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NEW MUSIC REPORT

November 6, 2000 | www.cmj.com

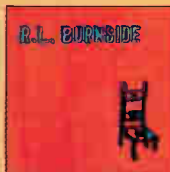
ESSENTIAL



FATBOY SLIM



A STATE OF BENGAL



R.L. BURNSIDE



DOVES

BATTLE OF THE BAY

SAVING SAN FRANCISCO'S
MUSIC SCENE

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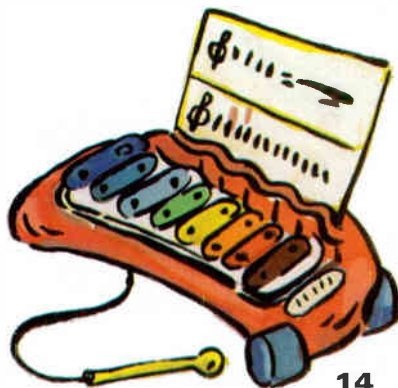
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THE WEEK'S ESSE



FATBOY SLIM

Halfway Between The Gutter And The Stars

(Astralwerks)

Norman Cooke's (a.k.a. Fatboy Slim) role as dance music's court jester has also made him the genre's king. The goofy funk and foolish, though infectious, vocals of 1998's inescapable "Rockerfeller Skank" was low-brow enough to be embraced by jock-jammers, its overt popularity making believers out of those who once doubted dance music's place in the mainstream. *Halfway Between The Gutter And The Stars* uses a similar concoction of old-school acid-funk, technofied hip-hop and hook-riddled rock to seduce listeners, though Cooke doesn't get as slap-happy on the sequencers on this more mature and refined venture. While the upbeat break and down 'n' dirty guitar lick of "Ya Mama" holds its own next to any of Cooke's classics, the best moments come when Slim simmers rather than boils. Cooke's porno-funk grooves provide a decadent, almost indecent backdrop to Macy Gray's smoky blues on "Love Life," while the pair's haunting duet on "Demons" stands as some of the most memorable and original work in either artist's catalog. Elsewhere, highlights like "Sunset (Bird Of Prey)" show that the craftsman has simply gotten better at his work, recreating the intoxicating irresistibility of past opuses even when the beats aren't as big or the samples as silly. — **M. Tye Comer**

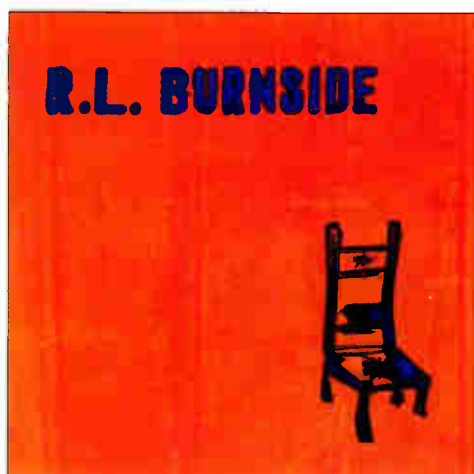
R.I.Y.L.: Chemical Brothers, Dub Pistols, Crystal Method, Lo-Fidelity All-Stars

Contact: Clint Koltveit

Phone: 212.886.7591

Email: clint@astralwerks.com

Release & Add Date: Nov. 7



R.L. BURNSIDE

Wish I Was In Heaven Sitting Down

(Fat Possum-Epitaph)

R.L. Burnside is a kind of blues Buddha. No matter where he goes, no matter what else happens around him, no matter how his Mississippi hill country blues is warped and morphed into new shapes, he's always himself — always smiling that wicked, mirthful grin at the pandemonium around him. And wherever he goes, he brings the mayhem with him: He's recorded on-site in juke joints, collaborated with Jon Spencer, and had his blues reinvented by remixer Tom Rothrock. *Wish I Was In Heaven Sitting Down* places Burnside in an even more modern commercial context, with its contents painting a perfect genre-bending, channel-flipping picture. On it, Beck turntablist DJ Swamp blends beats with the ancient, near-forgotten sounds of blues mandolin, and blues guitars mingle with funky '70s keyboard tones and eerie ambient sounds. It's true that *Wish I Was* alters Burnside's hardcore rural formula, adding instruments and players from outside the celebrated Holly Springs/Nesbitt/Coldwater axis of North Mississippi blues. But it's also true that Burnside is the one blues artist of the moment who has unequivocally proven that the genre can mutate and evolve in the 21st century in order to survive to howl another day.

— **James Lien**

R.I.Y.L.: Buddy Guy, Beck, North Mississippi All Stars

Contact: Mark Mauer

Phone: 213.413.7353

Email: mark@fatpossum.com

Release Date: Oct. 24; at radio now

INITIAL NEW MUSIC

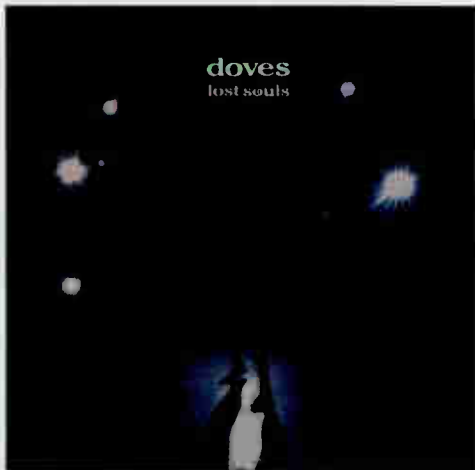


STATE OF BENGAL Visual Audio (Six Degrees)

Among the twinkling lights and swirling bustle of the nightlife found in all the world's cities, there are few scenes more vibrant than that of London's Asian underground. At the Anokha DJ night and other events, a crop of Indian/English youths create dance music rooted in the sounds and flavors of their Indian heritage. State Of Bengal, a project helmed by DJ Sam Sazam, has been one of the most vital exponents of that scene. And now, U.S. audiences get their first taste of the phenomenon via an expanded version of SOB's debut album. *Visual Audio* is a showcase for pan-cultural genre-crossing — tablas mingling with beats and scratches, classical Indian vocals wafting over dreamy Massive Attack-style musical beds. All the while, Sazam displays a keen eye for making all the different elements work as a whole. Don't think for a minute that State Of Bengal is merely dance music with a few sitar samples thrown in like so much curry powder. Sazam offers a unique vision, making the world seem somehow smaller and bigger at the same time.

— James Lien

R.I.Y.L.: Cornershop, Talvin Singh, *Banghra Beatz* compilation
Contact: Troy Pickett
Phone: 415.626.6334 ext. 16
Email: *@sixdegreesrecords.com
Release Date: Oct. 24, at radio now



DOVES Lost Souls (Astralwerks)

The Doves didn't start out with the ambition to produce cinematic rock music. In fact, when the Manchester-based trio formed nearly 10 years ago, it was under a different moniker (Sub Sub) and a completely different musical mindset (funky acid house). But eventually, frilly dance grooves fell away in favor of grounded guitar melodies and poignant vocal harmonies that ushered the outfit into the same league as Spiritualized and The Verve. After several singles and EPs, the band has emerged with the brilliant *Lost Souls*, a melancholy, soundtrack-sounding album whose music features a tantalizing interplay between acoustic and ethereal nuances. After a jazzy instrumental ("Firesuite"), the trio slides into the spellbinding "Here It Comes," where vocalist Jimi Goodwin croons over a sublime wash of crystalline piano and muddy guitar chords with an urgency that could wring a squirm or two out of Richard Ashcroft. "Break Me Gently" ebbs and flows with a hazy, yet heavenly mélange of voices and radio feedback, while the mellow drum rhythm and woeful harmonica solo on "Rise" provides the only anchor for a song whose intensely ethereal textures would force it right out of stratosphere. *Lost Souls* presents some exciting twists on a British pop sound by a band with a passion to rival its peers.

— M. Tye Comer

R.I.Y.L.: The Verve, Spiritualized, Mercury Rev
Contact: Clint Koltveit
Phone: 212.886.7591
Email: clint@astralwerks.com
Release Date: Oct. 17; at radio now

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Rage Against The Machine

Bad news for Rage Against The Machine fans: singer/lyricist Zack De La Rocha is leaving the band. In a press release issued by his publicist, De La Rocha states that he was proud of the band's work, both as activists and musicians, but felt that the group was "no longer meeting the aspirations of all four of us collectively as a band and, from my perspective, has undermined our artistic and political ideal." The remaining members of Rage Against The Machine are determined not to let De La Rocha's departure hinder their future as a band, saying in a statement that they are committed to continuing their efforts to effect change in the social and political arena. De La Rocha's split from the band follows a tumultuous year that saw Rage change managers, and postpone and eventually cancel a stadium tour with the Beastie Boys.

The major presidential candidates recently weighed in on the Napster debate during an online chat on Web White & Blue (www.webwhiteblue.org). "I think we need to keep working on a compromise that allows Napster-type technologies to flourish but does not take away the artist's intellectual property," said Vice President Al Gore. George W. Bush said similarly, "We must find a way to apply our copyright laws to ensure that the artists, writers and creators can earn a profit from their creations while, at the same time, adapting to and utilizing new technologies to deliver media to consumers in an Information Age." For his part, Libertarian candidate

Harry Browne said that the federal government should have no involvement in regulating Napster and similar services whatsoever, and believes that using the file-sharing program is the same as lending a CD to a friend. Thus far, neither Green Party candidate Ralph Nader nor Reform Party candidate Pat

Buchanan have joined in the online debate.

In another Internet chat — this one on his own www.algo-re.com site — the vice president issued his strongest defense yet of low-power FM legislation, currently under siege in Congress because major broadcasters fear the smaller stations will interfere with their signals. "As I have traveled around the country, I have been impressed with the enthusiasm and imagination of schools, churches and community groups eager to start non-commercial low-power radio stations," Gore wrote in response to an online posting. "I agree with John McCain and many, many others that these stations will be a valuable resource for giving voices to the voiceless and non-commercial speech. The FCC can swiftly resolve any unforeseen technical problems. I oppose efforts to overturn the results of this lengthy public process through a back-door appropriations rider."

Continuing to shell out cash just to stay in business, MP3.com has reached a \$30 million pact with the National Music Publishers' Association and its licensing arm, the Harry Fox Agency, that would allow it to offer access to more than a million NMPA-published songs through its My.MP3.com service. The settlement represents an advance on future royalties, and covers back royalties for songs previously used without permission on MyMP3.com. MP3.com will

also pay a quarter-cent royalty each time a song is accessed on the service, and a one-time fee each time a user stores a song in their My.MP3.com locker.

As the major labels fall all over themselves trying to launch subscription-based download services, Universal Music Group is trying something slightly different in the form of a new "all you can eat" streaming music trial. The subscription service will offer about 5,000 listeners unlimited access to over 20,000 Universal songs, including tracks by stars like Sting and Sheryl Crow. Users will not, however, be able to save, download or transfer the music in any other way. Analysts predict that monthly fees for the streaming service will run around \$15. What still remains to be seen is if consumers will spend any money for a limited catalog when they can still access an infinite library for free.



They Might Be Giants

Recognizing that the song "Particle Man" was practically a kids' song anyway, the Johns Linnell and Flansburgh of They Might Be Giants are planning to release a children's album in early 2001. The album — which has yet to find a label — will reportedly include the likes of "Fibber

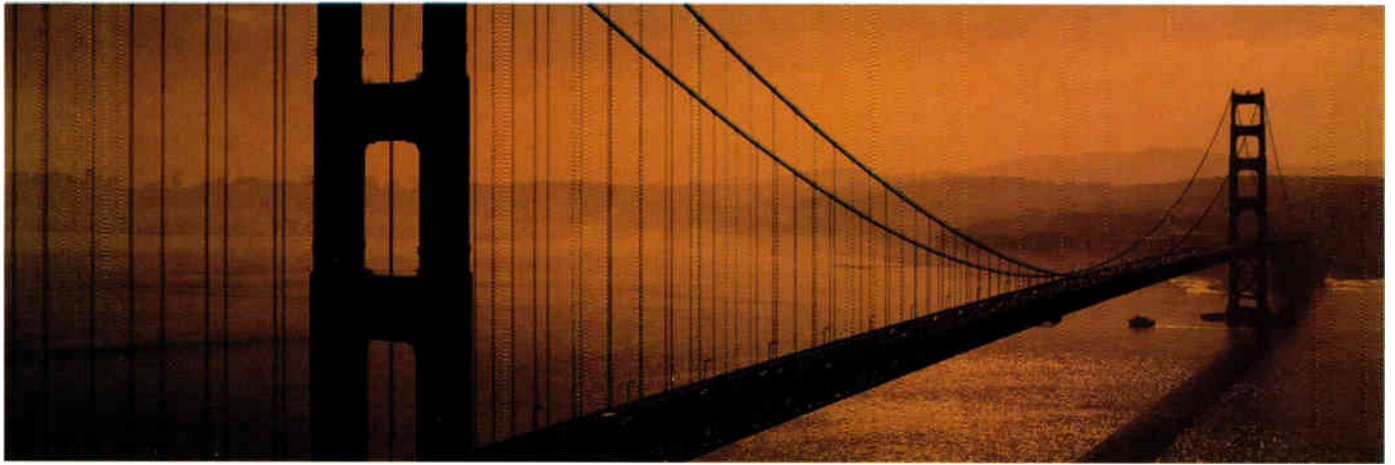
Island," "I Am Not Your Broom" and "I Am A Grocery Bag." The Giants know their new market: They're already a regular guest on WNYC's children's program, *New York Kids*. No word yet on whether any of the songs will be on the band's infamous Dial-A-Song phone service (718.387.6962).



Medeski Martin & Wood

Medeski Martin & Wood will hit the road for three weeks from late November to early December for a series of electric dates at theaters throughout the Northeast and Midwest. The band is touring in conjunction with Blue Note Records' Oct. 24 release of the progressive jazz trio's new electric album, *The Dropper*. The tour begins Nov. 24 in Washington, D.C., and includes 17 dates running through Dec. 16.

Getting ready to rival MP3.com in the "legal Napstering" market, streaming digital music provider Musicbank has entered into an agreement with the Warner Music Group. The three-year, non-exclusive licensing agreement gives Musicbank the right to include Warner artists in the company's proposed locker service. Warner Music gets a small equity stake in the San-Francisco-based startup, which has already made similar deals with BMG Entertainment and the Universal Music Group. The company expects to launch its service next year, after it secures agreements with Sony Music, EMI, and music publishers.



SAVING THE MUSIC IN SAN FRANCISCO

THE DOT-COM ECONOMY IS DRIVING UP THE RENT AND DRIVING MUSICIANS OUT OF THE CITY BY THE BAY. BUT ARTISTS ARE FIGHTING BACK.

By Jane Ganahl

I've never belonged to a committee or gone to a meeting — ever," laughs Sharky Laguana, vocalist/guitarist for Creeper Lagoon. "It took something like this to get us all together, and it's because we knew our very existence was threatened."

The music scene in the San Francisco Bay area, a fertile ground that spawned bands like the Grateful Dead and Jefferson Airplane in the '60s, and Primus, Counting Crows, Metallica and Green Day in recent decades, is in danger of vanishing forever. It is the victim, oddly enough, of an out-of-control economy that no longer seems to value the arts. With every available inch of warehouse space being snapped up as real estate for the burgeoning dot-com industry, San Francisco bands — along with nonprofits and other arts organizations — are leaving town in droves. They

are unable to make their rents, which are quadrupling overnight in some places.

The crisis hit home this summer when Downtown Rehearsal — one of the largest practice warehouses in the country, with 500 bands and more than 2,000 musicians sharing 155 rehearsal spaces — posted eviction notices. The building was sold, and tenants including Faith No More, Chris Isaak, the Mermen, and rising stars Oranger and John Vanderslice, had 45 days to get out.

"If you're part of the city's music scene, you've inevitably walked through those hallowed doors," says Laguana, whose band just released an EP on SpinArt. "And now it's closing. Things are pretty desperate. San Francisco's always been really expensive, and now it's in lewd proportions. The city is pricing out pretty much

everyone but those in a certain industry."

Adding to the musicians' woes: There is simply no space to be had elsewhere. Waiting lists are sometimes two years long at the other studios in town, and the rents there are much higher. Some bands found space across the bay in Oakland or Berkeley. Others simply packed up and quit.

With their backs to the wall, musicians did something rare in this lone-wolf profession: They organized — and the Save Local Music Coalition was born. The group waged a public-awareness campaign aided by the Internet. An online petition at www.SFmusician.com urging the city to consider funding a rehearsal space has already gathered almost 6,000 signatures. Additional Websites — SaveLocalMusic.org and RockOutSF.org — are also

"THINGS ARE PRETTY DESPERATE. SAN FRANCISCO'S ALWAYS BEEN REALLY EXPENSIVE, AND NOW IT'S IN LEWD PROPORTIONS. THE CITY IS PRICING OUT EVERYONE BUT THOSE IN A CERTAIN INDUSTRY."
— Creeper Lagoon's Sharky Laguana

helping the cause.

The latter was the chief resource for a remarkable citywide concert by some 75-100 bands on Sept. 23. Another free event is being planned for the weekend before the election. It will feature Mark Eitzel, Victoria Williams and a multi-platinum East Bay post-punk band to remain nameless because of crowd considerations by organizers.

God, this is so brutal!" groans Vanderslice, examining a flyer for a storage company adorning the walls at Downtown. "This seems so in-your-face."

In addition to losing his rehearsal space there, Vanderslice — whose recent release on Barsuk Records garnered national attention — stands to lose a great deal more at the recording studio he runs, Tiny Telephone, which has engineered discs for John Doe and Richard Buckner. "Eighty percent of the bands who record at Tiny Telephone practice here at Downtown Rehearsal. If they fold, what will it do to my business?"



John Vanderslice

Meanwhile, word on the street about the woes of the up-and-comers has spread upward to those who've been there themselves.

"I've been to Downtown Rehearsal a bunch of times, and the place is like a community," says Kirk Hammett, guitarist for Metallica and a third-generation San Franciscan. "A local music scene is like an ecosystem; it exists from the ground up. Everything grows from the rehearsal space. To cut off the rehearsal space is like shooting yourself in the foot. Where does it stop, these

"GOD, THIS IS BRUTAL. THIS SEEMS SO IN-YOUR-FACE." — John Vanderslice

economy-based evictions? Retirement homes? Hospices?"

Hammett contacted San Francisco Supervisor Gavin Newsom, who, at just 32, has been active in finding solutions to the rampant artist evictions. "I knew he was sympathetic, unlike most people at City Hall," Hammett says. "The situation should have never been allowed to get this bad. No one was looking out for the music community."

Hammett and Third Eye Blind frontman Stephan Jenkins are collaborating on a major benefit effort, the details of which are being worked out right now. They plan to ask some of their famous friends to participate — including fellow guitarists Joe Satriani (who taught Hammett once upon a time) and Carlos Santana.

"This situation is terrible because it's all about greed,"



Creeper Lagoon

says Santana, who was an impoverished guitarist in the city's Mission District before falling in with rock impresario Bill Graham in the '60s. "If Kirk Hammett needs me to help, I will."

Paula Frazer, best known for her work with the Goth-country band Tarnation, has

had a space at Downtown for the last five years. "I'm not really sure what we're gonna do, where we're gonna practice," she says. "I doubt we can keep from being evicted, but I'm most interested in trying to find a new rehearsal space. The positive note is that it's bringing the community together, and it's making us sit down and get organized."

Finally, the city that once revered its rock bands is beginning to pay attention to them again. And even if the musicians involved couldn't stop the evictions, they're seeing some tangible results. Working with the build-

ing's owner, Save Local Music has been able to obtain half a million dollars from the sale profits (rumored to be around \$8 million) to go toward finding a new rehearsal space (the process is ongoing). A nonprofit called the Popular Noise Foundation was established to facilitate the use of the funds and help mitigate the crisis — which, given the still-escalating economy, will certainly continue. On the board of Popular Noise: Jerry Harrison of the Talking Heads and Garageband.com, Scott Kannberg of Pavement and Amazing Grease Records, and the formerly apolitical Laguana, among others.

"What it boils down to is that there has to be some protected space, or we're going to lose the fucking culture," Laguana says. "The good news is that, once we get past the

initial prob-

lems, the infrastructure will be left, and we can deal with other issues that arise."

Jane Ganahl is a staff writer at the San Francisco Examiner.



Oranger

LAPSTER, SCHMAPSTER

A HOST OF COMPANIES CLAIM TO OFFER A LEGAL ALTERNATIVE TO NAPSTER. BUT WHO ARE THEY KIDDING?

By Michael Dabaie

It all started on Aug. 3, when MP3.com President Michael Robertson posted a manifesto on his site with the headline "Project Code Name: Lapster!"

"There's a legal version of Napster under development. I know because I've seen it personally. Let's call it 'Lapster,' short for 'Legal Napster,'" Robertson says in the posting. "It keeps all the consumer-friendly features of Napster, plus throws in some extra speed and features. But where it gets clever is in the design to pay content owners cold hard cash. I've had a chance to use Lapster and I'll take this time to try to review it."

Robertson goes on, of course, to "review" his own My.Mp3.com service, which, in reality, functions not at all like Napster — mainly because you need to prove that you've actually purchased a song before you can stream it from Mp3.com. No files are shared or transferred in the process.

Most sites claiming to be legal Napsters either have fundamentally different capabilities than their namesake, or are nothing

like a "Lapster" at all. Heck, Lars Ulrich won't even sue you if you use them.

One such company, Zeezer (www.zeezer.com), produced by Internet broadcasting company Medium4.com, touted itself in a press release as the Legal Napster, announcing an August launch of a service that would provide legal downloads. The service has yet to launch, making it operate like, if

MOST SITES CLAIMING TO BE LEGAL NAPSTERS EITHER HAVE FUNDAMENTALLY DIFFERENT CAPABILITIES THAN THEIR NAMESAKE, OR ARE NOTHING LIKE A "LAPSTER" AT ALL. HECK, LARS ULRICH WON'T EVEN SUE YOU IF YOU USE THEM

anything, a disabled Napster.

Pointera (www.pointerra.com) offers a file search and sharing engine, which it claims to be "conceptually similar to Napster," but with a focus on "legitimate file sharing." As it turns out, the Pointera Sharing Engine is really a business-to-business application that provides several vague benefits, including "boosting stickiness, page views and user

registration." Unless you're starting your own portal, these are not things that are likely to matter to you.

Soundbreak.com may actually be a legal alternative to Napster, but it too operates in a fundamentally different way, according to the firm's executive vice president and original MTV VJ Mark Goodman. Soundbreak is actually up and

running, and features live DJ's spinning music 24/7 and interacting with listeners in chat rooms. The format is freeform, with an emphasis on left-of-center music. It's about as interactive as regular radio, but it certainly doesn't enable you to search and download like Napster.

So the question is, are any of these and other Lapsters like-

ly to ever be as popular as the original? Says one market observer, the trick will be allowing users to acquire music for free (like Napster) while still compensating the record industry (unlike Napster).

"The problem is creating a business model that will not destroy what consumers love about Napster and [at the same time] raise enough money to compensate artists," says Aram Sinnreich, content analyst for Jupiter Research. He suggests putting Napster-like technology in a larger offering that includes editorial content and additional features.

In surveys, Jupiter found that consumers, in addition to looking for free stuff, are looking for a service that can guarantee high quality files that are protected against viruses. Third parties who offer downloads and work with labels will likely come out on top in this field.

"It's going to be the Loudeyes and the Recipricals and the Liquid Audios that are going to get the licensing agreements and be successful," Sinnreich says.



UP RECORDS' FOUNDER LOSES BATTLE WITH LEUKEMIA

By Lisa Hageman

Chris Takino, founder of indie mainstay Up Records, succumbed to a long battle with leukemia on Oct. 13. He was 32. Born in Los Angeles, Takino worked at veteran punk indie SST Records before moving to Seattle, where he eventually got a job in A&R at Sub Pop Records. During his four years at the label, Takino signed Vue and other artists. He formed Up Records in 1993, while continuing to do A&R for Sub Pop.

Up was home to Modest Mouse, which recorded the full-length *This Is A Long Drive For Someone With Nothing To Think About* and the E.P. *Interstate 8* for the label before signing with Epic. Built To Spill released *There's Nothing Wrong With Love* on Up before signing a deal with Warner in 1997.

Takino also worked with such artists as 764-Hero, Quasi, Duster, Land Of The Loops, Octant and The Need. Despite being diagnosed with leukemia in March 1999, Takino remained active at Sub Pop, mostly working as a consultant.

Friends remember Takino as an avid music lover, with tastes ranging from country crooner Tammy Wynette to the indie bands he signed.

"Chris and I worked together for almost five years," says Up's Britt Ury. "It's very hard to come up with a quote about him because there is so much to say. He was a great guy — easy to work with sometimes, hard as hell to work with at other times. He gave me a chance to do a job I love, and my life is better for knowing him."



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World Radio History



The Supersuckers (Eddie Spagetti, second from left)

THE GOOD FIGHT

FREE THE WEST MEMPHIS THREE
ROCKS FOR JUSTICE IN
AMERICA'S HEARTLAND.

By Duy Linh Tu

On May 6, 1993, the body of a small boy was pulled from a creek in the wooded Robin Hood Hills of West Memphis, Arkansas. Nearby, the bodies of two other little boys were found. All three were naked and hog-tied with their own shoelaces. They'd been beaten and tortured. One of the boys bled to death. The other two, despite having survived their skulls being crushed, drowned on the floor of the creek.

The West Memphis Police Department, unaccustomed to crimes of this nature and magnitude, moved clumsily into action. Investigators lost several pieces of crucial evidence, neglected to follow up on a lead that involved a potential suspect, and failed to collect any hard facts pointing to who had been responsible for the triple homicide. After days of fruitless searching, the police department had no real conclusions. Enraged and hysterical, the small Bible Belt community of West Memphis demanded immediate justice.

Under public pressure for swift action, the only answer the police could offer was Satanism, the perpetrators three outcasts: 18-year-old Damien Echols, 16-year-old Jason Baldwin and 17-year-old Jessie Misskelley, Jr.

At best, the evidence against them was weak. Misskelley, with a below-average IQ of 72, confessed to the murders after more than 12 hours of interrogation without an attorney present. Only 30 minutes of his confession were recorded, and most of his testimony was inconsistent with the facts of the case.

At worst, the evidence was completely inappropriate. The prosecution accused Echols, Baldwin and Misskelley of wearing black clothing, listening to heavy metal music and reading books by Stephen King and Anne Rice. The boys were indeed guilty of those charges. And with no funds for legal representation beyond their court-appointed attorneys, they were subsequently found guilty of the murders in the Robin Hood Hills.

"I guess the thing that touches me about those guys is

"I KNEW THAT I COULDN'T TURN MY BACK ON THEM. THESE ARE THE KINDS OF PEOPLE WHO LISTEN TO MY MUSIC — PEOPLE WHO ARE A LITTLE WEIRD AND ENJOY HARD MUSIC. BUT THEY ARE NOT KILLERS." — Eddie Spagetti

the fact that it could have been me," says Eddie Spagetti of the Supersuckers, executive producer of *Free The West Memphis Three*, a new 15-track compilation dedicated to raising money to fund the appeals of Echols, Baldwin and Misskelley. "I lived in the South; I listened to rock. Based on the prosecution's evidence, I could have been charged with those murders."

The album — which features, among others, Eddie Vedder, Tom Waits, Steve Earle and Nashville Pussy — is the brainchild of Spagetti and Supersuckers manager Danny Bland. The two were inspired by *Paradise Lost: Child Murders At Robin Hood Hills*, the award-winning documentary film about the case, and they joined

a growing movement to win the teenagers — all now in their twenties — a new trial. Bland, who'd previously produced a Willie Nelson tribute album, merged his experience with Spagetti's contacts in the rock world to create the benefit record.

"I'm not saying that I know what happened on that night when those three little boys were murdered," says Spagetti. "But I do know, having seen *Paradise Lost* and its sequel, *Revelations*, that those three men did not commit those

crimes. And I knew that I couldn't turn my back on them. These are the kinds of people who listen to my music — people who are a little weird and enjoy hard music. But they are not killers."

After visiting Echols in prison, Spagetti was more committed than ever to helping the men. He began sending out faxes about the case to everyone he knew in the rock community, and his attempts to raise awareness led to offers for songs that would eventually appear on the compilation.

It was Spagetti's first stab at rock activism, and he was shocked at the positive response from the artists he approached. "I never thought I'd be doing something like this," he admits.

"I always thought it was cool when bands used their music for good causes, but it just wasn't me. I was always just a rock 'n' roller, not an activist. But so many people reacted to this cause that I knew this album had to be made."

All proceeds from the compilation will be divided equally between the legal defense funds of Echols, Baldwin and Misskelley. Echols is currently on death row; Baldwin is serving out his life sentence without parole; Misskelley is doing life plus 40 years. All three have or are currently applying for a Rule 37 appeal that would give them a new trial based on inadequate legal counsel during their first trial.

"I'm not saying to open the doors and just let them go," says Spagetti. "But they absolutely should at least be given a new, fair trial with all the facts that were left out — and with more suitable attorneys. This album isn't the end of this effort. We'll continue to raise awareness about this case. We'll play shows. And if we have to, we'll put out another album."



For more information on the West Memphis Three case, check out www.wm3.org



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World Radio History



REGRESSION THERAPY

SELF USES PRO TOOLS FOR GOOD, NOT EVIL ON THE ISLAND OF MISFIT TOYS.

Story By Cheryl Botchick Illustrations By Mark Todd

Listening to the buoyant, richly textured sound of Self's latest indie effort, *Gizmodgery*, you can't help but feel an adult cynicism seeping into your childlike wonder. Despite the claim that the entire album was recorded with nothing more than children's toy instruments, it just doesn't seem possible. Listen to those full chords. And those drums *have* to be "real." It even sounds like there's distortion on the guitar tone!

But after obsessively tending to the minutiae of every recorded second of this pet project, Self main man Matt Mahaffey takes offense at the mere suggestion of corruption: "It is all toys. I swear! That instrument list on the back is everything."

Despite incessant quizzing on the topic, Mahaffey's Boy Scout-like honesty is unimpeachable. With only one item on the roster that could be construed as a rule-bender — a toy electric guitar from Vox that features a useful six strings like a regular instrument — *Gizmodgery* is as pure as the driven snow. The trick? Pro Tools. Though the software is primarily used these days as a digitizing perfection tool on glossy R&B and pop cuts, Mahaffey manhandles it into a different sort of secret weapon altogether. As a former one-man band and producer of his own records, home recording and good old-fashioned diligence are some of his strong points, but they were put to the ultimate test for this pet project. The crude sounds of the toys weren't always pretty — "I'd just stick a really good condenser mic up against [the toy] to record the sound," he says — but they were only the raw material.

"In Pro Tools, you can loop things and tighten things up and get noise out of things," Mahaffey explains. "It was mainly used for EQing these really mid-rangy sounds that all sounded alike. A lot of the toys have the same general frequencies to them. But with Pro Tools, you can go in and eliminate things, and add bass and kind of morph sounds into something that's a little more pleasurable than everything being in the same register. Pro

Tools was very much an EQing tool for this.”

But in order for the magic of *Gizmodgery* to really take form, Mahaffey had to do much more than EQ into the wee hours and adjust tape speeds to correct the pitch, and that’s when the whimsical project truly meshed with his ingenuity. “I used this thing called My First Shaver,” he recalls. “It’s a little toy that’s like an electric razor, and when you push the buttons on it, it makes different buzzing noises. So what I did is I tossed [those sounds] into my sampler. That allowed me to take each sound and spread it out over an entire keyboard, so I’d have the entire spectrum of notes. I used that for a lot of the distortion and texture.”

After surviving the recording process (“I was really glad when it was over”), Mahaffey actually considered taking his

SELF MAIN MAN MATT MAHAFFEY TAKES OFFENSE AT THE MERE SUGGESTION OF CORRUPTION: “IT IS ALL TOYS. I SWEAR! THAT INSTRUMENT LIST ON THE BACK IS EVERYTHING.”

musical march of the tin soldiers on the road. “It would be so easy — we’d just have to take a few boxes of toys.”

Not to mention the fact that load-in every night would resemble Christmas morning. But he ran into one of those problems that no amount of technology can ever solve: “The battery costs alone would be, like, 80 bucks a night.”

Save a Duracell sponsorship, *Gizmodgery* may well be the only record of one man’s descent into a self-inflicted Toys ‘R’ Us haze. But it’s also a testament to the magic of technology placed in creatively ingenious hands.

SELECTED DISCOGRAPHY

- Gizmodgery* (Spongebath, 2000)
- Breakfast With Girls* (DreamWorks, 1999)
- The Half-Baked Serenade* (EP) (Spongebath, 1997)
- Subliminal Plastic Motives* (Zoo, 1995)

THE MVPS: GIZMODGERY’S FIVE MOST USEFUL TOYS.

Little Tikes Xylophone

The rainbow-colored xylophone: A staple of any toddler’s home orchestra. Mahaffey prefers the versatility offered by the Little Tikes version. “It’s eight notes that are all little colorful pieces of metal. You push a button and it strikes the xylophone bar — the piece of metal — to get a tone. It comes with a mallet, but it’s got push-buttons on it, too. So it’s a cross between a xylophone and a piano.”



Schoenhut Toy Piano

Of all of the instruments used on *Gizmodgery*, this miniature spinet is the most similar to its full-sized cousin. Matt Mahaffey says it’s “an actual piano. It has keys and they strike these little bars that make tones. It’s really an atypical children’s piano. It’s not electronic at all — it’s all acoustic. There are actually people who still make them, but they’re sort of rare.”

Suzuki Omnichord OM-27

A vintage toy Mahaffey scored on eBay, the Omnichord OM-27 is an unusual little noisemaker. “It’s kind of like a little electronic harpsichord,” he says. “My kindergarten teacher, actually, had a real one with strings in it and everything, and she’d play it when we had sing-alongs. But this Suzuki is a little plinky electronic version of that.”



Mattel Star Guitar

“This one’s *extremely* rare,” Matt gloats. “I hunted on eBay for this for *months*. When I got it, I was so psyched. It’s a small little guitar that’s shaped like a star, and it has one volume knob and a little speaker. And it has one string on it that looks like a piano string, and you just play that all day long. You change the pitch by moving your finger up and down the string — it operates like a real one-string guitar.” Which is great, until you realize that Mahaffey had to create many of the album’s guitar chords one note at a time.



Mattel Disney Piano

Though there are gadgets and rattling noisemakers galore throughout the record, the majority of the tunes had to be structured around keyboard instruments, of which this was one of the more interesting. “It has these little buttons that say things like, ‘One! Two!’ or ‘Red! Green! Blue! Yellow!’ It also plays notes. It depends on what mode it’s in,” Mahaffey explains. “It teaches you things, I guess — teaches children how to count and stuff. But we got a lot of sounds out of that one.”



HONORABLE MENTION

The One Man Jam

There may be a One Man Jam II currently on the market, but Mahaffey wants you to know that “you gotta get the original — that one’s just the sequel. The regular One Man Jam has a keyboard on it, but it doesn’t actually play notes, it plays samples. It’s like a guitar that plays guitar riffs when you push a button. And there’s two modes on it: rap and rock. I used the rap mode. The rock mode was like Mötley Crüe — like [imitates ruckus of the Crüe rhythm section]. I can’t use that!”



The remainder of this year's new release schedule seems to be set in stone, but artists are beginning to file into the studio to work on releases for the first half of 2001. Infinitely humorless German industrial outfit Rammstein, for instance, is at the mixing stage of its forthcoming effort, *Mutter*. Though they took as much post-Columbine heat as Marilyn Manson did in the court of public opinion, their relative isolation in Europe shielded



Rammstein

them from the relentless finger-pointing suffered by the gangly Floridian. The result is a new Manson record soaked in venom over the scapegoating, and a Rammstein album that we predict will not budge an inch, bless their blackened hearts. Watch for it next April.

Orbital has finished its forthcoming album, slated for release next spring. In the meantime, the duo pays tribute to its electronic forebears in Kraftwerk with a remix EP due Nov. 13 on EMI in Germany. The reworked cut is of the recent "Expo 2000," recorded by Kraftwerk for the Hanover exhibition of the same name. Orbital's version isn't yet slated for U.S. (or even U.K.) release, but will be available for download on Orbital's Loopz site (www.loopz.co.uk) soon. The ever-growing GBV army

will be pleased to learn that Guided By Voices has started work on its next record for TVT. March 2001 is the target date for release and, of course, frontman Bob Pollard has already chosen an album title: *Broadcast House*. (Expect that to change many times before the record hits the presses.) Worth mentioning is the band's change in producers: Gone is *Do The Collapse's* Ric Ocasek, whose personality was a presence in the album's new wave touches, and in his place is Rob

Schnapf (whose more even-tempered resumé includes Beck and Elliott Smith). Rather than listing some of the album's working song titles, you should try consulting a Mad Libs book and see how close you get to the names of the final tracks!

Also headed for the studio in the coming weeks is the critically renowned Beta Band. The Scots spent most of 2000 fiddling around with singles and side-projects (e.g., the King Biscuit Time EP), but are now working toward crossing the finish line with a new full-length in late January. You probably shouldn't



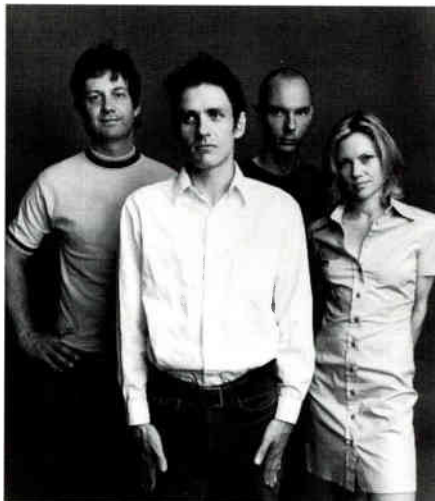
Beta Band

set your calendars by that date — these guys aren't exactly military in their precision. But it does bode well for a spring or summer 2001 release.

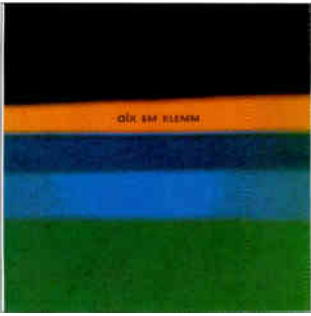
Longtime indie rockers could have told you more than 10 years ago that Luna frontman Dean Wareham has one of those mugs cut out for the silver screen. But not until now has he been tapped for even a bit part, let alone a leading role. Enter filmmaker Alison Bagnall (a co-writer of the brilliant *Buffalo '66*) who has chosen Wareham for the lead in her project, *This Little Biggie*, about a small-time thief and conman caught in a tight situation. We'll be interested to see whether or not the role is a star turn. Considering Mark Kozelek's recent — and minimal — role as the bass player in *Almost Famous'* featured band, Stillwater, could this mean Hollywood is turning to

dreamy slo-core for its next stars? Well, probably not. In any case, the bad news is that Luna's label, Jericho, has closed its doors, leaving the veteran band homeless once again. But with a few recent live performances recorded and being readied for some kind of release, and rumors of new demos, Luna seems nonplussed by the turn of events. Expect the band to be scooped up by another enterprising indie.

With nothing but "limp" frat rock records to salve the wounds, fans of the seminal Rage Against The Machine mourned the departure of band frontman Zack De La Rocha long after his announced resignation in mid-October. Epic claims to have all RATM projects on hold, but one can hope this is merely a respectful reprieve from the churning of the business. Not only did Rage manage to pull off a set of shows for a live album, but a studio album of cover songs is already in the can. The original release date was Dec. 5 (and don't be surprised if that holds, especially as the Rage split continues to get mentioned in the press), and it's a model of what made the band so great: Classic cuts from like-minded but disparate-sounding bands such as Minor Threat, Devo, the MC5, EPMD, Afrika Bambaataa, the Stooges, Eric B. & Rakim, the Rolling Stones, Bob Dylan and more are all given the RATM treatment. Pray for no red tape.



Luna



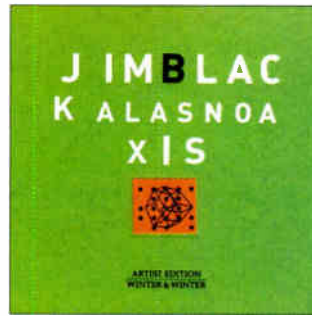
AIX EM KLEMM

Aix Em Klemm (Kranky)
From the tone of Labradford's last album, *E Luxo So*, it was obvious the cinematic collective was headed toward even more ambient shades of sound. For the new *Aix Em Klemm*, Labradford bassist Bobby Donne teams with another

master minimalist from Kamp Kranky, Adam Wiltzie of Stars Of The Lid. At times, *Aix Em Klemm* is clearly music, with discernable patterns of bass, guitar and the occasional breathy/fragmented vocal by Wiltze. But it's the "not music" aspects of this collaboration (originally begun by mail) that provide the most intriguing moments. "Sophteonal" lingers on past eight minutes with little more than slowly revolving guitar figures and a decaying digital flutter. Eventually, the spare melodies fade out, leaving only clusters of sound — like a distress signal from the corner of a galaxy that's picked up static, hums and subtle clouds of interference along the way. Lights out, headphones on.

— **Steve Ciabattoni**

R.I.Y.L.: Stars Of The Lid, Pan Sonic, Oval
Contact: Bruce Adams
Phone: 773.728.2935
Email: kranky@interaccess.com
Release Date: Oct. 23; at radio now



JIM BLACK

Alasnoaxis (Winter & Winter)
Jim Black is the young beat-master behind Pachora, Tim Berne's Bloodcount, Ellery Eskelin's Trio and Dave Douglas' Tiny Bell Trio. Black's energy easily propels those stellar NYC jazz units, and his wickedly inventive style takes the music to a higher level, mas-

saging odd sounds out of the drums as he keeps things fresh with a full arsenal of percussion. *Alasnoaxis*, Black's first solo album after a decade as a sideman, features the Balkan music musings and downtown diatribes that are the drummer's calling card. But with help from reedist Chris Speed, electric guitarist Hilmar Jenson and electric bassist Skuli Sverrisson, there are some surprises. The quartet offers some heady post-rock-style jams on "Boomboye" and "Maybe," moving into rambunctious territory on the positively slammin' "Garden Frequency" and "Luxuriate." A revelation for those who thought they knew Black's work, and a nice introduction for the rest.

— **Tad Hendrickson**

R.I.Y.L.: Living Daylights, Sea And Cake, Pachora
Contact: Tim James
Phone: 800.288.2007, ext. 2103
Email: tim@allegro-music.com
Release Date: Oct. 17; at radio now



DEKE DICKERSON & HIS ECCOPHONICS

Rhythm, Rhyme And Truth (Hightone)

First bashing his way onto the scene years ago as a key member of the quintessential California surf/garage band Untamed Youth, Deke

Dickerson has, of late, become a huge hit among the Nudie suit-/embroidered poodleskirt-wearing neo-country crowd. To the gents, he's known as a maximum virtuoso picker of his own custom-made double-necked guitar. To the gals, he's... Well, he's known simply as a heartbreaker. Dickerson has endured his share of Johnny Cash-like personal ordeals in the past couple of years (a broken marriage, a bout of ill health, too much time on the road), so it's reassuring to find his unique sense of humor refreshingly intact on *Rhythm Rhyme And Truth*. "Have Blues Will Travel," "(If I Go To Heaven) Give Me A Brunette" and others match the enthusiasm, fun and vigor of his live show.

— **James Lien**

R.I.Y.L.: Big Sandy, Hank Williams Sr. and/or III, Carl Perkins, Buddy Holly
Contact: Lindsey Westbrook
Phone: 510.763.8500
Email: lindsey@hightone.com
Release Date: Oct. 10; at radio now



ENTOMBED

Uprising (Sanctuary—Metal-Is)

For the past decade, the members of Sweden's Entombed have been honing a sound they call "death-n-roll," which combines the aggression of Stockholm death metal and the groove of bluesy hard rock. On *Uprising*, the result is something

akin to At The Gates colliding with Motörhead and old ZZ Top. The band bursts from the gate with "Seeing Red," its killer chugging hook reminiscent of the best Lemmy and Fast Eddie Clarke riffs circa 1980. From there, things move forward with the relentlessness of a locomotive, as L-G Petrov's harsh vocals are barked without degenerating into an incomprehensible growl. But the heart and soul of Entombed's sound are guitarists Uffe Cederlung and Alex Hellid, who alternate between loose, blues-based jams ("Returning To Madness") and straight-ahead thrash ("Come Clean," "Time Out"). With *Uprising*, Entombed continues to evolve without undermining its ferocity.

— **Michael Dabaie**

R.I.Y.L.: Motörhead, the Haunted, Danzig
Contact: The Syndicate
Phone: 888.666.2061
Email: college@thesyn.com
Release Date: Oct. 31; at radio now

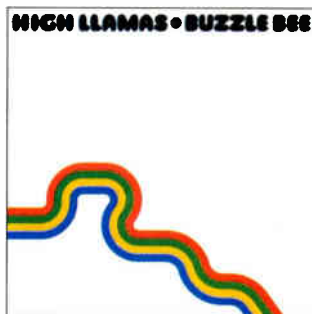


EUPHONE

Hashin' It Out (Jade Tree)
Hashin' It Out would probably work best if vinyl were still the primary format for recordings. Back then, artists had the luxury of two distinct sides to break up the mood of an album, and the dramatically different halves of Euphone's third album would certainly

benefit from that. The first six tracks are infectiously upbeat, Mediterranean-flavored guitar romps, with breakneck flamenco guitar and Spanish rhythms dominating "Press On" and "Bad Ascending." But the Chicago-based instrumental duo does an about-face with the seventh track, "Oh You Ache." From there, spicy dance pieces are eschewed in favor of the jazzy, drum and bass-heavy sound for which Euphone is known. Energetic openers give way to yawning lullabies like "Honey I'll Be Home By Suppertime" and "My Ladies Can't Remember The Eighties." For children of the digital age, maybe it's best to think of *Hashin' It Out* as two EPs packaged on one disc.
 — **Kelso Jacks**

R.I.Y.L.: Bill Ding, Combustible Edison, Tristeza
Contact: McGathy Promotions
Phone: 212.924.7776
Email: rbrown@mcgathypromotions.com
Release Date: Oct. 13
Add Date: Nov. 7



HIGH LLAMAS

Buzzle Bee (Drag City)
 If you're reading this, you're probably all too aware of the yolk High Llamas leader Sean O'Hagan strains under. Because of his warm pop sensibilities and affection for that *Pet Sounds* sound, he is forever being favorably compared to

Burt Bacharach and Brian Wilson. *Buzzle Bee*, the Llamas' sixth album, will probably do little to end that trend, as O'Hagan takes great care to perfect every element of these spacey songs in production. On what is perhaps the group's sleepest album to date, the gentle songs are quietly drifting synthesized dreams that segue without pause into the next; the gurgling and exotic "Sleeping Spray" floats into the stuttering and restless "New Broadway," which leads to the chirping innocence of "Bobby's Court." The all-male Llamas — whose harmonies are outstanding as is — move ever closer to Cloud 9 by calling on Susan James and Stereolab's Mary Hanson to lend vocals to a few tracks. — **Kelso Jacks**

R.I.Y.L.: Stereolab, Apples In Stereo, Burt Bacharach
Contact: Lisa Turallo
Phone: 312.455.1015
Email: radio@dragcity.com
Release Date: Oct. 31; at radio now

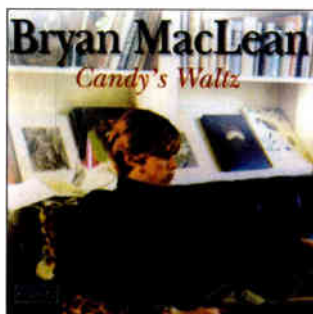


DAVID HOLMES

Bow Down To The Exit Sign (1500-Go Beat)
 Anybody expecting more soundtrack-y beats out of David Holmes' latest foray into audio storytelling will be stunned by the grimy rock-centric core on which much of *Exit Sign* is laid out. Holmes once again struc-

tures the album around a scripted narrative full of bustling streets and deep urban gutters, and the vocal talents of hip-hop poet Carl Hancock Rux, Primal Screamer Bobby Gillespie and rocker Jon Spencer reinforce the seedy soul-city vibe of the whole production. (Gillespie's "Sick City," in particular, explodes with the same kind of claustrophobic energy featured on the Primals' *XTRMNTR*.) As Holmes' skills in soundtrack coordination have grown, so has his ability to weave in an emotional undercurrent that can define the album as much as any single track could. So, as low-fidelity guitars crash into the sonic smog of *Exit Sign*, one can't escape the notion that the album's a symphony to booze and brawl in the sweaty summer streets. — **Peter Orlov**

R.I.Y.L.: Primal Scream's *XTRMNTR*, Tricky's *Maxinquaye*, VU's "Waiting For The Man"
Contact: Van Riker
Phone: 310.205.9850
Email: vanr@riffage.com
Release & Add Date: Oct. 24



BRYAN MACLEAN

Candy's Waltz (Sundazed)
 Bryan MacLean is often known — not pejoratively, mind you — as "the other guy in Love." While Arthur Lee was the flamboyant and psychedelic frontman of that revered Los Angeles psychedelic band of the late '60s, MacLean provided

a sensitive, wistful underpinning to Lee's more dramatic persona. MacLean left the band as that decade waned, underwent a deeply felt religious conversion and dropped to almost invisible cult status as a darkly mysterious folk singer and lost hero until his death on Christmas Day 1998. The material on *Candy's Waltz* is comprised of unreleased solo acoustic recordings from MacLean's tape archives, spanning from around the time he left Love up to 1981. There are people who play music for fast money, to get girls, or to avoid the regular 9-to-5 grind. Then there are the people who play music to express some radiant and spiritual inner quality that is uniquely theirs alone. Give one careful listen to *Candy's Waltz*, and you'd have to agree that MacLean was one of the latter. — **James Lien**

R.I.Y.L.: Primal Scream's *XTRMNTR*, Tricky's *Maxinquaye*, VU's "Waiting For My Man"
Contact: Van Riker
Phone: 310.205.9850
Email: vanr@riffage.com
Release & Add Date: Oct. 24



ONEIDA
Come On Everybody Let's Rock (Jagjaguwar)

If underground rock has become too intellectual, too anemic, too "post"-everything for your tastes, Oneida is for you. Not that the Brooklyn foursome isn't without its share of knowing ironic swagger, but they certainly know a good dirt-

ball riff when they hear it. And more important, they know how to maximize its sub-waist-level appeal. *Come On Everybody Let's Rock* is a gloriously sludgy mess of '70s scuzz-metal wail, proto-punk-blues groove and new wave strangeness that comes off, by turns, both leeringly evil and laughably art-damaged. "Pure Light Invasion," with its galloping trap work, strangled-shout chorus and hailstorm guitar attack, manages a proper balance between the two tendencies, while "Legion Of Scags" — musically at least — goes the route of Skynyrd's greasy blues stomp "Saturday Night Special." Occasionally, lunk-headed winking takes over (the smirking "Snow Machine" — hint: it's not about frozen water), but the frenzied, discordant moments are the closest thing to the MC5 we've got these days. — Colin Helms

R.I.Y.L.: Butthole Surfers, the Make-Up, Royal Trux, Pink Fairies
Contact: AAM
Phone: 212.924.3005
Email: justin@aaminc.com
Release Date: Nov. 13; at radio now



SONGS: OHIA
Ghost Tropic (Secretly Canadian)

Unbelievably, *Ghost Tropic* is the fifth full-length release from Jason Molina since he debuted under the Songs: Ohia moniker in 1997. Once again, acoustic folk dirges with disturbing, woebegone lyrics sung in his signature yowl dominate.

But this time, Molina ups the ante by looking outside the American Midwest for inspiration for his epics. The 12-minute "Not Just A Ghost's Heart" suggests a visit into unknown dimensions, with high-pitched twitters reminiscent of those heard on the *X-Files* theme song and percussion that pulses like a telltale heart, all buried beneath laborious piano. Meanwhile, the wild title track is a complete change of pace: The surprising instrumental begins with the screeching of a single bird before evolving into the noise of a flock of them, decorated with the bonging of church bells and the weepy strains of a slide guitar. *Ghost Tropic* is easily Molina's most adventurous release yet.

R.I.Y.L.: Palace, Joel R.L. Phelps, Smog
Contact: AAM
Phone: 212.924.3005
Email: tiffany@aaminc.com
Release & Add Date: Nov. 13; at radio now

— Kelso Jacks

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Q&A



AMEN TO THAT
Amen frontman Casey Chaos is fucking metal with a capital "M." Not just because he adores "honest music" like Satyricon, Shadows Fall, Gardenian, In Flames, and Mortiiis, but because in the middle of our interview, Necrophagia's Killjoy called Chaos's cell phone to say what's up. The charming, affable Chaos was more than happy to share his thoughts and opinions on music with us.

So, tell us about your experience with elf rocker Mortiiis.
At the *Kerrang!* awards, I presented an award to producer Ross Robinson for creativity. In my speech, I said, "The award doesn't go to Mortiiis, but to Ross Robinson." I said it because look at Mortiiis: He's living in a cave, wears wings and a skull codpiece. The nose, the ears... that's creativity. Later, I go to get a picture with fuckin' Mortiiis and he goes, "Are you that wanker that was talking shit

about me on stage?" I go, "Mortiiis, I meant that as a shout out. I love you. Look at yourself. That's fucking brilliant." He goes, "I wanted to kick your ass." The guy next to him pulls him away and I start laughing. We sat and talked to him. He was totally cool.

To me, Amen is a punk-metal hybrid — anarchistic without being "fuck the government" in a Rage Against The Machine, bash-you-over-the-head way.

It's personal politics of sex and religion instead of this charade of a campaign we have going as a Presidential election. To me, the president is what Mickey Mouse is to Walt Disney. I'm not interested in the corporation of the government. I'm more interested in singing about my disease, my addiction, my problems. In punk terms, we'd be more like the Sex Pistols than the Clash. It's not so much a political stance. I am anti-people and pro-human.

You're fucked up when Amen plays, smashing things on stage and slicing your flesh. It's one of the most intense performances I've ever seen...but I mean fucked up in a good way.
Yeah, I hope I am fucked up. Because if people look at the president and other people as

normal, I hope I am really fucked up. From time to time, things that happen are accidental, like breaking my rib. A lot of blood is accidental. When we played the Reading Festival in Europe, kids were chanting "Amen" for 15 minutes before we hit the stage. That was one of the most surreal experiences as a band, where playing in America, we have a small smattering of fans. I don't remember the Reading show except walking on and then laying on the floor and breathing after the show. It's like a car crash you don't remember. I watch videos after and go, "God, I am a fucking idiot." We played a festival in Holland and I jumped off a 30-foot monitor and I tore ligaments and cartilage in my leg. I had to have crutches. I do stupid shit (laughs).

With heavy music at an apex right now, what makes Amen stand out to a kid with \$15 in his pocket?

I think the kids that went to Columbine and did the shootings, they would be into Amen. Outcasts, alienated youth, they would like Amen, as opposed to jock rock. Kids into party music that want to jump up and down — I write consciously... to not have that beat. I am more into the punk rhythm. I don't like rap music — I hate it.

Excess DB
Entertainment put on the best show in its brief but prolific career with Shadows Fall, Glassjaw, and Vision Of Disorder at the Wreck Room in Wallington, New Jersey. Promoter Heath Miller should start booking in NYC because his shows are simply some of the best — from lineups to security to promotion — I've ever attended in the metropolitan NYC area. I must say this was a show I looked forward to for weeks because it featured three of my most favorite bands. I won't tell you about Glassjaw (since I've been on their jock a lot lately), except to say that the band ruled. If you don't "get" what they're doing on record, then see 'em live. If Shadows Fall were around ten years ago, there is no doubt in my mind that Metallica would be opening for them. If the Shad is the future of heavy metal, then I'm sticking around. This Western Massachusetts boys choir is seamless in its blend of thrash, death, hardcore and emo (Yes, I said emo). It was a stellar performance of hits, such as "To Ashes," "Crushing Belial," "Of One Blood," "First Noble Truth," "Serenity," and "Fleshhold." So, what can I say about VOD? The band seemed to be languishing since parting ways with Roadrunner and I've scratched my head trying to figure out why these Strong



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Island metal-core specialists remained unsigned for so long. But thanks to Sean Roberts, VOD was just signed to TVT! The quintet played as strongly that night as I've ever seen them. The highlight of the set was the new song "On The Table," which is brilliant and intense, as well as the performance of "Jada Bloom," which is this editor's most beloved VOD song and one the band hardly ever plays live. It was well worth the wait. • Factory 81, Relative Ash, Nothingface, Mudvayne, Amen and Hatebreed played at the new WWF World Building in Times Square during a pre-CMJ Marathon festivity. The



Glassjaw

venue is similar to the Roxy, only way cooler and more spacious. All the bands rocked, especially the 'Breed because they performed three new songs, including "I Will Be Heard." The new tunes are

classic, quintessential Hatebreed with awesome breakdowns. Amen goes into grand mal seizure mode when it gets on stage. Casey Chaos is totally fired up, 100 percent of the time. That guy rules. If *We Have Come For Your Parents* doesn't sell a gazillion records, then it's just proof that this small-minded world is not ready for the greatness that is Amen. For our sakes, I hope it is.

ON THE CHART

Loud Rockers heaped tons of love on Relapse artists this week, with Nile's Egyptian death metal masterwork *Black Seeds Of Vengeance* sliding into the top spot. Yes, that was a collective gasp when we heard bellowing from CMJ's offices when we tabulated the loud rock chart and Nile had jumped to the head of the pack. Yes, we're proud of South Carolina boys and the album is definitely deserving of the honor, but it's a rare case that a record NOT worked with the help of an independent promoter goes number one on the Loud Rock chart. So kudos to Relapse and Nile. The last record that went number one without the promotional support of an indie was Dillinger Escape Plan's *Calculating Infinity* in 1999, also issued by Relapse. Dying Fetus's *Destroy*



The Opposition (another Relapse record) officially went for adds this week and tied with *Take A Bite Outta Rhyme* for top five most added, but the album debuted last week. It shoots up 20 spots to No. 17 this week. Six Feet Under's *Graveyard Classics* (a collection of covers) rockets to No. 12, while *Type O Negative's* "best of" sneaks onto the chart at 18. Cradle Of Filth clamped down on the No. 1 most added spot. Expect a run at No. 1.

LOUD ROCK

www.cmj.com

Contributing reporters this week: 271 • See page 56 for a complete list of Loud Rock airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	2	2	1	7	NILE Black Seeds Of Vengeance	Relapse
2	4	19	2	3	MORBID ANGEL Gateways To Annihilation	Earache
3	1	1	1	9	NOTHINGFACE Violence	TVT
4	3	3	1	10	SOULFLY Primitive	Roadrunner
5	5	5	5	5	DOWNSET Check Your People	Epitaph
6	8	10	6	4	LAMB OF GOD New American Gospel	Metal Blade
7	19	-	7	2	IOMMI Iommi	Priority
8	6	4	4	9	SPINESHANK The Height Of Callousness	Roadrunner
9	10	13	9	4	CORROSION OF CONFORMITY America's...	Sanctuary
10	11	30	10	3	PRO-PAIN Round 6	Spitfire
11	7	6	6	6	CANNIBAL CORPSE Live Cannibalism	Metal Blade
#1 DEBUT						
12	-	-	12	1	SIX FEET UNDER Graveyard Classics	Metal Blade
13	15	29	13	3	AMEN We Have Come For Your Parents	I Am-Virgin
14	18	17	14	5	SLAVES ON DOPE Inches From The Mainline	Priority
15	13	12	8	7	DROWNINGMAN Rock And Roll Killing Machine	Revelation
16	14	14	14	5	EYEHATEGOD Confederacy Of Ruined Lives	Century Media
17	37	-	17	2	DYING FETUS Destroy The Opposition	Relapse
#2 DEBUT						
18	-	-	18	1	TYPE O NEGATIVE The Least Worst Of	Roadrunner
19	9	7	2	10	HYPOCRISY Into The Abyss	Nuclear Blast America
20	12	16	12	5	GOD FORBID Reject The Sickness	9 Volt
21	29	28	21	4	AT THE DRIVE-IN Relationship Of Command	Grand Royal
22	-	-	22	1	CRADLE OF FILTH Midian	Koch
23	32	-	23	2	LINKIN PARK Hybrid Theory	Warner Bros.
24	16	9	9	7	KILLSWITCH ENGAGE Killswitch Engage	Ferret
25	-	-	25	1	ENTOMBED Uprising	Metal-Is-Sanctuary
26	27	36	26	3	FACTORY 81 Mankind	Mojo
27	-	-	27	1	OVERKILL Bloodletting	Metal-Is-Sanctuary
28	23	8	1	16	IN FLAMES Clayman	Nuclear Blast America
29	17	18	9	8	EIGHTEEN VISIONS Until The Ink Runs Out	Trustkill
30	22	15	15	9	MUDVAYNE L.D. 50	No Name-Epic
31	20	11	5	9	PISSING RAZORS Fields Of Disbelief	Noise
32	21	27	21	5	VARIOUS ARTISTS Strait Up Sampler	Immortal-Virgin
33	24	-	24	2	SPEEDEALER Here Comes Death	Palm Pictures
34	-	-	34	1	BLACK LEAGUE Ichor	Nuclear Blast America
35	-	-	35	1	ENSLAVED Mardraum (Beyond The Within)	Necropolis
36	28	23	23	6	EMBODIMENT The Narrow Scope...	Solid State-Tooth & Nail
37	25	25	6	10	EXHUMED Slaughter Cult	Relapse
38	38	39	16	8	MOTORHEAD Best Of Motorhead	CMC International
39	R	34	34	2	LIZZY BORDEN Deal With The Devil	Metal Blade
40	30	32	17	6	SHUTDOWN Few And Far Between	Victory

Chart information is based on combined airplay reports of loud rock releases from CMJ's panel of college, commercial and non-commercial radio stations.

ADDS

1	CRADLE OF FILTH Midian	Koch
2	BRUJERIA Brujerizmo	Roadrunner
3	OVERKILL Bloodletting	Metal-Is-Sanctuary
4	VARIOUS ARTISTS Tattoo The Earth:...	1500
5	VARIOUS ARTISTS Take A Bite Outta Rhyme	Republic



CRADLE OF FILTH

Midian (Koch)
Cradle Of Filth is the most notorious band to emerge from the black metal scene. They're bigger than all those church-torching brutes from the Scandinavian sector. In fact, the popularity of the band's offensive t-shirts, which often attach curse words to Jesus's name and feature photos of nuns

masturbating, makes these anti-Christian Brits seem almost mainstream. But *Midian* finds Dani Filth and his revamped band allowing the music, as opposed to the image, take center stage. The album is musical theatre and enjoys excellent production. The intro, "At The Gates Of Midian" (perhaps a reference to Euro-metal pioneers At the Gates?), features calm church organs and a soothing monk-like chanting, but it's just the calm before the storm. Cradle kicks into artful high gear with spooky keyboards and Iron Maiden-on-a-caffeine-binge guitars. Dani Filth's impious squalls and irreverent barks match operatic and gorgeous female backing vocals note for note. Sacrifice virgins to the strains of "Cthulhuo Dawn" and "Saffron's Curse."

R.I.Y.L.: Dimmu Borgir, Nightwish, At The Gates
Contact: The Syndicate
Phone: 888.666.2061 **Email:** hardrock@thesyn.com
Release Date: Oct. 31; at radio now



BRUJERIA

Brujerismo (Roadrunner)
No one knows for sure who the hell these guys are. The identities of Brujeria's individual members remain more elusive than Elvis, though legend tells of a band of Mexican drug dealers who came together to make groove-laden death metal with

lyrics growled entirely in Spanish. These are some bandits you don't want to tangle with, and the "machete metal" of their third album, *Brujerismo*, is venomous and hotter than a jalapeño pepper. Brujeria is rumored to feature members of Fear Factory, Faith No More, Napalm Death, Cradle Of Filth and Dimmu Borgir. Those are some of metal's best, most eclectic bands, so it's no surprise the excellent musicianship of *Brujerismo*. Pass the salsa on "Brujerismo" and "Pititis Te Invoco."

R.I.Y.L.: Puya, Sepultura, Napalm Death
Contact: Jen Meola
Phone: 212.274.7545
Email: meola@roadrunnerrecords.com
Release Date: Nov. 7; at radio now



IMMOLATION

Closer To A World Below (Metal Blade)
If a Julliard School For Metal existed, New York's Immolation would have been the valedictorians of its most evil class. Even if you put the long-standing quartet's "cripple Christianity" lyrical approaches

aside, its players are near-virtuosos, playing at mouth-watering speeds that would make the most athletic mortal seem gimpish. (Can you believe this band used to be signed to Roadrunner?) The dexterous *Closer To A World Below* — the follow-up to *Failures For Gods* (Immolation's best effort) — cohesively combines doom with death and grind.

R.I.Y.L.: Krisiun, Internal Bleeding, Rigor Mortis
Contact: Kevin "Chainsaw" Rose
Phone: 212.477.6211
Email: ragnarok@brainlink.com
Release Date: Nov. 7; at radio now



VARIOUS ARTISTS

Tattoo The Earth: The First Crusade (1500)
Tattoo The Earth: The First Crusade will transport listeners back to sweet, sweaty memories of summer 2000, when the likes of Slipknot, Slayer, Sevendust, Sepultura, (hed)pe, Workhorse Movement, Hatebreed,

Mudvayne and Nothingface hit the road with a bevy of renowned tattoo artists with the intention of obliterating and inking audiences across the good ol' U.S. of A. The hellbent intensity of the live performances translates well on the compact disc medium along with bits of banter. It's worth its weight in gold just to get the unreleased Hatebreed track, which will appear on that band's next album.

R.I.Y.L.: live records that capture a summer festival's intensity
Contact: McGathy Edge
Phone: 888.744.8636
Email: jbambino@mcgathypromotions.com
Release Date: Oct. 24; at radio now

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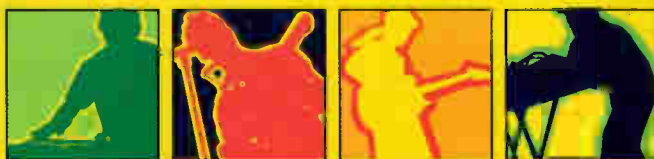
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EDO. G
"Sayin' Somethin'"
 b/w "What You Know"

(Nu Gruv Alliance-Ground Control)
 Though I wouldn't exactly call it a comeback—he has issued a spattering of indie releases since his beloved classic "I Got to Have It" in '91—Boston's own Edo. G has returned. The A-side enlists DJ Premier's historically surefire production, but to stunningly disappointing effect. The track features Premo's signature

chopped samples—this time it's a mutilated piano riff—and scratched vocal chorus. Call me blasphemous, but Premier's been fashioning the same house out of different bricks for a few years now, and the real estate value is starting to drop. The Teamsta's provide a bit more uumph on the b-side with sparsely distributed orchestra hits and drums. On "Sayin' Somethin,'" Edo demands an attentive ear with his powerful voice and air of maturity, but his lyrical axioms are not quite as deep as the song's title indicates: "Money kept is twice as good as money burned/And money won is twice as sweet as money earned." Edo's newest efforts are solid, but without the inherent nostalgia, their impact is negligible.

R.I.Y.L.: Gang Starr, Aceyalone
Contact: Jeff Sandgrund
Phone: 650.877.7370 **Email:** jeff@nugruv.com
Release Date: Nov. 1

D-12 FEAT. EMINEM

"Shit On You" b/w "I Remember" (Shady-Interscope)
 By now, the mouth-to-ear, 'I can't believe he said that!' grapevine is buzzing with mis-interpolated lines from Eminem's Everlast-bashing b-side. Indeed, the diss is one of the cruelest and most detailed since Common melted Ice Cube on "Bitch In You." But being that the song will be on every mixtape and any mix show with little regard for FCC regulations, I'll spare the particulars other than to note that Slim Shady rails on Whitey Ford for everything from his heart problems to his racial identity. Now don't get me wrong; apparently Everlast started this beef, and the diss record is the healthy, traditionally hip-hop way to handle it. But there's something peculiar and self-loathing about Eminem's angry response: "You dickless piece of shit, how could you



diss me, bitch?/I liked you, thought you were alright for a white dude."
 (Hey, Marshall, you're a white guy, too, you know.)
 And what's with Em's preference for helpless targets—Britney Spears, Christina Aguilera? It

reminds me of 3rd Bass attacking Hammer and Vanilla Ice last decade. If you ask me, "I Remember" is mostly a smokescreen for the A-side, the first offering from Eminem's coat-tail riding posse, D-12. "Shit On You," despite its bombastic misogyny and general nastiness, is ultimately unremarkable. I hear Puffy's got a new girl band coming out. Maybe D-12 should diss them for some unwarranted attention.

R.I.Y.L.: Necro, Royce The 5'9, Smut Peddlers
Contact: Ken Marshall
Phone: 310.865.7929 **Email:** moradabloc@aol.com
Release Date: Nov. 1

HIP-HOP AT THE CMJ MUSIC MARATHON

When asked how he felt about this year's CMJ Music Marathon, Toronto rapper Mindbender replied, "I wish there had been more hip-hop." The MC, who also per-



CMJ Music Marathon: Hip-Hop Panel

formed at one of the conference's closing night showcases, was mostly referring to the panels that took place during the day, and was much more optimistic about the diversity of the night life. The Marathon was, in fact, book-ended by two fairly rousing, if lengthy, hip-hop shows. The first relied heavily on DJs: Mr. Len, DJ Hurricane, Marley Marl, and Prince Paul and Dan The Automator of Handsome Boy Modeling School fame. The indie-crowd's favorite lyricists dominated the final show on Sunday night. Mindbender, along with Atlanta's Micranots and Minneapolis' Atmosphere, were among the most well-received acts. In addition, CMJ attendees were treated to several events not directly related to the conference, including a meet-and-greet with Priority artists Ras Kass and Bad Azz on Friday, and an extended Landspeed Records showcase during much of Saturday. Friday evening, Koch

Records packed a horde of eager college radio soldiers into Manhattan's D&D Studios to gorge on soul food and listen to Afu-Ra's new album. While Afu was present for questions and autographs, the real star was the location itself. Decorated

wall-to-wall with classic album covers and photographs, D&D is the legendary, preferred studio for groups like Gang Starr and Black Moon. DJ

Premier himself popped out to grab a plate before retreating to the dark confines of his Studio B. As for Mindbender's complaint, the panels during the day were noticeably short on hip-hop personality, but Saturday's well-attended "Hip-Hop: Always And Forever" discussion crackled with excitement, thanks to Serch's (3rd Bass) bluntness, Schooly D's ribald wit, and the rapt attention of a young audience starving for more.



Afu-Ra

CREW CUTS

It's pretty much impossible to capture the kinetic, mic-passing energy of a live cipher in simple audio. But the method that comes the closest — the tried-and-true posse cut — has nevertheless become a staple in hip-hop. Songs like the original "Symphony," "Triumph," and "Headbanger" have pulled crews together and elicited the kind of competitive, inspired performances that single artists never muster on their own. And nothing's better for making a great show of force than the super-posse cut, whether it be politically-minded ("Self-Destruction"), lascivious ("Buddy"), or purely pointless ("Spontaneous"). Here are a few contemporary gang-bangers and why they stand out.

"Down For The Count" Talib Kweli feat. Rah Digga and Xzibit (Rawkus)

Placement. Rah Digga's grimy, feminine klaxon gets this raucous cut off to an appropriately rowdy start, and Xzibit closes it out with enjoyable belligerence.

The Quote: "'Cause I be adamant, killing when my joints get added in/Worse than Boric acid in your project cabinet." — Rah Digga

"Saki" Breez Evahflowin' feat. Akrobatik and L.I.F.E. (Detonator)

Production. The nerve-plucking Asian arrangement and minimal percussion is just the type of sick beat on which battle MCs can't afford to embarrass themselves. The result is a memorable first verse from Akrobatik.

The Quote: "Glaring through any transparent scheme without an X-Ray/Enlighten entire nations, do it again the next day/My text play an integral part of your awakening/Shakin' in your Lugs 'cause you're just a bunch of pseudo thugs." — Akrobatik

"Final Four" Reks feat. Esoteric, Shabaam Sahdeeq, J-Live, Young Zee, Pace Won, Lonnie B, and Danja Mowf (Brick-Land Speed)

Variety: It's been proven over and over again that the greater the number of different voices on a song, the more likely it is that listeners will find something to sweat. With eight distinct styles and aggressive baton passing, this is one of the most satisfying track meets of the year.

The Quote: "Now I run around niggas like I was a freeway/Get up in their ass so fast I should be gay/Don't give a fuck and keep truckin' like BJ/Talk shit, but I back it up like a DJ." — Danja Mowf

"Parking Lot Pimpin'" Jay-Z feat. Beanie Sigel and Memphis Bleek (Roc-a-fella/Def Jam)

Topics. Too many posse cuts these days are loose freestyle fests. But subject matter — mackin' out the car window, for example — can focus a song and generate some clever material.

The Quote: "I turn automobiles into hotels on wheels." — Jay-Z

HONORABLE MENTION

"A River That Flows Forever" Danny Glover, Afeni Shakur and the cast of *The Lion King* (Amaru-Interscope)

Daring. The album, *The Rose That Grew From Concrete*, offers several intriguing collaborations, like this one, in honor of the late Tupac Shakur.

The Quote: "Sha-na-naah, me-ma-maaah!" — The cast of *The Lion King*.

HIP-HOP

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Contributing reporters this week: 105 • See page 61 for a complete list of Hip-Hop airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	9	-	1	2	WU-TANG CLAN The Jump Off	Loud
2	1	2	1	5	DE LA SOUL Art Official Intelligence: Mosaic Thump	Tommy Boy
3	2	4	2	5	MOS DEF FEAT. GHOSTFACE KILLAH "Ms. Fat Booty 2"	Rawkus
4	4	6	2	5	BLACK EYED PEAS Bridging The Gap	Interscope
5	5	11	4	5	JURASSIC-5 Quality Control (album)	Interscope
6	7	10	6	5	AKROBATIK "Internet MCs"	Rawkus
7	6	17	6	3	GURU Jazzmatazz: Street Soul	Virgin
8	14	25	8	3	DELTRON 3030 Deltron 3030	75 Ark
9	3	8	3	6	AUTOMATOR A Much Better Tomorrow	75 Ark
10	10	33	10	3	SKITZOFRENIS "C'mon Dude !?!"	Brick-Land Speed
11	13	18	11	4	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus
12	R	21	12	4	BAHAMADIA BB QUEEN (EP)	Good Vibe-Atomic Pop
13	12	20	12	4	MYSTIKAL Let's Get Ready	Jive
#1 DEBUT						
14	-	-	14	1	JAY-Z "I Just Wanna Love U"	Roc-A-Fella-Def Jam-IDJMG
15	19	28	1	31	DILATED PEOPLES The Platform	ABB-Capitol
16	8	7	5	7	CREATORS The Weight	Bad Magic
17	25	-	17	2	MUSALINY & MAZE "Blend Famz"	Epic
UP 15 POSITIONS						
18	33	-	18	2	JA RULE Rule 3:36	Murder Inc.-Def Jam-IDJMG
19	R	37	19	2	PHARCYDE "Trust"	Delicious Vinyl
20	31	3	3	8	LARGE PROFESSOR "'Bout That Time"	Matador
21	18	23	18	6	WYCLEF JEAN The Eclectic: 2 Sides II A Book	Columbia-CRG
22	34	27	22	3	MR. LIF "Front On This"	Def Jux
23	-	-	23	1	AFU-RA Body Of The Life Force	D&D-Koch
24	15	24	15	4	M.O.P. Warriorz	Loud
25	29	30	16	5	LL COOL J G.O.A.T. (Featuring James T. Smith...)	IDJMG
26	32	-	11	4	SLUM VILLAGE Fantastic Vol. 2	Goodvibe-Atomic Pop
27	21	9	9	6	OUTKAST "B.O.B."	Laface-Arista
28	R	-	18	3	UGLY DUCKLING Journey To Anywhere	1500
29	-	-	29	1	XTRACTS OF SLANG Prep the Role	Freshchest
30	22	34	7	7	PRODIGY "Keep It Thoro"	Loud
31	-	-	31	1	VARIOUS ARTISTS DJ Clue...	Roc-A-Fella-Def Jam-IDJMG
32	11	15	11	3	MICRANOTS Obelisk Movements	Subverse
33	-	-	33	1	SWOLLEN MEMBERS "Camouflage"...	Battle Axe
34	-	-	34	1	DOGGY'S ANGELS "Ridaz With Me"	TVT
35	36	-	35	2	LUDACRIS Back For The First Time	Def Jam South-Idjmg
36	R	-	21	6	EMINEM The Marshall Mathers LP	Aftermath-Interscope
37	30	-	30	2	SELF "Fire It Up"	Lethal
38	-	-	38	1	ATMOSPHERE "Ford One"	Rhyme Sayers
39	26	19	14	13	NELLY Country Grammar	Universal
40	R	-	31	2	BEENIE MAN Art & Life	VP-Virgin

Chart information is based on combined airplay reports of hip-hop and urban releases from CMJ's panel of college, commercial and non-commercial radio stations.

ADDS

1	JURASSIC-5 Quality Control	Interscope
2	MR. SHORT KHOP One Way To Win	TVT
3	CHECKMATE These Days and Times	Double Up
4	OUTKAST "Ms. Jackson"	La Face
5	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus

Q&A

**DAVE RALPH**

On July 8, 2000, DJ Dave Ralph and a million other love children swarmed Berlin for the city's 12th annual Love Parade. To document the spectacular event, Ralph recorded his set that evening and released *Live At The Love Parade*, a mix CD whose euphoric and festive ambiance mirrors the event's overwhelmingly positive energy. Ralph also recorded a live video for the CD-Rom portion of *Love Parade* to give listeners a better overview of the event.

What was the most amazing aspect of the Love Parade?

Well, the most amazing thing for me was getting on the plane. I flew over to Frankfurt from America, and when we got on our connecting flight to Berlin the stewardess comes on and announces, "Welcome to Lufthansa Airlines. Please make sure your seatbelts are fastened and congratulations to everyone who'll be attending the Love Parade today." I mean, this is the national airline of Germany. It's a serious thing when a party that started simply from a love of music gets that much recognition.

So do you think the Love Parade still retains its relevancy after all these years? A lot of events lose their potency when they become too popular. Is the vibe still there?

Here's one example: Two days after the Love Parade, there was a huge demonstration by the Palestinians, who blocked off the entire area surrounding the Brandenburg Gate [at the end of the Love Parade route]. The entire scene was filled with policeman with guns and water cannons. But I probably saw two policeman the entire time I was at [Love Parade]. And I was looking for them, but there was really no reason for them to be there. There's was no rudeness and no bad vibes present. Just a million people who respected each other and wanted to party.

Do you think Americans will ever see anything on the scale of Love Parade on their home turf?

I think the lesson to be learned is that something like this is achievable. It's the same way that I might take a record played by a certain DJ and play it myself in a completely different way. It's what you make of it and what you take from it that makes it unique. When people look at the video and listen to the album, I really hope that it sparks some curiosity — enough so that people will say, "Yeah, I've got to check that out." And then eventually, when the time is right, someone will do their own version of the Love Parade in America. You don't have to emulate or copy what happens in Berlin, but just take something of the spirit from it and use it to a new end.

After a three-year hiatus, Reading, England's Sneaker Pimps have a new album — although fans may no longer recognize the outfit. Kelli Dayton — whose desperate, whispery vocals defined the band's haunting trip-hop sound on *Becoming X*, its 1998 debut — left the group to pursue a solo career that same year. But the Pimps continued to plug away, with male guitarist Chris Corner taking over vocal duties. The band plans to reemerge with



Sneaker Pimps

its second album, *Splinter*, this winter. The release is said to encapsulate the sound of "Joy Division forcibly violating Prince" (according to the band's Website), and once again combines pop melodies with twisted electronic sounds. U.S. fans got their first listen to the revamped Sneaker Pimps when the band strolled through Los Angeles and New York in late October for some low-profile gigs. Though at press time, representatives at Virgin Records were unsure as whether or not the label would be releasing the album in the States. • Despite his claim in October that he would play no U.S. gigs in 2000, Norman Cooke (a.k.a. Fatboy Slim) recently announced that he would embark on a five-date tour in November. In contrast to

his previous stateside gigs at huge festivals like Woodstock '99 and large venues like New York's 3,500-capacity Hammerstein Ballroom, these shows supporting *Halfway Between The Gutter And The Stars* will feature more intimate settings. "It got a bit out of hand," Cooke told Sonicnet about his last tour. "I was sort of worried that I'd stopped being a club DJ and started being a stadium DJ. So, with promoting this album, rather than try and put some big show together with lots of production and everything, I said, 'Let's just go back into clubs where I started.' I'll play for four hours in this little club and remember

why I love doing this." The tour, which began with an in-store performance at New York City's Virgin Megastore on Nov. 6, will stop in Denver (Nov. 7), Seattle (Nov. 8), San Francisco (Nov. 10) and Los Angeles (Nov. 11). Catch him if you can. • Paul Oakenfold's latest mix CD, *Perfecto Presents Another World*, has received the highest-ever first-week sales for a dance music compilation in America. The two-CD compilation sold more than 13,000 copies in its first week, with a total of 80,000 copies shipped to stores. *Another World* is the second DJ mix CD to enter the Billboard Top 200 album chart (debuting at No. 115), outselling Sasha and John Digweed's *Communicate* (which first broke the chart at No. 149 in July) by more than 3,000 copies.

ATR

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TERRY LEE BROWN JUNIOR

From Dub Til Dawn
(Plastic City-UCMG)

The sound of Darmstadt, Germany's Terry Lee Brown Junior (a.k.a. Norman Feller) is characterized by the vocal-free, synthetic temperament that built the early works of Detroit techno producers like Derrick May and Juan Atkins.

But his deep, textured music resonates with the soulful ambiance that typifies house. (Feller actually chose the TLB moniker because it sounded like an American house producer.) Many try to classify his music with ambiguous tags such as "tech-house" or "deep techno," but Brown's music — as demonstrated by his third full-length release, *From Dub Til Dawn* — takes listeners on a cinematic journey devoid of genre lines. The synthetic bliss, delicate melodies and tugging rhythms of tracks such as "Trust," "Downtown Life" and "You're Your Time" (a collaboration with the Timewriter) does more than jack your body — it downright seduces your soul. This is futuristic soul music that remains allegorical and warmly human despite its purely digital design. And that is all any techno or house producer could hope to achieve.

R.I.Y.L.: Terry Francis, Timewriter, Kenneth Graham
Contact: Rick Salzer
Phone: 212.571.0557 **Email:** salzerman@aol.com
Release Date: Nov. 7

ANANDA PROJECT

Release (Nite Grooves)

Headed by producer Chris Brann (recognized for his work with the Wamdue Project and P'taah), the Atlanta-based Ananda Project wooed dancefloors with 1998's serene and soulful "Cascades Of Colour," a single whose rich house groove and spirit-raising vocal harmonies sounded like sunshine breaking through storm clouds. Two years in the making, *Release*, the Project's debut album, is nothing short of a triumph for the progressive vocal house movement. The luxuriously understated album extends the vision of the collective's initial offering into a cohesive full-length that smoothly fuses authentic garage, funk and soul (plus smidgens of gospel, jazz and world groove) into a moving musical framework subtle enough for lounges, yet vivacious enough for peak-time club play.

R.I.Y.L.: Wamdue Project, Danny Teneglia, Deep Dish
Contact: Catherine Carter
Phone: 212.594.3737 **Email:** caf@kingstreetsounds.com
Release Date: Oct. 31

VARIOUS ARTISTS

Y3K: Soundtrack To The Future (Distinctive Breaks)

The breakbeat scene has always been strong in funkier U.S. locales (e.g. Baltimore and San Francisco), but the character of Britain's nu-skool breaks movement, which injects trance atmospheres, drum 'n' bass undertows and electro-robotics into the breaks framework, has translated the sound for a wider array of dancefloor freaks. From the frontlines of the scene, London's Distinctive Breaks has unleashed *Y3K: Soundtrack To The Future*, a DJ mix compilation (courtesy of DJ Hyper) that collects the breakbeat experiments of tastemaking producers such as Sasha, BT, Hybrid and Timo Maas into an energized 12-track set that forces submission with rolling breakbeats and a haunting techno backwash. This is the way we always thought the future would sound.

R.I.Y.L.: Hybrid, Adam Freeland, BT
Contact: Stephanie Reid
Phone: 212.260.3005 **Email:** synkroniz@hotmail.com
Release Date: Nov. 14

RPM

www.cmj.com

Contributing reporters this week: 189 • See page 64 for a complete list of RPM airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	1	1	5	IAN POOLEY <i>Since Then</i>	V2
2	2	4	2	6	DJ? ACUCRACK <i>Sorted</i>	E-Magine
3	5	9	3	4	TIMO MAAS <i>Music For The Maases</i>	Kinetic
4	1	3	1	7	PHOTEK <i>Solaris</i>	Astralwerks
5	4	2	2	8	UNDERWORLD <i>Everything, Everything</i>	V2
6	6	6	6	4	MOCEAN WORKER <i>Aural & Hearty</i>	Rykodisc-Palm Pictures
7	8	11	7	4	DAVE RALPH <i>Love Parade: Berlin</i>	Kinetic
#1 DEBUT						
8	-	-	8	1	RONI SIZE/REPRAZENT <i>In The Mode</i>	Island-IDJMG
9	15	7	6	6	VARIOUS ARTISTS <i>Moonshine Over America 2000</i>	Moonshine
10	11	18	10	3	DJ MICRO <i>DJMixed.com</i>	Moonshine
11	9	15	7	7	SAINT GERMAIN <i>Tourist</i>	Blue Note
12	10	10	9	9	JUNO REACTOR <i>Shangp</i>	Metropolis
UP 22 POSITIONS						
13	35	-	13	2	VARIOUS ARTISTS <i>Xen Cuts</i>	Ninja Tune
14	12	14	12	4	BANCO DE GAIA <i>Igizeh</i>	Six Degrees
15	13	8	8	4	DJ TIESTO <i>Summer Breeze</i>	Nettwerk
16	19	17	3	21	BT <i>Movement In Still Life/ Extended Movement</i>	Nettwerk
17	14	20	14	4	GOD MODULE <i>Artificial</i>	Inception (Canada)
18	7	5	1	11	THIEVERY CORPORATION <i>The Mirror...</i>	Eighteenth Street Lounge
19	28	16	16	5	VARIOUS ARTISTS <i>Electropolis Volume II</i>	Metropolis
20	20	24	13	5	SASHA <i>Global Underground: Ibiza</i>	Boxed
21	16	19	16	4	JEGA <i>Geometry</i>	Matador
22	21	12	7	9	NOBODY <i>Soulmates</i>	Ubiquity
23	36	27	23	3	VARIOUS ARTISTS <i>Shadow Dancing</i>	A Different Drum
24	30	30	24	3	VARIOUS ARTISTS <i>This Is Jungle Sky...</i>	Liquid Sky
25	23	23	23	4	FLESH FIELD <i>Redemption</i>	Inception (Canada)
26	26	-	26	2	JUNIOR VASQUEZ <i>Twilo Vol. 1</i>	Twilo-Virgin
27	-	-	27	1	VARIOUS ARTISTS <i>Plastic Volume 4</i>	Nettwerk
28	18	21	17	6	VARIOUS ARTISTS <i>Om Lounge 4</i>	Om
29	-	-	29	1	LAURENT GARNIER <i>Unreasonable...</i>	F Communications-Mute
30	22	13	2	12	A GUY CALLED GERALD <i>Essence</i>	Studio K7
31	-	-	31	1	ENDANGER <i>Motion</i>	Dancing Ferret
32	27	37	27	3	SOLID STATE <i>Point Of No Return</i>	Renegade Hardware
33	31	-	31	3	LITJ BUKEM FEAT. MC CONRAD & DRS <i>Progression...</i>	Good Looking
34	33	33	14	6	CARL CRAIG <i>Designer Music</i>	Planet E
35	40	25	15	6	TABLA BEAT SCIENCE <i>Tala Matrix</i>	Axiom-Palm Pictures
36	R	31	31	2	SEAN DEASON <i>Allegory & Metaphor</i>	Intuit-Solar
37	-	-	37	1	DOWNLOAD <i>Effector</i>	Nettwerk
38	29	-	29	3	HOOVERPHONIC <i>The Magnificent Tree</i>	Epic
39	-	-	39	1	TRYLOK <i>Reliance</i>	Art Of Fact
40	39	-	39	2	VARIOUS ARTISTS <i>Future Lounge 3</i>	Studio K7

Chart information is based on combined airplay reports of rpm releases from CMJ's panel of college, commercial and non-commercial radio stations.

ADDS

1	RONI SIZE/REPRAZENT <i>In The Mode</i>	Island-IDJMG
2	VARIOUS ARTISTS <i>Plastic Volume 4</i>	Nettwerk
3	DOWNLOAD <i>Effector</i>	Nettwerk
4	STATE OF BENGAL <i>Visual Audio</i>	Six Degrees
5	DIESELBOY <i>The Sixth Session</i>	Palm Pictures

CONVENTION RUNDOWN

CMJ's 20th annual Music Marathon was, as usual, a rockin' good time. And while there wasn't a huge jazz presence, there was a couple of well-placed events. John Scofield's opening-night shindig at the Knitting Factory's Main Space on Oct. 19 was an unqualified success. Mino Cinelu, DJ Nikodemus and their wild bunch, took the Latin vibe into the electronic age, packing the room early. They were followed by Geggy Tah's Greg Kurstin, who gave folks a preview of his upcoming groove thang for Verve, which is being produced by the Red Hot Chili Pepper's Flea. But the man of the night was, of course, Scofield — and he delivered the goods. Going deep and getting funky, the guitarist and his crew had folks cutting a rug, shaking their rumps and boppin' their heads.

On the more downtown tip, Oct. 21 at the Knit's Old Office was also a success. The night began with a beautiful set from three-fourths of the quartet Test — brass man Daniel Carter, drummer Tom Bruno and bassist Matt Heyner. In typical Test fashion, the trio played a fully improvised set almost without pause. Carter was in particularly fine form, lost in the moment as he danced around the stage swinging his horn up and down, back and fourth. The mesmerized audience gave it back to the guys, cheering them on.

Violinist Mat Maneri and drummer Randy



John Scofield

Peterson followed with a stunning set of their own. Showcasing the duo's longstanding chemistry, Peterson urged Maneri on with his strong technical skill and unorthodox touches. Maneri, meanwhile, offered edgy melodies with plenty of sharp angles and subtle textures — even utilizing feedback from his violin. Reedist Assif Tsahar's duo performance with drummer Warren Smith was a typically uplifting affair, with Tsahar continuing to prove himself an up-and-comer to be reckoned with. The show closed with the Gold Sparkle Band. Led by reedist Charles Waters and propelled by the rhythmic oomph of drummer Andrew Barker, the young trio has digested its modern jazz lessons while continuing to reach new, young audiences with its challenging but fun sound.

At the Office on Oct. 22 was Ori Kaplan's quartet and Unified Theory Of Sound. Kaplan's set was a rousing affair with noted trombonist Steve Swell, hard-hitting drummer Geoff Mann and bassist/didgeridoo/tuba man Tom Abbs. Unified Theory Of Sound featured downtown legend altoist Jemeel Moondoc, bassist Wilbur Morris, Cecil Taylor drummer Jackson Krall and Swell on trombone. Economical and effective, the group's prodding lines and lilting melodies flew through the room.

Saturday's jazz panel, "Tootin' Their Own Horn: The Rise of Independent Jazz," featured legendary producer Joel Dorn, White Panther-founder and jazz DJ John Sinclair, AUM Fidelity kingpin Steven Joerg, Either/Orchestra's Russ Gershon, and myself as moderator. The 75-minute discourse began with a lengthy discussion of the role of independent labels in jazz. The panel also answered questions regarding the importance of education and the dire straits of jazz

sales. Also addressed: how to increase the genre's profile; how to make a living in the jazz industry; and Ken Burns' upcoming *Jazz* documentary.

As is usually the case with talk about jazz music, the age-old question, "What is jazz?" got everyone going — especially Sinclair and Dorn, who continue to be passionate about the music after decades of involvement. Gershon added a calm and thought-provoking voice to the lively discussion, while Joerg



Daniel Carter

carried the new-school flag. Dorn didn't necessarily champion the importance of new artists, but Sinclair proved to be a fan of Joerg's ideology. Next year definitely has something to live up to.

JAZZ NEWS

Piano sage Billy Taylor has just finished a short tour of

Michigan, where he premiered a work called "Urban Griot." Commissioned by the Wharton Center of Michigan State University, the piece fea-

JAZZ

www.cmj.com

Contributing reporters this week: 91 • See page 62 for a complete list of Jazz airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	3	1	4	PATRICIA BARBER <i>Nightclub</i>	Premonition-Blue Note
2	3	1	1	5	SAINT GERMAIN <i>Tourist</i>	Blue Note
3	2	11	2	3	SUN RA & HIS ARKESTRA <i>Greatest Hits</i>	Evidence
4	9	2	2	5	CHARLES LLOYD <i>Water Is Wide</i>	ECM
UP 12 POSITIONS						
5	17	—	5	2	MEDESKI MARTIN AND WOOD <i>The Dropper</i>	Blue Note
6	4	5	4	6	JOEL FRAHM <i>The Navigator</i>	Palmetto
7	8	—	7	3	SQUIRREL NUT ZIPPERS <i>Bedlam Ballroom</i>	Mammoth
8	13	9	3	6	MAT MANERI QUARTET <i>Blue Decco</i>	Thirsty Ear
9	11	10	9	4	REGINA CARTER <i>Motor City Moments</i>	Verve
10	5	4	1	9	KAHIL EL'ZABAR'S RITUAL TRIO <i>Africa N'da Blues</i>	Delmark
11	12	6	5	5	DANILO PEREZ <i>Motherland</i>	Verve
12	R	13	2	10	VANDERMARK 5 <i>Burn The Incline</i>	Atavistic
UP 10 POSITIONS						
13	23	—	13	2	JOHN MCLAUGHLIN <i>The Believer</i>	Verve
14	14	—	11	4	BENNY GREEN <i>Naturally</i>	Telarc
15	6	12	1	10	CHICAGO UNDERGROUND TRIO <i>Flamethrower</i>	Delmark
16	18	19	16	3	PONCHO SANCHEZ <i>Soul Of The Conga</i>	Concord
17	15	8	6	6	LIVING DAYLIGHTS <i>Electric Rosary</i>	Liquid City
18	—	—	18	1	VARIOUS ARTISTS <i>The Legacy Lives On</i>	Mack Avenue
19	R	—	10	3	MASADA <i>Live In Sevilla</i>	Tzadik
20	—	—	20	1	ART ENSEMBLE OF CHICAGO <i>Naked</i>	DIW
21	R	17	2	13	VOODOO DOGS <i>Voodoo Dogs</i>	Palmetto
22	7	14	2	6	CHRISTIAN MCBRIDE BAND <i>Sci-Fi</i>	Verve
23	—	—	23	1	SVEN-AKE JOHANSSON <i>Six Little Pieces For Quintet</i>	Hatology
24	24	—	17	4	RASHIED ALI/PETER KOWALD/ASSIF TSAHAR <i>Deals...Hopscotch</i>	Hopscotch
25	—	—	25	1	ERNEST RANGLIN <i>Modern Answers To Old Problems</i>	Telarc

Chart information is based on combined airplay reports of jazz releases from CMJ's panel of college, commercial and non-commercial radio stations.

tures the Taylor Trio with guests. A “griot” is an African singer/entertainer/musician/historian/holy man. And while Taylor doesn’t actually qualify for some of these roles, few can dispute this elder statesman’s importance to the jazz community...On a sad note, Julie London died in Los Angeles on Oct. 18. The 74-

year-old singer/actress had been in poor health due to a stroke she suffered five years ago. London recorded definitive versions of “Cry Me A River,” “Around Midnight” and “My Heart Belongs To Daddy.” Hardly a jazz great, London was nonetheless a torch singer of note.

Q&A



MAT MANERI
Violinist Mat Maneri’s *Blue Decco* (Thirsty Ear) — his new high-profile album as bandleader — is currently perched atop the jazz chart. A young player whose star continues to rise, Maneri can also be found in groups led by Matthew Shipp, Joe Morris and his father, Joe Maneri.

Do you feel you’re out from under the shadow of your dad now that you have a few releases under your belt?

He casts a pretty large shadow if you’ve ever seen him — both figuratively and literally. I’m almost in a position now where I’m comfortable to do my own thing and be in his shadow and not care. There was a time when it affected me, like I imagine it would affect anybody in the family business. But at this point, I want to play in our group. It’s one of the more gratifying situations I can think of. Now that have my own releases, I don’t have any fears at all.

Why pick up a violin, and not an instrument more traditionally a part of the jazz idiom?

I started on piano at age four and didn’t like it. It had too many keys. It was as simple as going to a music store and picking an instrument. I liked the fact that it only had four strings. As it turned out, violin was harder than piano, but they made me stick with it because they were those kinds of parents.

Was there ever any discussion about becoming a professional musician?

Never. It was not a given; we just never discussed it.

Why switch from classical to jazz?

I grew frustrated with the people of the classical world and their ethics. I also didn’t have the mind of a concert violinist — practicing a piece eight hours a day, refining something that’s already been played a million times. Why people want to do that I don’t know. I’d rather express myself through my own music than somebody else’s.

Are you happy with *Blue Decco* and the new group that plays on it?

It was kind of fun to put this group together so quickly. I’ve played some with William Parker in a Matthew Shipp context, and with Gerald Cleaver in a Joe Morris context. It was great just to put the musicians together in a fresh way. It was really refreshing, and it’s inspired me to continue with this group and get deeper into it.



DAVE DOUGLAS

A Thousand Evenings
(RCA Victor)

Trumpeter Dave Douglas has been racking up jazz awards like a pool shark in an out-of-the-way pool hall. And he’s earned it: Aside from leading a mind-boggling array of groups, Douglas is a charter member of John Zorn’s Masada. Suffice to say, he is a busy man with a lot

of irons in the fire. But his brightest and most beautiful iron is the Charms Of The Night Sky quartet. The group’s self-titled 1998 debut struck a chord with audiences by infusing its chamber jazz with elements of tango, classical, Balkan and klezmer music. Also featuring violinist Mark Feldman, accordionist Guy Klucevsek and bassist Greg Cohen, the quartet creates anchorless music that floats through the air with the same kind of thoughtful passion often associated with Astor Piazzolla’s work. A fine follow-up to the group’s debut, *A Thousand Evenings* reaps the benefits of the heavy performance schedule that followed the success of Charms’ last album. The group is tighter and more focused, with the four practically leaping over each other to play these romantic tunes.

R.I.Y.L.: Astor Piazzolla, Pachora, John Zorn

Contact: Suzy Changar

Phone: 212.930.4309 **Email:** suzy.changar@bmg.com

Release Date: Oct. 10

DON BYRON

A Fine Line (Blue Note)

Mercurial clarinetist Don Byron’s restless muse has always forced him to move in surprising new directions. *A Fine Line* — Byron’s third Blue Note album as a leader and eighth overall — is no different. Here Byron uses arias (a show-stopping solo in opera) and lieder (intimate art songs cherished by classical music types) to inspire him. And while there are only two songs that fit the rigid constructs of the above terms, Byron takes those ideas and twists them to create an album that turns Roy Orbison’s “It’s Over” into an aria, Stevie Wonder’s “Creepin’” into a jazzy elegy, and the Four Tops’ “Reach Out I’ll Be There” into something almost unrecognizable but still pop-like. Byron commands his clarinet with the usual playfulness, and pianist Uri Caine adds strong backing — particularly on the more classical-leaning stuff. By turns fun and serious, *A Fine Line* shows another side to this multi-faceted artist.

R.I.Y.L.: Miles Davis/Gil Evans, Cassandra Wilson, Uri Caine

Contact: Mark Rini

Phone: 818.883.5755 **Email:** groov@pacifinet.net

Release Date: Nov. 7

BOB NIESKE 3 & LYDIAN STRING QUARTET

Simplicity (Accurate)

The concept of jazz groups bringing in classical players is nothing new. Both Gil Evans and the third stream movement had a strong classical influence. Featuring the Lydian String Quartet on half the material, *Simplicity* has a nice understated tone. This pleasing vibe is partially due to the trio, led by Either/Orchestra bassist Bob Nieske, playing with a gentle, loose feel even as it takes the music out into the uncharted waters of improvisation. The subtle string arrangements are the other half of the equation, adding nice tonal backdrops without being imposing. Out but accessible, *Simplicity* is an intriguing effort from an artist who deserves to be on everyone’s radar screen.

R.I.Y.L.: Either/Orchestra, Dave Douglas, Jimmy Giuffre

Contact: Russ Gershon

Phone: 617.876.4600 **Email:** russ@accuraterecords.com

Release Date: Oct. 24

YO QUIERO LATIN ALTERNATIVE

If there's one defining weekend of the year for CMJ, it's the Music Marathon, and what a party it is. For those of you new to the event, it's recognized as the world's largest music business gathering, with some 9,000 industry professionals attending, and about 1,000 bands playing at some 60 venues around La Gran Manzana.

The one glaring hole in this big party was a lack of Latin alt bands at the event. *¿Pero que se puede hacer? What can you do? An average of 4,000 bands apply to play at the three-day MusicFest, but only four acts applied from the Latin alt world: Resorte and Orishas (Universal Latino), Titán (Virgin) and members of*



Resorte

the *nortec* collective Plankton Man and Niño Astronauta. It shows how much more the Latin alt community still needs to plug in a little bit more to the Anglo side of the music industry. (Read more about the Marathon at www.cmj.com/marathon).

But there was one unsanctioned Latin alt show at CMJ: Perennial indie publicist Yuzzy Acosta (Grita, HOLA, Universal, RMM) put together a show at NYC's the Village Underground featuring the touring Miami power-pop quartet Volumen Cero. Most of the NYC Latin alt crowd was there, including CMJ Network CEO Tom Hunter supporting VC's Britpop-inspired dreamy rock with singer/bassist Luis

Tamblay (vocals/bass), Cristian Escuti (lead guitar), Marthin Chan (rhythm guitar) and Fernando Sanchez (drums). Stay tuned, VC is getting ready to go back to the studio (www.volumencero.com).

OUT OF THE CRADLE

At this year's Marathon, yours truly assisted in coordinating the first-ever Latin alternative panel in CMJ's 20-year history. The panel's sub-text: "Latin Alternative is alive and well and living in America. Now that it's proven popular Latin music can move units, how can Latin alternative pick up on its momentum to being a viable genre for everyone, not just the Spanish-speaking audience?"

KPFK Latin alt host Mark

Torres sent his apologies for not being able to make it. But the rest of the stellar panel provided invaluable perspective on the scene: Tomas Cookman, LAMC founder and CEO of Cookman International;

Gustavo Fernandez founder of Delanuca/DLN marketing; Jay Ziskrout, founder of Grita! Records/Latinovision.com; and Eric Sherman, V.P. of MTV/VH1 Digital Television. In the audience: Vicky Cabildo (Universal Latino), Fernando Fazzari (FMF Promotions), Josh Norek (JN Media/LAMC), and José Mangin (Sirius Satellite Radio) were among many others that nearly packed room.

One of the most exciting pieces of news that emerged from the panel involved Cookman, who manages key artists in the scene and is executive producer of radio's recently cancelled *The Red Zone*. Cookman announced that he's been speaking to



Volumen Cero

Kevin Weatherly, the honcho at L.A.'s KROQ — said to be the most important person in alternative commercial radio in the country — to start a program at his station.

ON THE PANEL

CMJ: What is Latin alternative's place in the music industry at large? Where are we on the totem poll?

Sherman: We are well on our way of getting there. We are going to see a lot of group

efforts. We are talking about street teams, where everyone is working from the bottom up, and I think we will meet people's expectations to get to that middle level.

Fernandez: If you look at the Café Tacubas [of the world] opening for the Becks [of the world] — not just this year but in previous years — and the different [Anglo] booking agencies that are embracing this movement, we are break-

Ñ ALTERNATIVE

www.cmj.com

Contributing reporters this week: 33 • See page 63 for a complete list of Ñ Alternative airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	8	LOS RABANES Los Rabanes	Crescent Moon-Sony Discos
2	2	2	2	11	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
3	3	4	1	26	LA LEY Uno	WEA Latina
UP 19 POSITIONS						
4	23	-	4	2	JUANES Fijate Bien	Surco-Universal Latino
5	5	3	1	24	ZURDOK Hombre Sintetizador	Manicomio-Universal Latino
6	9	-	6	9	PLASTILINA MOSH Juan Manuel	Astralwerks
7	4	5	4	9	JULIETA VENEGAS Bueninvento	BMG U.S. Latin
8	8	24	8	3	ORISHAS A Lo Cubano	Surco-Universal Latino
9	6	8	4	17	JUMBO Restaurant	BMG U.S. Latin
10	12	20	3	23	LA VELA PUERCA La Vela Puerca	Surco-Universal Latino
11	7	10	2	24	RESORTE [XL]	Manicomio-Universal Latino
12	20	16	12	5	TITAN Elevator	Virgin
13	16	7	4	22	CAFE TACUBA Revés/Yosoy	Warner Bros.
14	14	9	6	12	SOUNDTRACK Amores Perros	Manicomio-Universal Latino
15	10	6	2	24	BUNBURY Pequeño	EMI Latin
16	R	15	2	23	SERGEANT GARCIA Un Poquito Quema'o	Higher Octave-Virgin
17	22	13	8	24	GUSTAVO CERATI Bocanada	BMG U.S. Latin
#1 DEBUT						
18	-	-	18	1	KING CHANGO The Return Of El Santo	Luaka Bop
19	R	17	11	7	SOUNDTRACK Mission Impossible 2	Hollywood
20	R	18	18	5	VOODOO GLOW SKULLS Symbolic	Epitaph
21	13	-	12	9	PERICOS 1000 Vivos	EMI Latin
22	R	23	2	23	JAGUARES Bajo El Azul De Tu Misterio	BMG U.S. Latin
23	19	-	19	2	SANTA SABINA Con El Mar Dentro De La Sangre	Santa Sabina
24	11	11	9	9	MALDITA VECINDAD Maldita Sea	BMG U.S. Latin
25	15	-	15	4	EL TRI No Podemos Volar	WEA Latina

Chart information is based on combined airplay reports of Ñ Alternative releases from CMJ's panel of college, commercial and non-commercial radio stations.

ing away from the traditional Latin labels and going to the experts of the U.S. markets. What we need to do is manage expectations. We need to be realistic and make dollar sense, and not play with the artistic values of the artists. It needs to grow organically.

Ziskrout: A lot of people have used the word "hype," but I think it is hope — more potential, which we all agree is gigantic. Managing expectations is important. We tend to look for the genre to break into the non-Latin marketplace. That is not going to happen. But what will happen is a band like Maná has to break and do the crossover — a more credible Maná. Rock is, by definition, already a crossover format.

Cookman: Latin alternative is where hip-hop was a number of years ago. Hip-hop grew because Run-DMC and De La Soul put out a number of great albums on independent labels, and were covered by [mainstream] press the way a group like Aterciopelados is getting reviewed by *Rolling Stone* and *CMJ* and *Spin*. Unfortunately, on the Latin rock side, most of these bands making these great albums are on major labels. These labels aren't here today, and they don't know how to put out great rock albums the way an indie label does. The most important thing is that great music is coming out. And if it wasn't, we would be sitting here.

Many artists are asked if they will sing in English, and most say, 'No. We want to keep true to the language in which we best express ourselves.' So how can Spanish-language alternative music be more accessible to English-speaking audiences? **Cookman:** It's going to be hard to get a kid from Buenos Aires to come here and sing in English, when that's not where

his heart is. He has to be bicultural and bilingual. What we need to happen is for local groups to come out of Miami, Brooklyn or Oxnard, California. That's the next step. Look at some of the Anglo labels that are checking out a lot more artists that can sing in both languages, and beginning to experiment to sell albums and continue that growth pattern.



Santa Sabina

THERE GOES THE NEIGHBORHOOD

In support of its two-disc anthology *Maldita Sea/El Tiempo Vive en La Memoria Vol. 1* (see review above), Mexico City's super-cult combo Maldita Vecindad Y Los Hijos Del Quinto Patio is touring the U.S. with a little help from its friends.

Just a couple of weeks ago, the band played to a crowd of 60,000 in the rain in downtown Mexico City. The concert featured L.A. Chicano funk-blues band the Blues Experiment, Chicano reggae outfit Quinto Sol, and Mexico ballroom ska combo Salon Victoria. Maldita is already well into the tour, which will finish up in Long Beach, California, Nov. 20. Guest bands include Orixá, Aztlán Underground, Slow Rider, Panteón Rococó, Santa Sabina and La Barranca. (For more info, email verbigracia@compuserve.com.mx).

And look out! I'll be talking a lot about Santa Sabina soon. (www.santasabina.com.mx).



MALDITA VECINDAD Y LOS HIJOS DEL QUINTO PATIO

Maldita Sea/El Tiempo Vive En La Memoria 1989-1999 Vol. 1 (BMG U.S. Latin)

With a musical pandemonium that mirrored the chaos of Mexico City's streets, Maldita Vecindad Y Los Hijos Del Quinto Patio (The

Damned Neighborhood And The Children Of The Fifth Generation) ignited a contemporary, cross-cultural frenzy 15 years ago. Only Franco-Spanish ethno-punk combo Mano Negra could come close to Maldita's influence on an entire generation of Latin rock artists.

Weaving punk, ska, Algerian *rai*, calypso and Mexican traditional elements (from rancheras to norteño and Huastecan *son*) in and out of jam-driven thoroughfares, the politically conscious quintet put modern urban Mexico into perspective. Mexico's colorful history acts as the frame for a sound collage that is becoming increasingly genre-less

with age — or at least less and less definable. This two-disc anthology — which translates to *Damn It* and *Time Lives In The Memory* — magnificently captures the magic that the quintet has cast over the Latin

universe. The two CDs cover the group's hits from the group's five albums, including the classics "Pachuco" and "Kumbala" from the 1991 masterpiece *El Circo*, and "El Cocodrilo" and "El Barzón" from the instant 1998 classic *Mostros*. Maldita Vecindad will definitely live in your memory.



R.I.Y.L.: Fela Kuti, Mano Negra, Fermin Muguruza

Contact: Kvan Salazar

Phone: 212.930.4049 **Email:** kvan.salazar@bmg.com

Release Date: June 20; at radio now

FORD PROCO

Vértigo De Lodo Y Miel (Nimbostatic)

Hailing from electronically fertile Tijuana, techno iconoclasts Wito Lavoit and Roberto Castañeda are Ford Proco. A collaboration with members of like-minded veteran British acid-house outfit Coil (John Balance and Peter Christopherson), *Vértigo De Lodo Y Miel* (Vertigo of Mud and Honey) delves into nearly two



decades of ambient dance sounds, recalling moments of '80s industrial techno ("Abzeichnen") and melodic pop grooves. The dreamy "SSW" and "FM Road" feature guest vocalists Chuy Picos and Iaia Morfin (Nona Delichas). Adhering to the Nimbostatic aesthetic of ethereal moods and textures, *Vértigo* brings an avant-garde, futurist feel to the table, defiantly proving it's light years away from most Latin alternative fare. This album could easily be spun alongside the likes of Pole, Einstürzende Neubauten and *nortec* collective member Bostich, who offers a remix of "FM Road." Careful when looking down.

R.I.Y.L.: Coil, Einstürzende Neubauten, Cabaret Voltaire, Fussible

Contact: Nimbostatic

Phone: 011.526.633.5622 **Email:** ejival@nimbostatic.com

Release Date: Sept. 29

CORE RADIO

www.cmj.com

Contributing reporters this week: 79 • See page 46 for a complete list of Core airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	3	RADIOHEAD Kid A	Capitol	39	60	36	36	6	ELLIOTT False Cathedrals	Revelation
2	2	1	1	5	SEA AND CAKE Oui	Thrill Jockey	40	43	73	40	5	MOVIETONE The Blossom Filled Streets	Drag City
3	6	7	3	5	BADLY DRAWN BOY Hour Of The...	XL-Beggars Banquet	41	31	26	24	7	BETTIE SERVEERT Private Suit	Hidden Agenda-Parasol
4	5	6	4	5	J MASCIS + THE FOG More Light	Ultimatum	42	42	—	42	2	CINERAMA This Is Cinerama	SpinART
5	7	8	5	3	ELF POWER The Winter Is Coming	Elephant Six-Sugar Free	43	39	69	39	3	WESTON The Massed Albert Sounds	Mojo
6	3	4	3	7	GO-BETWEENS The Friends Of Rachel Worth	Jetset	44	50	52	36	6	TYRO Audiocards	Mute
7	14	19	7	3	GODSPEED YOU BLACK EMPEROR! Lift Your...	Kranky	45	35	20	7	8	MAN OR ASTRO-MAN? A Spectrum Of...	Touch And Go
8	4	3	1	7	BJÖRK Selmasongs	Elektra-EEG	46	—	—	46	1	NEW FOUND GLORY New Found Glory	Drive Thru-MCA
9	12	16	9	4	BLACK EYED PEAS Bridging The Gap	Interscope	47	R	66	47	2	BANCO DE GAIA Igizeh	Six Degrees
10	8	5	1	9	AT THE DRIVE-IN Relationship Of Command	Grand Royal	48	32	18	6	8	ELASTICA The Menace	Atlantic
11	10	12	10	5	SELF Gizmodgery	Spongebath	49	33	30	30	4	UGLY DUCKLING Journey To Anywhere	1500
12	9	13	9	4	DON CABALLERO American Don	Touch And Go	50	36	25	2	11	DE LA SOUL Art Official Intelligence:...	Tommy Boy
13	15	23	13	4	HOOVERPHONIC The Magnificent Tree	Epic	51	34	47	34	4	CINERAMA Disco Volante	Manifesto
14	27	31	14	5	SQUIRREL NUT ZIPPERS Bedlam Ballroom	Mammoth	52	63	—	52	2	PRAGA KHAN Mutant Funk	Antler Subway-Never
15	—	—	15	1	IDAHO Hearts Of Palm	Idaho Music	53	59	48	48	4	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
16	16	17	14	5	TRISTEZA Dream Signals In Full Circles	Tiger Style	54	29	15	15	6	JOAN OF ARC The Gap	Jade Tree
17	19	29	15	6	SAINT GERMAIN Tourist	Blue Note	55	46	63	46	4	GOLDFRAPP Felt Mountain	Mute
18	11	9	1	8	JETS TO BRAZIL Four Cornered Night	Jade Tree	56	18	10	3	9	MOJAVE 3 Excuses For Travelers	4AD-Beggars Banquet
19	30	41	19	5	WILLIE NELSON Milk Cow Blues	Island-IDJMG	57	R	42	41	6	SAMIAM Astray	Hopeless
20	—	—	20	1	KARATE Unsolved	Southern	58	47	38	24	6	ELEVENTH DREAM DAY Stalled Parade	Thrill Jockey
21	41	58	21	5	EMMYLOU HARRIS Red Dirt Girl	Nonesuch	59	57	49	49	4	QUINTRON Internal Feedback 001-011	Bulb
22	45	—	22	2	KITTYCRAFT Catskills	March	60	68	—	60	2	JE SUIS FRANCE Je Suis France	Pitch-A-Tent
23	25	11	11	4	BROADCAST Extended Play Two	Warp-Tommy Boy	61	R	44	44	4	FUCKING CHAMPS IV	Drag City
24	13	24	13	7	UNDERWORLD Everything, Everything	V2	62	—	—	62	1	JEJUNE R.I.P.	Big Wheel Recreation
25	26	21	20	6	MORPHINE Bootleg Detroit	Rykodisc	63	R	46	12	6	MOONEY SUZUKI People Get Ready	Estrus
26	—	—	26	1	ELEVATOR A Taste Of Complete Perspective	Teenage USA	64	—	—	64	1	HIGH LLAMAS Buzzlebee	Drag City
27	38	—	27	2	TWILIGHT SINGERS Twilight As Played By...	Columbia-CRG	65	55	32	32	6	PHOENIX United	Astralwerks
28	23	14	2	8	TRANS AM Red Line	Thrill Jockey	66	28	28	23	5	NICK DRAKE Pink Moon	Hannibal
29	17	—	17	2	BLONDE REDHEAD Melodie Citronique (EP)	Touch And Go	67	64	53	39	6	RYAN ADAMS Heartbreaker	Bloodshot
30	20	22	20	5	TITAN Elevator	Virgin	68	—	—	68	1	GREEN DAY Warning	Reprise
31	58	—	31	2	DOVES Lost Souls	Astralwerks	69	40	40	40	3	ROCK*A*TEENS Sweet Bird Of Youth	Merge
32	22	43	22	5	IAN POOLEY Since Then	V2	70	R	71	39	4	SIGUR ROS Agaetis Byrjun	Fat Cat-Bubble Core
33	—	—	33	1	DEATH CAB FOR CUTIE Forbidden Love E.P.	Barsuk	71	—	—	71	1	MOCEAN WORKER Aural & Hearty	Palm
34	62	—	34	2	SUPERDRAG In The Valley Of Dying Stars	Arena Rock	72	—	—	72	1	RICKIE LEE JONES It's Like This	Artemis
35	67	—	35	2	COLDPLAY Parachutes	Nettwerk-Capitol	73	75	—	73	2	HIVES Vendi Vidi Vicious	Burning Heart-Epitaph
36	52	—	36	2	SUNDAY'S BEST Poised To Break	Polyvinyl	74	R	45	18	3	OCTANT Car Alarms And Crickets	Up
37	21	50	21	5	PHOTEK Solaris	Astralwerks	75	—	—	75	1	DEATHRAY DAVIES The Return Of The Drunk Ventriloquist	Idol
38	—	—	38	1	VERSUS Hurrah	Merge							

RADIO 200 ADDS

www.cmj.com

POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	112	ELYSIAN FIELDS Queen Of The Meadow	Jetset
2	104	LESS THAN JAKE Border & Boundaries	Fat Wreck Chords
3	101	JOY ZIPPER Joy Zipper	Bar/None
4	92	RONI SIZE/REPAZENT In The Mode	Island-IDJMG
5	59	A3 La Peste	Columbia-CRG
6	58	VARIOUS ARTISTS Take A Bite Outta Rhyme	Republic
7	58	MEDESKI MARTIN AND WOOD The Dropper	Blue Note
8	53	LINKIN PARK Hybrid Theory	Warner Bros.
9	52	PENNYWISE Live@The Key Club	Epitaph
10	51	BRATMOBILE Ladies, Women And Girls	Lookout!
11	48	EMILIANA TORRINI In The Time Of Science	Virgin
12	44	PELICAN CITY Rhode Island	December First
13	43	SONGS: OHIA Ghost Tropic	Secretly Canadian
14	34	EARLIMART Kingdom Of Champions	Devil In The Woods
15	32	VARIOUS ARTISTS We Thank You – Kindercore Fifty	Kindercore
16	26	STRANGEFOLK A Great Long While	Strangefolk
17	22	JOE JACKSON Night & Day 2	Sony Classical
18	17	BARCELONA Zero-One-Infinity	March
19	13	PJ HARVEY Stories From The City Stories From The Sea	Island-IDJMG
20	10	STATE OF BENGAL Visual Audio	Six Degrees



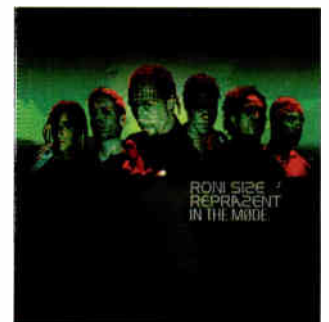
ELYSIAN FIELDS



LESS THAN JAKE



JOY ZIPPER



RONI SIZE/
REPAZENT



A3

GOING FOR ADDS

www.cmj.com

NOVEMBER 7		VARIOUS ARTISTS Reproductions...		March
6X Thunder Bomb	Daemon	VARIOUS ARTISTS Stoned Immaculate...	Elektra-EEG	
DEAD HOLLYWOOD STARS Gone...	Mad Monkey	VARIOUS ARTISTS Strait Up	Immortal-Virgin	
EUPHONE Hashin' It Out	Jade Tree	VELVET ACID CHRIST Twisted...	Metropolis	
GODHEAD EP	Post Human-Priority	VIRGIL SHAW Quad Cities	Future Farmer	
GODSMACK Awake	Universal			
ICON OF COIL Serenity Is The Devil	Metropolis	NOVEMBER 14		
JASON TRACHTENBURG Revolutions...	Orange	ASHEN No Other Comfort	Two Sheds	
JUNO REACTOR Pistolero	Metropolis	BUDDYREVELLES American Matador	Motorcoat	
LILYS Selected	File 13	SHAWN LEE Monkey Boy	Wall Of Sound	
MOUNTAIN GOATS The Coroner's...	Absolutely Kosher	SOUTHERN CULTURE ON THE SKIDS Liquored...	TVT	
PHISH Siket Disc	Elektra-EEG	TUESDAY WELD L'amore A La Morte	Kindercore	
PLACES The Autopilot...	Absolutely Kosher			
POE Haunted	Atlantic	NOVEMBER 21		
SLACK Sorry To Drop This On You	Superdrag Sounds	MICROSTORIA Model 3, Step 2	Thrill Jockey	
SUNSHINE Velvet Suicide	Big Wheel Recreation	MOUSE ON MARS Instrumentals	Thrill Jockey	
VARIOUS ARTISTS We Thank You	Kindercore	ZIGGY MARLEY Greatest Hits Vol. 1	Elektra-EEG	

To have your release listed in Going For Adds, please email the artist name, album title, label and date to cheryl@cmj.com.

CMJ RADIO 200

Contributing reporters this week: 416 • See page 47 for a complete list of airplay reports.

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	4	RADIOHEAD Kid A	Capitol	49	45	36	29	8	SAMIAM Astray	Hopeless
2	2	4	2	9	GO-BETWEENS The Friends Of Rachel Worth	Jetset	50	80	82	50	4	SUBMARINE Skin Diving	Kinetic-Reprise
3	5	8	3	6	BADLY DRAWN BOY Hour Of The... XL-Beggars Banquet		51	36	44	34	6	SCREECHING WEASEL Teen Punks In Heat	Lookout!
4	4	3	3	6	SEA AND CAKE Oui	Thrill Jockey	52	100	-	52	2	ORGY Vapor Transmission	Elementree-Reprise
5	3	2	1	7	BJÖRK Selmasongs	Elektra-EEG	53	51	46	38	7	DAMIEN JURADO Ghost Of David	Sub Pop
6	6	5	1	9	AT THE DRIVE-IN Relationship Of Command	Grand Royal	54	40	42	12	11	VAST Music For People	Elektra-EEG
7	8	6	6	5	BLACK EYED PEAS Bridging The Gap	Interscope	55	74	43	15	7	MOONEY SUZUKI People Get Ready	Estrus
8	7	7	7	6	J MASCIS + THE FOG More Light	Ultimatum	56	21	14	6	9	MOJAVE 3 Excuses For Travelers	4AD-Beggars Banquet
9	9	11	9	6	SELF Gizmodgery	Spongebath	57	30	21	5	9	TRANS AM Red Line	Thrill Jockey
10	11	12	10	7	SQUIRREL NUT ZIPPERS Bedlam Ballroom	Mammoth	58	47	89	47	3	CATCH 22 Alone In A Crowd	Victory
11	10	13	10	4	ELF POWER The Winter Is Coming Elephant Six-Sugar Free							UP 59 POSITIONS	
12	16	33	12	4	GREEN DAY Warning	Reprise	59	143	-	59	2	JEJUNE R.I.P.	Big Wheel Recreation
13	13	18	13	5	HOOVERPHONIC The Magnificent Tree	Epic	60	56	51	51	6	BARENAKED LADIES Maroon	Reprise
14	23	32	14	3	GODSPEE YOU BLACK EMPEROR! Lift Your...	Kranky	61	78	120	61	3	ELENI MANDELL Thrill	Space Baby
15	19	28	15	4	WESTON The Massed Albert Sounds	Mojo	62	59	78	55	6	NEW AMSTEROAMS Never You Mind	Heroes And Villains
16	12	10	3	9	JETS TO BRAZIL Four Cornered Night	Jade Tree						#1 RPM	
17	17	17	17	6	TITAN Elevator	Virgin	63	38	55	38	5	IAN POOLEY Since Then	V2
18	15	20	15	4	OON CABALLERO American Don	Touch And Go	64	42	64	42	4	CINERAMA Disco Volante	Manifesto
19	22	22	19	6	TRISTEZA Dream Signals In Full Circles	Tiger Style	65	63	74	63	4	CREEPER LAGOON Watering Ghost Garden	SpinART
20	32	-	20	2	NEW FOUND GLORY New Found Glory Drive Thru-MCA		66	88	93	66	5	BLUE MEANIES The Post Wave	MCA
					#1 DEBUT		67	46	48	46	5	UGLY OUCKLING Journey To Anywhere	1500
21	-	-	21	1	IDAHO Hearts Of Palm	Idaho Music	68	71	-	68	4	DJ? ACUCRACK Sorted	E-Magine
22	14	9	3	10	ELASTICA The Menace	Atlantic	69	60	104	60	3	CINERAMA This Is Cinerama	SpinART
23	18	15	15	6	MORPHINE Bootleg Detroit	Rykodisc	70	50	34	34	8	DAMAGE MANUAL The Damage Manual	Invisible
24	34	-	24	2	SUPERDRAG In The Valley Of Dying Stars	Arena Rock	71	58	39	39	6	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop

CHART TOPPER



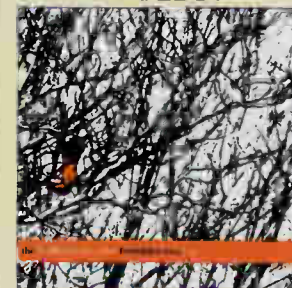
Radiohead

#1 DEBUT



Idaho

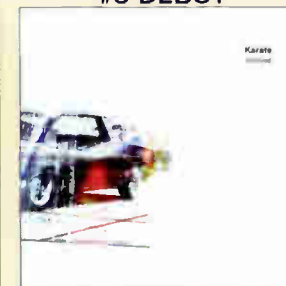
#2 DEBUT



Death Cab For Cutie

25	28	50	25	4	TWILIGHT SINGERS Twilight As Played By...	Columbia-CRG					#6 DEBUT						
26	44	–	26	2	GOMEZ Abandoned Shopping Trolley Hotline	Hut-Virgin	72	–	–	72	1	PALO ALTO Palo Alto	American-Columbia-CRG				
27	25	29	19	8	SAINT GERMAIN Tourist	Blue Note	73	54	37	37	5	VARIOUS ARTISTS Metroschifter Encapsulated	Doghouse				
28	29	24	20	6	ELLIOTT False Cathedrals	Revelation	74	66	72	57	6	TYRO Audiocards	Mute				
29	27	19	19	4	BROADCAST Extended Play Two	Warp-Tommy Boy	75	49	40	32	8	AUTOMATOR A Much Better Tomorrow	75 Ark				
					#2 DEBUT		76	105	116	76	4	PRAGA KHAN Mutant Funk	Antler Subway-Never				
30	–	–	30	1	DEATH CAB FOR CUTIE Forbidden Love E.P.	Barsuk	77	52	58	52	7	U2 Beautiful Day (CD5)	Interscope				
					#3 DEBUT		78	37	68	37	6	PHOTEK Solaris	Astralwerks				
31	–	–	31	1	KARATE Unsolved	Southern	79	65	70	65	5	GOLDFRAPP Felt Mountain	Mute				
32	39	47	32	5	WILLIE NELSON Milk Cow Blues	Island-IDJMG	80	57	73	57	5	VOODOO GLOW SKULLS Symbolic	Epitaph				
33	24	26	18	5	NICK DRAKE Pink Moon	Hannibal	81	43	30	3	20	DANDY WARHOLS Thirteen Tales From Urban Bohemia...	Capitol				
34	20	27	14	7	UNDERWORLD Everything, Everything	V2	82	124	75	75	4	BANCO DE GAIA Igizeh	Six Degrees				
35	26	16	1	11	DE LA SOUL Art Official Intelligence: Mosaic Thump	Tommy Boy	83	53	35	35	6	PHOENIX United	Astralwerks				
36	55	101	36	3	SUNDAY'S BEST Poised To Break	Polyvinyl	84	61	49	34	8	BETTIE SERVEERT Private Suit	Hidden Agenda-Parasol				
					#4 DEBUT		85	113	122	85	4	CAVE IN Jupiter	Hydrahead				
37	–	–	37	1	GURU'S JAZZMATAZZ Vol. 3: Streetsoul	Virgin	86	85	79	48	7	RYAN ADAMS Heartbreaker	Bloodshot				
38	48	31	31	8	ZEBRAHEAD Playmate Of The Year	Columbia-CRG	87	139	–	87	2	PLASTILINA MOSH Juan Manuel	Astralwerks				
					#5 DEBUT		88	96	140	88	5	FRANCINE Forty On A Fall Day	Q Division				
39	–	–	39	1	JOHNNY CASH American III	American-Columbia-CRG	89	118	80	7	19	DEFTONES White Pony/"Back To School" (CD5)	Maverick				
40	64	175	40	3	KITTYCRAFT Catskills	March	90	97	127	90	3	MOCEAN WORKER Aural & Hearty	Palm				
41	31	23	23	6	JOAN OF ARC The Gap	Jade Tree	91	86	103	86	7	MOVIETONE The Blossom Filled Streets	Drag City				
42	79	–	42	2	COLDPLAY Parachutes	Nettwerk-Capitol	92	110	88	88	4	MOCK ORANGE The Record Play	Lobster				
43	33	95	33	3	BLONDE REDHEAD Melodie Citronique (EP)	Touch And Go	93	95	99	87	5	JE SUIS FRANCE Je Suis France	Pitch-A-Tent				
44	41	25	9	8	MAN OR ASTRO-MAN? A Spectrum Of Infinite...	Touch And Go	94	77	85	77	3	ROCK*A*TEENS Sweet Bird Of Youth	Merge				
45	84	–	45	2	DOVES Lost Souls	Astralwerks	95	–	–	95	1	HIGH LLAMAS Buzzle Bee	Drag City				
					#1 TRIPLE A		96	76	57	11	9	DAMON & NAOMI Damon & Naomi With Ghost	Sub Pop				
46	68	83	46	7	EMMYLOU HARRIS Red Dirt Girl	Nonesuch	97	101	130	92	5	KOUFAX It Had To Do With Love	Vagrant-Heroes And Villains				
47	103	102	47	3	ELEVATOR A Taste Of Complete Perspective	Teenage USA	98	135	65	65	5	FUCKING CHAMPS IV	Drag City				
					UP 100 POSITIONS		99	–	–	99	1	LIMP BIZKIT Chocolate Starfish...	Flip-Interscope				
48	148	–	48	2	VERSUS Hurrah	Merge	100	92	129	92	4	AFI The Art Of Drowning	Nitro				

#3 DEBUT



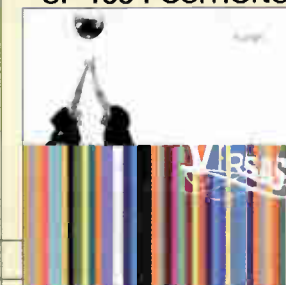
Karate

#4 DEBUT



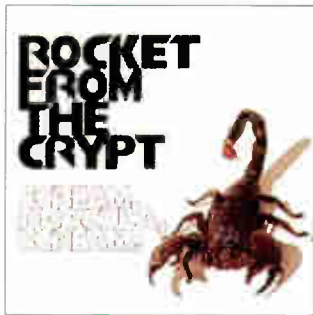
Guru's Jazzmatazz

UP 100 POSITIONS



Versus

Chart information is based on combined airplay reports from CMJ's panel of college, commercial and non-commercial radio stations. Statistics are compiled from point totals tabulated from positions (1-30) of artists on airplay reports, then multiplied by station code factor (based upon market size, market impact and market reach). © 2000 The CMJ Network, 810 Seventh Ave., 21st Fl., New York, NY 10019.



5 YEARS AGO

- 1 ROCKET FROM THE CRYPT**
Scream, Dracula, Scream!
(Interscope)
- 2 SONIC YOUTH**
Washing Machine (DGC)
- 3 AIR MIAMI**
Me. Me. Me. (4AD)
- 4 SUPERCHUNK**
Here's Where The Strings
Come In (Merge)
- 5 FLAMING LIPS**
Clouds Taste Metallic
(Warner Bros.)



10 YEARS AGO

- 1 JANE'S ADDICTION**
Ritual De Lo Habitual
(Warner Bros.)
- 2 COCTEAU TWINS**
Heaven Or Las Vegas
(4AD-Capitol)
- 3 CHARLATANS UK**
Some Friendly
(Beggars Banquet-RCA)
- 4 PIXIES**
Bossanova (4AD-Elektra)
- 5 REPLACEMENTS**
All Shook Down
(Sire-Reprise)

CMJ RADIO 200

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	106	66	42	4	OCTANT Car Alarms And Crickets	Up
102	115	114	102	3	TRINITY HI-FI Fuego	TVT
103	—	—	103	1	RICHARD BUCKNER The Hill	Overcoat
104	117	145	104	4	SHEMEKIA COPELAND Wicked	Alligator
105	120	—	105	2	DEATHRAY DAVIES The Return Of The Drunk Ventriloquist	Idol
106	128	110	75	5	SIGUR ROS Agaetis Byrjun	Fat Cat-Bubble Core
107	108	94	69	9	SOULFLY Primitive	Roadrunner
108	157	77	77	5	90 DAY MEN (It (Is) It) Critical Band	Southern
109	121	107	107	4	CHAINSAW KITTENS The All American	4 Alarm
110	35	38	6	11	OLIVIA TREMOR CONTROL Presents: Singles and Beyond	Emperor Norton-Kindercore
111	127	125	111	6	FUEL Something Like Human	550-Epic
112	116	135	112	5	JOHN HIATT Crossing Muddy Waters	Vanguard
113	98	—	98	2	PAUL SIMON You're The One	Warner Bros.
114	93	41	23	7	6THS Hyacinths And Thistles	Merge
115	138	167	115	4	HIVES Vendi Vidi Vicious	Burning Heart-Epiphany
116	72	90	72	6	HOT ROD CIRCUIT If It's Cool With You, It's Cool With Me	Triple Crown
117	141	—	117	2	CHICKS ON SPEED The Unreleases	K
118	73	61	1	20	JURASSIC-5 Quality Control	Interscope
119	104	71	53	6	ELEVENTH DREAM DAY Stalled Parade	Thrill Jockey
120	146	—	120	2	MARK KNOPFLER Sailing To Philadelphia	Warner Bros.
121	75	63	63	7	JANUARIES The Januaries	Foodchain
122	119	96	96	5	VARIOUS ARTISTS Moonshine Over America 2000	Moonshine
123	132	53	53	7	TOM TOM CLUB The Good The Bad And The Funky	Rykodisc
124	—	—	124	1	VARIOUS ARTISTS Xen Cuts	Ninja Tune
125	153	—	125	3	FASTBALL The Harsh Light Of Day	Hollywood
126	—	—	126	1	COCO Coco	K
127	183	—	127	3	RICKIE LEE JONES It's Like This	Artemis
128	83	179	83	4	REFUSED New Noise Theology EP	Burning Heart-Epiphany
129	—	—	129	1	MEAT PUPPETS Golden Lies	Breaking-Atlantic
130	90	106	90	4	HARVEY DANGER King James Version	London-Sire
131	161	131	131	3	JEGA Geometry	Matador
132	—	—	132	1	ALCHEMYSTS Zero Zen	Rubic
133	112	113	112	5	SLOBBERBONE Everything You Thought Was Right Was Wrong Today	New West
134	R	153	134	3	LOWER EAST SIDE STITCHES Lower East Side	Ng-Artemis
135	114	119	109	6	AMANDA GHOST Ghost Stories	Warner Bros.
136	—	—	136	1	GAZA STRIPPERS 1000 Watt Confessions	Lookout!
137	145	121	121	6	MARVELOUS 3 Ready Sex Go	Elektra-EEG
138	89	126	89	4	HEY MERCEDES Hey Mercedes EP	Polyvinyl
139	140	141	139	3	BLUETIP Polymer	Dischord
140	102	98	98	5	TED LEO / PHARMACISTS Treble In	Ace Fu
141	131	91	91	4	QUINTRON Internal Feedback 001-011	Bulb
142	67	52	52	6	TABLA BEAT SCIENCE Tala Matrix	Axiom-Palm Pictures
143	144	124	76	8	WHEATUS Wheatus	Columbia-CRG
144	194	—	144	2	REEVES GABRELS Ulysses	E-Magine
145	122	62	3	12	STARLIGHT MINTS The Dream That Stuff Was Made Of	SeeThru Broadcasting
146	99	69	69	5	MATES OF STATE My Solo Project	Omnibus
147	162	186	84	13	EVE 6 Horrorscope	RCA
148	167	158	148	5	COLD 13 Ways To Bleed On Stage	Flip
149	193	—	149	2	COLLECTIVE SOUL Blender	Atlantic
150	—	—	150	1	LINKIN PARK Hybrid Theory	Warner Bros.

CMJ RADIO 200

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	147	105	38	12	WEAKERTHANS Left And Leaving	Sub City
152	82	59	7	14	SPOOZYS Astral Astronauts	Jetset
153	187	—	153	2	SARAH HARMER You Were Here	Zoë-Rounder
154	123	100	100	5	KING BLACK ACID Loves A Long Song	Cavity Search
155	125	87	28	12	MORCHEEBA Fragments Of Freedom	China-Sire
156	163	147	45	9	NOBODY Soulmates	Ubiquity
157	—	—	157	1	FIREBIRD BAND The Setting Sun And Its Satellites	Headhunter-Cargo
158	—	—	158	1	MINDERS Down In Fall (EP)	Spinart
159	133	111	19	9	CHIXDIGGIT! From Scene To Shining Scene	Honest Don's
160	—	—	160	1	MASCOTT Follow The Sound	Le Grand Magistry
161	81	81	64	6	NIGO Ape Sounds	Mo Wax-Beggars Banquet
162	137	115	31	11	JIMMY EAT WORLD Singles	Big Wheel Recreation
163	176	192	163	3	MOVIELIFE This Time Next Year	Revelation
164	—	—	164	1	SWINGIN' UTTERS Swingin' Utters	Fat Wreck Chords
165	134	154	71	10	DAR WILLIAMS The Green World	Razor & Tie
166	130	187	127	4	CATFIGHT! Frustrated	Worrybird
167	136	76	52	7	PRAM The Musuem Of Imaginary Animals	Merge
168	169	—	168	2	LONGWAVE Endsongs	Lunasea
169	197	139	1	23	SUNNY DAY REAL ESTATE The Rising Tide	Time Bomb
170	70	56	34	7	BIM SKALA BIM Krinkle	Beatville
171	158	109	109	3	LEE SCRATCH PERRY Techno Party!	Ariwa-Beatville
172	126	162	126	3	BRIGHT Full Negative Or Breaks	Ba Da Bing!
173	180	—	173	2	SPEEDEALER Here Comes Death	Palm Pictures
174	91	60	48	7	JULIANA THEORY Emotion Is Dead	Tooth & Nail
175	164	—	164	3	WAXWING One For The Ride	Second Nature
176	172	174	172	3	GOOD CHARLOTTE Good Charlotte	Daylight-Epic
177	—	—	177	1	COMAS A Def Needle In Tomorrow	Plastique-Yep Roc
178	R	—	74	17	PAPA ROACH Infest	DreamWorks
179	129	86	38	9	SOFTIES Holiday In Rhode Island	K
180	192	—	180	2	BIG ASS TRUCK Who Let You In Here	Terminus
181	—	—	181	1	ENEMYMINE The Ice In Me	Up
182	142	152	142	3	LETTER E No. 5ive Long Player	Tiger Style
183	—	—	183	1	33.3 Plays Music	Aesthetics
184	—	—	184	1	FRIGATE Blow Me Down	Spinning
185	69	45	20	9	BLACK HEART PROCESSION 3	Touch And Go
186	R	—	184	4	JIM'S BIG EGO Noplace Like Nowhere	Big Ego
187	—	—	187	1	VAN MORRISON & LINDA GAIL LEWIS You Win Again	Exile-Pointblank-Virgin
188	171	169	19	20	BT Movement In Still Life/ Extended Movement	Nettwerk
189	199	182	10	23	A PERFECT CIRCLE Mer De Noms	Virgin
190	—	—	190	1	KEB'MO' The Door	550-Epic
191	—	—	191	1	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus
192	196	—	192	2	JOAN OSBORNE Righteous Love	Interscope
193	159	—	159	2	FROGWINGS Croakin' At Toad's	Flying Frog
194	179	—	179	2	EC8OR The One And Only Low And High	Digital Hardcore
195	152	155	142	5	WISDOM OF HARRY House Of Binary	Matador
196	R	—	94	16	SR-71 Now You See Inside	RCA
197	94	128	94	4	RED STARS THEORY Red Stars Theory	Touch And Go
198	—	—	198	1	LAIKA & THE COSMONAUTS Absurdistan	Yep Rock
199	—	—	199	1	JEBEDIAH Of Someday Shambles	Big Wheel Recreation
200	109	108	61	7	PELE The Nudes	Polyvinyl



15 YEARS AGO

- 1 THE CURE**
The Head On The Door (Elektra)
- 2 HÜSKER DÜ**
Flip Your Wig (SST)
- 3 KATE BUSH**
Hounds Of Love (EMI)
- 4 R.E.M.**
Fables Of The Reconstruction (I.R.S.)
- 5 TALKING HEADS**
Little Creatures (Sire)



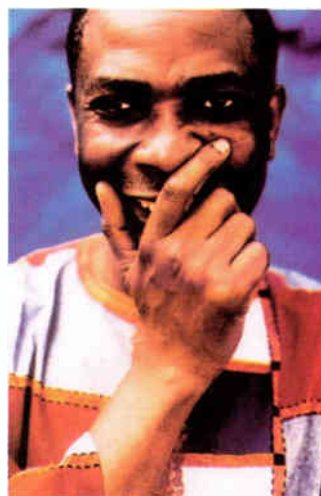
20 YEARS AGO

- 1 B-52's**
Wild Planet (Warner Bros.)
- 2 DAVID BOWIE**
Scary Monsters (RCA)
- 3 ELVIS COSTELLO**
Taking Liberties (Columbia)
- 4 BRUCE SPRINGSTEEN**
The River (Columbia)
- 5 POLICE**
Zenyatta Mondatta (A&M)

A rundown amusement park in Asbury Park, New Jersey, originally scheduled for demolition will instead be preserved and added to the state's Register of Historic Places — all thanks to its appearance in Bruce Springsteen's "Tunnel Of Love" video. The park was condemned back in 1998, but Springsteen fans lobbied the state to save it. • Angelique Kidjo performed at the United Nations Development Programme's fourth annual Race Against Poverty Awards on Oct. 23 at the U.N. General Assembly. The ceremony honored those fighting HIV and AIDS, with U.N. Secretary General Kofi Annan presenting awards and U.N. Goodwill

Ambassador Danny Glover serving as master of ceremonies. Other performers included Afro-pop singer Youssou N'Dour and neo-soul diva Mary J. Blige. • Ronnie Spector is back in the studio recording a new album, no doubt recharged after winning a \$2.6 million breach-of-contract settlement with her ex-husband, pioneering '60s producer Phil Spector. The yet-to-be-named album is in its early stages, but an impressive guest cast is already lining up to work with Ronnie. So far, Deborah Harry, Joey Ramone, Sex Pistols guitarist Glenn Matlock and Keith Richards are all onboard to record with the former leader of girl-group legends the Ronnettes. Reports

are that Spector and Richards — whom the former has known since the early '60s, when the Stones opened for her group on an English tour — have already recorded the Ike and Tina Turner song "It's Gonna Work Out Fine." The new album

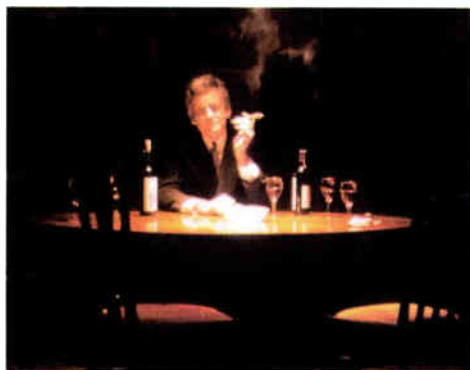


Youssou N'Dour

will be Spector's first in 13 years • Dolly Parton won Album Of The Year and the Del McCoury Band was named Entertainer Of The Year at the International Bluegrass Association Awards on Oct. 19 in Louisville, Kentucky. Other winners included Ricky Skaggs, Nickel Creek, Sam Bush and David Grisman. And Doc Watson was inducted into the Bluegrass Hall of Honor • Sultry singer/actress Julie London died on Oct. 18 in Los Angeles. She was 74. Born Julie Peck in Santa Rosa, California, to a pair of Vaudevillians, London began performing as a

child on her parents' radio show. In 1947, she married the producer and star of *Dragnet*, Jack Webb, who later cast her as Dixie McCall on the popular '70s television show, *Emergency!*. London performed opposite her second husband, jazzman Bobby Troupe, who wrote the oft-covered "Route 66" and convinced London to record her 1955 debut, *Julie Is Her Name*, featuring the now-famous single "Cry Me A River." The album sold more than three million copies and remained on the *Billboard* charts for 13 weeks. Though London didn't think much of her own vocal talents, her smoky voice and sexy album covers helped sell millions of units. Among the more titillating offerings: *Calendar Girl* (1956), which included 13 sexy pinup-style pictures. London's final contribution as a singer was a cover of "My Funny Valentine" for the soundtrack to the 1981 movie, *Sharky's Machine*.

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email: DMAvery@aol.com



Del McCoury

AT COLLEGE RADIO

September 18 & 19

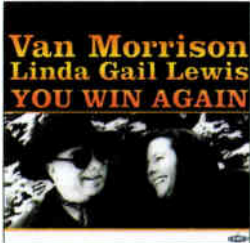


The new album, "The Kindest Days"
Featuring: "Sick Inside" and "My Own Chapter"

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VAN MORRISON & LINDA GAIL LEWIS

You Win Again
(Exile-Pointblank-Virgin)

Though Van Morrison is known by all, Linda Gail Lewis has remained a marginal performer in her homeland. By age 14, Jerry Lee's sister was already on the road

with her rock-star brother. But Linda developed her own career later in Europe, where she's now a country star. While Lewis' voice is often lazily described as "rockabilly," she's really a country gospel singer. And when her vocals are combined with Morrison's Celtic soul, the result is the interesting duets of 13 classic roots-rockers heard here. As you might expect, Hank Williams covers abound, but the standout gem is the duo's version of John Lee Hooker's urban blues rocker, "Think Twice Before You Go."

R.I.Y.L.: Jerry Lee Lewis, Hank Williams, John Lee Hooker

Contact: Tyson Haller

Phone: 800.566.9497

Email: tyson.haller@virgin-records.com

Release Date: Oct. 10; at radio now

CEPHAS & WIGGINS

From Richmond To Atlanta (Bullseye Blues Basics-Rounder)

Together on and off since the mid-'70s, singer/guitarist John Cephas and harmonica player Phil Wiggins are the current champions of the Piedmont blues style. Exemplified by Cephas' bass-and-melody acoustic guitar playing and Wiggins' call-and-response harmonica, the Piedmont touch is also evident in Cephas' rich baritone on the fractured love story "No Lovin' Baby Now." Compelling songs like "Evil Twin Blues" are rendered with such authenticity that it's hard to miss the historical connection to West African work songs and the banjo-playing slaves of America's old South. These dozen tracks are culled from Cephas & Wiggins' original Flying Fish recordings.

R.I.Y.L.: Blind Boy Fuller, Rev. Gary Davis, Lightnin' Hopkins

Contact: Daniel Gay

Phone: 617.218.4442

Email: danielg@rounder.com

Release Date: Oct. 10; at radio now

WALLFLOWERS

Breach (Interscope)

When one of America's greatest songwriters has children, we can only hope that one of them will inherit the goods. With *Breach*, Jakob Dylan allows us to breathe a collective sigh of relief. *Bringing Down The Horse* was no fluke; Bob's kid has genuine talent. With track after track of rocking, meaningful, supremely catchy songs, *Breach* equals its multi-platinum predecessor in every way, and occasionally ups the ante. On "Sleepwalker," the Wallflowers rock like a warmer Tom Petty and the Heartbreakers as Jakob delivers his cleverest line (and a hip song allusion): "Cupid, don't draw back your bow/ Sam Cooke didn't know what I know," referring, of course, to the Cooke classic that conversely encourages the chubby love cherub. Dylan's rich baritone can even bring warmth to a breakup song. But it's remarkable songwriting and arrangements that make *Breach* a great album.

R.I.Y.L.: Tom Petty and the Heartbreakers, Counting Crows, Sheryl Crow

Contact: Mark Gracious

Phone: 800.992.6553

Email: rad@interscoperecords.com

Release Date: Oct. 10; at radio now

TRIPLE A

www.cmj.com

Contributing reporters this week: 31 • See page 46 for a complete list of Triple A airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	1	1	7	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
2	1	2	1	5	WILLIE NELSON Milk Cow Blues	Island-IDJMG
3	2	19	2	4	RADIOHEAD Kid A	Capitol
4	6	5	4	5	SHEMOKIA COPELAND Wicked	Alligator
5	21	38	5	3	VAN MORRISON & LINDA GAIL LEWIS You... Exile-Pointblank-Virgin	Exile-Pointblank-Virgin
6	5	3	3	7	JOHN HIATT Crossing Muddy Waters	Vanguard
7	8	7	2	7	BJÖRK Selmasongs	Elektra-EEG
8	7	8	7	7	SAINT GERMAIN Tourist	Blue Note
9	17	15	9	6	SQUIRREL NUT ZIPPERS Bedlam Ballroom	Mammoth
10	9	11	9	4	MARK KNOPFLER Sailing To Philadelphia	Warner Bros.
11	22	17	11	4	JOAN OSBORNE Righteous Love	Interscope
12	4	-	4	2	PAUL SIMON You're The One	Warner Bros.
13	24	31	13	5	TOM TOM CLUB The Good The Bad And The Funky	Rykodisc
14	10	28	10	5	RICKIE LEE JONES It's Like This	Artemis
15	11	4	2	10	DAR WILLIAMS The Green World	Razor & Tie
16	23	26	16	5	SEA AND CAKE Oui	Thrill Jockey
17	14	6	1	13	DAVE ALVIN Public Domain: Songs From The Wild Land	Hightone
18	34	23	18	7	RYAN ADAMS Heartbreaker	Bloodshot
#1 DEBUT						
19	-	-	19	1	SONNY LANDRETH Levee Town	Sugar Hill
20	40	-	17	3	KEB'MO' The Door	550-Epic
#2 DEBUT						
21	-	-	21	1	SARAH HARMER You Were Here	Zoë-Rounder
22	-	-	22	1	JOHNNY CASH American III	American-Columbia-CRG
23	12	10	3	9	VICTORIA WILLIAMS Water To Drink	Atlantic
24	13	-	13	3	BADLY DRAWN BOY Hour Of The...	XL-Beggars Banquet
25	-	-	25	1	GOMEZ Abandoned Shopping Trolley Hotline	Hut-Virgin
26	26	-	21	5	MORPHINE Bootleg Detroit	Rykodisc
27	R	-	14	3	AMY CORREIA Carnival Love	Capitol
28	R	32	1	12	GREG BROWN Covenant	Red House
29	33	-	29	2	MERLE HAGGARD If I Could Only Fly	Anti-Epiphany
30	R	33	1	16	PATTY LARKIN Regrooving The Dream	Vanguard
31	-	-	31	1	COLDPLAY Parachutes	Nettwerk-Capitol
32	-	-	32	1	ALLISON MOORER Alabama Song	MCA Nashville
33	-	-	33	1	BARENAKED LADIES Maroon	Reprise
34	16	-	16	2	KASEY CHAMBERS The Captain	Asylum-Warner Bros.
35	18	13	13	7	BETTIE SERVEERT Private Suit	Hidden Agenda-Parasol
36	R	27	2	27	AUSTIN LOUNGE LIZARDS Never An Adult Moment	Sugar Hill
37	R	24	8	9	THIEVERY CORPORATION The Mirror...	Eighteenth Street Lounge
38	37	40	22	11	MORCHEEBA Fragments Of Freedom	China-Sire
39	38	-	38	2	J MASCIS + THE FOG More Light	Ultimatum
40	32	-	32	2	TITAN Elevator	Virgin

Chart information is based on combined airplay reports of triple A releases from CMJ's panel of college, commercial and non-commercial radio stations.

ADDS

1	RONI SIZE/REPRAZENT In The Mode	Island-IDJMG
2	MEDESKI MARTIN AND WOOD The Dropper	Blue Note
3	STRANGEFOLK A Great Long While	Strangefolk
4	JOHNNY CASH American III	American-Columbia-CRG
5	R.L. BURNSIDE Wish I Was In Heaven Sittin' Down	Fat Possum

On Oct. 16, Panamanian musician, activist and actor Ruben Blades announced plans to start his own record label using the Internet as the primary source for distribution. In an interview with *Allstar*, Blades added that he is looking to explore musical venues and projects that Sony International, the label he is currently signed to, is not interested in releasing.

Apparently, after making salsa or salsa-influenced music since the mid-'60s, Blades is looking to expand his musical horizons. Before Blades moves on, however, the singer will deliver one more album to Sony. The as-yet-unnamed release reportedly has 16 tracks, which draw upon the Caribbean music tradition as well as the rhythms of India, Scotland and Ireland. Special guests for the project include Phil Collins and Elvis Costello • Swedish folk quintet Garmarna is currently touring America. Audiences in each city are treated to one of two sets: The first features the group's standard material; the second explores the work of Hildegard von Bingen, a 12th-century teacher, healer, composer, intellectual and nun. It was von Bingen's belief that music could recover original joy and the beauty of the

Garden of Eden.

For the performances, Garmarna singer Emma Hardelin studied von Bingen's source material and created new arrangements for modern-day instruments. She also sings the songs in the original Latin tongue. The band has already recorded this material for an upcoming album on Northside Records entitled *Modern Medieval Music*. Additional dates have been added to the tour, which will now wrap up on Nov. 11

ALL MOD CONS: NEW WORLD'S BATTLE FOR & AGAINST TECHNOLOGY

With CMJ's 20th Music Marathon now a foggy memory, we've asked world music panel moderator Christina Roden to give us a run down for those who couldn't make it:

This year's panel discussed the impact of technology on world music and whether traditional forms were being compromised by the global village. The event commenced with a 30-second soundbite from Ex-Centric Sound System's *Electric VoodooLand* — and luckily, no one ran screaming from the packed room. Ken Braun (Stern's Africa), while a fan of such cutting-edge

sounds and mixes, was also concerned about the gradual collapse of acoustic folkways. Vinnie Esparza (Ubiquity), Tom Frouge (Triloka), Matt Hughes (New World N' Jazz) and Meredith Sloane (Velas) were confident that musicians will continue to use the tra-

ditional means they always have, and that today's avant-garde outpourings are tomorrow's folk music.

Meanwhile, the audience was more excited than the panel about the possibilities of the Internet and Web radio, which was encouraging. Someone commented that impoverished nations are less likely to be wired and might miss the party, but another person pointed out that internet connections in the Far East are more efficient than in America.

Finally, most people felt



Ex-Centric Sound System

that self-expression equals authenticity. It was agreed, however, that it is important to distinguish between multi-cultural foraging from within a given culture, as opposed to exploitation from the outside.

NEW WORLD

www.cmj.com

Contributing reporters this week: 80 • See page 62 for a complete list of New World airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	4	YOUSOU N'DOUR Joko (The Link)	Nonesuch
2	2	3	1	7	TABLA BEAT SCIENCE Tala Matrix	Axiom-Palm Pictures
3	3	7	3	7	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
UP 15 POSITIONS						
4	19	17	4	3	SIDESTEPPER More Grip	Palm Pictures
5	8	11	3	10	CUBANISMO! Mardi Gras Mambo	Hannibal-Palm Pictures
6	5	1	1	9	VIEUX DIOP Afrika Wassa	Triloka
7	4	14	4	4	VARIOUS ARTISTS Afrobeat ...No Go Die!	Shanachie
8	17	12	8	5	SOUNDTRACK Woman On Top	Sony Classical
9	7	6	6	5	ELIADES OCHOA Tribute To The Cuarteto...	Higher Octave-Virgin
10	18	-	10	2	FULL CONTACT Dry & Heavy	BSI
11	11	-	11	2	VARIOUS ARTISTS Island Roots Volume 2	Quiet Storm
12	13	-	1	12	TRILOK GURTU African Fantasy	Blue Thumb-Verve
13	12	24	11	6	SYLFORD WALKER AND WELTON IRIE Lamb's...Blood And Fire	
#1 DEBUT						
14	-	-	14	1	RUBEN GONZALEZ Chanchullo	World Circuit-Nonesuch
15	-	-	15	1	ISRAEL VIBRATION Power Of The Trinity	Ras
16	-	-	16	1	HENRI DIKONGUE Mot'a Bobe	Tinder
17	21	-	17	2	VARIOUS ARTISTS Ethiopiques Vol. 8	Allegro
18	R	5	5	3	VARIOUS ARTISTS Kwaito...	Earthworks-Stern's
19	16	13	13	4	WIMME Cugu	Northside
20	R	25	20	2	VARIOUS ARTISTS A Jewish Odyssey	Putumayo
21	-	-	21	1	JUAN PABLO TORRES Son Que Chevere	Circular Moves
22	6	-	6	3	LOS ZAFIROS Los Zafiros Story	Ahi Nama
23	R	10	10	4	MARISA MONTE Memories, Chronicles...	Metro Blue-Blue Note
24	-	-	24	1	FRIKIYWA Collection 2	Six Degrees
25	9	-	5	7	VARIOUS ARTISTS Latin Travels	Six Degrees

Chart information is based on combined airplay reports of new world releases from CMJ's panel of college, commercial and non-commercial radio stations.



Garmarna

Q&A



TANJA ANDREEVA
CMJ spoke to Tanja Andreeva, founder and director of the Bulgarian Womens' Choir – Angelite. The group is touring behind its current album, *Voices Of Life*, which is available from Globe Music.

Do all Bulgarian women sing this beautifully?

Most of the 20 singers have been with us for several years, on four or five trips to America. Almost all of the new girls come from high schools and have had training in traditional music in the conservatory. So, they are musically very well trained, but we don't have to train them. They are already singers professionally. Sometimes they start when they are about 5 years old and spend a lifetime mastering it.

The Bulgarian choirs from the '80s are very different from your new record. Some of these arrangements on *Voices Of Life* sound more challenging, complicated and definitely more modern. What's going on here?

That's an interesting question. The new arrangements are actually arrangements of old traditional songs. All our arrangements are taken from ancient traditional songs. We have a variety of traditional songs, and then we commission composers to bring another variety. Sometimes they actually compose a new piece based on a traditional melody. It's a chal-

lenge to the ideal, you know, for a composer to come up with something new from the older themes. The composer will use modern techniques and harmonic concepts [taken from modern classical music]. But in the vocal presentation, we keep the Bulgarian style; the whole program is based on traditional style.

In a nutshell, what's the Bulgarian style's history?

Bulgaria has a long history as a state. The Bulgarian nation is a mixture of different tribes, with the Thracians famous for their music. Orpheus himself is said to have come from this region. So this is something that we have inherited. Central Asia brings its culture — there were lots of invasions and occupations, five centuries of Ottoman Turks, before this people from Byzantium came in. There are so many different cultures that went into creating this musical phenomenon. The Bulgarian traditional music is monophonic, it's for one voice. This was performed in the villages, women were singing on every occasion — from birth up to death, with different songs for different occasions. Working, bringing up children, love, friendship, weddings, everything was covered. But choir singing was not part of our tradition. This was set up in the early '50s. The first choir was set up in 1952. The first songs were simpler because the first singers were really taken from their villages. They didn't have any musical education for reading notes and so on, so they had to listen to learn. But this process developed, and the arrangements became more and more complicated and complex, with richer harmonies. And now we are here in Chico, California.



ASANTE

Ohene Kesse A Ebin
(Wildchild)

When Paul Simon, Fleetwood Mac, Miriam Makeba and Hugh Masekela need an African percussionist, they seldom need to flip past the "A" section of their rolodex — Ghanaian-born percussion king Asante almost always gets the call. But for all of his ses-

sion work over the last 20 years, Asante has never gone into a studio and really shown what he, as a Ghanaian Okyerema (master drummer), is capable of, until now. *Ohene Kesse A Ebin* is an hour-long drum-fest. Ask any percussionist how many drummers are throwing down this polyrhythmic, multi-textural jam, and odds are the listener will never guess that just one man is behind this vast array of ancient and modern percussive equipment. A couple of cuts have sax and piano, but the percussive onslaught is no less impressive in the group setting. Check out "Obeche Solo," which features Asante playing a seldom-heard Ghanaian instrument that's basically a small, polished mahogany box.

R.I.Y.L.: Drummers Of Burundi, Medeski Martin & Wood, Mickey Hart
Contact: Myrrh
Phone: 301.270.2829 **Email:** myrrh@min.net
Release Date: Oct. 15

NYCKELHARPA ORCHESTRA

Byss-Calle (Northside)

They're not exactly breaking down record store doors for each new release to feature the nyckelharpa, a traditional Swedish instrument. But this distant cousin to the British hurdy-gurdy has a fiercely loyal audience. The nyckelharpa sounds vaguely like the multi-stringed dulcimer if it were played with a bow. Far from alien-sounding, the instrument is quite palatable for fans of European-derived folk music. The melodic soloing is as agile and nimble as that of a violin, and the players here are accomplished by both classical and folk standards. The Nyckelharpa Orchestra is actually six young Swedish musicians from the province of Uppland, the instrument's place of origin. Delving deeper into the tradition, this album is also a tribute to Byss-Calle, one of the greatest and most-revered composers in the nyckelharpa canon.

R.I.Y.L.: Annbjørg Lien, J.S. Bach, Irish fiddle music
Contact: Michelle Delfino
Phone: 612.375.0233 **Email:** radio@noside.com
Release Date: Oct. 10

VARIOUS ARTISTS

Ruff Kut Reggae Mix (Shanachie)

If you've ever experienced the excitement of a top-notch reggae DJ spinning non-stop dancehall sides to a crowded dance floor, then you'll want to check this mix out. Presented by DJ Yonnie, an authentic Jamaica-to-New York transplant and a vital figure on the cutting-edge reggae scene, this mix disc features cuts by Bounty Killer, Lexxus, Spragga Benz and Capleton. Even with all this big time talent, *Ruff Kut* doesn't really showcase individual tracks, but rather focuses on Yonnie's turntable skills. He cuts so seamlessly it's hard to hear where one piece begins and the other ends.

R.I.Y.L.: Bounty Killer, Beenie Man, VP Records' Reggae Gold compilations
Contact: Frank Ritchie
Phone: 212.334.0284 **Email:** fritchier@shanachie.net
Release Date: Oct. 10



HOW STUFF WORKS

www.howstuffworks.com
 Contact: Jodi Jackson
 Email: jodi.jackson@howstuffworkds.com

Did you know that a normal in-ground swimming pool holds between 20,000 and 30,000 gallons of water? Or that an average-sized water tower holds up to 50 times that amount — which is equal to the amount of water required to supply an average community for one day? If you are generally curious about how certain things operate, or are perhaps searching for conversation pieces for your next cocktail party (nothing draws 'em in like a good water tower story), then be sure to visit HowStuffWorks.com. Break the ice with that sharply dressed babe or dude standing next to you by explaining what makes a helicopter fly, or how one's immune system works, as you coolly reach for an hors d'oeuvre. This informative site nicely organizes "stuff" into such categories as Computers & Internet (how microprocessors work), Engines & Automotive (how horsepower works) and Science & Technology (how the sun works). Each day, company founder Marshall Brain (yes, that's his real name) and the HSW staff answer questions submitted by site visitors via "How Stuff Works' Question Of The Day" link. One can also view previously answered questions in the HSW Question Archive. Other site features include links to useful books on desired subjects, daily international news and the gadget of the day — **Bill Konig**

INTERNET BROADCAST

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	4	RADIOHEAD Kid A	Capitol
2	4	2	2	5	SEA AND CAKE Oui	Thrill Jockey
3	2	5	2	6	GO-BETWEENS The Friends Of Rachel Worth	Jetset
4	6	10	4	5	BADLY DRAWN BOY Hour Of The Bewilderbeast	XL-Beggars Banquet
UP 6 POSITIONS						
5	11	11	5	3	GREEN DAY Warning	Reprise
6	8	14	6	3	ELF POWER The Winter Is Coming	Elephant Six-Sugar Free
7	7	6	6	4	J MASCIS + THE FOG More Light	Ultimatum
8	3	4	2	7	BJORK Selmasongs	Elektra-EEG
9	5	3	1	9	AT THE DRIVE-IN Relationship Of Command	Grand Royal
10	9	22	9	3	DON CABALLERO American Don	Touch And Go
11	14	9	9	4	BLACK EYED PEAS Bridging The Gap	Interscope
12	15	—	12	2	HOOVERPHONIC The Magnificent Tree	Epic
13	18	—	13	2	SQUIRREL NUT ZIPPERS Bedlam Ballroom	Mammoth
14	R	25	7	10	EVERCLEAR Songs From An American Movie: Vol. 1	Capitol
15	13	12	8	5	SAINT GERMAIN Tourist	Blue Note
16	16	15	6	8	TRANS AM Red Line	Thrill Jockey
#1 DEBUT						
17	—	—	17	1	AUTOMATOR A Much Better Tomorrow	75 Ark
18	10	13	4	8	JETS TO BRAZIL Four Cornered Night	Jade Tree
19	12	—	12	3	SELF Gizmodgery	Spongebath
20	—	—	20	1	BARENAKED LADIES Maroon	Reprise
21	R	—	10	6	DEFTONES White Pony/"Back To School" (CD5)	Maverick
22	19	17	17	4	TRISTEZA Dream Signals In Full Circles	Tiger Style
23	—	—	23	1	DEATH CAB FOR CUTIE Forbidden Love E.P.	Barsuk
24	17	21	17	3	IAN POOLEY Since Then	V2
25	—	—	25	1	SUPERDRAG In The Valley Of Dying Stars	Arena Rock

Contributing reporters this week: 120 • See page 69 for a complete list of Internet reports.

INTERNET RETAIL

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
#1 DEBUT						
1	—	—	1	1	LIMP BIZKIT Chocolate Starfish And The Hot Dog Flavored Water	Flip-Interscope
2	1	1	1	4	RADIOHEAD Kid A	Capitol
3	4	—	3	2	PAUL SIMON You're The One	Warner Bros.
4	2	16	2	3	WALLFLOWERS Breach	Interscope
5	3	21	3	3	COLLECTIVE SOUL Blender	Atlantic
6	5	2	2	4	MADONNA Music	Maverick-Warner Bros.
7	6	4	4	4	GREEN DAY Warning	Reprise
8	9	5	5	5	MARK KNOPFLER Sailing To Philadelphia	Warner Bros.
9	7	3	1	8	BARENAKED LADIES Maroon	Reprise
10	13	11	1	57	CREED Human Clay	Wind-up
11	8	8	8	13	DIDO No Angel	Arista
12	15	14	2	28	3 DOORS DOWN The Better Life	Republic-Universal
13	17	13	13	4	CORRS In Blue	143-Lava-Atlantic
#2 DEBUT						
14	—	—	14	1	EVERLAST Eat At Whitey's	Tommy Boy
15	16	9	9	3	PAUL OAKENFOLD Perfecto Presents: Another World	London-Sire
16	11	—	11	2	KEB'MO' The Door	550-Epic
17	12	7	6	4	JOHN HIATT Crossing Muddy Waters	Vanguard
18	22	22	3	20	MATCHBOX TWENTY Mad Season	Lava/Atlantic
19	14	—	13	3	GRATEFUL DEAD Ladies & Gentleman	Grateful Dead-Arista
20	19	6	4	4	98 DEGREES Revelation	Motown
21	R	—	21	4	DAVID GRAY White Ladder	ATO
22	23	19	7	5	FUEL Something Like Human	550-Epic
23	20	10	9	5	SOUNDTRACK Almost Famous	Dreamworks
24	21	12	3	7	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
25	24	18	1	60	RED HOT CHILI PEPPERS Californication	Warner Bros.

UPCOMING

Please email upcoming release info to: upcoming@cmj.com, or fax us at 646.557.0032

NOVEMBER 6

HOWARD ZINN Heroes And Martyrs	Alternative Tentacles
JELLO BIAFRA Become The Media	Alternatice Tentacles
THE EX Spanish Revolution (reissue) → <i>Double disc</i>	Alternative Tentacles
VARIOUS ARTISTS Less Rock, More Talk	Alternative Tentacles

NOVEMBER 7

AL COHN & ZOOT SIMS Easy As Pie: Live At The Left Bank	Label M
BEATLES FEATURING TONY SHERIDAN In The Beginning → <i>Tony Sheridan fronts an early incarnation of the Beatles</i>	Universal
BILL CHARLAP Written In The Stars	Blue Note
BILLY CHILDS TRIO Bedtime Stories	32 Jazz
BLESSID UNION OF SAINTS The Best Of	V2
BLINK 182 The Mark, Tom & Travis Show: The Enema Strikes Back → <i>Live album with one new studio track</i>	MCA
BOILER ROOM Can't Breathe	Tommy Boy
BONE THUGS-N-HARMONY The Bone Collection	Epic
BRASSY Got It Made	Beggars Banquet
BRUJERIA Brujerizmo	Roadrunner
BUDDYREVELLES American Matador	Motorcoat
CHARLES MINGUS Jazz Composers Workshop	Savoy-Atlantic
CO-ED Utopia	Universal
COLDPLAY Parachutes	Nettwerk-Capitol
DAKOTA SUITE Signal Hill	Badman
DAMN THE MACHINE Damn The Machine	Spitfire
DAVID "FATHEAD" NEWMAN Captain Buckles (reissue)	Label M
DENNY ZEITLEN As Long As There's Music	32 Jazz
DOGGY'S ANGELS Quiet As Kept → <i>Female group discovered by Snoop Dogg</i>	Doggystyle-TVT
DON BYRON A Fine Line: Arias & Leider	Blue Note
EDIE BRICKELL & THE NEW BOHEMIANS Ultimate Collection	Hip-O
ENGLISH BEAT Beat This: The Best Of The English Beat	London
ETTA JAMES Matriarch Of The Blues	RCA
FCS NORTH FCS North	Pacifico
FILTHY THIEVIN' BASTARDS Our Fathers Sent Us	TKO
FIREHOUSE 02	Spitfire
FIRESIGN THEATRE Boom Dot Bust	Rhino
FOUR TOPS Essential Collection	Hip-O
FUNKMASTER FLEX The Vibe Compilation	Arista
FOXY BROWN	Def Jam-IDJMG
GARY NUMAN Pure	Spitfire
GENESIS Vol. 2	Atlantic
GIFT HORSE	Transaction
GRANT GREEN Alive (reissue) → <i>Remastered and with bonus material</i>	Blue Note
GROVER WASHINGTON, JR. Prime Cuts – The Columbia...	Columbia-CRG
HAMMERFALL Renegade	Nuclear Blast America
HARRY CONNICK, JR. We Are In Love (reissue)	Columbia-CRG
HOLLY COLE The Best Of	Blue Note
JAMES TAYLOR Greatest Hits Volume 2	Columbia-CRG

JOE ELY Best Of	MCA
KEB' MO' The Door	550-Epic
KILLING FLAME Another Breath	Equal Vision
LES MCCANN Invitation To Openness	Label M
LIVING SACRIFICE The Hammering Process	Tooth & Nail
LOS LOBOS El Cancionero – Mas Y Mas	Rhino
LOS VAN VAN 30 Years Of Cuba's Greatest Dance Band	DCC
LOUIS ARMSTRONG Hello Dolly!	Universal
MADISON AVE. The Polyester Embassy	Columbia-CRG
MARK HELM Everything's Okay	Not Lane
MASTERMINDS Underground Railroad Instrumentals	Ground Control
MICHAEL BALL Musicals	Hip-O
MICHAEL BALL The Movies	Hip-O
MICROSTORIA Model 1, Step 2 → <i>Side project of Jan from Mouse On Mars and Markus from Oval</i>	Thrill Jockey
MILDRED BAILEY Me & The Blues	Savoy-Atlantic
MILLIE JACKSON Sex And Soul	7N
PATSY CLINE Ultimate Collection	Universal
PAUL DESMOND Let Me Tell Ya About Desmond	Label M
PRU Pru	Capitol
R. KELLY TP2.com	Jive
SAM JONES Something In Common	32 Jazz
SLIMM CALHOUN The Skinny	Elektra-EEG
SOUNDTRACK Ally McBeal Christmas	Epic
SOUNDTRACK Doo Wop 50 Live	Rhino
SOUNDTRACK Genghis Blues	Six Degrees
SOUNDTRACK Return Of The Rock Vol. 2	Roadrunner
SOUNDTRACK Rugrats In Paris	Maverick
SOUNDTRACK The Grinch	Interscope
SOUNDTRACK The Legend Of Bagger Vance	Gold Circle
SPICE GIRLS Forever	Virgin
SUBZONE Paranoid Landscape	Badman
SUPA DJ DMITRY Scream Of Consciousness	TVT
TERRY ANDERSON I'll Drink To That	Not Lane
TITO PUENTE Complete RCA Recordings	RCA Victor
TRIBLA TECH Rocket Science	Tone Center
TRINITY HI-FI Fuego	TVT
VARIOUS ARTISTS Badlands: A Tribute To Bruce Springsteen's... → <i>Includes covers performed by Hank Williams III, Los Lobos, Ani Difranco, Johnny Cash and others</i>	Sub Pop
UUSITALO Vapaa Muurari	Force Inc.
VARIOUS ARTISTS Casino Lights '99 → <i>Double disc jazz compilation</i>	Warner Bros.
VARIOUS ARTISTS Plastic Compilation Volume 4	Netterk
VARIOUS ARTISTS Radio City Christmas Spectacular	Sony Legacy
VARIOUS ARTISTS Rhapsodies In Black: Music And Words...	Rhino
WYNTON MARSALIS Marsalis Standard Time Volume 1 (reissue)	Columbia-CRG
X-CON Dirty Life	Elektra-EEG
YNGWIE MALMSTEEN Double Live	Spitfire
ZIGGY MARLEY Live	Elektra-EEG
ZION I Mind Over Matter Instrumentals	Ground Control

NOVEMBER 8

VARIOUS ARTISTS The My Pal God Holiday Record 2 → <i>Holiday themed tunes from Atombombpocketknife, Neutrino, Emperor Penguin and others</i>	My Pal God
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NOVEMBER 9

JOHNNY BOND Country And Western: The Complete Standard...	Bloodshot
MARCUS MATTHEWS Marcus Matthews	BDM

NOVEMBER 13

FARAQUET The View From This Tower	Dischord
LUNGFISH Necrophones	Dischord
MANISHEVITZ Rollover	Jajaguwar
ONEIDA Come On Everybody Let's Rock	Jajaguwar
SONGS: OHIA Ghost Tropic	Secretly Canadian



BRUJERIA Brujerizmo
BUDDY REVELLES American Matador



Nov. 7
Nov. 7

VARIOUS ARTISTS Dischord 20th Anniversary

Dischord

NOVEMBER 14

3LW 3LW
BILL LASWELL The Music Of Carlos Santana
CHANTE MOORE Exposed
CHARLES FEELGOOD Can You Feel It?
CYNDI LAUPER She's So Unusual (reissue)
DASHBOARD CONFESSIONAL The Swiss Army Romance
DIE FORM Extremum
DJ TEE BEE "The Execution" (12")
DOMINO KINGS Life And 20
FOR STARS Airline People
GOSSIP That's Not What I Heard
JERSEY AVE. Jersey Ave.
JIM GREER The Big Thieves Jail The Little Thieves
KEN BURNS' JAZZ: THE STORY OF AMERICA'S MUSIC
 ➔ *Five disc companion to the PBS documentary*
LYNYRD SKYNYRD Collectybles
 ➔ *Double disc best of collection*
MARILYN MANSON Holy Wood (In The Shadow Of...)
MASTER P Ghetto Postage
MEMPHIS BLEEK The Understanding
MR. DIBBS Live In Memphis
NATALIE COLE The Best Of
OASIS Familiar To Millions
 ➔ *Double-disc set; recorded live at Wembley Stadium on July 21, 2000*
OFFSPRING Conspiracy Of One
PIZZICATO FIVE The Fifth Release
SADE Lovers Rock
 ➔ *First album from the chanteuse in eight years*
SOUNDTRACK Live Through This
SOUNDTRACK O Brother Where Art Thou?
 ➔ *Featuring music by Emmylou Harris, Alison Kraus and others*
SOUNDTRACK Popular
STEAM KINGS Marmalized
VARIOUS ARTISTS LaFace Platinum Collection
VELVET ACID CHRIST Twisted Thought Generator
YO LA TENGO Danelectro (EP)

Epic
 Columbia-CRG
 MCA
 Moonshine
 Sony Legacy
 Drive-Thru
 Metropolis
 Thermal
 Hightone
 Future Farmer
 Kill Rock Stars
 MCA
 Fortune
 Sony Legacy

MCA
 Nothing-Interscope
 No Limit-Priority
 Def Jam-IDJMG
 Stereo-Type
 Elektra-EEG
 Big Brother-Epic
 Columbia-CRG
 Matador
 Epic
 Atlantic
 Island
 Hollywood
 Not Lane
 LaFace-Arista
 Metropolis
 Matador

NOVEMBER 21

A-TEAM Who Framed The A-Team?
ACEYALONE "Accepted Eclectic" (12")
ARTFUL DODGER Remix Record
CHRIS AND TAD SHOW The Chris And Tad Show
 ➔ *Featuring Chris Ballew of the Presidents Of The United States Of America and Tad Hutchinson of Fresh Young Fellows*
CITIZENZ Toolz Of War Vol. 1
ELECTRIC LIGHT ORCHESTRA Flashback
 ➔ *Triple disc set*
ENDO
ENEMYMINE The Ice In Me
MONROE MUSTANG I Am The Only Running Footman (EP)
SANTANA The Best Of Santana Vol. 2
SICK OF IT ALL Yours Truly
SKYCLAD Rhymes Against Humanity
STEVEN R. SMITH The Death Of Last Year's Man (EP)
STEVIE RAY VAUGHAN SRV
 ➔ *Three discs of music and one DVD box set*
SUPA DJ DMITRY Scream Of Consciousness
 ➔ *Former DJ of Deee-Lite*
TUPAC SHAKUR The Rose That Grew From Concrete...
VARIOUS ARTISTS Hot Caribbean Hits

Ground Control
 Ground Control
 London
 Orange
 Replicant
 Sony Legacy
 Columbia-CRG
 Up
 Emperor Jones
 Sony Legacy
 Fat Wreck Chords
 Nuclear Blast America
 Emperor Jones
 Sony Legacy
 MTV
 Amaru-Interscope
 Victory World

NOVEMBER 28

METHOD MAN
MRI Rhythmogenesis

Def Jam-IDJMG
 Force Inc.

OYSTERBAND Granite Years (Best Of)
TERRE THAEMLITZ Interstices
TOMAS JIRKU Sequins
VARIOUS ARTISTS Chillout Experience
VARIOUS ARTISTS Club Mix Retro: The 80s Vol. 1
VARIOUS ARTISTS Club Mix Retro: The 80s Vol. 2
VARIOUS ARTISTS Naked Ibeza
VARIOUS ARTISTS Newgrass

Era
 Mille Plateaux
 Force Inc.
 Cold Front
 Cold Front
 Cold Front
 Cold Front
 K-tel

DECEMBER 4

VARIOUS ARTISTS Christmas Singles
 ➔ *Exclusive holiday track's by Sarge, White Town, Vitesse, Doleful Lions and others*

Parasol

DECEMBER 5

ALICE IN CHAINS Live
CALI AGENTS "Neva Forget" (12")
DJ RECTANGLE Box Set

Columbia-CRG
 Ground Control
 Ground Control

DECEMBER 12

PETER FRAMPTON Peter Frampton (reissue)
SOUNDTRACK Family Man
COCK SPARRER Runnin' Riot Across The USA
CYPRESS HILL Live

Sony Legacy
 London-Sire
 TKO
 Columbia-CRG

DECEMBER 15

MIKE LEVY Fireflies
 ➔ *Debut solo album from former lead singer*

Bus Stop-Parasol

DECEMBER 26

ARETHA FRANKLIN Love Songs
DUKE ELLINGTON Love Songs
FRANK SINATRA Love Songs
ISLEY BROTHERS Love Songs
MICHAEL BOLTON Love Songs

Sony Legacy
 Sony Legacy
 Sony Legacy
 Sony Legacy
 Sony Legacy

JANUARY 16

FOR STARS Airline People (EP)
JAZZ ON THE LATIN SIDE ALL-STARS Jazz On The Latin...
SHIPPING NEWS Very Soon, And In Present Company

Future Farmer
 CuBop-Ubiquity
 Quarterstick

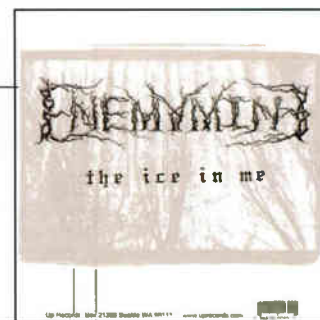
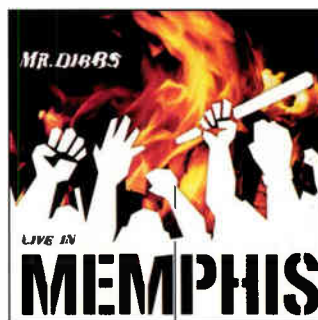
JANUARY 23

DONNAS The Donnas Turn 21
MR. SHORT KHOP Da Khop Shop
RAINER MARIA A Better Version Of Me
RAM-Z Ram-Z
SOUNDTRACK XBXR

Lookout!
 TVT
 Polyvinyl
 TVT
 5 Rue Christine

JACK COSTANZO Back From Havana
P'TAAH Decompressed
 ➔ *Remix album that also includes three new tracks*

FEBRUARY 6
 CuBop-Ubiquity
 Ubiquity



MR. DIBBS Live In Memphis
ENEMYMINE The Ice In Me

Nov. 14
 Nov. 21

KCR Santa Diego, CA 98.9 CaFM
Jan Barry
951.451.1014
kcr@khsa.usdu.edu

KCSX
Turlock, CA 91.9 FM
Any Kroyatiff
209.657.3378

KDXX
Gresham, Oreg
Mike Carson
503.468.8885
music@kdnz.org

KGNU
Boulder, CO 88.5 FM
Elmo Era
303.441.3144

KHNS
Harris, TX 102.3 FM
Walt Buehler/Zach
281.363.3389

KJNB
Collegeville, MN 99.9 FM
Walt Buehler/Zach
281.363.3389

KMCS
Moorhead, MN 65.0 FM
Chris Brown
218.226.2118

KNDN
Dallas, TX 89.3 FM
Chris Brown
214.826.8893

KPSU
Portland, OR 145.0 AM
Mickey Suzuki
503.255.4071
kpsu@psu.edu

KCRW
Santa Monica, CA 89.9 FM
Mick Hartzog
310.451.1781
brave@kcrw.org

KCSU
Fort Collins, CO 90.5 FM
Chris Sharp
970.228.7284
kcsu@amar.colostate.edu

KDUP
Portland, OR 86.0 AM
Kyle Emery
503.248.7284
kdup@emup.com

KGPR
Great Falls, MT 89.9 FM
Pat Long & Gabe Vasichak
406.748.2297
kic@kgnz.com

KICB
Fort Dodge, IA 88.1 FM
Jamie Swanson
712.328.2987
kicb@hotmail.com

KKUP
Cupertino, CA 91.9 FM
Brad Stone
415.241.1841
bstone@athletics.sju.edu

KMSP
Sioux City, IA 88.3 FM
Wynde Barracout
712.328.2987
bstone@athletics.sju.edu

KNSU
Thibodaux, LA 91.5 FM
Amanda Brown
504.451.5222
music@opnplanet.com

KPWR
Forest Grove, OR 54.5 FM
Steve Klein
503.351.9222
baddydrawnboy.com

KCSB
Santa Barbara, CA 91.9 FM
Josh Miller
805.893.3757

KCUR
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Robert Moore
816.235.2868

KDUR
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Bryant Light
970.247.8888
kdu@107.9fm.usdu

KDKR
Cedar Falls, IA
Patricia/Jessica/Dave
319.273.8935

KDWB
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Michael Browney
712.327.5588
kic@brian-cliff.edu

KKLF
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Michael Browney
712.327.5588
kic@brian-cliff.edu

KMSM
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Jon Harrel
406.456.4601

KNWD
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Joshua Clarkson
316.337.4129
kgnz@alpha.usda.edu/knwd

KKAL
Winnona, MN 89.5 FM
Chris Huggar
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kgnz@alpha.usda.edu/knwd

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Mark Leonard
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805.546.1191
mle@kscb.com

KIWR
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Merrif Ford
712.325.3448
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KLSU
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Christina Ferriz
225.388.4670

KMSU
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Chris Boen
218.289.3028
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KKRD
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Chris Boen
218.289.3028
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KKRF
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Brian Brown
707.826.3257
brian@krfb.com

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Emily Collins & Stephen Yanks
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kdnz@alpha.usda.edu

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Kate Klein
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kdnz@alpha.usda.edu

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Chris Clark
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KSHU Hartsville, TX 90.5 FM... RADIOHEAD... DON CABRERO... BLOK...

KSLU Canton, NY 90.5 FM... MINSTRELS... DON CABRERO... BLOK...

KSUB Seattle, WA 1320 AM... RADIOHEAD... BLOK... PANTANO...

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KUNI Irvine, CA 90.0 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KVWR Riverside City, CA 88.5 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KWNR PL Rives, CA 90.5 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KRAU Anchorage, AK 88.1 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KSCU Santa Clara, CA 102.3 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KSLC McMinnville, OR 90.3 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KSMR Milwaukie, OR 90.3 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KSYM San Antonio, TX 90.1 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KTRU Houston, TX 91.7 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KUCR Albuquerque, NM 89.9 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KUNH Albuquerque, NM 89.9 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KVSC St. Cloud, MN 88.1 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KWRF Santa Monica, CA 88.0 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KRUX Las Cruces, NM 91.5 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KSDJ Brookings, SD 90.7 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KSLU Hammond, LA 90.9 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KSRH San Rafael, CA 91.1 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KTCU Fort Worth, Texas, 88.7 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KTSW San Marcos, TX 89.9 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KUSB Albuquerque, NM 89.3 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

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KWCV Watauga, WA 90.5 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KWSB Sanborn, CO 91.1 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KRYV Lafayette, LA 88.7 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KSFH Mountain View, CA 87.9 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KSLU St. Louis, MO 530 AM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KSSU Sacramento, CA 1580 AM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KTEK Houston, TX 90.3 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

KTUH Houston, TX 90.3 FM... RADIOHEAD... BLOK... DEATHRAY DAVIES...

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WVUM Clearwater, FL 90.9 FM Robert Ross 386.294.8283 www.wvum.com

WVVP Charleston, VT 90.7 FM Emily 802.654.2334 www.wvvp.com

WVCI Danbury, CT 91.7 FM Sara 203.873.8397

WVPL Fitchburg, MA 91.3 FM Sara 978.352.3511

WVPC Chester, NH 90.3 FM Sara 603.552.3511

WVPC Chester, NH 90.3 FM Sara 603.552.3511

WVPC Chester, NH 90.3 FM Sara 603.552.3511

WVPC Chester, NH 90.3 FM Sara 603.552.3511

WVPC Chester, NH 90.3 FM Sara 603.552.3511

WWSB Shaker, NY 90.1 FM Kara 516.832.8500 www.wwsb.com

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LOUD ROCK AIRPLAY

KFCJ Los Altos Hills, CA 90.7 FM ... musicdept@kfcj.org

KNAB Orange, CA 91.1 FM ... knab@chapman.edu

KRZZ Wichita, KS 96.3 FM ... Mark Good

KSUB Seattle, WA 1330 AM ... 314.935.5852

KWUR St. Louis, MO 90.3 FM ... 288.883.1386

WBIM Bridgeport, CT 91.5 FM ... wbm@bridgeport.edu

WCVF Fredonia, WI 88.9 FM ... 718.873.2420

WCCS Wilmettville, CT 90.1 FM ... wccs@hotmail.com

WFNU Jersey City, NJ 91.1 FM ... 201.521.1416

WICR New Rochelle, NY 610 AM ... 914.833.2389

FACTORY 81 SHUVEL ... LD ROCKS

NOTHINGFACE ... LD ROCKS

TYPE O NEGATIVE ... LD ROCKS

MEGADETH ... LD ROCKS

BLACK LEAGUE ... LD ROCKS

BRITANNIA ... LD ROCKS

WETS ... LD ROCKS

SLAVES ON DOPE ... LD ROCKS

BLUCC ... LD ROCKS

WDOB ... LD ROCKS

LAMB OF GOD ... LD ROCKS

THE STRAITS ... LD ROCKS

CORROSION OF CONF ... LD ROCKS

KURT COBAIN ... LD ROCKS

MUSIC CHOICE ... LD ROCKS

WDCB ... LD ROCKS

WDBK ... LD ROCKS

WERS ... LD ROCKS

WGLS ... LD ROCKS

WJCU ... LD ROCKS

KIDE Hoopa, CA 91.3 FM ... 530.4245

WATERWORKS ... LD ROCKS

WDCB ... LD ROCKS

WDBK ... LD ROCKS

WFCM ... LD ROCKS

WGLS ... LD ROCKS

WDBK ... LD ROCKS

WERS ... LD ROCKS

WGLS ... LD ROCKS

WJCU ... LD ROCKS

KNJN Coltonville, TN 90.9 FM ... 320.383.3300

NOTHINGFACE ... LD ROCKS

WDBK ... LD ROCKS

WFCM ... LD ROCKS

WGLS ... LD ROCKS

WDBK ... LD ROCKS

WERS ... LD ROCKS

WGLS ... LD ROCKS

WJCU ... LD ROCKS

WJCU ... LD ROCKS

KNMN Boulder, CO 90.7 FM ... 315.341.4273

NOTHINGFACE ... LD ROCKS

WDBK ... LD ROCKS

WFCM ... LD ROCKS

WGLS ... LD ROCKS

WDBK ... LD ROCKS

WERS ... LD ROCKS

WGLS ... LD ROCKS

WJCU ... LD ROCKS

WJCU ... LD ROCKS

KMSM Butte, MT 106.9 FM ... 406.496.4601

NOTHINGFACE ... LD ROCKS

WDBK ... LD ROCKS

WFCM ... LD ROCKS

WGLS ... LD ROCKS

WDBK ... LD ROCKS

WERS ... LD ROCKS

WGLS ... LD ROCKS

WJCU ... LD ROCKS

WJCU ... LD ROCKS

KMTR Houston, 94.9 FM ... 281.546.4646

NOTHINGFACE ... LD ROCKS

WDBK ... LD ROCKS

WFCM ... LD ROCKS

WGLS ... LD ROCKS

WDBK ... LD ROCKS

WERS ... LD ROCKS

WGLS ... LD ROCKS

WJCU ... LD ROCKS

WJCU ... LD ROCKS

KMUD Redway, CA 91.1 FM ... 530.4245

NOTHINGFACE ... LD ROCKS

WDBK ... LD ROCKS

WFCM ... LD ROCKS

WGLS ... LD ROCKS

WDBK ... LD ROCKS

WERS ... LD ROCKS

WGLS ... LD ROCKS

WJCU ... LD ROCKS

WJCU ... LD ROCKS

WWPV Colchester, VT 88.7 FM... WYVU Morgantown, WV 91.7 FM...

CHSR Fredericton, NB 87.0 FM... CIAM Detroit, MI 95.1 FM...

KOYS Davis, CA 88.3 FM... KEGG El Centro, 88.1 FM...

KSIS San Jose, CA 90.5 FM... KSRH San Rafael, 88.1 FM...

KZMB Umatilla, UT 89.7 FM... WAIH Portland, OR 91.5 FM...

WFFT Champaign, IL 98.1 FM... WKNH Keene, NH 91.3 FM...

WYCF Pittsburgh, PA 88.3 FM... WRFL Lexington, 88.1 FM...

WYXW Waukesha, WI 103.0 CaFM... WYCF Pittsburgh, PA 88.3 FM...

CFRE Missoula, MT 91.0 FM... WYCF Pittsburgh, PA 88.3 FM...

WXCI Danbury, CT 91.7 FM... WYXPL Torrington, MA 91.3 FM...

CJ5F Burnaby, BC 93.9 FM... CKCU Toronto, ON 83.1 FM...

KJFC Los Altos Hills, CA 88.7 FM... KGLT Tacoma, WA 91.9 FM...

KSVR Mt. Vernon, WA 90.1 FM... KTAQ Broomfield, CO 91.9 FM...

WARC Woodbury, PA 90.3 FM... WBCB Woodbury, NJ 99.0 AM...

WERS Boston, MA 88.9 FM... WERU East Orange, ME 89.5 FM...

WMBR Cambridge, MA 88.1 FM... WMFO Woodford, MA 91.5 FM...

WRSM Middlebury, VT 91.1 FM... WYSL Station Island, NY 88.9 FM...

WYCF Pittsburgh, PA 88.3 FM... WYCF Pittsburgh, PA 88.3 FM...

WU-TANG CLAN Cuban Withcutt Bord... WYXW Waukesha, WI 103.0 CaFM...

CJ5F Burnaby, BC 93.9 FM... CKCU Toronto, ON 83.1 FM...

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WYCF Pittsburgh, PA 88.3 FM... WYCF Pittsburgh, PA 88.3 FM...

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WRSM Middlebury, VT 91.1 FM... WYSL Station Island, NY 88.9 FM...

WYCF Pittsburgh, PA 88.3 FM... WYCF Pittsburgh, PA 88.3 FM...

WYXW Waukesha, WI 103.0 CaFM... WYCF Pittsburgh, PA 88.3 FM...

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WRSM Middlebury, VT 91.1 FM... WYSL Station Island, NY 88.9 FM...

WYCF Pittsburgh, PA 88.3 FM... WYCF Pittsburgh, PA 88.3 FM...

WYXW Waukesha, WI 103.0 CaFM... WYCF Pittsburgh, PA 88.3 FM...

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WRSM Middlebury, VT 91.1 FM... WYSL Station Island, NY 88.9 FM...

WYCF Pittsburgh, PA 88.3 FM... WYCF Pittsburgh, PA 88.3 FM...

WYXW Waukesha, WI 103.0 CaFM... WYCF Pittsburgh, PA 88.3 FM...

CJ5F Burnaby, BC 93.9 FM... CKCU Toronto, ON 83.1 FM...

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WMBR Cambridge, MA 88.1 FM... WMFO Woodford, MA 91.5 FM...

WRSM Middlebury, VT 91.1 FM... WYSL Station Island, NY 88.9 FM...

WYCF Pittsburgh, PA 88.3 FM... WYCF Pittsburgh, PA 88.3 FM...

KCUR Kansas City, MO 88.3 FM... THE LEGACY LIVES PONCHO SANCHEZ...

KDUR Durango, CO 91.9 FM... ROBERT WALTERSON JIMMY STITT...

KJFC Lee Altamira, CA 88.7 FM... MARIAN MCFARTLAND DANIELO PEREZ...

KFSR Fresno, CA 90.7 FM... JOEL FRAHM REGINA CARTER...

KGHU Honolulu, HI 88.5 FM... JACO PASTORIUS SQUIRREL NUT ZIPP...

KHNS Houston, TX 182.3 FM... SAINT GERMAIN MARIAN MCFARTLAND...

KKUP Capetown, SA 91.0 FM... KAHIL ELZAB DANIELO PEREZ...

KLPR -2 Newark, NJ 91.3 FM... SQUIRREL NUT ZIPP WARDEN HILL...

KMUD Burbury, CA 91.1 FM... PATRICIA BARBER JOEL FRAHM...

KMUL Lincoln, NE 88.5 FM... MARIAN MCFARTLAND DANIELO PEREZ...

KMUN Lincoln, NE 88.3 FM... MARIAN MCFARTLAND DANIELO PEREZ...

KRVS Lafayette, LA 88.7 FM... MARIAN MCFARTLAND DANIELO PEREZ...

KSJU Macomb, TX 88.1 FM... SQUIRREL NUT ZIPP WARDEN HILL...

KSJN San Rafael, CA 88.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

KSVB South, FL 1330 AM... LUTHER ALLISON JOHN SCHOTT...

KTJH Honolulu, HI 88.3 FM... JACO PASTORIUS SQUIRREL NUT ZIPP...

KJHM Minneapolis, MN 88.9 FM... SQUIRREL NUT ZIPP WARDEN HILL...

KWBS Burlington, WI 88.1 FM... BARBARA MENDES DANIELO PEREZ...

KWUS Superior, WI 91.3 FM... SQUIRREL NUT ZIPP WARDEN HILL...

KVMR Nevada City, CA 88.5 FM... MARIAN MCFARTLAND DANIELO PEREZ...

KVSC St. Cloud, MN 88.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

KWSB Lincoln, NE 88.3 FM... MARIAN MCFARTLAND DANIELO PEREZ...

KWLR St. Louis, MO 88.3 FM... MARIAN MCFARTLAND DANIELO PEREZ...

KZMU Meath, UT 88.5 FM... SQUIRREL NUT ZIPP WARDEN HILL...

WARC Meadville, PA 88.3 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WBEZ Chicago, IL 91.5 FM... BENNY GREEN JOE PASS...

WBGU Westport, CT 88.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WBIM Milwaukee, WI 91.5 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WBRU East Orange, NJ 88.0 FM... BARBARA MENDES DANIELO PEREZ...

WBUQ Westborough, PA 91.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WFBH Bloomington, IN 88.3 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WFMU Jersey City, NJ 91.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WDBL Clinton, NJ 88.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WDET Detroit, MI 101.9 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WDPS Dayton, OH 88.5 FM... SQUIRREL NUT ZIPP WARDEN HILL...

WECB Westfield, CT 88.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WEFT Chicago, IL 91.1 FM... BOBBY SANABRIA OREGON...

WEU Portland, ME 88.9 FM... CHRISTIAN MCBRIDE MARIAN MCFARTLAND...

WERS Boston, MA 88.9 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WERU East Orange, NJ 88.0 FM... BARBARA MENDES DANIELO PEREZ...

WFHB Bloomington, IN 88.3 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WFMU Jersey City, NJ 91.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WHCL Clinton, NJ 88.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WHFR Burlington, NC 88.3 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WIBC Macon, NJ 91.7 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WKOT West Point, NY 88.3 FM... SQUIRREL NUT ZIPP WARDEN HILL...

WLFM Appleton, WI 91.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WMPD Madison, WI 88.5 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WMPG Portland, ME 88.9 FM... CHRISTIAN MCBRIDE MARIAN MCFARTLAND...

WNMS Middlebury, VT 91.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WNUR Rochester, NY 88.5 FM... MARIAN MCFARTLAND DANIELO PEREZ...

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WNUR Rochester, NY 88.5 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WOWL Boca Raton, FL 91.7 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WPCR Phoenix, AZ 91.7 FM... SQUIRREL NUT ZIPP WARDEN HILL...

WPKN Bridgeport, CT 88.5 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WPTS Pittsburgh, PA 82.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WRCT Burlington, PA 88.3 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WRMC Middlebury, VT 91.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WRUR Rochester, NY 88.5 FM... MARIAN MCFARTLAND DANIELO PEREZ...

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WRUR Rochester, NY 88.5 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WUJL Sacramento, CA 87.9 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WYCR Evansville, IN 81.5 FM... SQUIRREL NUT ZIPP WARDEN HILL...

WYCB Westport, CT 88.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WYSC Columbia, SC 88.5 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WYUR Westport, CT 88.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WYUR Westport, CT 88.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

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WYUL Sacramento, CA 87.9 FM... MARIAN MCFARTLAND DANIELO PEREZ...

WYUR Westport, CT 88.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

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WYUR Westport, CT 88.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

ALFA RADIO NETWORK Little Ferry, NJ 88.3 FM... MARIAN MCFARTLAND DANIELO PEREZ...

KASC Tempe, AZ 1290 AM... MARIAN MCFARTLAND DANIELO PEREZ...

KBYX Columbus, OH 91.1 FM... MARIAN MCFARTLAND DANIELO PEREZ...

KDVS New York, NY 88.3 FM... MARIAN MCFARTLAND DANIELO PEREZ...

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KDVS New York, NY 88.3 FM... MARIAN MCFARTLAND DANIELO PEREZ...

KTTA Sacramento, CA 87.9 FM... MARIAN MCFARTLAND DANIELO PEREZ...

LA NOCHE LATINA Charleston, SC 88.3 FM... MARIAN MCFARTLAND DANIELO PEREZ...

TODDO A PULMON Fresno, CA... MARIAN MCFARTLAND DANIELO PEREZ...

WBAI New York, NY 88.5 FM... MARIAN MCFARTLAND DANIELO PEREZ...

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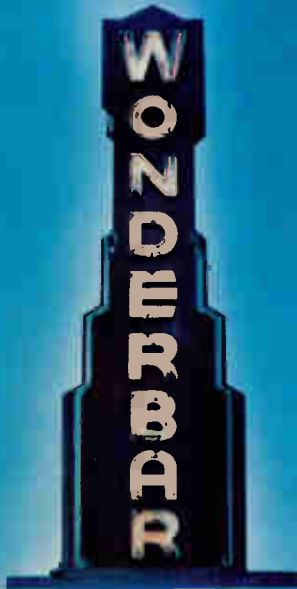


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