Our parents used to play Ernest Tubb's Jamboree Radio Show in Nashville. One of our aunts was a staff writer for Acuff-Rose Music. Jimmy started learning guitar after I did, dropped it for rabbit hunting, then came back around and sat in with the band on flattop. If you're a three-piece, you'll always be thought of as a rockabilly or blues band, destined to play mostly electric music. Flattop countryfies that sound; that's what

ALBUM: *The Back Of Your Mind*

ORIGIN: Springfield, Missouri

MEMBERS: Steve Newman (vocals, guitar); Jimmy Ginnings (vocals, guitar); Bert Parnell (vocals, bass); Les Gallier (drums).

PRODUCED BY: Lou Whitney

LABEL: Slewfoot CONTACT: Cecelia Havens 417.723.1155

people are used to hearing when they think country music. So I talked Jimmy into quitting his job and going on the road.

Bert has been living here for 10 years. When he called me looking for a pick-up player for another gig, he didn't mention Lynyrd Skynyrd on the phone. Bert used to play with Billy Joe Shaver in the late '70s and early '80s. He was with the Owen Brothers when they charted on *Billboard*. He adds a lot to this band, in experience and in attitude. A bass player can ruin the band if he's not doing his job all the time. When The Kings were a three-piece, I was used to having to carry the rhythm and the lead. If you hear any wrong part, you know it's you.

PARNELL Someone mentioned Steve's name, so I gave him a call and we ended up talking about lots of our own experiences and what kind of music we really wanted to make. Music is all I've ever done. It's just something I knew from a very young age that I'm supposed to do. It was good to meet

somebody like Steve who was really doing it and making it work. The easy part is playing music; it's just a built-in passion from way back. The hard stuff is finding a balance with everything else, trying to achieve and stay a married man. I've already been through one marriage because of it.

Most people probably don't think of Missouri as a big music-making hotspot. What sort of things are in place there to nurture artists?

PARNELL Slewfoot, for one. This label has really done a good job at getting the word out on us. They really try to get all of the stars in line for you. Having bands like Hadacol on the label has also been a big help. And Lou Whitney, our producer, is really the backbone of country music in this town.

You're not exactly a stranger to the business yourself.

PARNELL When I was in Nashville with the Owen Brothers, that was such

a strange time then. I think The Domino Kings are every bit as good of players as folks I was working with at that level, without a doubt.

Having had moderate success at this sort of thing before, what do see as the next step for this band?

PARNELL I think we've worked ourselves into a place with some regional connection to the audience. I'd like to see the band get some national attention.

So what have The Domino Kings not done yet?

NEWMAN Played the Grand Ole Opry. I have to admit, that would be the tip-top. For those of us playing country, that's it.

But you are playing the Opry Showcase?

NEWMAN Yeah, they're letting us play a stage in front of the building. Maybe they think we're not housebroken or something [laughs]. I should probably have a talk with the guys before the show. *

Amy Jones is the Promotions Coordinator and 3-7 pm DJ at Non-Com/Americana reporter WNCW Asheville, NC. She's also a weekly contributor to Asheville's daily, *The Citizen-Times*.

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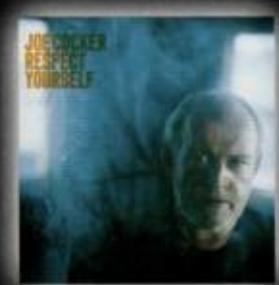
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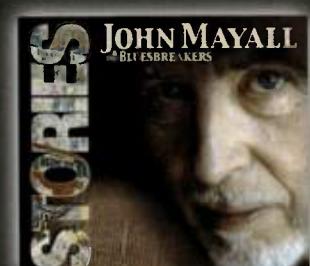
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The Indigo Girls

On Tuesday nights in Decatur, Georgia, patrons in the upscale Watershed restaurant tend to order only one thing: the fried chicken. Chef Scott Peacock begins preparing the birds three days in advance, soaking them in buttermilk and frying each one individually in lard.

The result is both familiar and much richer than you'd expect. His boss, Indigo Girl Emily Saliers, who co-owns the restaurant, has put out an album that strikes you in much the same manner.

On *Become You*, Saliers and her songwriting partner Amy Ray have gone back to the folk-rock roots of their Grammy-winning self-titled debut and away from the slicker electrified sound of 1999's *Come On Now Social*. For all of us who wore out our cassette tape copies of *Indigo Girls* years ago, their latest has the familiar harmonies, hooks and hum-ability of a band that has spent the last 17 years developing their craft.

Since Saliers has generally provided the softer edges of each Indigo Girls album, it was a little surprising to hear the new restaurateur say that Ray was the one pushing for a rootsier album, and Saliers, the master of dreamy folk ballads, was the one who took a little convincing. **By Josh Jackson**

This is a much more acoustic record than your last two. What prompted the return to the folkier side of the Indigo Girls?

Amy had been wanting to make an acoustic record for a while. In fact, she wanted to make it even when we were recording *Come On Now Social*, but I just wasn't in the place to do that exactly, so *Come On Now Social* is a lot more electric and produced. And then we knew the next record we would make would be very acoustic. We sort of had a plan. We weren't even thinking so much about drums when we first conceived it being really acoustic. But then we brought Brady Blade in, and we had Claire Kenny on bass and Carol Isaacs on keyboards. It was just the five of us. We went in and recorded it live, pretty much. There's a sonic cohesion and a vibe to the record that I think you can only achieve by stripping it down and playing it all together.

This was also a return home for both of you to be recording in Atlanta. Why did you decide to do that, and how did that shape this record?

We just wanted to be close to home. All the musicians were available to come to Atlanta. Peter Collins came on board in the 11th hour, which was a real blessing, and he lives in Nashville, so that's pretty close. At this point, we wanted to just go home and sleep in our own beds at night. There was a point

earlier in our career where recording in Atlanta would have been too distracting for me. But we have a pretty good balance of the whole picture, being the veterans that we are. And also, Tree Studios was just a great facility for us—really nice people and a really down-home atmosphere. They worked with us financially, which was really nice of them because we were on much more of a budget this time around. And I like that I can come home, and—even though Amy doesn't do this—I'd play the rough-cuts for my friends. "Do you like this?" If I were recording far away, I couldn't do that.

Amy came out with the *Stag* record before this album. Do you have any solo records up your sleeve?

I do have one up my sleeve, but I don't know when it's coming out. I just started thinking about ideas, like "If I do a solo record, what would I like it to be like? Would I like to try to get some of that rock side out of me? Do I want it to be more R&B or pop or groovy?" But in the end, it will probably just come from the songs, as the records always do. I haven't planned a timeline. We have one more record on our contract with Epic. After that's up, it might be a good idea to think about doing a solo record because I've got some projects going on, and I don't want to get too busy.

Regarding the title track, "Become You," written by Amy about coming to terms with her heritage as a Southerner, I'm guessing I wouldn't find a rebel flag in the back of either of your cars. What does it mean to you to be a Southerner?

I've heard Amy talk about that song a lot. She wrote that song because she lives out in the woods, and she's got a neighbor who's always draped in different confederate flags, like a hat or a shirt or a bandana. She wrote it a lot about how they get along—they're neighbors. She's gay, liberal and anti-flag. But here they are, having to live together, and the dialogue they have is an important thing—the interaction between people who have different belief systems but don't end up killing each other like the way a lot of the world operates. And Amy's very proud. She's, like, a fourth-generation Southerner, and it's the birthplace of the Civil Rights Movement.

For me, there's a mystique about the South. I wasn't born in the South, but I've lived here most of my life, since I was a little girl. There's a mystique that's probably best captured by the great Southern writers like [William] Faulkner and [Flannery] O'Connor. It's hot and swampy, and you can't quite put your finger on it. There are secrets and there's the tie to the land, and in the modern-day South, I really like the pace, and I like the people. It's a friendly place.

continued

return home

You've got a lot of socially conscious topics in your music. How do you see the relationship between your art and your responsibility to social activism?

I don't know if there's a rule of thumb for responsibility as it relates to art, but for us, the two are completely integral. It's because the causes we take part in are issues that mean a lot to us personally. They're issues of injustice that we want to fight against. We want to bring justice. Even if we weren't musicians, we'd be activists in whatever walks of life. We feel so strongly about these issues, that they wind up a lot of times in the songs. And more often than that, we do things like have tables at our concerts where groups can come and present their information. We try to get together with other artists and play benefits and print things on the sleeves of our records so that people have access to information to try to help and make a change and get involved. We just use the tools that we have in this context of art to try to be part of a community of change. Music is a very powerful catalyst for change in ways that can't be exactly articulated. But I know when you come to a show, especially a show that's been designed to talk about an issue, we're playing music, and everyone's together. We're singing and thinking about these things, and they're shown images of some of the problems related to the issues. Then they find access out in the lobbies on how they can make a change. It's just a very powerful, well-rounded tool for getting involved.

How have your trips abroad, to Chiapas, Mexico, and to Cuba, shaped the way you see the world?

Well, rather than just reading about things or hearing things, as much as we can, we like to get down and experience them. We stood by the side of the road and watched the Mexican army come through to intimidate the villagers there, the Mexican army largely funded in their weaponry by the United States. So you see people just trying to live their lives peacefully, and you hear reports of the women there who are raped and tormented and debilitated by the armed forces. It has that much of a greater impact. It's real. It's devastatingly real. So those experiences have transported us to a place where we want to be more active and be as well organized as we can possibly be. And Cuba, just experiencing the musical culture there was astounding. It reminds you of how the spirit of a people can come directly through their arts when they don't have the other capitalist trappings to distract them. So it was very inspiring. I think the more you travel, the more you see other people live, and the more you sort of get a picture of how it all works together, it's like you get to see this beautiful painting of diversity and culture. I consider it a great privilege. The more people travel and get to experience other people's lives, the less conflict there would be in the world.

Has that shaped the way that you approach songwriting at all?

[It has] influenced certain songs. On the new record, Amy's written a song, "Nuevas Señoritas," about our experience in Chiapas and some of the very strong leaders in the indigenous movement. I

wrote a song called "Burn All the Letters" on *Shaming Of The Sun* that had to do with infiltration of government into people's lives, privacy issues and maintaining culture integrity. So there's the direct way and there's ways that you can't know how it's soaked into your writing, but you know it has.

This is certainly as politically charged as any Indigo Girls album, but also very reflective. What do each of you enjoy writing more, introspective love songs or socially conscious anthems?

I don't think I can say which one I enjoy more because if you're in the space to write a socially conscious anthem, and you write a song that you feel sort of captures what you're going after, it's gratifying. In the same way, it's gratifying if you're feeling reflective and you can capture what you're going after. Sometimes, during the course of an evening, playing a socially conscious song is exactly the right thing to

ting through to the other side, your faith, having to remove control from your life to really get to the depth of it. And then after 9/11, it turned into an anti-war song. I was so saddened and horrified by those events and then horrified by our response as a government. The intensity of conflict all around the world just got to me, so the second half of the song became a response to that. It's really about putting a human face in conflict because in order to commit atrocity, human beings have to dehumanize each other. It's about saying, "Look at all the blood that's been spilled, and it's come to nothing." So it's a rally cry for peace, actually.

What about the lyric, "We may be looking for our deliverance but it has already been sent"?

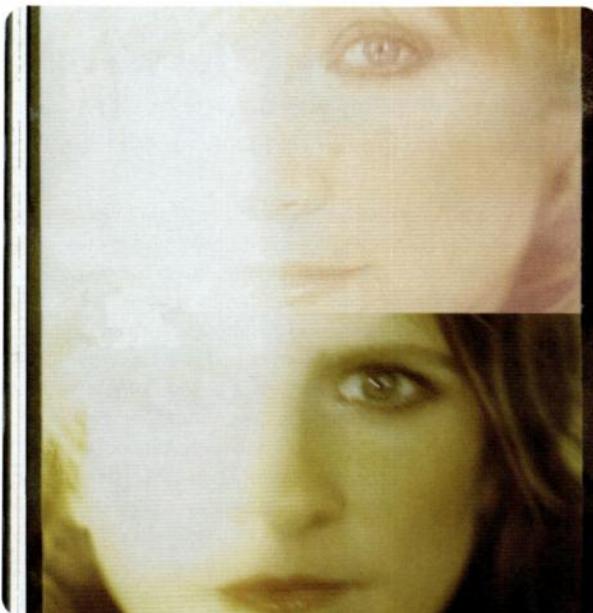
The love exists within us. The power to change exists within all of us. If we work hard towards justice and goodness, and not killing each other and not responding with warfare and violence, the deliverance is already here. We just have to tap into it. And tapping into it means overcoming your fear, including, from a militant Islamic point of view, fear of Western influence and degradation of their faith. And in terms of us and our government's response, fear of these fanatics who will kill innocent people for nothing. Valid fears, but fears have to be overcome in order for change to be made. It's idealistic and hopeful, but I can't help myself. There's got to be a better way.

Looking back on your career, there's a lot to rest your laurels on. When you look back on the Grammy and everything that you guys have accomplished, what keeps you both going?

Not the Grammys, that's for sure (laughs). God, that seems like such a long time ago, and it was. What keeps us going is each other. Amy and I have been friends for most of our lives and we have a very strong friendship and working relationship. Our differences are really the reason why we've maintained our togetherness, and that's true. Creatively, she's challenging, and she writes different kinds of music from me. We both do things well that the other one can't do in the same way. We bring something to the group, and we recognize each other's gifts.

Also, we have tremendous fans who are hooked into the music emotionally. They're not fickle. They're very loyal. And we have a good manager who's a very good man and a very good friend. And we have support from friends and family. We're very, very blessed. Things have really been in place and it keeps us going. Hopefully, as long as we still can be good songwriters, we'll have something to make the fans happy with us as far as the music goes and maybe make some change along the way. 

"There's a sonic cohesion and a vibe to the record that I think you can only achieve



by stripping it down and playing it all together."

play for your heart and for the people who are there. You don't feel like playing a ballad. I don't feel like singing "Power Of Two." I feel like singing "Become You." Thankfully we have both in the roster, and we can go back and forth. But it's really hard to write a good political song, actually. For me, it's much easier to write a ballad or a reflective inter-personal song. Obviously that's what I keep coming back to because it's what I do best. But I'd like to broaden. I'd like to grow in the other areas.

Tell me about the song, "Our Deliverance." How did you go about writing that?

It started out as kind of a personal song, just a reflection on basic images, like life isn't dark and get-

Josh Jackson is editor of *Paste* magazine, a brand-new consumer publication focused on the Adult Rock and Americana markets. Each issue of *Paste* includes features, reviews, radio charts and a sampler CD. More information can be found at www.pastemagazine.com.

INDIGO GIRLS
Become You

ORIGIN: Decatur, Georgia

MEMBERS: Amy Ray (vocals, guitar, mandolin, bouzouki, harmonica); Emily Saliers (vocals, guitar, bouzouki, mandolin).
PLAYERS: Carol Isaacs (keys, accordion, penny-

whistle, recorder, percussion); Claire Kenny (bass); Brady Blade (drums, percussion).

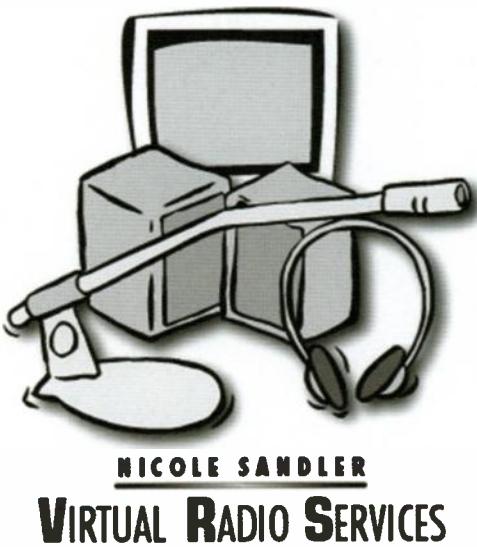
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Linda Thompson

July 30 marks the return of one of folk-rock's premier artists. *Fashionably Late* is the appropriately titled new release from singer/songwriter Linda Thompson, whose last album came out 17 years ago. A combination of personal situations, including her divorce from guitarist/songwriter Richard Thompson and suffering a rare condition known as hysterical dysphonia (severe stage fright) forced her self-imposed retirement in 1985, shortly after the release of her first solo effort, *One Clear Moment*.

With her dysphonia now in check and her life fully back on track, Thompson has begun her return to the scene in recent years with onstage appearances at the Royal National Theatre in London with David Thomas of Pere Ubu. One of her children, Teddy Thompson, partnered musically with Linda on her new Rounder project, which features a total family affair called "Dear Mary." The song was co-written with Teddy, who also performs on the track with daughter Kamila, and ex-husband Richard lending his guitar magic. Some of the others to guest on this comeback effort include Rufus Wainwright, Kate Rusby, Eliza Carthy, Van Dyke Parks and Danny Thompson (no relation).

Linda Thompson began her life in London in 1948, the daughter of an ex-variety girl who dubbed herself Vera Love, and the granddaughter of a vaudevillian. She began performing in folk clubs in 1966 and after a brief detour in 1967, during

which she attended London University, Thompson returned to the scene playing coffee-houses full-time while secretly working as a jingle singer during the day. It was not long before she hooked up with Sandy Denny, Richard Thompson, Nick Drake, John Martyn, John Renbourn and producer Joe Boyd. Together, in various incarnations, these people helped shape the history of the folk-rock sound.

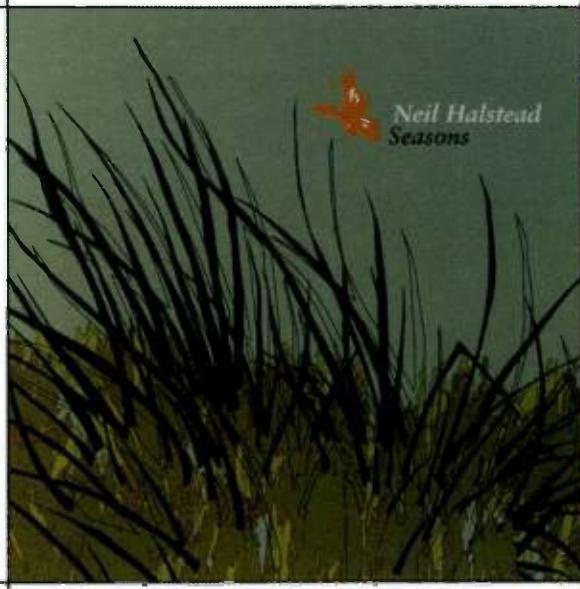
Though she never stopped writing altogether, the death of her mother three years ago was the catalyst that prompted Linda to resume her songwriting in earnest, and before she knew it, she had enough material for an album. Rounder promptly bought it and asked her to tour. As Linda puts it, "It all snowballed and grandma hits the road."

The inspiration for the songs on *Fashionably Late* arrived from a variety of sources: "Miss Murray" came from an ad her son had seen; "Paint & Powder Beauty" is about an old hooker ("I'll gloss right over that one," laughs Thompson) and "Dear Old Man Of Mine" is about Richard. Linda quips that her inspiration comes from "just about everywhere except from that sunny happy place where *NSYNC songs come from, because I don't ever seem to be able to get there."

Clearly, Linda Thompson is excited about her return. "It's folk music," she says, "so it's not a crazy level of fame. I get to talk to people and it's not like I am jumped on by paparazzi. All the journalists I talk to are literate and nice to talk to. I'm quite enjoying it." **By Kat Campbell**



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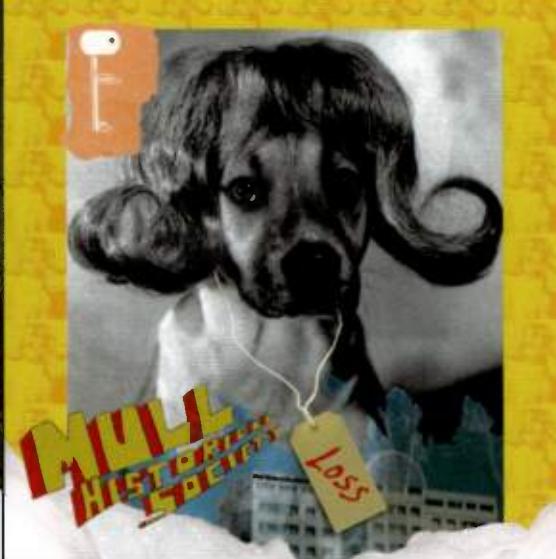
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E-Town

What does the "E" stand for in E-town?

- a) entertainment
- b) education
- c) environment
- d) eclectic
- e) all of the above

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It all started with Nick and Helen. Nick moved from New York to Colorado in 1975. In 1990, while he was playing bass in Hot Rize, Nick decided to bring music and the audience together to connect them to their communities across the nation. In June 1991, two months after he married Helen, the first E-town show aired. While trying to live a normal life and keeping the talk about E-town in the office, Nick and Helen strive to make this a wonderful and inspirational show. This is Nick's story of the entertaining, educational, environmental, eclectic E-town.

By Chad Saunders

What inspired you to start up E-town?

I grew up in the shadow of Pete Seeger in the Hudson River Valley of New York. He was a guy who used music to try to effect social change. Somewhere deep in my psyche was the memory of the work that he had done trying to clean up the Hudson River, using music to build an audience in order to inspire people to reconnect to their natural surroundings. More specifically, I had just been asked to be part of a bill put together by the state department to go tour Eastern Europe in 1990 with John Cowan, Sam Bush and Lori Lewis, all of whom are recording artists

themselves. The four of us put a band together and toured Czechoslovakia, Turkey and Bulgaria. I remember one night being so impressed by the diversity of the audience that had come to our show. There was every conceivable kind of citizen of Bulgaria there at this party after the show. Here were these tough, Communist-looking guys, business types, students, poets and dissidents. I mean it was just a ridiculously diverse crowd. There is nothing like music to connect people across boundaries and borders. On that trip, I got to see what happens to the environment when government and industry are one and the





same. It is unfortunately something that is becoming more and more true in this country. I got a little nervous and thought, "I've got kids. The air is foul, the water looks bad, the agriculture looks kind of creepy and people are not paying attention." I came back with this idea of trying to use music for a broad audience and inspire people to become more connected to their communities, their hometowns and their natural environment.

It's funny because we didn't know how E-town was going to work. It was just an idea that I had and thought would be easy. I was a little bit cocky because I'd been in Hot Rize and recorded and done well in the bluegrass world. We had a great reputation and got lots of support from public radio. I thought, "Man, this is gonna be a piece

involved with coordinating the interviews and spoken word segments and so forth.

How many other people are involved with the show?

We have a line producer who is involved with both the recording of the shows and who does the physical editing of the show with Helen. It's a pretty big production and we have a full-time staff of 10 people plus tons of dedicated volunteers. Between the engineers, production staff and house band, there are probably another 15 people who are part of the day-of-show crew.

We have a really good crew. I try to take care of the artists when they come through and make sure that the sound, the backstage food and the accommo-

"Good times, good music, for good reasons." —David Crosby

of cake." I called up NPR and said, "Hi, this is Nick Forster, I've got a concept for a show and I'd like you to help me put it together." They said, "Good luck. Put the show in development for three years, raise five years of funding and then call us back."

Is that what you did?

Not at all. We distributed it ourselves and used our own savings and produced a couple of shows. From that, NPR called us back and said, "Even though we turned you down, we just listened to the tape and we really want to do this show, so let's get started." That's really how we launched it.

When E-town first started, how did you get well-known artists to come on the show?

Bear in mind that I was a touring musician for 14 years prior to starting E-town, so I played an awful lot of festivals across the country. Hot Rize had made a bunch of records and we were nominated for Grammys, and as a result I had an awful lot of friends in the music business. I wound up calling in a lot of favors in our first season, so we were able to have folks like Lyle Lovett, Michelle Shocked, Shawn Colvin, Nanci Griffith and James Taylor. All of these people came in and did the show in our first year to help get the thing going.

What is your week like when preparing for a show?

I'll be in the office Monday through Friday, then on Saturday I will typically go and learn the songs of the artists who are on the show. I chart them out and learn my parts. Then on Sunday morning, I write the script and hit the soundcheck. We do rehearsal until around 6:00 and the show starts at 7:00. It's usually a two-hour show. Then Helen takes the two-hour show and edits it down to 59 minutes. She's also

dations are good. It's a very professional organization. There are a lot of moving parts and sometimes things are challenging, but a lot of the credit goes to our organization.

When is the show actually aired?

There is usually a four- to six-week turn-around time. We'll tape a show, post-produce it and distribute it through CDs and off the NPR satellite. E-town is on both Commercial and Non-Commercial stations, which is really cool and the reason that we're so completely independent. There is no entity that is syndicating us. We're not connected to a university; we're not connected to a single station. We don't have a title sponsor. We have absolutely no affiliation. We have absolute autonomy in terms of our production schedule and the content of our show and we have complete independence in terms of distribution. We're in the content business, basically. However we choose to distribute that content is really up to us.

Obviously that's a good advantage, but what is the disadvantage in that?

The disadvantages are very practical-less funds, less facilities and less leverage when you're first starting out. We just had a harder time getting started.

Tell us about the E-chievement award.

Anybody that listens to radio, watches television or reads the newspaper is exposed to an awful lot of bad news these days. It's pretty easy to become either scared or apathetic, where you figure, "What difference can I make?" With our E-chievement awards, we solicit listeners to send us stories of people doing cool things in their hometowns. We pick the best one and award them the E-chievement.

It's not strictly an environmental award. We have a pretty broad definition of environment that doesn't just

continued ➤

include wetlands, open space, preservation of species and so on. That's all in there, but it also has a lot to do with where we live and how we live. We need clean air and we need clean water to survive as a species, but we also need systems in which we can raise our children so they can be effective and productive. We need to look out for each other, when someone has fallen on hard times and doesn't have money for a place to live or something to eat. In one case, we had an E-chievement award winner who gave free haircuts to homeless people up in Portland, Oregon. No one would have ever thought of that. He said that they found themselves in this perpetual rut where they look so funky that they just couldn't get a job. He started saying, "I'll give haircuts to homeless people." Over the years, he gave 20,000 haircuts to homeless people for free; just a local neighborhood barber. That's a whole bunch of people's lives that were enhanced and enriched, and in many ways that could have been a turning point for them in their lives.

What is your favorite artist that you've interviewed or who have you enjoyed playing with onstage?

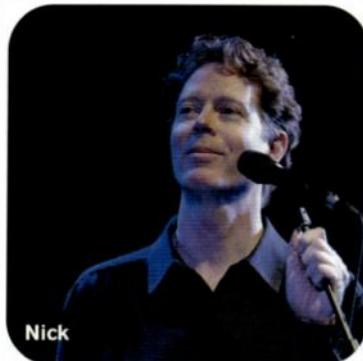
There are way too many to just pick one. I got to play Chicago blues with Charlie Musselwhite, I played with Samite of Uganda. And I played a mandolin duet with Ricky Skaggs. Playing some Weissenborn guitar with Jack Johnson was very cool, as well as playing bass with Emmylou Harris the first time she was on. I just played a bunch of banjo with Jorma Kaukonen when he was on the show. It's an enormous variety. For my own musical mind, my own musical spirit, it's a great opportunity to grow as a player.

What's the worst moment that had to be edited from the show?

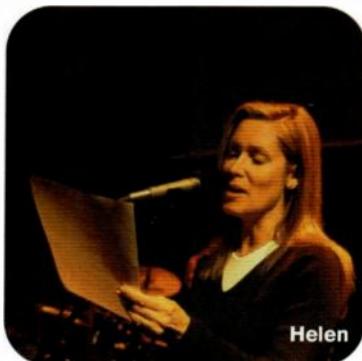
The worst kinds of things are breaking a string or having an equipment problem in the middle of a show. Two days after I had an appendectomy, I taped a show. I taped a show with CPR the day after my dad died and taped a show a day after my mom died. When the time comes, you just get up and do it. That's our commitment.

Is the final jam session always a success?

It's a feel-good finale, where we're all just saying good-bye. We're on the stage and everybody's out there together saying, "Thanks for coming and we've got to go." I don't think there's an enormous amount of perfection. At the same time, there are a lot of times where that has been nothing less than transcendent. The finale has been a magical moment where no one could have anticipated how special it's turned out to be. It's an incredibly moving and dynamic combination.



Nick



Helen



Barenaked Ladies



Buddy Guy

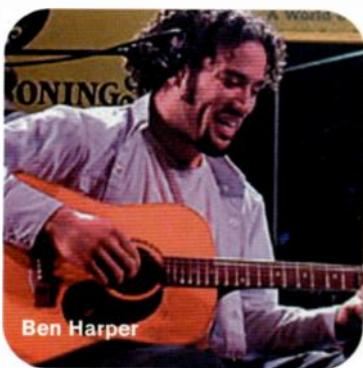
What are some new ideas you have for E-town? Where is it headed?

One of the things that I'd like to do is take the show out on the road a little bit more. We've done shows before in Boston, New York, Los Angeles, Salt Lake City and so on. It's good for us, it's good for our stations, and it's good for our sponsors, too. For me, having spent so many years as a road musician, it just feels good.

We're also going to find a building where we can create an E-town Hall so that the kinds of things that we do on a Sunday night can have a longer life. For example, we bring Peter Garrett in and have an interview with him about the things that he's passionate about, whether it's an indigenous culture or an environmental issue, then Peter can stick around for the next day and do a workshop or interact with high school kids or the whole band could do something. It's basically raising our educational component of why we do what we do. Again, bearing in mind and coming back to the fact that E-town is a great-sounding hour on the air, but it's a mission-driven non-profit. I want to capitalize on the educational opportunities that we have. I think the Web site is an amazing growth opportunity for us, particularly the interactivity that is going to be part of this new iteration of our Web site. There will be a chat room for people to talk to each other and react to the shows and the E-chievement award winners.

My hope is that we'll create an online community. We really do think about E-town as a place. E-town is the hometown for these kinds of great music and core values that we've been presenting for so many years. We want to create a literal community of people who are E-town participants. Also, within the next few years, we'll be releasing a world music CD, a bluegrass CD, a roots and folk CD, a blues CD and a Triple-A compilation.

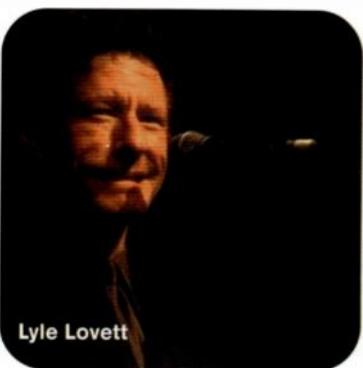
As a non-profit organization, we're about something that is not particularly market-driven. The great label support and the great station support is really how we've been able to stay around and grow. It's a wonderful relationship.



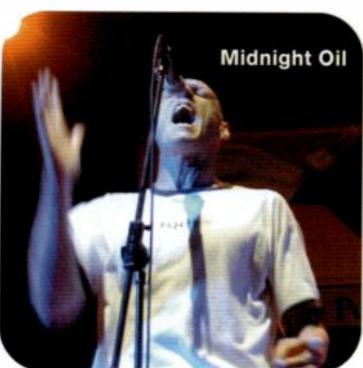
Ben Harper



Keb' Mo'



Lyle Lovett



Midnight Oil



For more information about E-town, contact Margaret Weissman at 303.443.8696, ext. 107 or margaret@etown.org. You can also check out E-town at their Web site: www.etown.org.

A CHAMPION

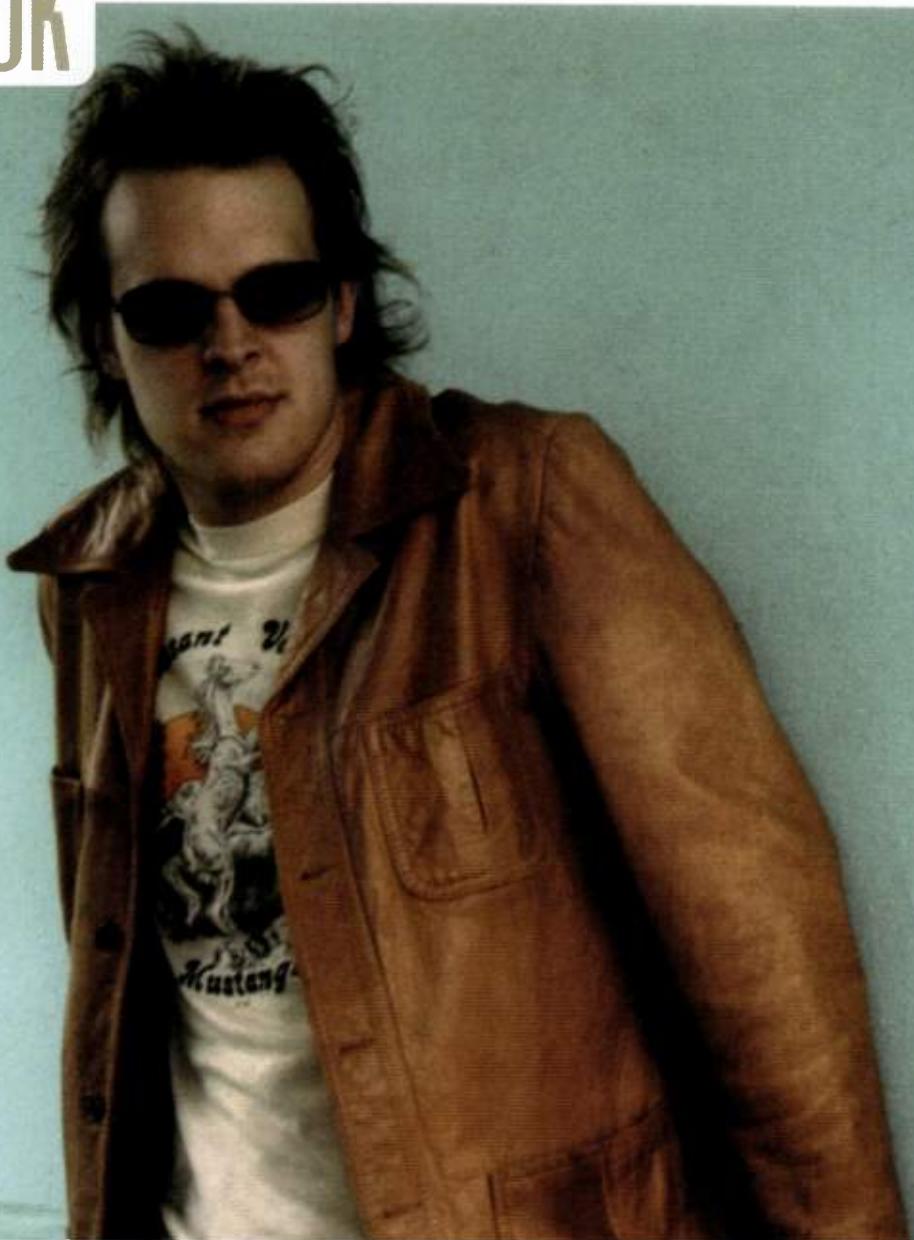


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FORTHCOMING ALBUM *So, It's Like That* ORIGIN Utica, NY / LABEL Medalist / CONTACT Diane Gentile 718.626.6623

Joe Bonamassa

When it comes to defining the blues, there are several schools of thought, including the slick licks of Chicago, the soulful sounds of the Delta or the salty grooves laid down in Austin. These days, the blues are almost inescapable—it permeates rock (Led Zeppelin), folk (Ani DiFranco), jazz (John Scofield) and jam bands (Widespread Panic), as well as helping to launch all sorts of hyphenated strains. Back in the late '40s, when Muddy Waters put his first blues band together, he set into motion a sound and style that would soon revolutionize popular music, leading to a tremendous blues movement that forged the way toward the formation of rock & roll. "The blues had a baby," Waters once sang, "and they called it rock & roll!"

To the casual observer, blues-based rock may seem to ride the ebbs and flows of popularity throughout every decade, as defined by certain musicians or bands that manage to take the music to a whole new level. But interest shouldn't begin with Robert Johnson and end with Stevie Ray Vaughan, and the occasional side excursion with Muddy Waters and B.B. King. There are always players bubbling up just under the surface, attracting regional and even national acclaim for their mastery of the blues. Into this arena enters Joe Bonamassa.

In a perfect world, where talent, contribution and historical significance are rewarded with fame and fortune, Bonamassa could be the next in line to inherit the riches of the universe. At the ripe age of 25, he already has nearly 15 years of playing experience to his credit, both as a solo artist and as a onetime member of the rock & roll offspring band, Bloodline. He is a true master of guitar in terms of technique, versatility, output and overall musical maturity. "I like to create moments of time with my music. I want each performance to be a stand-alone piece. That particular song can never be played that particular way ever again."

To see Joe Bonamassa live is to really see him at his best. Onstage, he delivers chorus after chorus of soaring, twisting leads as if there was no bottom to his reservoir of melodic ideas. For his second solo album, *So, It's Like That* (August 13, Medalist), Bonamassa rolls out one hot and soulful tune after another. Powered by a band that grooves, combined with his own tasteful playing and singing, Joe covers the blues music waterfront, from Austin to Memphis and all points in between, pulling it all together with a nifty solo tucked underneath that tears it up with the grit of legendary urban bluesman T-Bone Walker. This could be the blues-rock record we have all been waiting for—one where you can hear the heart of the blues soul beat loudly once again. **By Michael Vogel**

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KELLY WILLIS "IF I LEFT YOU"

FROM THE RELEASE: *Easy* LABEL: Rykodisc ORIGIN: Annandale, VA

- In the '80s, Kelly Willis and her husband, Mas Palermo, formed the band Radio Ranch, which so impressed singer Nanci Griffith that she began lobbying her label MCA to sign to group.
- On *Easy*, Willis's fifth release, she is backed by stellar musicians, including Chuck Prophet, Vince Gill, Alison Krauss, Dan Tyminski and Ian McLagan.
- "If I Left You" features Willis' strong vocals and great country-folk roots.

CONTACT: Sean O'Connell 978.282.7444 WEB SITE: www.rykodisc.com



AIMEE MANN "HUMPTY DUMPTY"

FROM THE RELEASE: *Lost In Space* LABEL: SuperEgo/Red Ink

- During the '80s, Aimee Mann led the pop group Til Tuesday and has since collaborated with artists such as Elvis Costello, Rush and Cyndi Lauper.
- *Lost In Space* is Aimee Mann's fourth solo release, and the first since her critically acclaimed *Bachelor No. 2*.
- "Humpty Dumpty" is hooked with a smooth guitar riff backed by Mann's silky voice.

► CONTACT: Dave Morrell 212.404.0791 WEB SITE: www.aimeemann.com



ANDY STOCHANSKY "WONDERFUL (IT'S SUPERMAN)"

FROM THE RELEASE: *Five Star Motel* LABEL: Private Music ORIGIN: Toronto

- In 1991, Andy Stochansky began a seven-year stint playing and recording with Ani DiFranco, Barenaked Ladies, the Indigo Girls, Janis Ian, Jane Siberry and Jonathan Richman, among others.
- *Five Star Motel* is Andy Stochansky's third release, following his earlier acclaimed predecessors *Radio Fusebox* (1999) and *While You Slept* (1995).
- The universal wish in "Wonderful (It's Superman)" is for the song's main character to become a superhero in order to bring back his grandmother.

CONTACT: David Einstein 212.930.4478 WEB SITE: www.andystochansky.com

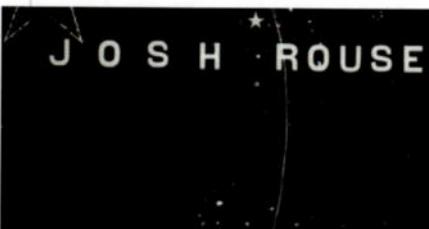


BLIND BOYS OF ALABAMA "HIGHER GROUND"

FROM THE RELEASE: *Higher Ground* LABEL: Real World/Virgin ORIGIN: Alabama

- The Blind Boys Of Alabama have been performing together for over 60 years.
- On *Higher Ground*, they are backed by guests Ben Harper and Robert Randolph.
- *Higher Ground* features covers of songs by Aretha Franklin, Prince, Curtis Mayfield and Jimmy Cliff, as well as a version of Stevie Wonder's "Higher Ground."

CONTACT: Ray Gmeiner 310.288.2730 WEB SITE: www.realworldrecords.com



JOSH ROUSE "MIRACLE"

FROM THE RELEASE: *Under Cold Blue Stars* LABEL: Slow River/Rykodisc ORIGIN: Nebraska

- *Under Cold Blue Stars* is Josh Rouse's fourth release in four years.
- "Miracle" has a hypnotic sound that is full of melodic tones and clever lyrics.
- Most of this album was written by Rouse while he was on the road, reflecting on his childhood past.

CONTACT: Sean O'Connell 978.282.7444 WEB SITE: www.joshrouse.com



SILVERCRUSH "WHO IS ME"

FROM THE RELEASE: *Stand* LABEL: Redline Entertainment ORIGIN: Salt Lake City

- *Stand* was recorded in Bloomington, Indiana, with producer Mike Wanchic (The Why Store, James McMurtry), who also plays guitar for John Mellencamp.
- Much of the sorrow, anger, loss and resolve on *Stand* comes from emotions that Silvercrush's Steele Croswright was dealing with in the wake of his father's death.
- The moving ballad, "Who Is Me," is a radio-ready blast of classic Silvercrush intensity.

CONTACT: Jeffrey Naumann 818.706.3864 WEB SITE: www.silvercrushband.com



TONY FURTADO "OH BERTA, BERTA"

FROM THE RELEASE: *American Gypsy* LABEL: What Are Records?

- *American Gypsy* is Tony Furtado's seventh record of American and Irish folk music, funk, blues and jazz.
- "Oh Berta, Berta" has a dark folk sound with nice slide electric guitar work.
- "I've always had that attitude of just going with whatever inspires you rather than sticking to any one influence," says Furtado.

CONTACT: Jillian Reitsma 303.440.0666 WEB SITE: www.tonyfurtado.com



LENNY KRAVITZ "IF I COULD FALL IN LOVE"

FROM THE RELEASE: *Blue Crush OST* LABEL: Virgin ORIGIN: New York

- "If I Could Fall In Love" is a track off of Lenny Kravitz's self-titled release *Lenny*.
- This track has a nice reverb effect on Kravitz's voice, backed by a dirty-grunge guitar sound.
- "If I Could Fall In Love" is featured in the upcoming surfing movie soundtrack release *Blue Crush*.

CONTACT: Ray Gmeiner 310.288.2730 WEB SITE: www.blue-crush.com



CITIZEN COPE "CONTACT"

FROM THE RELEASE: *Citizen Cope* LABEL: DreamWorks

- Clarence Greenwood, with contributing musicians, is the one-man band behind Citizen Cope.
- *Citizen Cope* is the first CD by this upbeat rhythm-roots band.
- *Citizen Cope* has a narrative style that ranges from protest songs like "Contact," along with love songs, spiritual battles and murder ballads.

CONTACT: Marc Ratner 310.288.7796 WEB SITE: www.citizencope.com



JOHN OATES "ALL GOOD PEOPLE"

FROM THE RELEASE: *Phunk Shui* LABEL: Rhythm & Groove ORIGIN: New York

- John Oates has released over 20 albums with Hall & Oates. *Phunk Shui* is his first solo outing.
- *Phunk Shui* (pronounced "funk schwai") has a funkadelic soul sound and features a cover of Hendrix's "Electric Ladyland."
- "All Good People" has a beautiful harmony chorus with a meaty, funk-filled backbone.

CONTACT: Ralph Tashjian 415.282.4466 WEB SITE: www.phunkshui.com



ROGER WALLACE *THE LOWDOWN*

LABEL: Lone Star/Texas Music Group ORIGIN: Knoxville

- Roger Wallace uses a neo-classic country outlook on his third release.
- *The Lowdown* includes Wallace's seven-piece band along with special guest Toni Price.
- Roger Wallace delivers classic country in that vintage '50s and '60s style.

SUGGESTED SONGS: "Blow Wind Blow"; "Stranger Pickin'"; "Me and Abalina Jane."

CONTACT: Trish Wagner 512.322.0617 WEB SITE: www.rogerwallace.com



THE WAIFS *SINK OR SWIM*

LABEL: Jarrah/Galvanic ORIGIN: Australia

- The Waifs are a rock trio and on *Sink Or Swim* they were joined by a plethora of additional musicians.
- The Waifs used to cover Bob Dylan tunes, but now they have their own set of songs and a third album to back that up.

► "Lies" has a fun, upbeat rhythm similar to the distant tones of Sheryl Crow, Bonnie Raitt and The Corrs.

SUGGESTED SONGS: "Lies"; "The Waitress"; "Service Fee."

CONTACT: Phil Stevens 212.233.6646 & Sean Coakley 914.241.3669 WEB SITE: www.thewaifs.com

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KERRY GETZ "JULIANNE"

FROM THE RELEASE: *Little Victory* LABEL: World In Motion

- Kerry Getz has a voice the *Los Angeles Times* says, "hits with persuasive force or dances with nuanced delicacy."
- Getz has opened for artists such as Neil Finn, Shawn Colvin, Richard Thompson and Nanci Griffith.
- Little Victory* features a cover of Jackson Browne's "Sleep's Dark And Silent Gate" along with 10 other Getz originals including the trip-hoppy melodic tune, "Julianne."

CONTACT: Clay Neuman 615.385.9114 & Shana 888.852.2739 WEB SITE: www.kerry-getz.com



CONCRETE BLONDE "TAKE ME HOME"

FROM THE RELEASE: *Group Therapy* LABEL: Manifesto ORIGIN: Los Angeles

- Group Therapy* is Concrete Blonde's seventh release and first since reuniting.
- "Take Me Home" is a mellow track dealing with the aftermath of hitting the bars all night.
- Concrete Blonde is made up of just three players: The gripping vocals and bass are from Johnette Napolitan; the heavy dark drums are from Harry Rushakoff and the nasty guitar riffs are courtesy of Jim Mankey.

CONTACT: Jen Casebeer 206.722.1558 WEB SITE: www.concreteblondeofficialwebsite.com



THE JOHN BUTLER TRIO "THREE"

LABEL: Jarrah/Galvanic

- After doing a couple of solo projects, John Butler formed his trio with Rory Quirk and Jason McGann.
- Three* is the second full-length release from The John Butler Trio.
- John Butler plays an 11-string guitar, which adds to this trio's edgy and raw sound.

SUGGESTED SONGS: "Pickapart"; "Money"; "Betterman."

CONTACT: Phil Stevens 212.233.6646, Sean Coakley 914.241.3669 & Michael Ehrenberg 510.530.8262

WEB SITE: www.johnbutlertrio.com



BELLAMY BROTHERS "REDNECK GIRLS FOREVER"

LABEL: Curb ORIGIN: Darby, FL

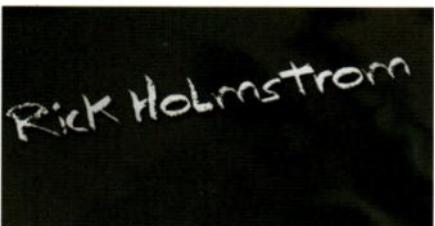
- Simple fact: the Bellamy Brothers are the most successful duo in country music history.

►The Bellamy Brothers had their first hit in 1975 with "Let Your Love Flow."

►*Redneck Girls Forever* features the patriotic, 9.11-inspired, "Let's Roll America."

SUGGESTED SONGS: "Redneck Girl"; "Blue Rodeo"; "Like She's Not Yours."

CONTACT: Damon Grossman 310.452.6356 WEB SITE: www.bellamybrothers.com



RICK HOLMSTROM "SHAKE IT, PART 2"

FROM THE RELEASE: *Hydraulic Groove* LABEL: Tone-Cool/Artemis ORIGIN: Fairbanks, AK

- Hydraulic Groove* is the third release from guitar virtuoso Rick Holmstrom.

►*Hydraulic Groove* blends electric layers, samples and textures into funky, dense, instant-classic guitar grooves.

►"Shake It, Part 2" was remixed by DJ Logic, who said, "The tune was really easy for me to remix because Rick had already laid down a phat groove...he uses a lot of cool layers and textures and sounds."

CONTACT: Greg Reisch 888.553.3700 & Ray DiPietro 212.433.1849 WEB SITE: www.tonecool.com



LENI STERN "FINALLY THE RAIN HAS COME"

LABEL: Leni Stern Recordings/Paras ORIGIN: Germany

- Leni Stern is married to fusion and jazz-rock musician Mike Stern.

►Leni is a longtime musician and *Finally The Rain Has Come* is her 10th release.

►With instrumentation such as dobros, tablas, saxophones and cellos, *Finally The Rain Has Come* is a superb, all-encompassing light jazz disc.

SUGGESTED SONGS: "By The Stars Above"; "Where Is God"; "Bury Me Standing."

CONTACT: Julia Stubblefield 818.848.6300 WEB SITE: www.lenistern.com

2002 SCHEDULE

of *Totallyadult Magazines And CD TuneUps*

AUGUST 16 (street date)

CD TuneUp 64

- *Deadline for getting us music for the CD TuneUp is*

Now!

SEPTEMBER 13 (street date)

TA 48 and TuneUp 65

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

OCTOBER 25 (street date)

Special Tribute Issue to WFPK Louisville and TuneUp 66

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

NOVEMBER 15 (street date)

CD TuneUp 67

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

DECEMBER 13 (street date)

CD TuneUp 68

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

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tclainos@33rdstreet.com

ACOUSTIC DISC

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p 415.482.9377 f 415.482.8909
publicity@acousticdisc.com

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p 201.287.9600 f 201.287.9700
jerrylembo@earthlink.net

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p 800.348.7214, ext. 23
f 773.973.2088 tim@allig.com

ARISTA

Nick Attaway
p 843.216.2521 f 843.216.8315
nick.attaway@bmge.com

ARTEMIS

Ray DiPietro
p 212.433.1849 f 212.414.3196
rdipietro@artemisrecords.com

ARTISTDIRECT

Brian Corona
p 323.634.4000 f 323.634.4299
brian.corona@artistdirect.com

ASTRALWERKS

Jenni Sperandeo
p 212.886.7519 f 212.288.2433
jenni@astralwerks.com
Clint Kolveit
p 212.886.7591 f 212.288.2433
clint@astralwerks.com

ATLANTIC

Anthony Delia
p 212.707.2086 f 212.405.5520
anthony.delia@atlantic-recording.com

ATO

John Biondolillo
p 212.233.6646, ext. 31
f 212.233.6648
jbiondolillo@atorecords.com
Alli Groman
p 212.233.6646, ext. 33
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mark@awarerecords.com

BAR/NONE

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BEGGARS BANQUET

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p 212.343.7010 f 212.343.7030
jenn@beggars.com

BIG

Barry Lyons
p 310.397.8520 f 651.318.8128
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BLACK IRIS

Clay Neuman
p 615.385.9114 f 615.385.5066
clay.neuman@aol.com
Shana
p 888.852.2739 f 818.249.7559
shana_apex@hotmail.com

BLIND PIG

Rebecca Dodd
p 415.550.6484 f 415.550.6485
radio@blindpigrecords.com

BLOODSHOT

Scott Schaefer
p 773.604.5300 f 773.604.5019
radio@bloodshotrecords.com

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p 212.253.3128 f 212.253.3266
kevin.carroll@capitolrecords.com

CAPITOL

Steve Nice
p 323.871.5174 f 323.871.5099
steve.nice@capitolrecords.com

COLUMBIA

Trina Tombrink
p 212.833.8505 f 212.833.4846
trina_tombrink@sonymusic.com

COLUMBIA LEGACY

John Vernile
p 212.833.4765 f 212.833.7416
john_vernile@sonymusic.com

COLUMBIA NASHVILLE/LUCKY DOG

Bo Martinovich
p 615.742.4369 f 615.742.5759
bo_martinovich@sonymusic.com

COMPADRE

Brad Turcotte
p 713.320.4326 f 713.780.0796
brad@compadrerecords.com

COMPASS

Dave Haley
p 615.320.7672 f 615.320.7378
david@compassrecords.com

COMPENDIA

Steven McCord
p 615.277.1822 f 615.277.1801
smccord@compendiamusic.com

CONCORD

Rebecca Risman
p 310.385.4127 f 310.453.9515
rebeccar@concordrecords.com

CURB

Damon Grossman
p 310.452.6356 f 310.399.7339
damongrossman@attbi.com
Bob Catania
p 818.260.1176 f 818.260.1101
bcatania@curb.com

DREAMWORKS

Marc Ratner
p 310.288.7796 f 310.288.7768
marcrescue@aol.com
Norma Manzanares
p 310.288.7507 f 310.288.7768
nmanzanares@dreamworksrecords.com
Mark Kargol
p 310.288.7490 f 310.288.7422
mkargol@dreamworksrecords.com

DUALTONE

Scott Robinson
p 615.320.0620 f 615.297.5020
scottrobinson@daultone.com

ELEKTRA

Lisa Michelson-Sonkin
p 212.275.4260 f 212.974.9314
lisa.michelson-sonkin@elektra.com

Patty Griffin Chief

From the ATO Records Release *1000 Kisses*

IMPACTING AAA RADIO AUGUST 19

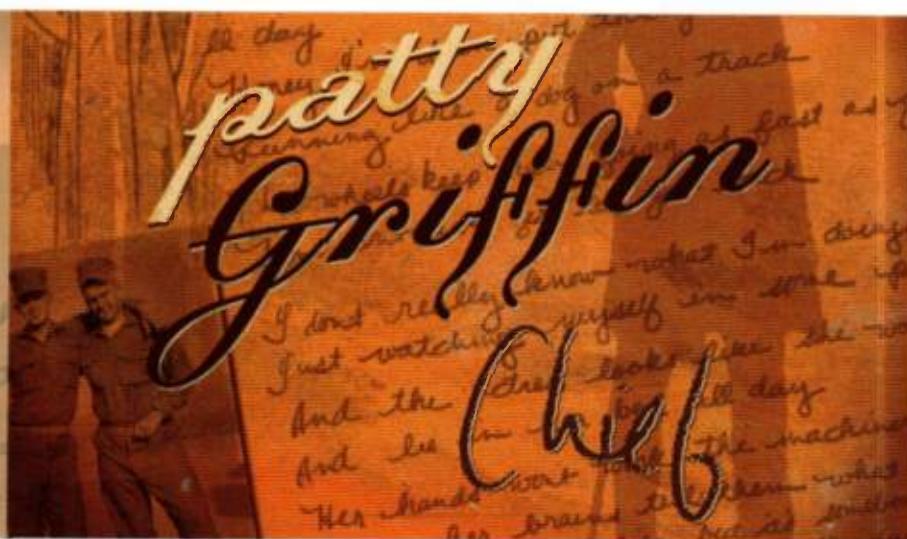
1000 Kisses has scanned over 65,000 to date

Patty will be performing at the R&R AAA Summit including ATO's Cocktail Party on 8/15, Studio C performance on 8/16, and Etown performance on 8/17

www.pattygriffin.com / www.ator.com

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Adult Rock And Americana
Label Contacts

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Michele Clark
p 818.223.8888 f 818.223.8890
A3queen@aol.com
Meg MacDonald
p 323.939.8206, 818.223.8888
f 323.934.4553
A3Meg@aol.com
Crystal Ann Lea
p 818.980.9566 f 818.980.9464
crystalann@mindspring.com

ENJOY

Andy Factor
p 323.953.0075 f 323.953.1105
andy@enjoy-records.com

EPIC

Jo Hodge p 310.449.2816
f 310.449.2932
jo_hodge@sonymusic.com

EPITAPH

Christina Whitettrash
p 213.413.7353 f 213.413.9678
christina@epitaph.com
Krystal Pistol
p 213.413.7353 f 213.413.9678
krystal@epitaph.com

FUTURE FARMER

Rob Wells
p 415.864.3276 f 415.864.3296
rob@futurefarmer.com
Dave Morell
p 212.404.0791 f 212.404.0685
dave_morell@sonymusic.com
HIGHTONE
Darell Anderson
p 510.763.8500 f 510.763.8558
dba@hightone.com

HOLLYWOOD/MAMMOTH

Nick Bedding
p 818.560.7501 f 818.567.4837
nick.bedding@disney.com

HUMMIN'BIRD

Rich Schmidt
p 323.934.0512
f 323.936.5294
game7@pacbell.net

IMMERGENT

Michelle St. Clair
p 310.979.2106 f 310.207.5331
mstclair@5point1.net

INTERSCOPE

James Evans
p 310.865.4559 f 310.865.7654
james.evans@umusic.com

ISLAND/DEF JAM

John Rosenfelder
p 212.603.7871 f 212.445.3401
john.rosenfelder@umusic.com

J

Chris Waltman
p 646.840.5694 f 646.840.5709
chris.waltman@bmge.com

JETSET

Terri Rosenblatt
p 212.625.0202 f 212.625.0203
terri@jetsetrecords.com

KICKTONE

Kevin Sutter
p 425.739.9644 f 425.739.9674
ksutter@tazmoe.net
Clay Neuman
p 615.385.9114 f 615.385.5066
clay.neuman@aol.com

KOCH PROGRESSIVE

Scott Kuchler
p 212.353.8800, ext. 222
f 212.228.0660
scott.kuchler@kochint.com

LEAPS

Steve Bogen
p 301.962.9101 f 301.962.9101
sumentbogie@home.com

LIQUID 8

Mason Munoz
p 203.227.3283 f 203.227.3286
masonm2@rcn.com

LOST HIGHWAY

Glenn Noblit
p 615.524.7828 f 615.524.7850
glenn.noblitt@umusic.com

MANIFESTO

Jen Casebeer
p 206.722.1558 *5/18/02* *5/18/02*
jen@manifesto.com

MCA

Dara Kravitz
p 212.841.8042 f 212.841.8258
dara.kravitz@umusic.com

MEDALIST

Diane Gentile
p 718.626.6623 f 718.728.5727
dgen21@aol.com

MPRESS

Margo Wentzien
p 212.481.7243 f 212.481.1073
mpressmargo@aol.com

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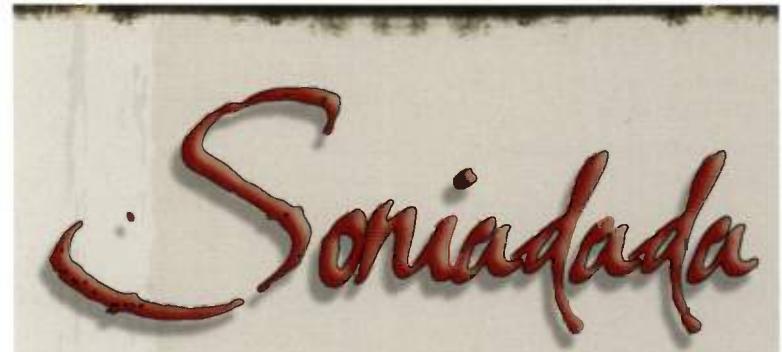
PORCH

Sue Schrader
p 414.961.8350 f 414.961.8351
schraders@narada.com
Shannon Mattner
p 414.961.8350 f 414.961.8351
mattners@narada.com

NETTWERK AMERICA

Tom Gates
p 212.760.1540, ext. 15
f 212.760.9719
gates@nettwerk.com
Erica Goodstadt
p 310.855.0643 f 310.855.0658
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Label Contacts

NEW PANTS ENTERTAINMENT

Robert Case
p 719.632.0227 f 719.634.2274
rac@hpi.net

NEW WEST

Jeff Cook p 770.960.7524
f 770.960.8854
jeff@newwestrecords.com
Dave Morrell
p 212.404.0791 f 212.404.0685
dave_morrell@sonymusic.com

NFE

Christine Wrightsman
p 310.647.3134 f 360.323.9103
christine@nferecords.com

NONESUCH

Paul Brown
p 212.987.7477 f 917.492.1512
redhat22@aol.com
Anthony Delia
p 212.707.2086 f 212.405.5520
anthony.delia@atlantic-recording.com

OUTLOOK MUSIC

Shreve Hicks
p 720.904.8066, ext. 104
f 720.904.8077
s.hicks@outlookmusic.com

PALM

Greg Seese
p 323.802.0117 f 323.802.0123
greg.seese@palmpictures.com

PARAS

Julia Stubblefield
p 818.848.6300 f 818.848.6388
julia@parasgroup.com

PRA

Patrick Rains
p 310.457.8665 f 310.457.3994
pra@prarecords.com

PUTUMAYO

Cassandra Goins
p 212.625.1400, ext. 242
f 415.788.2784
cassandra@putumayo.com

PYRAMID

Jeffrey Shane
p 305.893.2007 f 305.893.0059
jms@pyramidrecords.com

RATTLESBY

Barney Kilpatrick
p 770.518.6434 f 770.518.0458
barney@rattlesby.net

RAZOR & TIE

Jeff Appleton
p 212.473.9173 f 212.473.9174
jappleton@razorandtie.com
Maryelizabeth Carter
p 212.473.9173 f 212.473.9174
mcarter@razorandtie.com

RCA

Cheryl Khaner
p 212.930.6768 f 212.930.3941
cheryl.khaner@bmge.com
Adrian Moreiro
p 310.358.4118 f 310.358.4033
adrian.moreiro@bmge.com

RCA VICTOR/PRIVATE MUSIC

David Einstein
p 212.930.4485 f 212.930.3973
ddeinstein@aol.com

RED HEN

Mike Gormley
p 818.980.7159 f 818.980.0054
lapersdev@yahoo.com

RED INK

Dave Morrell
p 212.404.0791 f 212.404.0685
dave_morrell@sonymusic.com

REDLINE

Jeffrey Naumann
p 818.706.3864 f 818.706.3664
yepahs@aol.com

RELENTLESS NASHVILLE

Dave Roy
p 615.252.4124 f 615.252.4130
droy@madacy.com
Aubrey Adams
p 615.252.4124 f 615.252.4130
aubrey@relentlessnashville.com

REPRISE

Alex Coronfly
p 818.953.3744 f 818.953.3712
alex.coronfly@wbr.com

RHYTHM & GROOVE

Ralph Tashjian
p 415.282.4466 f 415.282.4474
rtashjian@earthlink.net

RIGHTEOUS BABE

Keri McQueen
p 716.852.8020, ext. 16
f 716.852.2741
keri@righteousbabe.com

ROADRUNNER

Mark Abramson
P 212.274.7542 f 212.505.7469
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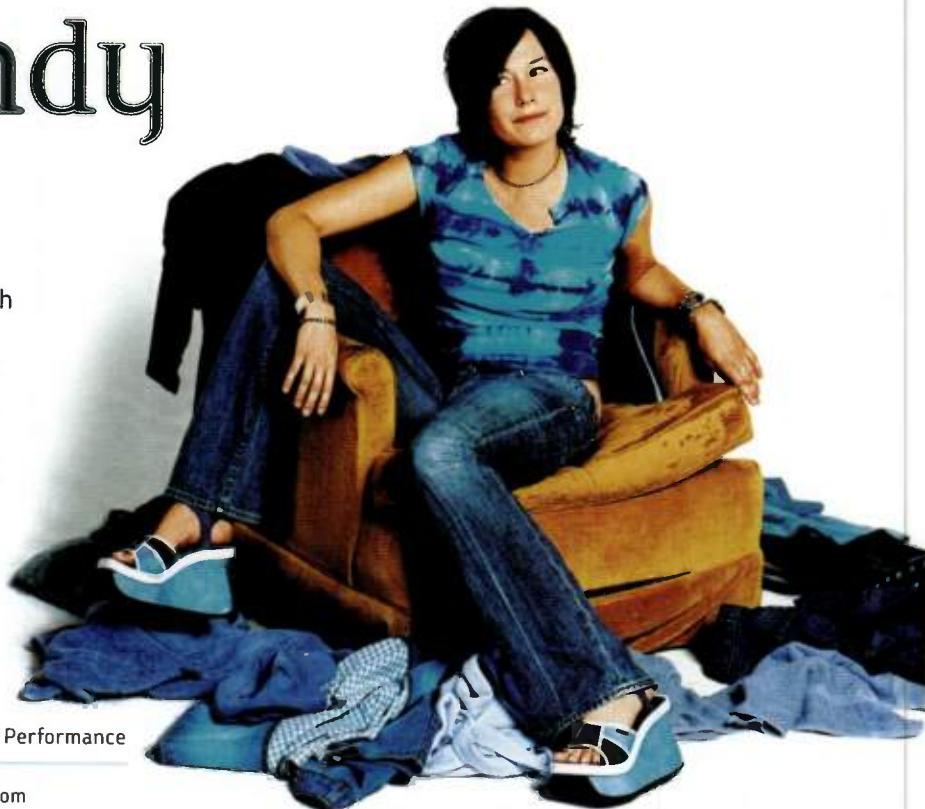
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p 978.282.7444 f 978.282.9716
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drew.murray@sanctuarygroup.com

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p 303.544.1818 f 303.544.1919
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lori@skaggsfamilyrecords.com

SLEWFOOT

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p 417.723.1155 f 417.723.1118
ceceliahavens@hotmail.com

SPINART

Jeff Price
p 718.818.9396 f 718.818.9453
jeff@spinartrecords.com

SUB POP

Tony Kieywell
p 206.441.8441, ext. 3062
f 206.448.7420
tonyk@subpop.com

SUGAR HILL

Ericka Hoffmann
p 919.489.4349, ext. 225
f 919.489.6080
radio@sugarhillrecords.com
Art Phillips
p 310.829.9355 f 310.315.9996
aphillips@vanguardrecords.com

TELARC

Vikki Rzepka
p 216.464.2313, ext. 228
f 216.464.4108
vrzepka@telarc.com

TERMINUS

Amy Leavell
p 404.817.8155, ext. 102
f 404.817.7155
amy@terminusrecords.com

TEXAS MUSIC GROUP/ANTONE'S

Trish Wagner
p 512.322.0617
f 512.477.2930
trish@antonesrec.com

TONE-COOL

Greg Reisch
p 888.553.3700 f 781.263.9222
gregr@tonecool.com
Ray DiPietro
p 212.433.1849 f 212.414.3196
rdipietro@artemisrecords.com

TRAWF

Serious Bob Laul
p 212.580.3314 f 212.580.4179
c57dbob@aol.com

TRILOKA

Tom Frouge
p 310.456.9063 f 310.456.0118
tom@karunamusic.com

TVT

Gary Jay
p 212.979.6410 f 212.979.8375
gary@tvrecords.com

ULTIMATUM

Sherri Trahan
p 310.558.1206 f 310.558.0606
promogrr@ultimatummusic.com

UNIVERSAL

Suzanne Perl
p 212.373.0771 f 212.830.0824
suzanne.perl@umusic.com

V2

Doug Ingold
p 310.358.4036 f 310.358.4344
doug.ingold@v2music.com

VANGUARD

Art Phillips
p 310.829.9355 f 310.315.9996
aphillips@vanguardrecords.com

VAPOR

Joel Graves
p 310.393.8442 f 310.393.6512
joel@vaporrecords.com

VELOCETTE

Amantha Walden
p 404.954.6622 f 404.954.6684
amantha@velocetterecords.com

VERVE/BLUE THUMB

Jill Weindorf
p 212.331.2051 f 212.331.2063
jill.weindorf@umusic.com

VIRGIN

Ray Gmeiner
p 310.288.2730 f 310.288.2433
ray.gmeiner@virgin-records.com

W.A.R.?

Jillian Reitsma
p 303.440.0666 f 303.447.2484
jillian@war.com

WORLD IN MOTION

Clay Neuman
p 615.385.9114 f 615.385.5066
clay.neuman@aol.com
Shana
p 888.852.2739 f 818.249.7559
shana_apex@hotmail.com

WARNER BROS.

Julie Muncy
p 818.953.3567 f 818.840.2383
julie.muncy@wbr.com

WIDESpread

Dave Dannheisser
p 404.255.9609 f 404.255.9568
ddrock@attbi.com

WIND-UP

Alan Galbraith
p 212.895.3114 f 212.895.3214
agalbraith@wind-upent.com

WRITE-ON

Blake Olson
p 512.264.1410 f 512.733.2916
blake@tmimusicgroup.com

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Marc Shatz
p 336.578.7300, ext. 209
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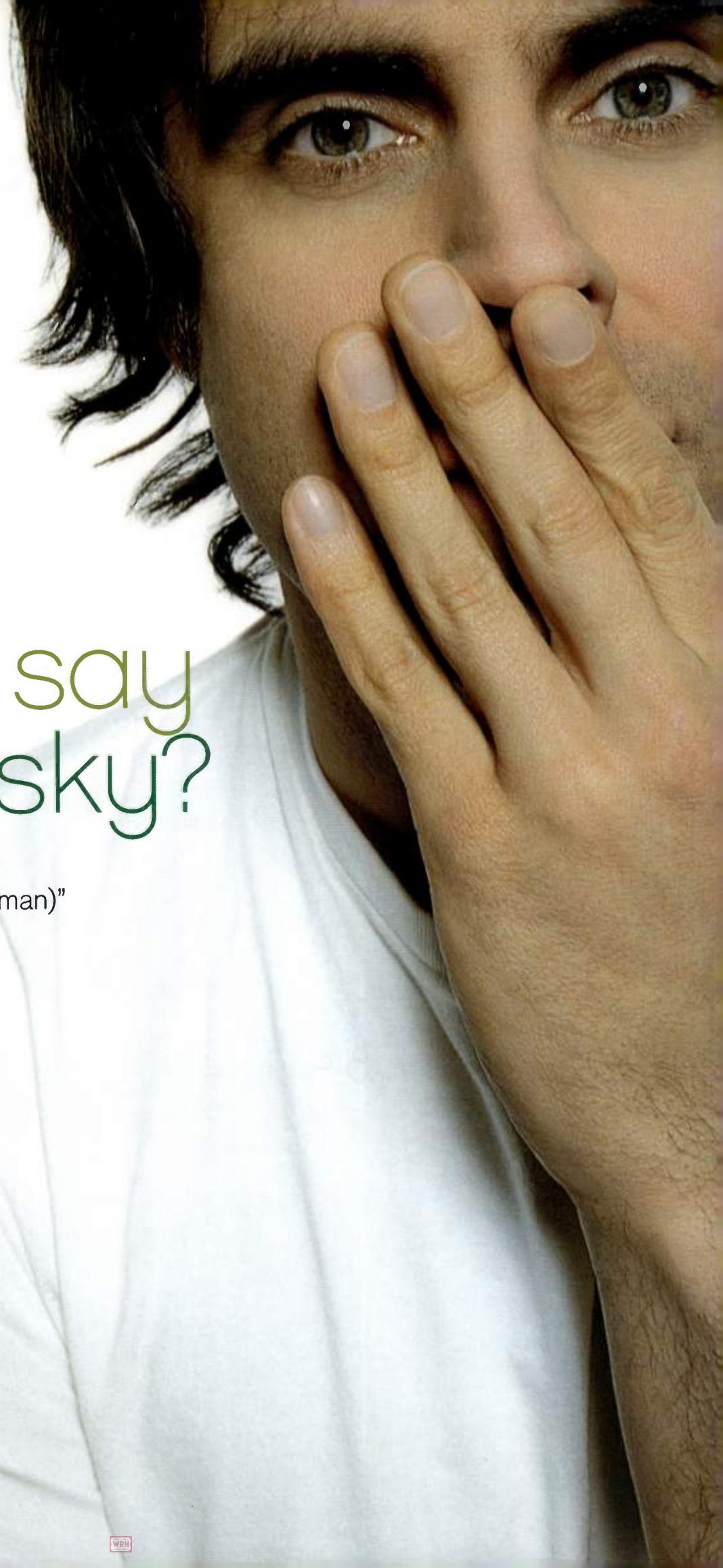
And In The End ...

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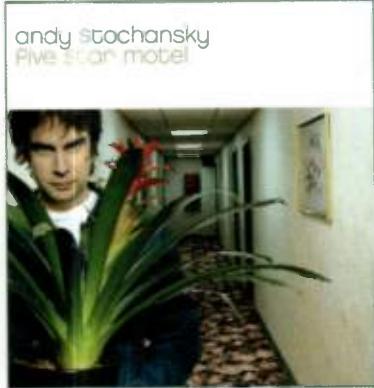


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 **RCA VICTOR** GROUP 

beth orton

concrete sky

A black and white photograph of Beth Orton sitting on a skateboard. She is looking off to the side with a thoughtful expression. The background is a bright, slightly overexposed outdoor scene.

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the first single from the new album
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Jenni Sperandeo 212-886-7619 jenni@astralwerks.com
Dayna Talley 310-288-2432 dayna@astralwerks.com
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