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U2



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BLACK EMPEROR!



OUTKAST



RUBEN GONZALEZ

NEW MUSIC REPORT

October 30, 2000 | www.cmj.com

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FEATURES

8 Rocking The Revolutionary Vote

These days, Belgrade is looking more like a city with a future than the war-torn capital of Serbia. And "Rock and Roll for Elections" is a major part of the reason why. The 24-city package tour rallied Serbian youth to stand up and be counted, playing a crucial role in toppling the repressive Milosevic dictatorship. Joe Rubin salutes the spirit and bands that made the difference.

10 Hostage To The Grind

Earlier this year, the future of low-power FM radio looked bright. Then the NAB flexed its muscle with Congress, citing potential congestion of the airwaves. Now the battle lines are drawn, and radio's populist foundation is in the crosshairs once again. Chris Parker reports.

12 We Don't Need No Debate Commission

On Oct. 13, Green Party presidential candidate Ralph Nader ruled the Garden, selling out the celebrated arena. OK, so he had a little help from openings acts Patti Smith,

Ani DiFranco, Eddie Vedder and Ben Harper, who helped raise thousands for the consumer advocate's cause. Josh Holbreich finds that it's easy being Green.

13 The (Campaign) Song Remains The Same

"From the Harrison Yankee Doodle" to the Mac's "Don't Stop," campaign songs have colored politics since the days of George Washington. Even in today's media-saturated world, election fever often translates into units sold.

14 Roots Radicals

Not everyone thinks punk's activist aesthetic has gone the way of Blink 182 and beer funnels. With Election Day looming, Michael Dabaie assays punk's command of the issues.

16 Shadow of a Man

Badly Drawn Boy's Damon Gough may be an artist of modest intent, but he's not exactly ducking the spotlight.

DEPARTMENTS

4 Essential

U2, OutKast, Godspeed You Black Emperor! and Ruben Gonzalez.

7 The Week

News you need to know, bite-sized.

36 CMJ Radio 200

Radiohead at #1

40 Core Radio 75

Radiohead at #1

41 Adds & Going For Adds

Palo Alto at #1.

42 Internet Broadcast & Retail

Website of the Week: AllTrue Networks

18 Heard Here First

Dr. Speedlove returns, Alice In Chains is *Live*, not dead, the Stevie Wonder reissue that's required listening, and more.

20 Reviews

Aluminum Group, Hooverphonic, Sonny Landreth, Mascott and more.

23 Loud Rock

New releases from Morbid Angel and Dying Fetus, Sick Of It All gets experimental, Fantomas turn prolific, Q&A with Spineshank's Jonny Santos, and more.

26 Hip-Hop

The latest by Afu-Ra and Ludacris, Arsonists slim down, Q&A with Bobbito Garcia, and more.

28 RPM

The latest from DJ Assault and DJ Garth, Liquid Sky Music soars, Sasha plays the name game, and more.

31 Jazz

Ken Burns gets *Jazzed*, the latest from Abbey Lincoln and M.O.B. Trio, the return of Sheila E., and more.

34 Ñ Alternative

Q&A with Los Rabanes, debut solo release from Juanes, Peruvian Britpop Libido-style, and more.

42 Triple A

The latest from Joan Osborne and Meat Puppets, a pair of Dylans hit the road, the new Rod Stewart is pushed back, and more.

44 New World

Victory goes World, new music from Lee Scratch Perry, Q&A with Bill Laswell, and more.

47 Just Out

48 Upcoming

50 Airplay

70 Get A Job



THE WEEK'S ESSE



U2
All That You Can't Leave Behind
(Interscope)

The unadulterated explosion of positive sentiment and classic Edge guitar that ushers in the chorus of “Beautiful Day,” the opening track of the highly anticipated *All That You Can't Leave Behind*, lays out the album's territory rather clearly. Forget *Zooropa* and the discotheque — you are now entering an irony-free zone, where you, too, can get back in touch with the “real” U2. After spending the '90s in the throes of reinvention, the Irish quartet returns to the task of spiritually uplifting the masses with “three chords and the truth,” and ends up making a soulful rock record that could easily be mistaken for a 21st-century *Joshua Tree* follow-up. Moving between aggrandizing power-chords (the majestic come-on, “Elevation”) and the slide-guitar-generated Euro-blues wistfulness he's perfected (best served on the searching “Kite”), the Edge drifts back to the other side of the Eno-and-Lanois mixing board to reassert himself as one of the most influential rock figures of the past 20 years. And having shed the veils that shadowed his *Achtung!Pop* message, Bono clears his throat and abandons the bully pulpit, with only a single examination of confusion (the deadening, near-brilliant “New York”) muddying his invocation to try a little tenderness. — **Peter Orlov**

R.I.Y.L.: *The Joshua Tree*, later Van Morrison, mellow Primal Scream

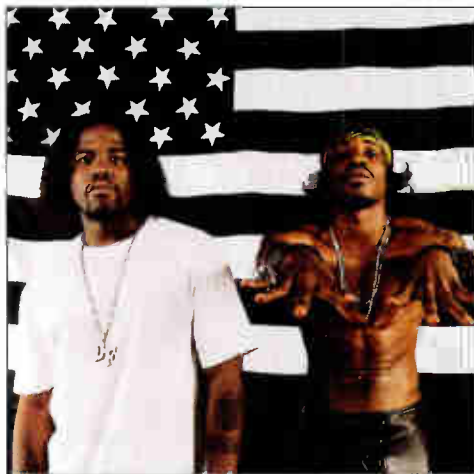
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Release Date: Oct. 31

Add Date: Nov. 7



OUTKAST
StanKonia
(Arista)

Leading light of the “Dirty South” sound, OutKast is unquestionably one of the most important hip-hop acts of the past decade, its music a combination of intelligence, accessibility, individuality and butt-shaking fun. And while each of the group's albums has been a milestone, *StanKonia* is the grand slam — one that finds the duo stepping into true greatness. Where 1998's *Aquemini* was possibly the most psychedelic mainstream hip-hop album ever made, this one is harder, funkier and more focused, with the band's long-standing P-Funk, Prince and Sly influences more prominent than ever (and you could argue that OutKast is today's most worthy successor to that legacy). While OutKast's sound has always been innovative, *StanKonia* finds the group fearlessly stretching the boundaries of its P-Funked-up hip-hop template. “Gasoline Dreams” is steered by screaming guitars, while “B.O.B.” boasts a crowd-sized chorus and the driving, Miami-bred bass rhythm of a live band, and Erykah Badu shows up for “Humble Mumble,” a jazz-inflected duet. OutKast has matured lyrically, its polyrhyming, polymelodic flows more innovative and thought-provoking than ever. One listen, and you'll be a lifelong resident of *StanKonia*. — **Amir Hijazi**

R.I.Y.L.: De La Soul, Jurassic Five, Roots, Lauryn Hill

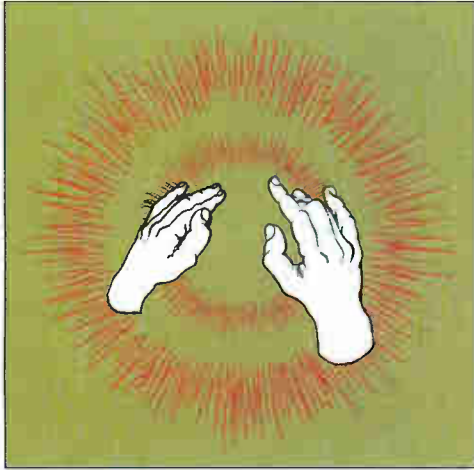
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Release & Add Date: Oct. 31

INITIAL NEW MUSIC



GODSPEED YOU BLACK EMPEROR!

Lift Your Skinny Fists
Like Antennas To Heaven

(Kranky)

The dilemma that often accompanies instrumental music is what to do with yourself while listening. And for much of this album — as with other wonderfully named Godspeed You Black Emperor! releases — all you can do is sit back in awe. At its peak, *Lift Your Skinny Fists Like Antennas To Heaven* evokes thundering waves, sky-shattering storms and other preternatural events of Biblical proportions. If you've seen GYBE! in the past few months, you've probably heard much of this album. And though the visuals the group uses in performance add a lot, the music is evocative enough to set your own mind reeling. Godspeed's sound has been described as "chamber rock," and while the strings are often at the forefront, the group is as powerful as any rock band working today. The tunes — actually four tracks subdivided into characteristically amusingly titled sub-songs — start slowly and quietly, building until it all comes gently cascading down again, like rain after a thunderstorm's initial impact. Play this at the right time and place (we don't recommend the gym or a kegger), and there's no way you're taking it off. — Amir Hijazi

R.I.Y.L.: Spiritualized, Mogwai, Dirty Three, Sigur Rós
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Release Date: Oct. 23; at radio now



RUBEN GONZALEZ

Chanchullo

(Nonesuch)

The Grammy-winning world music powerhouse that is the Buena Vista Social Club has struck again. The rotating collective of veteran Cuban musicians and singers who participate in the various Buena Vista projects is more than just an all-star cast of Havana talent — they're a veritable Latin music dream-team. Even when these giants are just playing around, goofing off and having fun, they're still incomparable musicians without peer. The second post-Buena Vista solo album from pianist Ruben Gonzalez is a tour de force of Afro-Cuban piano artistry, a chance to see a master pulling out every dazzling trick in his book of classic Cuban dance music. Curiously enough, Gonzalez's American debut, *Introducing*, was far more somber and introspective than this. *Chanchullo* positively struts its stuff, swaggering and swaying buoyantly down the lane like a sailor just home after a long voyage. Listen carefully to Gonzalez and how out-there his playing really is — swirling Liberace-like flourishes here, playful avant-garde splashes there, and always the forceful, pulsing rhythm of the *montuno*, the insistent rhythmic pattern of Gonzalez's fingers on the keys. The Social Club's inner circle also continues to widen: *Chanchullo* features a guest appearance from Senegalese singer Cheikh Lo. Further proof that Señor G and his fellow Buena Vistans show no signs of slowing down. — James Lien

R.I.Y.L.: Buena Vista Social Club, Ibrahim Ferrer, Ellipsis Arts' *Cuba: I Am Time* box set
Contact: Erica Linderholm
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Release Date: Oct. 3; at radio now

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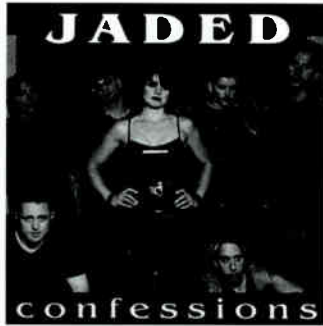
Edited by Josh Holbreich

BMG has finally announced its digital download plans, making it the last of the five majors to do so. The label has made 100 singles available for downloading, priced from \$1.98 to \$3.49. Full-length albums will cost anywhere from \$9.98 to \$14.98. The company plans to have 2,500 titles available by the holidays, and to have all of its titles available in January. The only hitch to BMG's strategy: Once the songs are downloaded, they can't be transferred to portable listening devices or other computers.

The European Commission has approved the merger of French media and utilities group Vivendi, Canadian entertainment group Seagram and French pay-TV company Canal Plus. Vivendi has also agreed to offer Web sites that rival its Vizzavi Internet portal PLC access to Universal Music's online music content for five years. The merged company, to be called Vivendi Universal, will be the world's third biggest media group after the America Online-Time Warner and Viacom. It will be the proud owner of an archive of 9,000 movies and 27,000 TV shows.

Rights tracking and distribution service Music Reports, Inc. plans to challenge the RIAA by offering a more competitive royalty rate for the digital airing of sound recordings. For the last two years, the RIAA has been the only company willing to accept the task of collecting webcast royalties and distributing payments to some 2,400 labels. But it has come under fire for charging exorbitant rates to webcasters. While radio stations aren't required to pay performance royalties, a 1995 law requires webcasters to pay for that

same right, with the royalty split between the artists and the labels.



Jaded

Looks like Tina Yothers, who played Alex P. Keaton's little sister on the hit sitcom *Family Ties*, will be back on television — sort of. Seems Tina's band, Jaded, is the current fave of *The Sopranos*' Janice Soprano, who will showcase her love for the band by covering her apartment with the band's posters and flyers this season. Jaded's indie-label debut, *Confessions* (Harvest Product/Afterdark Entertainment) is out Oct. 24.

The RIAA has announced plans to develop a standardized worldwide system for identifying digital music files. Functioning like the bar codes on most merchandise purchased in stores, it would be embedded in the programming of music files. The RIAA claims such a universal system is necessary to accelerate the development of successful digital distribution. The project will be headed by Rightscom, Ltd., a U.K.-based rights management company.

The latest broadband music casualty: SpinRecords.com, which aimed to give exposure to unsigned bands. One of the first sites to launch a subscription-based downloading service, it was the model many people in the industry claim is the way of the future. SpinRecords employees —

who weren't paid for their last two weeks of work — join their laid-off colleagues from Pop.com, DEN, AtomicPop and Scour.

Meanwhile, Scour — the company that operates the Napster-like Scour Exchange and counts mogul Mike Ovitz among its investors — has filed for Chapter 11 bankruptcy. The filing automatically stays all litigation against the company, which is being sued by 16 record companies, eight movie studios and one public relations firm.

Indiana University alumnus and multi-millionaire Mark Cuban wants to provide his alma mater with bandwidth that would enable students to trade MP3 files on Napster without jamming up the university's network. Cuban, who made millions when he sold Broadcast.com to Yahoo, reportedly offered the school \$540,000 for a year of service on a DS3 line. IU originally banned use of the file-sharing service on campus because it slowed down the university's computer network. National press coverage of the issue led Metallica to sue the university for enabling copyright infringement. IU has continued to block access to Napster, and has since been dropped from Metallica's suit.

Microsoft and Sony Music's European division are working together to deliver music video programming through the European portals of the Microsoft Network. Videos from Sony artists will be packaged in the Windows Media Format along with interview segments. The programming will be made available in German and in Swedish.

BET.com — the online arm of Robert Johnson's privately

held BET Holdings, which operates the Black Entertainment Television cable network and a book-publishing unit — has completed talks with Russell Simmons and officially announced that it has purchased his four-month-old urban portal site, 360HipHop.com. This powerhouse combination may be what's needed to succeed in the exceedingly temperamental urban portal market, where competition is tough and success is rare. Case in point: Time Warner's urban play, Volume.com, recently fired 30 percent of its staff.



Blur

Taking niche webcasting to the extreme, Blur will be streaming an array of material on www.blur-radio.com in the weeks leading up to the Oct. 30 release of its best-of collection. The webcast will feature live shows, specially recorded programs, demo recordings and previously unreleased material.

Oompah, loompah, doopadee do it all for the nookie. Fred Durst must think he's Willy Wonka. Select copies of Limp Bizkit's new release, *Chocolate Starfish And The Hot Dog Flavored Water*, contain gold-colored autographed CDs that entitle the bearer to everything from autographed guitars to lifetime backstage passes.

ROCKING THE REVOLUTIONARY VOTE



Veliki Prezir

LOOKING FOR WAYS TO STEAL BACK A STOLEN ELECTION, SERBIAN ACTIVISTS AND MUSICIANS TOOK A PAGE FROM AN AMERICAN PLAYBOOK TO HELP TOPPLE A 12-YEAR-OLD DICTATORSHIP.

By Joe Rubin

Belgrade, until recently the depressed and war-torn capital of Serbia, seems more like Rio during Carnival these days, its streets overflowing with giddy all-night parties. The crowds are celebrating the bloodless, democratic revolution that ousted the Serbian poker-faced dictator, Slobodan Milosevic.

For more than a decade, Milosevic ruled this nation with an iron fist. Nothing, not the four wars that tore apart the Balkans, nor last year's NATO bombing campaign, nor a ruined economy, threatened his hold on power. It took a tour of motley young musicians to play a pivotal roll in finally toppling Milosevic's house of cards.

Just a few months back, prospects for change in Serbia looked grim. On May 3, Milosevic's security forces stormed Serbia's beacon of free media, Radio B92, and shut down independent radio and TV stations across the country. That left Milosevic with a media monopoly to spew his xenophobic rhetoric. The

upcoming national elections appeared to be Milosevic's to steal.

But B92's director Veran Matic, whose defiance of Milosevic's repressive press laws has earned him international acclaim and MTV's "Free Your Mind" award, had an idea. While traveling in the U.S. a few years back, Matic kept hearing about America's "Rock The Vote" campaign. Why not, Matic wondered, send an assortment of Serbian bands that had made a habit of standing up to Milosevic in their music, on a tour of Serbia's hinterlands?

And so the 24-city "Rock And Roll For Elections" tour — comprised of an eclectic assortment of nine bands playing everything from rap to reggae to Irish folk — was born. "We opted for young bands that had come of age under Milosevic," explains Dragan Ambrozic, the man responsible for coordinating the tour. "On one hand it was a scary undertaking, bringing what had been a subversive underground culture into town squares across

the country. But on the other hand the concerts were just an extension of something that B92's been doing for years: making pop culture with a social message cool."

Given the climate in Serbia, the organizers had to be careful not to back any single candidate or even come out too overtly against Milosevic. Still, acts like Sunshine, a popular group that fuses hip-hop with hardcore, rapped stinging lyrics about keeping one's morality in a country ruled by a Mafioso government.

Even in provincial cities like Soko Banja, a Milosevic stronghold, the tour drew enthusiastic crowds of 10,000–15,000. "When we showed up it was like a holiday," says Valda Jeric, lead guitarist with Darkwood Dub, a popular Belgrade band that offers up a strange combination of Sonic Youth-style noise rock and dub-reggae. These were cities that had only state-run media — no movie theatres, no Internet.

Jeric says the most gratifying moments for him were the

“ I THINK WE MADE A FEW YOUNG PEOPLE IN THIS DESPERATE COUNTRY FEEL LESS SUICIDAL, AND MAYBE LIKE THEY COULD TAKE THEIR OWN LIVES IN A CREATIVE NEW DIRECTION. ”

next morning “after the concert, when we were sipping coffee and kids who had seen the show the night before approached us to say that we were cool. I think we made a few young people in this desperate country feel less suicidal, and maybe like they could take their own lives in a creative new direction.”

The tour did, however, face its share of harassment from Milosevic’s forces. During the first few concerts, authorities refused the tour

to the opposition’s success was the thinly veiled “He’s Finished” Otpor-led door-to-door campaign.

“We don’t tell people who to vote for, just that their vote counts and that we all have to do our part to get rid of this nightmare called Milosevic,” says 24-year-old Otpor activist Vecky Petkovic, a day after pounding the dirt roads in a remote village.

Ambrozic says that the entire Rock The Vote tour drew around 300,000 atten-

WHY NOT, MATIC WONDERED, SEND AN ASSORTMENT OF SERBIAN BANDS THAT HAD MADE A HABIT OF STANDING UP TO MILOSEVIC IN THEIR MUSIC, ON A TOUR OF SERBIA’S HINTERLANDS?

access to electricity — a problem that was solved when B92 managed to secure a donated generator. But Ambrozic says there was little authorities could do to stop the concerts. “It was like the circus was coming to town. We were in towns where the economy was so bad, they hadn’t seen any live music in years. And here we were bringing in a major concert. They couldn’t stop us. Plus they had no pretext, all we were doing was promoting the elections that Milosevic had called.”

While authorities tolerated the concerts, the performances were taking place amidst an extraordinarily repressive atmosphere. According to Human Rights Watch, in the time leading up to the elections authorities beat up scores of opposition supporters and arrested more than 2,000. Especially hard hit was the irreverent, nonviolent, student-led movement called “Otpor” (“Resistance”). With the singular aim of ousting the dictator that had spoiled their youth, Otpor emerged from obscurity this year to become a powerful national movement with 25,000 activists and 120 chapters across the country.

Otpor activists fueled the critical get-out-the-vote efforts that worked in tandem with the concerts. Especially critical

dees. “We had mostly young people, but there were also quite a few pensioners in the crowd, and some had tears in their eyes. After Milosevic lost and tried to steal the elections there were 500,000 in the streets of Belgrade and millions more ready to join them. I think our ‘Rock The Vote’ contributed to an atmosphere that made people who had been without hope believe in miracles.”

Miracles aside, the concert tour played a critical role in motivating people to go the polls. According to Ambrozic, overall voter participation ranked an impressive 72 percent, while first-time, mostly young voters participated at an astounding 80 percent.

Alison Byrne Field, who heads up the U.S. based Rock The Vote, says she isn’t surprised that Serbia’s version of the campaign helped put Milosevic over the edge. “Music just has this incredible ability to fire people up, and especially to inspire young people who feel alienated and excluded from the process.”

Joe Rubin is a freelance writer and documentary filmmaker based in San Francisco. He spent three months profiling Otpor for ABCNews’ Nightline.

RADIO FREE BELGRADE

AN INTRO TO SERBIA’S DIVERSE ROCK SCENE.

By Dragan Ambrozic with Joe Rubin

SUNSHINE

Serbian-style gangsta rap lyrics with a metal/hip-hop crossover sound. The best stage spectacle in Yugoslavia for years; three rappers constantly jumping up and down, and a bunch of musicians moshing around them. They open the doors to hell and joke with it.

DARKWOOD DUB

Generally considered the most important art-rock group to emerge from the Serbian rock scene during the past decade. Their music is unique — ten years ago it was a strange mixture of Sonic Youth-style noise rock and dub-reggae. Now they play a sort of sophisticated electronic pop mixed with infectious drum ‘n’ bass and dub elements. On stage they’re a contradiction of happy-go-lucky tunes and introspective, sometimes religious lyrics. Morally and aesthetically, they’re key to understanding what happened in Serbia. They have been teaching everybody that moral questions are the most important ones.

KANDA KODZA I NEBOJSA

Reggae with a lot of jazz-based improvisation and even some Afro beats, combined with bitter lyrics that function as a Serbian answer to The Clash. With their mellow, bittersweet songs, KKN helped bring the music of the protest into cafés. Singer Oliver is the (good-looking) face and voice of this Serbian generation, very outspoken and uncompromising.

EYESBURN

Think Rage Against The Machine with a brilliant brass section, and a feel for reggae rhythms.

Their two biggest hits are covers — Bob Marley’s “Exodus” (singing this in the Balkans has a special meaning), and “Shane,” a song by old Croat band Haustor, which has the chorus “stand up and fight.” This was the unofficial anthem of the Rock The Vote tour.



Eyesburn at Kalemegdan Fortress, Belgrade

NEGATIVE

Ivana, the leading voice of Negative, was the singer in the most popular pop-rap band in Yugoslavia, Tap 011, until she decided last year to switch to music with more soul, and started this new band with a few 19-year-old boys. Think Skunk Anansie with better tunes. Absolutely adored by girls.

ORTHODOX CELTS

One of the most popular bands in Serbia of the past five years, this combo plays faithful versions of Irish folk classics in the vein of the Dubliners and the Chieftains.

HOSTAGE TO THE GRIND



FM RADIO'S LOW-POWER FUTURE REMAINS IN DOUBT AS CONGRESS TRIES TO WRAP UP ITS BUSINESS AND GO HOME.

By Chris Parker

With the persistence of a head cold and irrepressibility of your 6-year-old brother, the National Association of Broadcasters (NAB) continues to push for the elimination of low-power FM (LPFM) radio over a growing chorus of critics. For the NAB, a victory is seen as essential, since it's a well-established fact in Washington that it's harder to stop a program once it's begun. At risk are the voices of hundreds of activists, religious and neighborhood groups, not to mention the many music fans who've applied for low-power broadcasting licenses.

After a year of public hearings, the FCC announced in January its intent to begin licensing FM radio stations under 100 watts. A month later, the NAB flexed its considerable muscle with Congress and, claiming that low-power signals would interfere with those of major stations, was able to convince several legislators, led by Sen. Judd Gregg, to draft a bill to stop LPFM.

It sailed through the House with a significant level of Democratic support and appeared primed for passage in the Senate before Sen. John McCain came to the rescue. By offering an alternative bill that addressed concerns about interference without stopping the licensing process altogether, McCain — who chairs the committee with jurisdiction on the issue — diluted support for the Gregg bill. Or so

it seemed: Through August and September, the anti-LPFM lobby was unsuccessful in its attempts to attach its bill to more popular, unrelated legislation.

But with the congressional session in its final week and the passage of appropriations bills jammed up like a train wreck, Gregg saw an opportunity. He has inserted his bill into the appropriations bill for the Subcommittee on Commerce, Justice, State and Judiciary, which he chairs. Increasingly substantive legislation that hasn't been voted on is finding its way onto spending bills as riders, to be horse-traded as concessions with the administration. While such practices are common-place in the case of pork-barrel spending projects, the last few years have seen important legislation completely bypass normal channels in this way.

The backroom dealing surrounding the LPFM issue has drawn the ire of McCain, who wrote stinging letters to the Republican majority complaining that circumventing the congressional process "may well convince the public that substantively sound technical decisions authorizing new outlets for religious and political speech are being ignored for no justifiable reason."

Sen. Bob Kerry, who, with McCain, has led the Senate push for the bill, notes, "It's supposed to be government by the people, for the people. Not government by four people."

While Gregg's rider has worked its way through the

back corridors of power, the idea of LPFM has garnered many supporters.

A spokesperson for Al Gore told CMJ that the vice president supports the FCC and opposes attempts to limit its power to implement LPFM, describing LPFM as an important potential source of diversity on the airwaves.

On Oct. 12, Green Party candidate Ralph Nader called the rider "the kind of back-room deal-making in which NAB-style fat-cat lobbyists specialize."

Elsewhere, groups as eclectic as the National Council of Churches, the National Council of Senior Citizens, the Evangelical Lutheran Church, National Congress of American Indians, even the United Auto Workers, AFL-CIO, The National Organization of Women and the NAACP have added their voices to this support. Early reports indicate that up to half the applicants for licenses are religious groups, another reason why the mostly Republican opponents of LPFM have maintained such a low profile.

PUTTING THE "CORPORATION" IN PUBLIC BROADCASTING

The size of the broadcaster's lobby shouldn't be underestimated. And their case was aided substantially when National Public Radio (NPR) began lobbying Democratic congressman in support of the NAB's position.

"NPR's participation

confuses the issue for many members of Congress," explains Cheryl Leanza, deputy director of the Media Access Project. (Most don't realize that the Corporation for Public Broadcasting was instrumental in the elimination of the old Class D license, granted to stations under 1,000 watts until 1980.)

House Minority Whip David Bonior was so angry with NPR's position on low-power FM that he joined only one other Democrat in voting against NPR's annual funding. When it was suggested to Bonior that the broadcasters should be willing to share, considering their free use of the very profitable airwaves, Bonior bites back, "Should be willing? No. They should be told, because they're usually not willing to give much back on their own."

NPR insists that its support of the NAB revolves solely around the interference issue. But then, the NAB lobbied the FCC several years ago to have 300 stations as large as 100,000 watts exempted from rules that requires two open adjacent channels on the band between each operating station. Surely, LPFM proponents suggest, if the NAB isn't worried about 100,000-watt stations as close as the third adjacent channel, why are 100-watt stations a concern?

But then, it's always in a business' best interest to squelch competition. And that's clearly how NPR and the NAB have approached this.

AND JUSTICE FOR ALL?

For now, the anti-LPFM bill remains a hostage of its Republican opponents. Its fate will be decided outside of the public eye, in private negotiations between congressional leaders of both parties and the president. Even congressional staffers

on the appropriate committees are unsure of the progress, and most information is no better than hearsay.

While the Clinton administration mentioned Gregg's proposed rider in an Oct. 11 critique of the bill, its comments were less than a ringing endorsement

of LPFM: "We understand there may be an amendment that would hinder the FCC from approving low-power broadcasting by community groups. We do not believe such amendments should be added to this bill."

The White House's tepid response has not

inspired the confidence of LPFM's leading supporters, who are rallying their foot-soldiers for a massive email and letter campaign (congress.nw.dc.us/lpr/). But in the end, says Bonoir, "it all really comes down to how firm the White House is willing to be on this."



SMITHEREEN FOR SENATE

PAT DINIZIO THINKS HE HAS WHAT IT TAKES TO BE WASHINGTON'S FIRST REAL ROCK 'N' ROLL POLITICO.

By Michael Dabaie

For years Pat DiNizio has been synonymous with his New Jersey band the Smithereens, which has been churning out Beatles-inspired dark-tinged pop since their remarkable debut, 1986's *Especially For You*. These days, though, DiNizio is out to rock Capitol Hill.

Specifically, DiNizio is seeking a New Jersey seat in the U.S. Senate, running with the combined backing of Jesse Ventura's Independence Party, Ross Perot's Reform Party and the Natural Law Party. He is quick to point out, however, that he is not a supporter of Reform Party presidential candidate Pat Buchanan. "He gave the Reform Party a bad name."

Though he's not the first entertainer to try to make the jump into the political arena, DiNizio still thinks he's breaking new ground. "I'm probably the first rock 'n' roller who is running for the Senate," he says, admitting he's facing a "credibility gap" for that very reason. His remedy: "Getting out there, meeting people, looking them in the eye, and answering their questions in the most honest and direct way I can."

DiNizio has his work cut out for him. He is facing Republican candidate Bob Franks and Democratic challenger Jon Corzine, who is running one of the most heavily self-financed campaigns ever — to the tune of \$33 million, according to the Center for Responsive Politics. So perhaps not surprisingly, the central plank of DiNizio's platform is campaign finance reform. Incidentally, he is also a supporter of term limits for members of Congress.

"The political system needs reform. Campaigns have become so expensive that the average person can't run without

selling out to special interests," he says. "We need to establish a level playing field. Campaigns need to be publicly funded. We need to encourage Internet voting and registration on the Internet."

As a professional musician, DiNizio is also keeping an ear to the ground for issues that hit closest to home for the industry and artists. When it comes to the most contentious issue in the industry today, Napster, DiNizio wants to see consumers regulate their own behavior before the government is forced to step in. "This is not about the record industry," he says. "It's

about the notion that people have to put restraints on their own social behavior."

DiNizio warns that if consumers don't do so, the consequences for unrestricted technology could be dire. "If [restraint is] not there, then this wonderful democratic place called the Internet is going to be [regulated] by the government," he says. "They are going to have to impose laws." He adds that when listeners download songs for free, they "are hurting the artists — the people who live off of catalog sales, and have children to feed and mortgages to pay."

This isn't the first time DiNizio has sought public office. He was a Republican committeeman for two terms when Gerald Ford was President. It was then that he became disenfranchised with the major political parties. "I became disgusted by what I saw on the inside."

And for anyone who doubts the sincerity of his political aspirations, DiNizio says, "This is no publicity stunt. The campaign is as serious as a heart attack."

"THIS IS NO PUBLICITY STUNT. THE CAMPAIGN IS AS SERIOUS AS A HEART ATTACK."

WE DON'T NEED NO DEBATE COMMISSION!



Ani DiFranco at Ralph Nader's rally in Madison Square Garden.

WITH A LITTLE HELP FROM HIS FRIENDS, GREEN PARTY CANDIDATE RALPH NADER FILLED MADISON SQUARE GARDEN AND MAYBE CHANGED A FEW MINDS IN THE PROCESS.

By Josh Holbreich

It was Friday the 13th, there was a full moon, and Eddie Vedder had an indisputable smile on his face. At 9 p.m., former talk show host Phil Donahue took the stage at Madison Square Garden and announced that consumer advocate and Green Party Presidential candidate Ralph Nader had sold out the "world's most famous arena."

More likely, Nader sold out the venue on the strength of his opening acts — Company Flow, Ani DiFranco, Ben Harper, Patti Smith and Eddie Vedder. This motley, rumpled group of musicians stood in stark contrast to the glossy stars that played for the Democrats last month at Radio City Music Hall. That night, Democrats paid thousands of dollars each to hear the likes of Sheryl Crow, Lenny Kravitz and Jimmy Buffet, raising \$6.5 million for the Democratic Party.

According to Madison Square Garden, 16,671 people attended the Nader rally. If everyone paid the suggested donation of \$20, it would have meant a gross of \$332,240. Figure in the \$200,000 the Nader campaign paid to rent the Garden for the night, and the candidate's effort didn't take home much more than \$100,000. But on this night, funding was only half the intention. Nader's campaign was there to educate, and having some star power didn't hurt.

Appearing along with the musicians were documentarian

Michael Moore, comedian Bill Murray, actor/activists Susan Sarandon, and her husband Tim Robbins, who put in an inspired performance as his Bob Roberts character.

"I'm definitely influenced by the fact that there are stars here," said Dina Shapiro, an 18 year-old NYU student who will be voting for the first time in the November 7 election. "Ben Harper and Ani DiFranco — these are my musicians, this is the music that highlights my life."

As the crowd filed in, the Garden's sound system was playing the hits of Creedence Clearwater Revival, an odd choice, considering the lyrics to "Proud Mary," with its memorable refrain, "big wheel, keep on turning." Most of Nader's politics involve stopping the big wheels of corporations from running roughshod over the rights of citizens.

Nader's politics were presented to the mostly under-30 crowd in a way it could easily understand — through cartoons and music videos. One animated clip, "Flippers Of Fury," told the story of Sparky the penguin and his attempts to start a political party and get into debates. He ultimately wins the right to debate after he, a cartoon Nader and Jesse Ventura beat up some secret service Ninjas.

Some MTV-style documentary pieces set to the music of Rage Against The Machine addressed the perils of globalization, focusing on last year's

World Trade Organization riots in Seattle. Even Candidate Nader's story was related through the clips, which covered his early rise to notoriety advocating for car seatbelts in 1959 to his current run for the Presidency.

The rally's celebrity guests left most of the policy pushing to the candidate, and instead spent their time addressing one of the biggest problems facing the Nader campaign: The fact that Liberal Democrats, who for the most part may agree more with Nader's policies than those of Vice President Al Gore, are hesitant to throw their vote to Nader for fear of taking votes away from Gore, thus electing Republican George W. Bush by default.

"Let me take a minute to talk to those of you who came tonight because you like Ralph, you agree with what he stands for, but you're afraid George W. Bush might be elected President of the United States — that would be a horrific event," said Michael Moore. At various points in the evening, Moore, Donahue and Sarandon cited the fact that millions of eligible voters didn't participate in the 1996 election, and that if they all came back and voted for Nader, along with all the first-time voters, Nader would be assured a victory. Nader has previously been unable to garner more than five percent of the vote in any national polls.

Nader finally took the stage around 10 p.m. "Welcome to the

politics of joy and justice," he said, greeting the crowd. He seemed to treat the opportunity more as a chance to build his party for the future, rather than focusing on the current race.

"We are building a historic progressive political movement here in America. Nov. 7 is but one stopping place," he said, on the road to a "major political revolution." The real goal here may not be the Presidency, but the five percent of the vote the party needs to qualify for Federal matching funds the next time around. To that end, Nader spent most of an hour excoriating both major party candidates and the policies that drive them, rather than laying out concrete plans for what he might do if elected. One suggestion he did make, however, that he would bring home our troops stationed in Europe, and with half the money that would save, he would fund full tuition to public colleges and universities.

The evening was perhaps best summed up in the performance of Ani DiFranco.

"We've got a big American flag, guys in suits, and it's good, it's good!" Ani DiFranco said as she took the stage and launched into a song, "But I love this city, this state, this country is too large and whoever's in charge up there had better take the elevator down and put more than change in our cup or else we are coming... up."

For more information on Ralph Nader's positions on the issues, go to www.vote-nader.org.

THE (CAMPAIGN) SONGS REMAIN THE SAME

MUSIC HAS A LONG HISTORY OF SELLING CANDIDATES, BUT NOW LABELS ARE GETTING IN ON THE GAME TO SELL RECORDS.

By Lisa Hageman

During the Democratic National Convention last August, President Bill Clinton regaled teary-eyed Democrats with tales of his two terms in office. As he closed, officially passing the torch to Al Gore, he quoted a lyric that had become synonymous with his campaign: "Whatever you think about me," he said, "Don't... stop... thinking... about... tomorrow!" Clinton punched the last word just as the room began filling with the opening chords of the Fleetwood Mac song that had announced the Baby Boomer's presence on the political scene eight years earlier. As misty-eyed Democrats reached for their hankies, the Democratic National Convention became a sing-a-long.

Campaign songs have been part of politics since the days of George Washington. In a world without radio, television and the Internet, where messages in pamphlets and newspapers were lost on an illiterate populace, campaign songs were used to inform the masses of a candidate's strengths — and his opponent's weaknesses. Most often, campaigns changed the lyrics to popular songs so people would be able to learn the song quickly without having to memorize a new tune. William Henry Harrison converted "Yankee Doodle Dandy" into his 1840 campaign song "The Harrison Yankee Doodle" and L.B.J.'s "Hello Lyndon" ripped off the musical number "Hello Dolly."

Tame tunes often carried nasty themes, such as Martin Van Buren's version of

"Rockabye, Baby." Albeit less sophisticated than subliminal messages in television commercials, lyrics like "Rockabye baby, when you awake/You will discover Tip is a fake/Far from the battle, war cry and drum/ he sits in his cabin a-drinkin' his rum" aimed to portray opponent William Henry Harrison, hero of the battle of Tippecanoe, as a drunken lout.

Today, in a surprising turn, candidates favor more passive-aggressive means to sling the proverbial mud. "Nowadays the

"DON'T STOP" DID MORE THAN JUST HELP ELECT A PRESIDENT — IT PUT STALLED CAREERS IN DRIVE.

campaigns are a little easier because the populace does not like that kind of hate and anger. It makes them uncomfortable," says award-winning singer/songwriter Oscar Brand. Brand recently compiled the campaign songs of all 41 Presidents on an album *Presidential Campaign Songs 1789-1996* (Smithsonian Folkways Recordings).

Lyrical alterations are ubiquitous in political satire but now "official" campaign songs are used without modification to illustrate a candidate's embrace of pop culture. "Nowadays we're willing to accept songs that ordinarily do not mention a candidate but will say what a candidate wants to say such as, 'Don't Stop,'" said Brand.

Clinton's choice of "Don't Stop" conveyed the message of his 1992 campaign perfectly.

Using a well-known song from one of the most successful albums of all time, Fleetwood Mac's *Rumours*, ensured that many Americans knew enough of the lyrics to sing-along and carry his message in a way much more effective than a speech. The song also set an uplifting, forward-looking mood for the campaign. It gave the younger Clinton an edge over the elder George Bush, who rode to victory in 1988 to the tune of Woody Guthrie's "This Land Is Your Land," a fact that the revo-

lutionary songwriter would surely have hated.

"Don't Stop" did more than just help elect a President — it put stalled careers in drive. In 1993, Christine and John McVie, Mick Fleetwood, Lindsey Buckingham and Stevie Nicks performed at Clinton's inauguration, the first time they had been on stage together in six years. Four years later, Fleetwood Mac staged one of the most successful comeback tours of the '90s, grossing over \$36 million. The live album that followed, *The Dance*, debuted at #1 on the *Billboard* album charts and went platinum within two months. By March of 2000, the album had sold over five million copies.

The resurrection and subsequent success of Fleetwood Mac was not lost on the fat cats at record companies. For

Campaign 2000, record companies were hoping to revive the careers of other artists whose music had been languishing in the discount bins by having the political event provide additional marketing.

Then executives at Sony's Monument Records heard Billy Ray Cyrus' new song "We The People," the label thought it would make a perfect campaign song and shopped it around to both the Republican and Democratic parties. Gore passed, and "We The People" became the official campaign song for George W. Bush.

The Gore campaign chose California rock band The Call's "Let The Day Begin" to drive his message home, a message eerily similar to Bush's.

The lyrics to "Let The Day Begin" go: "Here's to the teachers in the crowded rooms/Here's to the workers in the fields/Here's to the preachers of the sacred words/Here's to the drivers at the wheel." Cyrus' "We The People" says: "Here's to every salesman on the telephone line/And every waitress working hard for those dimes/The middle managers who punch overtime/And anyone fighting wars, fires and crimes." And people wonder why the polls are so close.

"Let The Day Begin" was The Call's biggest charting single back in 1989. Although currently signed to Conspiracy Music, the band's former label MCA Records has a *Greatest Hits* compilation due out Oct. 31, a week before Election Day. The compilation will include a live version of "Let The Day Begin."

Billy Ray Cyrus hit it big in 1992 with "Achy Breaky Heart" and has been trying to shake the "One Hit Wonder" title ever since. Cyrus' new album *Southern Rain* hit stores Oct. 17, exactly 21 days before Election Day.

Asked if the timing of the release of *Southern Rain* and Election Day was just a coincidence, Sony Music Nashville's Director of Press and Publicity Craig Campbell chuckled, "We would never do something like that. We would never calculate something like that. We're just trying to get great music out there for people to hear. We don't care about selling records." Well, God bless America!

ROOTS RADICALS

PUNK'S POLITICAL NATURE MAY BE INVISIBLE TO THE WOODSTOCK 99 GENERATION, BUT ITS ACTIVIST ROOTS ARE ALIVE AND WELL.

By Michael Dabaie

A big part of punk's appeal is its rebelliousness. From the small private juvenile thrill of scrawling an anarchy symbol on a notebook to the larger, public art of leading a straight-edge hardcore band, punk — like folk music before it and hip-hop after it — has always served as an effective platform for personal ideologies. It also has a long tradition of raising political awareness in its fans.

To many people today, punk rock is 100,000 shirtless frat boys moshing to the Offspring at Woodstock, but to those tapped into the underground know that punk's core purpose is much more political.

Jello Biafra, former lead singer for the controversial Dead Kennedys, thinks punk has taken on an even greater political character in recent years. "I think it's a lot stronger now simply because there are more people into punk music who are also into activism," Biafra says. Biafra is

a former San Francisco mayoral candidate, and has run for President on the Green Party ticket.

"There are more people of fire-in-the-belly activist age, plus things have gotten so out-of-hand in the corporate feudalism department that people are pouring out of the woodwork to try to fight back," he says.

many kids feel as result of the American political climate. Recent issues of *Punk Planet* have featured interviews with activist training organization Ruckus Society and noted political thinker Noam Chomsky.

In the '80s, activist punks challenged government intervention in Central American

politics and the conservatism of the Reagan administration. This opposition was chronicled in the highly influential fanzine

Maximumrocknroll, while bands such as the Dead Kennedys, M.D.C. and Regan Youth spread the word via their records and through such ventures as the Rock Against Regan tours of the mid-'80s. Sinker says this opposition to government actions abroad — and its effects on the

citizens of foreign countries — "still holds true today, it just manifests itself in different ways." *Punk Planet*, for example, has published numerous stories on how



"The major themes are the same," says Daniel Sinker, editor of *Punk Planet*, a heavily political fanzine. One constant through the years is the feeling of anger and alienation

IF YOU CAN GET MUSIC THAT SOUNDS LIKE PUNK AT COCONUTS AND SEE PUNKS ON MTV, THEN WHAT IS PUNK? IT'S ABOUT MORE THAN MUSIC. PUNK IS ABOUT BEING ACTIVE.

punks are rallying around such issues as the effect of U.S. government sanctions on the citizens of Iraq and the treat-



ment of workers in Asian countries by large corporations.

Biafra points to the massive anti-World Trade Organization protests in Seattle last year as a high point in the recent spate of political activity among punks and others. "The watershed was the WTO protests," Biafra says. "It's going to come in waves and build from there. I thought it might be five or 10 years before this many people were this openly disgusted and willing to take action."

Punk activism has more faces than ever taking to the streets to fight the power. Many are taking a look at social problems at home and are trying to initiate a dialogue to find solutions that transcend politics. FastMusic, a record label and Internet distribution service is attempting to use the power of concerned punks to fight gun violence. The company recently released *Disarming Violence*, a compilation CD that will raise money for the anti-gun violence charity Pax. The CD features heavyweights such as the

reunited Dag Nasty, All, NOFX and Agnostic Front.

"The issue of violence, especially amongst youth and in schools is really a big problem and it's something that has been growing over the past few years," says FastMusic founder Neal Ganslaw. "Seeing that we reach a large audience, we really feel strongly about getting the message out there that gun violence is not cool."

FastMusic hopes to raise awareness of the issue and get people to think about its root causes, rather than simply looking for a solution in legislation.

"There's a difference between gun control and gun violence. Gun control isn't necessarily the answer either. We don't know what the answer is. We just know what the problem is and we want to make more people aware that it is a problem," Ganslaw says.

Ganslaw thinks that the most effective bands at making a change are those that can combine the political with the personal. "If you can relate to someone on a personal level through mass media, and they can relate to you personally, even though you've never met them — that's extremely powerful."

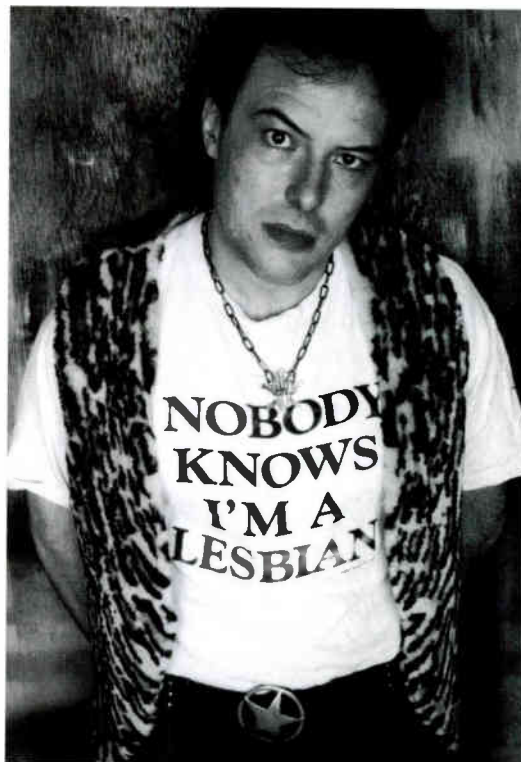
Punk's activist roots can be traced back to the bastardization of an even earlier protest movement: that of the '60s counter-culture.

"One of the main causes of punk rock in the late-'70s was the corporate co-opting of '60s culture," Biafra says, "It became more and more stupid and nauseating until the consciousness of stop-

ping the Vietnam War and trying to fix up the planet was spat back to people as the Eagles."

For much of the past decade, punk has seen big labels snatch up its more popular bands and adopt some of its surface elements as fashion trends. While this has frustrated many, Biafra also sees a benefit. "Because of the commercial success of Green Day, the Offspring and Rancid, many more people got off their butts and started forming bands. It was inevitable that some of the intelligent ones would get curious about the consciousness behind the original music and run into like-minded people in the own area who already had an activist scene going," Biafra says.

Punk Planet's Sinker thinks that the co-opting of punk culture has also caused many to reassess what they value in the punk scene. "It made people re-think why they are here. If you can get music that sounds like punk at Coconuts and see punks on MTV, then what is punk?" Sinker mused. "It's about more than music. Punk is about being active."



Jello Biafra

SHADOW

THOUGH HAPPY ENOUGH WITH HIS NEWFOUND FAME, **BADLY DRAWN BOY'S** DAMON GOUGH WOULD JUST AS SOON BE INVISIBLE.

By Bob Gulla

To the victor, go the spoils. Indeed, since winning the U.K.'s hotly coveted Mercury Music Prize for the year's best album, Damon Gough (pronounced Goff) of Badly Drawn Boy sure seems to be collecting.

The funny thing is, Gough is not your characteristic winner. He's not a cheesy punk, an effete snob or an arrogant aesthete. The American equivalent to Gough's achievement might be the unassuming Elliott Smith's unlikely Oscar nomination for his contribution to the *Good Will Hunting* soundtrack. And with Gough's own trademark wool cap and uncultivated beard (sound familiar?), could there be a more unexpected champ?

Gough, a 30-year-old Manchester native, took home the Mercury Prize for his debut, *The Hour Of Bewilderbeast* (XL-Beggars Banquet), an independently minded triumph that holds within it a bevy of wonderful moments. Gough, himself a one-man-show, created the arrangements for the recording himself, layering French horn, cello, vibraphone, organ and synthesizer amidst moments of woozy weirdness, melancholy balladry, lounge pop and gold-

en-age folk. Whiffs of Stereolab, Nick Drake, Simon & Garfunkel and the Flaming Lips drift by, never lingering too long.

"I think people are just drawn to something new and fresh," says Gough in an attempt to explain his sudden appeal. "But it's only new because no one's heard these influences fil-

a singer on the album. "I've called myself an 'over-romantic' in the past," says Gough. "So I guess I'll say it again."

A quick perusal of his obsessive amorousness would confirm that, especially on tracks like "Magic In The Air" and the lovely "This Song." "I really like the idea of singing lyrics about

occasion. "It was a bit of a strange affair," he says. "But the Mercury Prize has changed the way people look at who I am."

Gough insists that he has never craved fame. "If it all ended tomorrow, it really wouldn't end," he says. "I'd probably rethink what I do and go back into the studio to make another record. But for me to experience this amount of success is fantastic."

Indeed, inklings of future success never showed up in his past. Gough operated machinery at his folks' printing business in Lancashire following a university education in jazz and classical music. "Studying the way cows make love would have been more relevant," he says.

It didn't take him long to get a batch of songs together and move to Manchester in 1995. There Gough connected with Andy Votel, and together the two opened their own label, Twisted Nerve. "I was attracted to the idea of being self-sufficient largely because of watching my mom and dad run their business," he says.

Gough soon began working on his live presentation. But because he was so nervous and unpolished, he began compen-

“THE THING IS, WHEN YOU'RE A NORMAL BLOKE DOING WHAT YOU'RE DOING AND YOU GET ALL THIS ATTENTION, YOU FEEL LIKE YOU'RE ON THIS PEDESTAL. IF I TRY AND NOT BE FASHIONABLE, ALL OF A SUDDEN I'M FASHIONABLE.”

tered through me.”

The Hour Of Bewilderbeast is also delightful because it's incurably romantic. The album is conceptual in nature, almost every one of its 18 tracks — excepting the noodling interludes — sounds like a love song. Many are devoted to his girlfriend of three years, Clare Hewitt, who makes her debut as

what a song can do,” he says.

As we speak, Gough is on his cell phone in a car just recently departed from the Q Magazine Awards, where he received nominations for Best Album and Best New Act, and performed briefly. While many artists would kill for the exposure, the scruffy Gough is unsure where he fits in to the whole

OF A MAN

sating with oddball antics — ad libbing like a stammering comedian, interrupting a song to eat a banana, auctioning off a stage prop, even bestowing a rose upon the venue's loveliest woman.

On one particularly bizarre night, an unsigned Gough was due to perform in front of a roomful of A&R reps. But instead of appearing on stage, Gough showed up on a video screen, in bed apologizing: "Sorry I can't be with you," he explained. "But I was too nervous tonight to attend." After performing a few tunes before the camera in his bedroom, he showed up onstage, if only to witness the effect of his own practical joke.

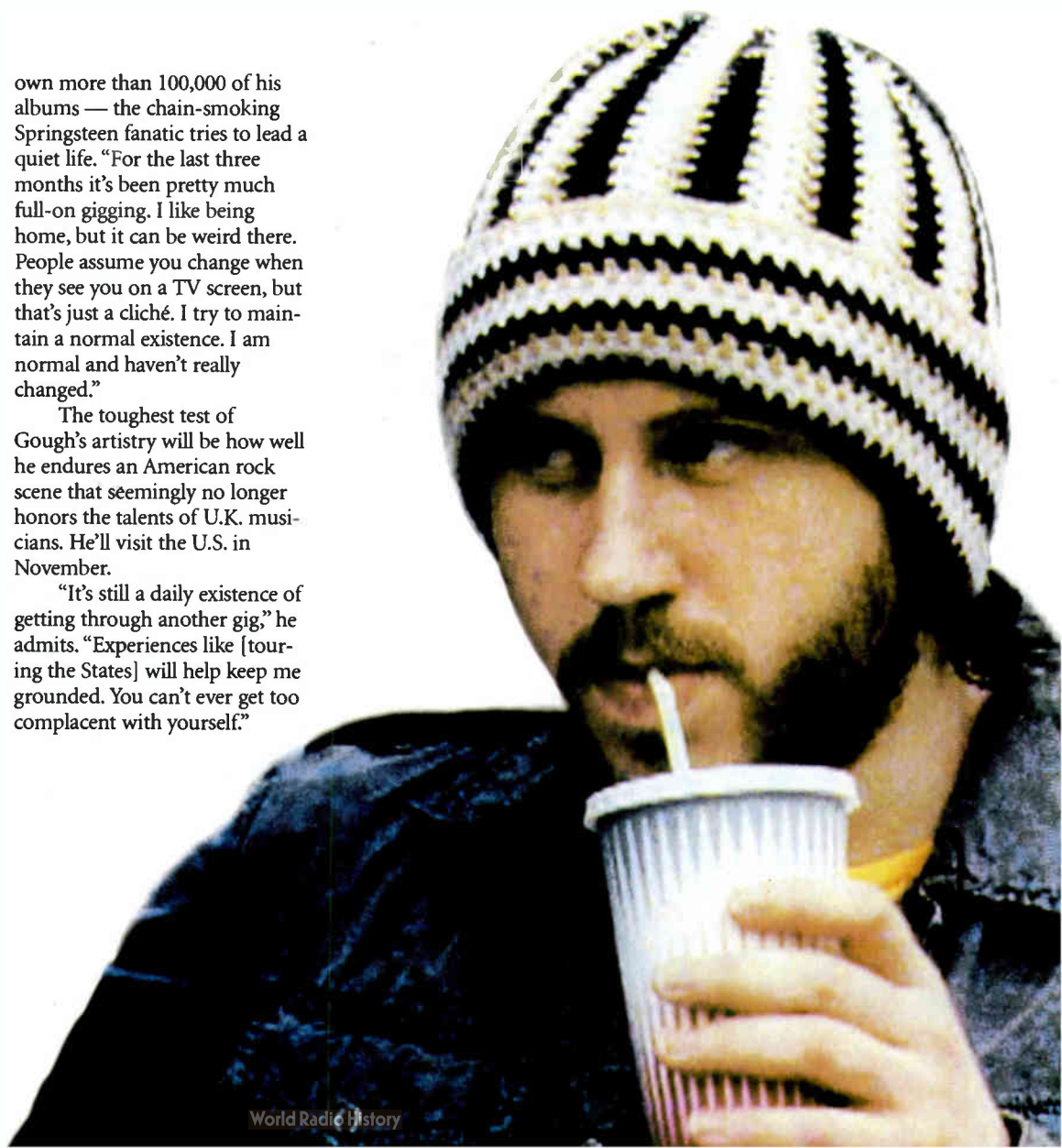
Always prone to superlatives, the British press has compared Gough's debut to first efforts by Oasis and the Smiths. And while it's all very flattering, Gough can't be bothered trying to put such praise into perspective. "The thing is, when you're a normal bloke doing what you're doing and you get all this attention, you feel like you're on this pedestal," he says. "If I try and not be fashionable, all of a sudden I'm fashionable."

Despite his explosion in popularity — the Brits already

own more than 100,000 of his albums — the chain-smoking Springsteen fanatic tries to lead a quiet life. "For the last three months it's been pretty much full-on gigging. I like being home, but it can be weird there. People assume you change when they see you on a TV screen, but that's just a cliché. I try to maintain a normal existence. I am normal and haven't really changed."

The toughest test of Gough's artistry will be how well he endures an American rock scene that seemingly no longer honors the talents of U.K. musicians. He'll visit the U.S. in November.

"It's still a daily existence of getting through another gig," he admits. "Experiences like [touring the States] will help keep me grounded. You can't ever get too complacent with yourself."



The “official” status of **Alice In Chains** is that it’s on “indefinite hiatus.” But when you’ve released as many “in-between” records as these guys have (more than even Sublime after the death of Brad Nowell!), your label’s not planning your return any time soon. So fans left hanging since the band’s last new album in 1995 can check out *Live*, a 15-track disc of, er, live versions of its songs culled from shows in 1990, 1993 and 1996 (when the band opened for the inaugural **KISS** reunion tour). Considering last year’s meaty box-set release, these songs may well be near the bottom of the band’s unreleased tracks pile, so until frontman **Layne Staley** emerges from the deep, this could be the last of AIC. Watch for it Dec. 5 on Columbia-CRG.

On the other hand, British über-rockers **The Cult** are back to



flatten the rock ‘n’ roll junior league. The quartet’s in the studio right now cutting a new album for Atlantic. In the meantime, **Beggars Banquet** will unleash a six-CD box set on Nov. 7. Comprised of 90 tracks that cover the band’s entire career, the set eschews standard on-album material in

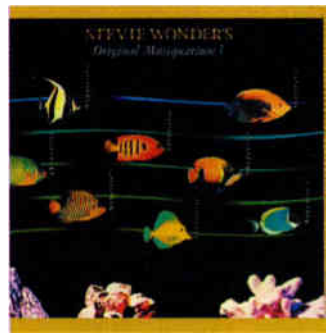
favor of unheard studio work, demos, remixes, acoustic versions and other rarities. Preceding that colossal collection is the single-disc *Best Of Rare Cult*, a sampling of the set’s offerings designed for the less eggheaded fan. But expect longhairs to come out of the woodwork for the deluxe number (which features a seventh disc in initial pressings), and the debate over which is the greater record — *Love* or *Electric* — to heat up to ‘87 levels.

Invisible Records just released **Dr. Speedlove Presents Vol. 2**, a set of 15 industrial tracks reworked by like-minded artists — and it features quite a few exciting pairings. **The Orb** does an Orb-like number on the **Damage Manual**’s “Sunset Gun”; **Alec Empire** turns up the heat on “Crash Pow,” by Japan’s **Mad Capsule Markets**; and **Coldcut**, **Martin Atkins**, **Chris N Cosey**, **Sheep On Drugs**, **Chemlab**, **Sister Machine Gun** and **Pigface** contribute songs or remixes. We’d be remiss if we didn’t mention the disc that came packaged with *Dr. Speedlove*: **Nine Inch Elvis** features the hits of **Elvis Presley** reworked as dark electronica cuts. But that one’s for the cover-fixated only.



Alec Empire

Universal has been on one hell of a reissue bender this year, digging up countless records for repackaging, and assembling a volume of its *20th Century Masters: The Millennium Collection* greatest hits series for nearly every artist of note in its catalog. While the boon is largely to the benefit of consumers looking to fill out



their libraries, there’s a recent album that’s worth getting up on the soapbox for: In mid-October, the label released a remastered, repackaged version of **Stevie Wonder**’s two-CD *Original Musiquarium 1*. First released in 1982 as an overview of Wonder’s ‘70s output, the disc suffered in CD format from a sloppy tape transfer and an anemic booklet. Suffice to say that there are fewer discs more essential to a CD library than this one. If you can’t acquire the full set of Wonder’s ‘70s albums reissued earlier this year, then for god’s sake get this. By the time you’re done with its sheer genius, you’ll realize that Jack Black’s character in *High Fidelity* should be slapped for even suggesting that Wonder’s weaker ‘80s work negates this stuff.

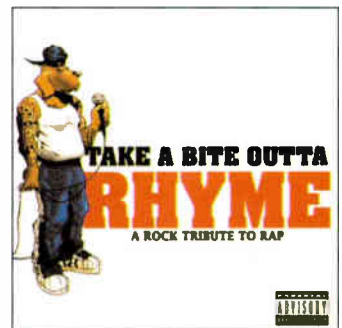
Huntington Beach, CA, label Revelation continues its meteoric resurgence in punk rock realms with *Steal This*, a five-song EP from Boston’s **the Explosion**. The nihilistic trad-punkers (think Stiff Little



Fingers crossed with **Black Flag**) may actually be signed to **Jade Tree**, but Rev had the good sense to secure this ferocious one-off release by the volatile band. With recent releases that include the **Misfits**-inspired

Nerve Agents, the epic, dramatic rock of **Elliott**, and the face-ripping screencore of **Drowningman**, Rev remains the rock indie to watch.

Heard about this rap-plus-rock thing that’s all the rage with the kids these days? Sure you have. When we cracked open **Take A Bite Outta Rhyme: A Rock Tribute To Rap** (Republic-Universal), little did we know that the title’s “crime” reference would work on so many levels. The track selection is admittedly on-the-money, covering a fistful of essential hip-hop classics — **Run-DMC**’s “It’s Tricky” and “Sucker MC’s,” **Public Enemy**’s “Bring The Noise,” and **Ice-T**’s “New Jack



Hustler,” among others. But it’s the resulting rock versions that will make hip-hop heads clasp their ears and scream till they’re hoarse. If you make it through the swamp of **Sevendust**’s rendition of **L.L. Cool J**’s “Going Back To Cali” (not exactly a “Rock The Bells” to begin with), you’ll only be rewarded with a near-insulting version of **Eazy-E**’s “Boyz-N-The-Hood” by **Dynamite Hack**; if you ever wanted to hear a gangsta rap classic reimagined as an ironic slacker ditty, then you’re in for a treat. We’ll give **Fun Lovin’ Criminals** credit for administering **Eric B. & Rakim**’s “Microphone Fiend” as close to the original as they could, but fact of the matter is, who needs to hear anyone but the inimitable **Rakim** himself deliver this milestone? And don’t even get us started on **Driver**’s limp version of **Grandmaster Flash & Melle Mel**’s “White Lines (Don’t Do It).”



Damage Manual



ALUMINUM GROUP

Pelo (Hefty)

Your first clue that *Pelo* is the product of two of the most anal-retentive pop craftsmen on the planet: Everything, really. From the playfully exacting instrumentals "Pussycat" and "Geraldine" (the closest the Aluminum Group will ever

come to "jamming") to the jittery live drums and soft horns of "Satellite" to the ping-pongy psychedelics and abstract lyrical impressionism of "Tomé Of Finland (An Homage)," the Aluminum Group mines passion from calculated perfection. Chicago-based brothers Frank and John Navin are control freaks with a firm grasp of the more salient — and least embarrassing — qualities of an easy-listening tradition fathered by the likes of Burt Bacharach and Jimmy Webb. The duo's fourth release takes its highbrow hookmanship into more electronic realms — a direction perhaps best embodied by "Sermon To The Frogs," which sounds a little like Kraftwerk having its way with *Pet Sounds*.

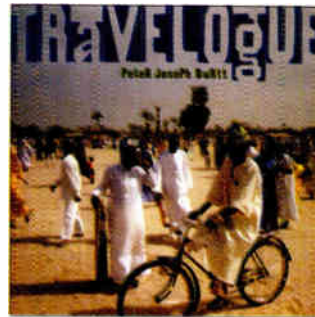
— Hobart Rowland

R.I.Y.L.: Magnetic Fields, Belle & Sebastian, High Llamas, Burt Bacharach

Contact: Fanatic Promotion
Phone: 888.385.1231

Email: info@fanaticpromotion.com

Release Date: Nov. 7; at radio now



PETER JOSEPH BURTT

Travelogue (10-12)

Multi-instrumentalist Peter Joseph Burt spent three years traveling overseas — mostly in Africa, where he played with local musicians and found the inspiration for *Travelogue*, his first album. Building upon the

decades-old field-recording concept of trailblazing producers Alan Lomax and Harry Smith, Burt integrates his discoveries into his own writing. With vivid stories as the foundation, he fleshes out his folk tales with the *mbira* (known erroneously as the thumb piano), *kora* (an African harp-like instrument), hand drums, steel guitar and various ambient sounds. Burt's smart production buries the vocals beneath these non-Western instruments, seemingly demonstrating how his muse was so completely overtaken by the music and sounds that surrounded

him. As a kind of a global singer/songwriter, Burt is on to something. Listeners will hear it in the haunting "Orphan Boy," the surreal "Mysterious" and the earthy "Nyaling Djao."

— Tad Hendrickson

R.I.Y.L.: Manu Chao, Robert Wyatt, Taj Mahal & Toumani Diabate's *Kulanjan*

Contact: Farida or Peter
Phone: 530.546.8581

Email: tentotwelve@hotmail.com

Release Date: Sept. 15



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A ROCK TRIBUTE TO RAP

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- LORDZ OF BROOKLYN W/EVERLAST & STONED SOUL** "Sucker M.C.'s"
- DYNAMITE HACK** "Boyz-N-The Hood" **INSANE CLOWN POSSE** "Posse On Broadway"
- BLOODHOUND GANG** "It's Tricky" **KOTTONMOUTH KINGS** "My Minds Playin' Tricks On Me"
- FUN LOVIN' CRIMINALS** "Microphone Fiend" **DOPE** "New Jack Hustler" **DRIVER** "White Lines (Don't Do It)"
- MINDLESS SELF INDULGENCE** "Bring The Pain" **FACTORY 81** "Insane In The Brain"
- NONPOINT** "The Tribute (A Tribute to "Children's Story," "Woo Hah! Got You All in Check," and "Method Man")"

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or 212-373-0779

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COMAS

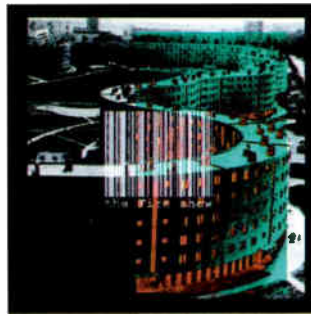
A Def Needle In Tomorrow
(Plastique-Yep Roc)

The Comas aren't necessarily fearless innovators, but *A Def Needle In Tomorrow* proves that the band's chosen style — dreamy, syrupy pop — is becoming a true classic of alternative music. Ten years ago, you couldn't switch on a

college radio station without hearing "shoegazer" records, as a long string of bands reinterpreted the work of the Velvet Underground via Galaxie 500. This Chapel Hill band continues that somnambulant tradition, but colors it with the lessons of its peers in the slocore realm. The lead cut, "Arena," a languid duet featuring the cashmere-soft pipes of Andrew Herod and Margaret White (a celestial combination), comes oozing out of the gate, and the rest of the record maintains a suitably heavy-lidded pace. The Comas are more than capable of putting the occasional zing into their work (e.g., "Wicked Elm"'s steady strumming and lively organ playing), but they'll take your breath away with their hypnotizing wash of sound.

— Cheryl Botchick

R.I.Y.L.: Galaxie 500, Windy & Carl, Pedro The Lion
Contact: Team Clermont
Phone: 888.548.TEAM
Email: radio@teamclermont.com
Release Date: Oct. 3; at radio now



FIRE SHOW

The Fire Show (Perishable)
Attention all drama queens: Fire Show has arrived — and it's playing your song.

Featuring two members of the now-defunct Number One Cup, the Chicago band flaunts warped tunes that bend and burp like the soundtrack to a Broadway musical gone horri-

bly wrong. Sinister, slinky and enjoyably arrogant, *The Fire Show's* deliberately spastic rock is an invigorating listen, its noisy guitars, plodding bass and manic strings spattered with vocals that chirp and drone appropriately. "Please Kill The Barium Swallows" gallops along like an evil political anthem, and the pulsing "Explosion: Cerebellum" is one of the most aptly named ditties around. But the biggest shocker comes at the end. Like an act of contrition for the previous 45 minutes of thrills, "Pilate F" is a dark, slow-bubbling confession on which

vocalist/guitarist M. Resplendent pleads, "If I could have your love." No apologies necessary. — **Kelso Jacks**

R.I.Y.L.: Enon, Birthday Party, Firewater, Number One Cup
Contact: Tim Loftus
Phone: 312.225.8440
Email: timloftus@perishablerecords.com
Release & Add Date: Oct. 31



HOOVERPHONIC

The Magnificent Tree (Epic)

Hooverphonic's third album takes *ambience* literally, its impressionistic compositions unfolding more like scenes from a film than collaboration between musicians, vocalist and producer. For this Belgian trio of the Tricky/Portishead magnet school, the mix of organic and electronic instru-

mentation isn't so much lush as it is sweeping and stately, sometimes focused more on atmospheric flourish than on the song as a whole. *The Magnificent Tree* takes its sweet time moving along, meticulously filling in an intricate mood-portrait as it goes. But it's with moments like "Jacky Cane," when Hooverphonic stirs up the spectral, wintry keyboards and strings with more insistent riffs, that the songs take on identities all their own, rather than simply undulating amidst the lovingly crafted soundscape. While vocalist Geike Arnaert has a commanding ice-princess tone, her singing strikes a surround-sound, ABBA-esque pose when multi-tracked. — **Deborah Orr**

R.I.Y.L.: Tricky, Olive, Goldfrapp, Dead Can Dance
Contact: McGathy Promotions
Phone: 888.744.8636
Email: rbrown@mcgathypromotions.com
Release Date: Sept. 26; at radio now



JEGA

Geometry
(Planet Mu-Matador)

Forget rocking simple blocks. Jega's all about sculpting high-end, abstract beat architecture, blowing it to smithereens, then watching where the sonic shrapnel lands. Digitally abrasive almost beyond the call of art on his '98 debut, Dylan

"Jega" Nathan's new *Geometry* actually finds him reeling in his rhythmic prowess toward something that, at times, approaches contemplation. Not that he doesn't still enjoy acting like a hyper grad student running amok with a sampler, firing off percussive timbres every which way, setting machinery free to stalk the earth and redefine the industrial sect. But on a handful of tracks, Jega levies his BPMs with a calm ambience and begins to grapple with something different through his melodies, thus mirroring past moments of his peer Aphex

Twin. By giving the best of these the title "Inertia," he makes it clear that his preferred *modus operandi* lies in rhythmic destructo-art. Still, in showing his circumspect side, Jega gives his drill-beats something resembling a context.

— **Peter Orlov**

R.I.Y.L.: Aphex Twin, Datch'i, Kid 606
Contact: Ben Goldberg
Phone: 212.995.5882 ext. 117
Email: ben@matadorrecords.com
Release Date: Oct. 17; at radio now



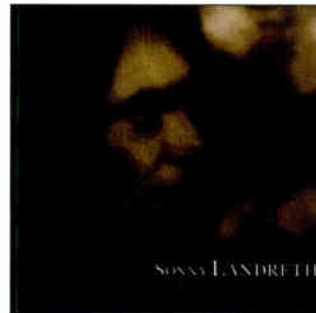
KIND OF LIKE SPITTING

Old Moon In The Arms Of The New (Hush)

Ben Barnett — a.k.a. Kind Of Like Spitting — has been hurt. And he's ready to share. The Portland-based singer/songwriter's *Old Moon In The Arms Of The New* suggests that this sensitive newcomer could easily

join the ranks of other anguished one-man bands like Smog and the Mountain Goats. Gifted with a voice that breaks on cue as though choking back tears, Barnett effectively convinces us that he's straining under the paranoia of being unloved by any number of people (witness the utter turmoil of his all-alone-on-Christmas-themed "Tyco Racing Set..."). His simple, guitar-based songs — embellished by melodica and flute — and honest, to-the-point phrasing ("I'll just keep my mouth shut/I know it never lasts/When a boy cries wolf/He gets ignored") make *Old Moon...* a tremendous soundtrack for any heartbroken soul who's ever spent long nights howling into a pillow.
— **Kelso Jacks**

R.I.Y.L.: Smog, Mountain Goats, Joel R.L. Phelps
Contact: Rob Jones
Phone: 503.731.0627
Email: rob_jones@cns.w.com
Release Date: Sept. 28; at radio now



SONNY LANDRETH

Levee Town (Sugar Hill)

While most evenings you'll find the devil lounging beside a dusty Mississippi highway waiting to strike a deal with some eager young passing bluesman, it only makes sense that every once in a while, he'd take a break and head over to

nearby Louisiana to carouse amidst the Christmas lights of a backwoods roadhouse and soak up some down-home swamp blues. Sonny Landreth is a Mississippi-born/Louisiana-raised slide guitarist who imbues the blues with the humidity of a marsh, and who infuses his songwriting with the strong melodic lilt of his Creole heritage. That said, it'd still be a little oversimplified to say that *Levee Town* is merely the latest album from a guy who sounds like Stevie Ray Vaughan draped in Spanish moss. This album seamlessly melds Landreth's indelible, instantly recognizable slide-guitar chops with the image-laden, rustic dreamscapes of his lyrics, making this his strongest, most ambitious and cohesive work yet.
— **James Lien**

R.I.Y.L.: John Hiatt, Dr. John, C.C. Adcock, Jeff Healey
Contact: Ericka Hoffmann
Phone: 919.489.4349 ext. 225
Email: radio@sugarhillrecords.com
Release Date: Oct. 17; at radio now



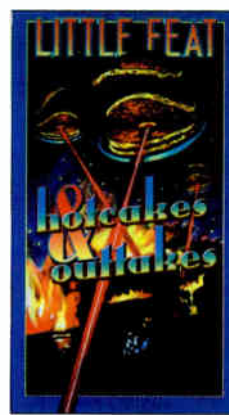
LIMES

Turn Your Lights Off (Deluxe)

Dallas has always overestimated its influence as a big rock force. And the Limes do everything they can to deflate their home city's monumental, if easily bruised, ego on *Turn Your Lights Off*. The quartet's second indie release dresses down the

mostly unrealized commercial pretensions of Tripping Daisy and other Big D underachievers with a spirited dose of new wave/power pop humility. The Limes have earned their juice as a popular live act on the Texas club circuit, and *Lights Off* capitalizes on the group's rough-and-tumble low end and surly harmonizing — even if, at times, its production achieves an uneasy balance between live-to-tape spontaneity and a more beefy sound (think Foo Fighters after a four-day bender). As the band members continue to get more comfortable in their own songwriting skins, the future should be even sweeter. In the meantime, *Turn Your Lights Off* is a spunky, incorrigible distraction perfect for killing time until the next Toadies album.
— **Hobart Rowland**

R.I.Y.L.: Foo Fighters, Toadies, Fastbacks
Contact: Luis Lima
Phone: 214.823.1130
Email: dlxtexas@aol.com
Release Date: Nov. 6; at radio now

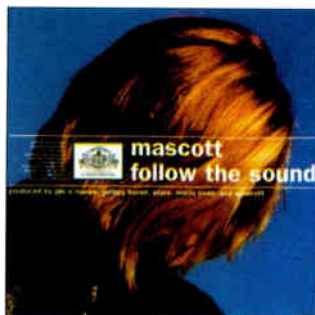


LITTLE FEAT

Hotcakes & Outtakes: 30 Years Of Little Feat (Rhino)

Thanks, in large part, to the band's tepid later albums, Little Feat is often lumped in with easygoing, odious California rock acts like the Eagles, Poco and the Grateful Dead. In truth, the original band — fronted by bearish singer/songwriter/guitarist Lowell George — was very much of the same surrealist school that turned out Captain Beefheart, Frank Zappa and Van Dyke Parks. Little Feat's first three albums — *Little Feat*, *Sailin' Shoes* and *Dixie Chicken* — placed the group securely in the pantheon of rock greats. The Feat were, in a phrase, musicians' musicians. Led Zeppelin and the Stones vociferously cited the Feat as one of their favorite bands. The four-CD *Hotcakes & Outtakes* offers an overview of the Feat's career, plus a full disc of unheard, previously unreleased studio outtakes. It's in the latter, amidst the early studio sessions, and on private, homemade songwriting demos, that you hear just how unique George's musical vision was. Little surprise that after George died in 1979, the group's revivals were never the same.
— **James Lien**

R.I.Y.L.: Captain Beefheart, Rolling Stones, Taj Mahal
Contact: Bill Smith
Phone: 310.474.4778
Email: rocky_rhino@rhino.com
Release Date: Sept. 19; at radio now



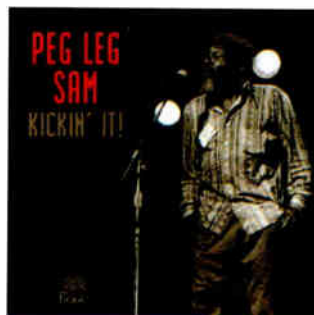
MASCOTT

Follow The Sound
(Le Grand Magistry)
Follow The Sound is the enchanting full-length debut from Mascott, the nom de plume of singer/songwriter Kendall Jane Meade, whose 1999 EP was bewitching in its own right. But while this understated pop album pos-

sesses the delicate and engaging tunefulness of her earlier work, it's also a big step forward, partly thanks to a host of producers. Recorded over many months in several different studios, knob-turners such as Jim O'Rourke, Jeffrey Baron and Mario Suau each had a chance to capture Meade on tape. The interesting thing is the similarity with which they performed their tasks: Her gentle alto is dry as a bone and always at the very front of the mix. Listening to *Follow The Sound* is like having Meade right in the room; her voice pops out of the speakers with a forcefulness that belies its girlishness. With reserved but tightly arranged backing at her side, Meade is a model of indie pop's buried treasures.

— Cheryl Botchick

R.I.Y.L.: Lois, Containe, Dido
Contact: Fanatic Promotion
Phone: 888.349.4842
Email: info@fanaticpromotion.com
Release Date: Oct. 3; at radio now

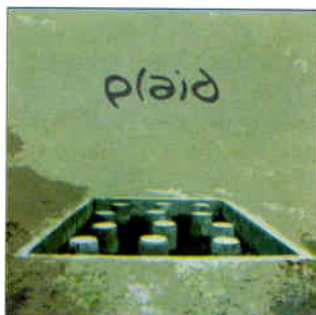


PEG LEG SAM

Kickin' It (32 Blues)
Arthur Jackson lost his right leg below the knee while attempting to catch a ride on a freight train during the Great Depression year of 1930, a tough time for everybody it seems. Soon thereafter, the harmonica that had accompanied him on his hobo ramblings

became the main source of his livelihood as a bluesman, singer, storyteller and raconteur, as he signed on with several of the many "medicine shows" that criss-crossed the South with their tents, selling entertainment and snake oil remedies. On *Kickin' It*, originally recorded in the early '70s, the charismatic Peg Leg is joined on occasion by guitarists Baby Tate and Rufe Johnson. But mostly Sam's harp and his dry humor take center stage. Befitting a man who hoboed and hopped around the country, Sam's harp impersonates train whistles and steam engines, and the whoops and hollers of rowdy ladies. There's even a simulation of fox chase, with Sam evoking the hounds, fox and hunters with just his voice and harp. — James Lien

R.I.Y.L.: Sonny Boy Williamson, Cedell Davis, Sonny Terry & Brownie McGhee
Contact: Phil Cassese
Phone: 800.771.9553
Email: coo428@aol.com
Release Date: Oct. 10; at radio now



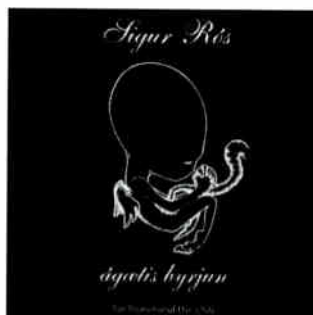
PLAID

Trainer (Warp (UK))
This comprehensive unearthing of Plaid's early EPs, singles and previously unreleased teasers is an eye-opener beyond the obvious — a rescue mission from the vinyl sarcophagus that's swallowed most early electronic recordings of this caliber. These vintage, mostly early '90s tracks

show a lighter, more playful side of Plaid's Ed Handley and Andy Turner. *Trainer's* 26 songs skitter and burble through nascent jungle/airy techno concoctions, with witty asides ranging from Latin horns and rhythms on "Scoobs In Columbia," to the cerebrally funky backbeats of "Slice Of Cheese" and "Perplex," to the full-on electro-soul grooves of the second CD. While the first disc features a more streamlined sound, the second — mostly recorded later with electronic melodies in full-swoon underpinned by R&B strains — is a more pointed indicator of the territory Plaid would stake on future albums.

— Deborah Orr

R.I.Y.L.: Nightmares on Wax, Jimi Tenor, Sabres of Paradise
Contact: Backspin Promotions
Phone: 718.399.1632
Email: radio@backspinmedia.com
Release Date: Oct. 31; at radio now



SIGUR RÓS

Ágætis Byrjun
(FatCat-Bubble Core)
Sometime during the late '80s, England's 4AD label must've made its way to Reykjavik, dumped off a pile of its best stuff — Cocteau Twins, This Mortal Coil, maybe even a Slowdive melody or two borrowed from cousin label

Creation — then left it to chill in the ice for a decade and a half. When this crystalline tangle finally began to thaw, Sigur Rós emerged, clearly born from the deep-freeze-melting of these dream-pop aestheticists, but perhaps influenced in greater measure by the melancholic glow of an Icelandic sunrise. It's that kind of deep, almost primordial beauty that cloaks *Ágætis Byrjun* like a wet, silvery fog. Led by Jon Þór Birgisson's airy, almost genderless (and often wordless) moan, Sigur Rós deploys its somber lullabies with symphonic grandeur, stretching out its arching melodies, building tonal and emotional colors around them, and eventually conceding to a perfectly timed fade to black. It doesn't get much more sublime than this. — Colin Helms

R.I.Y.L.: This Mortal Coil, Spiritualized, Slowdive, Godspeed You Black Emperor!
Contact: Triage
Phone: 212.989.4545
Email: triage@mindspring.com
Release Date: Sept. 19; at radio now



MORBID ANGEL

Gateways To Annihilation (Earache)

David Vincent may be long gone, but seminal death metal band Morbid Angel still counts Trey Azagthoth and Eric Rutan among its ranks, guaranteeing the powerhouse delivery of *Gateways To Annihilation*. The album does find the quartet trying some new things, however

—listen to “I” and you’ll hear what we mean. Skinsman Pete Sandoval is the Angel’s anchor; his robotic footwork/double bass drumming are flawless to the point of sounding programmed (his joints *have* to be arthritic by now). Azagthoth’s brass-lunged howls, along with his frightening riffs and spine-shivering solos, are interspersed with some massive grooves, but don’t think the mighty Morbid has gone the mall metal route. As if! *Gateways To Annihilation* will beat you to a bloody pulp and hurl you into a coma with “At One With Nothing” and “Summoning Redemption.”

R.I.Y.L.: Hate Eternal, Benediction, Death, Slayer
Contact: McGathy Edge
Phone: 888.744.8636
Email: jbambino@mcgathypromotions.com
Release Date: Oct. 17; at radio now



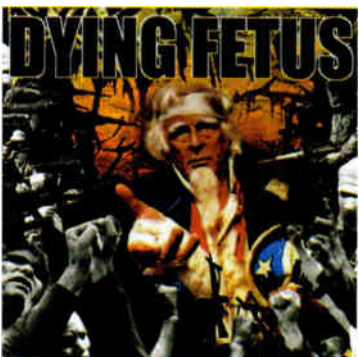
OVERKILL

Bloodletting (Metal-Is-Sanctuary)

In the metal world, Overkill is like a skull ring, a bullet belt, Munsey Ricci, or a denim jacket with patches: It’s a tried and true part of the culture. Bobby Blitz and company are well into their 40s, but *Bloodletting* is a strong indicator that even “old” men can still have the skills to pay the bills. Overkill plays thrashy, old-school metal with-

out ever sounding dated or sloppy. Bobby Blitz’s high pitched, Blackie Lawless-meets-Rob Halford vocals race over big, bad guitar lines and stellar percussion. Bobby and his crew still absorb all styles of current metal and amalgamate them into their own. Tune in and turn up “Thunderhead,” “Bleed Me,” and “What I’m Missin’.”

R.I.Y.L.: Venom, WASP, Testament, The Birch Hill
Contact: Skateboard
Phone: 516.328.1103
Email: skatebmt@aol.com
Release Date: Oct. 24; at radio now



DYING FETUS

Destroy The Opposition (Relapse)

Stupid band name aside, Dying Fetus deserves your respect. These Maryland mental patients have been chugging along in the indie scene for years, gracing the stages of all Jack Koshick-sponsored metal fests and selling trunk-fuls of self-released discs. With a stable marriage of death metal, grindcore and hardcore,

Q&A

THE NEW AND IMPROVED SPINESHANK

Even Spineshank itself will admit that the band’s debut album, *Strictly Diesel*, was highly derivative of its L.A. brethren, Deftones. But sometime after the release of that album, Spineshank emerged solid, angry album, the seething *Height Of Callousness*, and a strong identity. I spoke with frontman Jonny Santos while his band was on tour with (hed) planet earth.



“Fuck it, this is it. This is our shot.” People couldn’t break out spirit anymore because there was no spirit left to break.

Spineshank had a rough year in 1999, huh? I mean, your equipment got ganked in Philly while you guys were on tour with Fear Factory and System Of A Down.

It was fucked up...and we were the only band that was uninsured. We had to spew \$45,000 out of our own pockets. Whoever did that took some irreplaceable things that meant a lot to certain people and it fucked up the rest of the tour for tons of kids. It was depressing! How many fucking times are we going to get ripped off? We find ourselves knocking on wood every day [chuckles].

Damn. You never got your shit back?

It’s long gone. They found the truck burnt to a crisp in New Jersey.

So, did that help *The Height Of Callousness* become such an angry, cathartic album?

We felt total disregard. You just don’t feel it anymore. The whole vibe of the record, that’s how everyone was feeling. We were writing this record contemplating the fact that we might fail and Spineshank would be over. So we said,

What was it like working with uber-metal producer GGGarth, who has worked with Kittie and Project 86?

Awesome and professional and intimate. In the studio, he would go, “Jonny, what is this song about?” and [he’d] talk to me for a minute and then he’d debate the issue with me as if I were wrong and then I’d get even more pissed and he’d be like, ‘Okay, let’s track.’ I knew what he was doing, but he was still pissing me off. It worked.

How’s life on the road with [drummer Tommy Decker’s son] Little Tommy?

We’re so used it. He’s been with us since day one, we’re like all his dads. He keeps a certain amount of sanity around us. You can only do so much with a four year old on the bus!

So, you gotta watch how many hoochies you bring on the bus, huh?

He’s the real pimp on the bus. All the girls love him. He attracts the women.

(Dying Fetus cont.)

Destroy The Opposition is embarrassingly rich in its moshable breakdowns, hellish vocal growls (think Disassociate or Cookie Monster), and drums and chords spewed at head spinning speeds. Scare the little kids in the neighborhood with "Praise The Lord" and "Born In Sodom."

R.I.Y.L.: Obituary, Six Feet Under, Diecast

Contact: Pellacio

Phone: 610.734.1000 ext. 105

Email: radio@relapse.com

Release Date: Oct. 3; at radio now



ENSLAVED

Mardraum (Beyond The Within) (Necropolis)

Enslaved is Viking metal. These Norse lords of the dark were once signed to the notorious Deathlike Silence label (owned by the late Euronymous, who was butchered in the early '90s by fellow scenester Varg Vikernes during the Scandinavian black metal crisis). But Enslaved breaks from the black metal mold on

Mardraum (Beyond The Within), which samples from all metal buffets, incorporating grandiose rock riffs ("Dead Hymn"), bludgeoning black metal guitars, gothy, rhythmic talking ("Entrance-Escape"), and squealed, shrieked vocals. In Opeth-like tradition, Enslaved uses *Mardraum's* epic songs to tell elaborate folk tales while burning at an operatic pace.

R.I.Y.L.: classic Immortal, Emperor, Thor, Opeth

Contact: Concrete

Phone: 888.687.9663

Email: suzannaparadise@concreteplanet.com

Release Date: Oct. 3; at radio now



DISCORDANCE AXIS

The Inalienable Dreamless (Hydrahead)

Take this as a warning: Discordance Axis's *The Inalienable Dreamless* will make mincemeat out of your brain. These Japanese freaks are aptly named — lots o' luck finding one second of consonance on this hulking slab of dissonant, deathly grindcore.

Where these kids get the stamina to play at such an out-of-control pace is unfathomable. The guitars bulldoze at expected, corrosive, grindcore tempos while the vocals are gruff enough to make the singer need a lifetime supply of lozenges. Also, kudos for the fantastic, DVD style packaging.

R.I.Y.L.: Zeni Geva, Spazz, Benumb

Contact: Eric

Email: hydraradio@hotmail.com

Release Date: early 2000; at radio now

So, I just got an advance of the new Sick Of It All album *Yours Truly* (Fat Wreck Chords), and I'm this close to kicking up a circle pit in my office.

While the last album, *Call To Arms*, was thoroughly oil and punk, harkening back to the *Blood, Sweat And No Tears* era, *Yours Truly* finds the brothers Koller and their band-mates Craig Ahead and Armand Majidi experimenting with new sounds. Yes, the requisite breakdowns and fraternal chants are here, but it's got rock 'n' roll elements like melody and commercial accessibility on tunes such as "Blown Away," "Cruelty" and "The Bland Within." I can't say enough about how Steve Evetts brings so many new sounds to the albums he produces. He did it with Earth Crisis's *Slither*, and now he's doing it with SOIA. Other song titles include "Hello Pricks" (which contains the phrases "Don't be a prick in the roses" and "We're all black sheep and we know it"), "Broke Dick," and "Hands Tied, Eyes Closed." Speaking of Craig Ahead, check out his side project Creep Division, where he trades his bass for vocal duties. The quintet issued its self-titled debut on Indecision Records. The CD features members of Cali band Good Riddance and fosters the classic fast-paced, oi!-influenced, hardcore sound. • Roadrunner has issued *The Least Worst Of Type O Negative* in a nifty digipac which bears the quote, "Better to be hated for who you are than loved for who you're not." Would you expect anything less from Peter Steele? Give your listeners a thrill with the Cheese Organ Mix of "My Girlfriend's Girlfriend." • Belgium-based label Good Life Recordings is certainly a champion for all things heavy. The label sent me some promos and you should seek this label



out if you're seriously into underground shit. They put out both American and European bands, like Reprisal, Italy's answer to Earth Crisis. The band's *Boundless Human Stupidity* is one of the label's best releases — it's heavy music from my fatherland! — featuring deathcore with vicious breakdowns and dual vocals and a decidedly pro-animal rights message. In the liner notes, there's a picture of a suffering primate captioned with the phrase "How could some words shock you more than this?" It gets the point across. Also, there's *In The Eyes Of The Lord* from Connecticut hardcore band 100 Demons. The music is metalcore à la Death Threat and Hatebreed, and its breakdowns and low vocals definitely recall the East Coast sound. *Stake Through The Heart* by Belgium band Congress is different; The album is built on Crumbsucker Cro-Mags riffs with shrieked vocals. Definitely worth spinning. Finally, Length Of Time's *How Good The World Could Be...Again* is moshcore with thrilling mosh parts and melodic vocal parts (who knew?). The gloomy, deep vocals on "Be My Will" really reminded me of *River Runs Red*-era Life Of Agony. This was probably my favorite record out of this very tantalizing package of promos. • Oh, speaking of LOA, remember last winter when I told you guys about the amazing Stereo Mud, the new band featuring

ex-LOA axe Joey Z. and ex-Stuck Mojo bassist Corey Lowery? Well, the band is currently recording its debut for Loud-Columbia records. Yee-ha! • Pig Destroyer (dude, you gotta love metal just for the asinine names) has signed to Relapse. Look for the debut next year. • Machine Head is currently writing songs for its next album, anticipating a spring release via Roadrunner. I wonder what Robb Flynn has in store for us, since last year's *The Burning Red* saw these one-time thrash dynamos wandering off course into rap metal territory. • Mike Patton's other band, the delightfully

unlistenable Fantomas, are expected to release two (!) albums next year. Remember, ex-Slayer/current Grip Inc. drummer Dave Lombardo is also a member. • And saving the very best for last, Tool (who I like to refer to as the Radiohead of metal) is in the studio with David Bottrill (Kid Rock, Nothingface, Ultraspank). Sources say the latest opus from Maynard James Keenan, Adam Jones and co. might be out as early as April of next year! Yee-ha! Artful metal without any pretense! Please, God, make it happen! Our world will then be a better place.

ON THE CHART

The Loud Rock top three remained in tact, with Nothingface's *Violence* holding a firm grip on its post at number one. The album sold almost 5,000 copies its first week in stores. Congrats to the band on the accomplishment. The mighty Morbid Angel leapfrogged 15 positions into the top five, a sure indicator of *Gateways To Annihilation's* quest for number one. Amen's punk-metal jewel, the wink-wink, nudge-nudge *We Have Come For Your Parents* skyrockets from 29 to 15, no doubt a result of the band winning over fans while it tours with Nothingface and Factory 81. Tony Iommi's self-titled solo



debut grabbed number two most added honors and enjoyed a healthy chart debut at 19, while Speeddealer's dirty rock opus *Here Comes Death* catapults on the chart with a strong debut at 24. Entombed's *Uprising* won top add honors. Expect to see these legends in the top 10 in the coming weeks.



Nothingface

LOUD ROCK

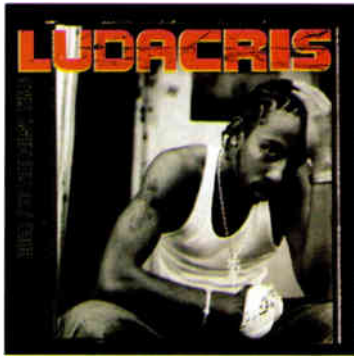
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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	8	NOTHINGFACE <i>Violence</i>	TVT
2	2	3	2	6	NILE <i>Black Seeds Of Vengeance</i>	Relapse
3	3	1	1	9	SOULFLY <i>Primitive</i>	Roadrunner
UP 15 POSITIONS						
4	19	-	4	2	MORBID ANGEL <i>Gateways To Annihilation</i>	Earache
5	5	6	5	4	DOWNSET <i>Check Your People</i>	Epitaph
6	4	5	4	8	SPINESHANK <i>The Height Of Callousness</i>	Roadrunner
7	6	8	6	5	CANNIBAL CORPSE <i>Live Cannibalism</i>	Metal Blade
8	10	12	8	3	LAMB OF GOD <i>New American Gospel</i>	Metal Blade
9	7	4	2	9	HYPOCRISY <i>Into The Abyss</i>	Nuclear Blast America
10	13	20	10	3	CORROSION OF CONFORMITY <i>America's Volume...</i>	Sanctuary
UP 19 POSITIONS						
11	30	-	11	2	PRO-PAIN <i>Round 6</i>	Spitfire
12	16	14	12	4	GOD FORBID <i>Reject The Sickness</i>	9 Volt
13	12	11	8	6	DROWNINGMAN <i>Rock And Roll Killing Machine</i>	Revelation
14	14	21	14	4	EYEHATEGOD <i>Confederacy Of Ruined Lives</i>	Century Media
15	29	-	15	2	AMEN <i>We Have Come For Your Parents</i>	I Am-Virgin
16	9	13	9	6	KILLSWITCH ENGAGE <i>Killswitch Engage</i>	Ferret
17	18	9	9	7	EIGHTEEN VISIONS <i>Until The Ink Runs Out</i>	Trustkill
18	17	36	17	4	SLAVES ON DOPE <i>Inches From The Mainline</i>	Priority
19	-	-	19	1	IOMMI <i>Iommi</i>	Divine
20	11	7	5	8	PISSING RAZORS <i>Fields Of Disbelief</i>	Noise
21	27	31	21	4	STRAIT UP SAMPLER <i>Various Artists</i>	Immortal-Virgin
22	15	17	15	8	MUDVAYNE <i>L.D. 50</i>	No Name-Epic
23	8	10	1	15	IN FLAMES <i>Clayman</i>	Nuclear Blast America
24	-	-	24	1	SPEEDEALER <i>Here Comes Death</i>	Palm Pictures
25	25	15	6	9	EXHUMED <i>Slaughter Cult</i>	Relapse
26	22	22	22	5	COLD <i>13 Ways To Bleed On Stage</i>	Flip
27	36	-	27	2	FACTORY 81 <i>Mankind</i>	Mojo
28	23	34	23	5	EMBODIMENT <i>The Narrow Scope Of...</i>	State-Tooth & Nail
29	28	33	28	3	AT THE DRIVE-IN <i>Relationship Of Command</i>	Grand Royal
30	32	26	17	5	SHUTDOWN <i>Few And Far Between</i>	Victory
31	R	30	6	17	DEFTONES <i>White Pony/"Back To School" (CD5)</i>	Maverick
32	-	-	32	1	LINKIN PARK <i>Hybrid Theory</i>	Warner Bros.
33	40	29	29	4	SHUVEL <i>Set It Off</i>	Interscope
34	20	16	8	10	LOUD ROCKS <i>VARIOUS ARTISTS</i>	Loud
35	31	32	19	9	RELATIVE ASH <i>Our Time With You...</i>	Island-IDJMG
36	24	18	10	9	40 GRIT <i>Heads</i>	Metal Blade
37	-	-	37	1	DYING FETUS <i>Destroy The Opposition</i>	Relapse
38	39	23	16	7	MOTORHEAD <i>Best Of Motorhead</i>	Cmc International
39	-	-	39	1	OSIVA <i>Riot Level</i>	Transcendent
40	38	-	38	2	OVERKILL <i>3 From Bloodletting</i>	Sanctuary

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	ENTOMBED <i>Uprising</i>	Metal-Is-Sanctuary
2	IOMMI <i>Iommi</i>	Divine
3	SIX FEET UNDER <i>Graveyard Classics</i>	Metal Blade
4	BLACK LEAGUE <i>Ichor</i>	Nuclear Blast America
5	FOZZY <i>Fozzy</i>	Megaforce



LUDACRIS Back For The First Time (Def Jam South-IDJMG)

It's unclear how many artists and record companies will ultimately be able to play and win at the Southern rap game, but if Def Jam — the brand that just kicks ass at commercial hip-hop — is devoting a whole division to that horse, there's probably life left to be beaten out of it. Ludacris, the maiden voyager of Def Jam South, was

discovered the old fashioned way: After he snagged recognition in his hometown of Atlanta for the independently-released first incarnation of *Back For The First Time*, major labels came sniffing and Def Jam snatched him up. But fortunately, Ludie's not exactly the standard bling-bling, boring Southern lyricist. Though his first single, "What's Your Fantasy," obscures his strengths in trite bounciness, Ludacris is a damn clever fool. Think of him as a Southern-fried Redman with random in-jokes like, "Man, I'm the gift of change/Electric stove, so give me the keys to the range/Shagadelic, beautiful but strange/Went to Magic City, saw Nicky and Blue Flames." *Back* is a rowdy, verbally intense down-bottom carnival with guest production from Timbaland and the Neptunes that should up the ante for the entire subgenre. And if you just don't have a taste for Southern cooking, at least check out the sweet and unexpected beat-box cipher, "Mouthing Off," that serves as the album's candied-yam center.

R.I.Y.L.: Nelly, Cash Money Click
Contact: John Rosenfelder
Phone: 212.603.7871
Email: earbender@earthlink.net
Release Date: At radio now



AFU-RA Body Of The Life Force (Koch)

Ever since Afu-Ra's fluke, but impressive cameo on Jeru's *The Sun Rises In The East* in '94, the knotty-headed MC has grown less and less praise-worthy with each successive appearance. His long-awaited (mostly by him) debut, *Body Of The Life Force*, showcases what has come to be Afu's wholly underwhelming signature style: ama-

teurish, monosyllabic rhymes punctuated by dead-on-arrival martial arts metaphors. But with a little magic from do-no-wrong super-producer DJ Premier, who mixes and/or produces the majority of the project, *Body* comes together as a solid and satisfying collection. Gritty guest spots from GZA, Coco Brovas and M.O.P. ground Afu's feather-light spirituality, and Cypress Hill's Muggs chips in a shamelessly simple headbanger built of a couple of notes and plenty of reverb. Though hardly as deep as its cryptic title suggests, *Body Of The Life Force* can at least serve as a beacon of well-packaged hope for all struggling, marginally-talented lyricists.

R.I.Y.L.: Jeru The Damaja, Wu-Tang Clan, Group Home
Contact: WildSeed Communications
Phone: 212.426.7671
Email: wildseed@africana.com
Release Date: Oct. 24

Something appropriately freakish happened this past Friday the 13th: The deep underground came out in support of the way underdog when Company Flow performed (upon request!) at presidential candidate Ralph Nader's rally in New York City's Madison Square Garden. Co Flow performed "Patriotism" from the

Soundbombing 2 compilation, and although the crowd was slow to warm up, they responded well to a point in the performance where the music dropped and a disembodied voice said, "I'm sorry, the government you have elected is inoperative." •



Company Flow at Ralph Nader's rally in Madison Square Garden

The Arsonists are working on their second Matador Records release, but it's going to be a slimmer outfit that appears on wax next year. A loose collective that once

boasted 13 members, the Arsonists crew tightened to five when they signed on as one of Matador's first few forays into hip-hop. After the poor sales of their first album, *As The World Burns*, the group shed a few more pounds and now records as a trio. D-Stroy, the most recent member to hit the road, is understandably vague about his motivation, being that he is still under con-

tractual obligations to the indie record label. He cites that the brand's tried and true marketing schematic didn't enable *As The World Burns* to reach

the Arsonist's target audience. "Matador isn't focused on their hip-hop thing," he says. "But I hope they'll try to make their changes so that it can benefit all material coming out of here, like the next Arsonists album." D-Stroy's optimism is likely due to the fact that he is, like it or not, still signed to Matador. "Even if I continue to deal with them, but at a smaller level — maybe just a single — hopefully the way they go about it would be a little bit more, um, edgy, or should I say, even more hip-hop."



D-Stroy

Q&A



BOBBITO GARCIA A.K.A. DJ Cucumber Slice, Slice, Slice...

Back in October 1990, three friends — one a Def Jam-employed Wesleyan graduate, one a Columbia student, and the other an aspiring rapper — put together a radio show on Columbia University's WKCR. The rapper, known as Curious, eventually left the show to concentrate on his career, and an afro-ed comic amateur named Lord Sear joined the cast. The program, called "The Stretch Armstrong & Bobbito Garcia Show," was broadcast from 1 to 4 a.m. every Friday morning and soon became world-renowned as the underground railroad of cutting-edge hip-hop. Though Stretch and Bobbito are no longer together and the show has taken on a new incarnation ("The CM Famalam Show"), Garcia has remained with the program, using it as the jumping-off point for his clothing line (Footwork), his record label (Fondle 'Em), and his overall burgeoning career in hip-hop.

How long have you been on college radio?

In '96, Stretch, Sear and I moved our show to Hot 97, but fortunately we didn't leave WKCR, so we balanced both. That lasted about three years. Then in December of '98, Stretch and I decided to split up. So... I quit Hot 97 and stayed on WKCR. I've been on WKCR for ten years. As far as New York radio goes, it's the longest running stint on a single station.

What's with the crazy time slot?

One to five in the AM every Thursday night is not the greatest time slot for me, being 34 years old. [But] the one to five has always afforded us the ability to play album cuts and B-sides unedited and uncensored, allowed our freestyle sessions to be unedited and uncensored, and our mic breaks to be as long as we want. The one unequivocal contribution that Stretch, Sear and I had to hip-hop radio is that we changed the format forever because we *had* no format. Even now with the "CM Famalam" radio program with Sear and I, it's like if we want to play music for two hours and not even give a station ID, we do it. We have complete creative control over what we do. That's such a gold mine situation. Being on after midnight, on a liberal station in the smut capitol of the world, New York, we get away with a lot of things that other shows can't do. A lot of people look at us as the outlaws of radio.

What's the importance of college radio?

The importance of college radio...really depends on the city the college is in. In New York, the importance of college radio is to provide an alternative to commercial radio. But if you're in the Midwest and have no commercial station, then a DJ on college radio may feel it's necessary to play commercially viable records as well as just straight-up hip-hop records. That's for the individual DJ to discern...Our radio show [gave] the world [its] first look at Nas, Wu-Tang, Mobb Deep, Black Moon, Biggie Smalls, Big Pun, Cam'ron, Mase... I can give you a list of like 15 or 20 gold and platinum artists from the last ten years that were showcased on our show first. I feel good about that. I like it when other college radio stations have that kind of progressive vision. It's about who deserves to be played, minus the politics, minus favoritism, minus label promotions and marketing.

HIP-HOP

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	1	1	4	DE LA SOUL Art Official Intelligence: Mosaic Thump	Tommy Boy
2	4	28	2	4	MOS DEF FEAT. GHOSTFACE KILLAH "Ms. Fat Booty 2"	Rawkus
3	8	3	3	5	AUTOMATOR A Much Better Tomorrow	75 Ark
4	6	2	2	4	BLACK EYED PEAS Bridging The Gap	Interscope
5	11	8	4	4	JURASSIC-5 Quality Control	Interscope
6	17	—	6	2	GURU Jazzmatazz: Street Soul	Virgin
7	10	19	7	4	AKROBATIK "Internet MCs"	Rawkus
8	7	7	5	6	CREATORS The Weight	Bad Magic
#1 DEBUT						
9	—	—	9	1	WU-TANG CLAN The Jump Off	Loud
UP 23 POSITIONS						
10	33	—	10	2	SKITZOFRENIS "C'mon Dude !?!"	Brick-Land Speed
11	15	—	11	2	MICRANOTS Obelisk Movements	Subverse
12	20	23	12	3	MYSTIKAL Let's Get Ready	Jive
13	18	36	13	3	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus
14	25	—	14	2	DELTRON 3030 Deltron 3030	75 Ark
15	24	33	15	3	M.O.P. Warriorz	Loud
16	1	4	1	5	ROYCE THE 5'9" "Boom"	Game
17	26	11	11	4	COMMON Like Water For Chocolate	MCA
18	23	38	18	5	WYCLEF JEAN The Eclectic: 2 Sides II A Book	Columbia-CRG
19	28	20	1	30	DILATED PEOPLES The Platform	ABB-Capitol
20	31	6	6	5	NOBODY Soulmates	Ubiquity
21	9	12	9	5	OUTKAST "B.O.B."	Laface-Arista
22	34	13	7	6	PRODIGY "Keep It Thoro"	Loud
23	—	—	23	1	KALI WILD "Pound For Pound"	Myman
24	5	26	5	5	MASTA ACE FEAT. BALD HEAD SLICK "Conflict"	Masta Ace
25	—	—	25	1	MUSALINY & MAZE "Blend Famz"	Epic
26	19	14	14	12	NELLY Country Grammar	Universal
27	R	40	27	2	ALL NATURAL Stellar	All Natural
28	R	27	27	3	DA RANJAHZ "Arms Up"	IDJMG
29	30	16	16	4	LL COOL J G.O.A.T. (Featuring James T. Smith...)	IDJMG
30	—	—	30	1	SELF "Fire It Up"	Lethal
31	3	10	3	7	LARGE PROFESSOR "'Bout That Time"	Matador
32	R	22	11	3	SLUM VILLAGE Fantastic Vol. 2	Goodvibe-Atomic Pop
33	—	—	33	1	JA RULE Rule 3:36	Murder Inc.-Def Jam-IDJMG
34	27	—	27	2	MR. LIF "Front On This"	Def Jux
35	—	—	35	1	TRICK DADDY Book Of Thugs - Chapter AK Verse 47	Atlantic
36	—	—	36	1	LUDACRIS Back For The First Time	Def Jam South-IDJMG
37	12	5	5	9	DIVINE STYLER Wordpower 2: Directrix	Mo Wax-Beggars Banquet
38	—	—	38	1	CHINO XL "Let U Live"	Warner Bros.
39	14	25	14	5	MEMPHIS BLEEK "My Mind Right"	Roc-A-Fella-IDJMG
40	—	—	40	1	K-OTIS "Y'All Know The Name"	Bronx Science

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	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus
2	JURASSIC-5 Quality Control	Interscope
3	JAY-Z "I Just Wanna Love U (CD5)"	Roc-A-Fella-Def Jam
4	DILATED PEOPLES The Platform	ABB-Capitol
5	RASCO "Gunz Still Hot"	Nu Gruv Alliance-Pockets Linted

British DJ/producer Sasha (born Alexander Coe) has finally sorted out the dispute over his name. A trouble began earlier this year when "If You Believe," a dance single by German singer Sasha (born Sasha Schmidt), began climbing the Billboard club play charts. Coe was recently quoted on Sonicnet.com, describing the situation as "a complete mess. He was sending white labels out to these records stores with just the name Sasha on them, and it was this horrible, cheesy pop music. The guy has definitely tried to capitalize off my name." Both artists and their lawyers have decided that the rights to the name Sasha will go to who had the name first in each country: Coe will retain the name "Sasha" in every country save Germany, where his material will be released as "DJ Sasha." Outside of Germany, Schmidt will release his material under the moniker "Sasha

Alexander." The battle with Schmidt isn't the only name-oriented frustration Coe has faced this year: Sasha attempted to launch his own website at the URL www.sasha.com, only to find that the domain name was already registered to a Sacramento-based computer

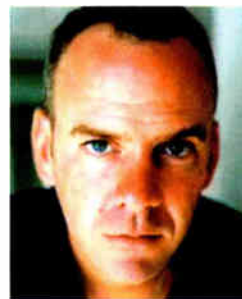


Sasha

repairman named Sasha Varasteh. Coe decided to use www.sasha.co.uk as his homepage rather than pay Varasteh's outrageous asking price for the domain name. • On Nov. 1, Berlin's downbeat collective Jazzanova will release *The Remixes: 1997-2000*, a double-disc compilation that finds the six-man outfit tackling the work of an eclectic array of acts. Following the precedent set by Kruder & Dorfmeister's 1998 *K&D Sessions* remix compilation, artists such as Ian Pooley, MJ Cole, 4 Hero, Incognito, Trüby Trio and United Future Organization are reinterpreted in Jazzanova's soulful, jazz-inflicted mold. The group supported the release of *Remixes* with a seven-date U.S. tour that occurred in mid-October. • Fatboy Slim's *Halfway Between The Gutter And The Stars* doesn't hit shelves until Nov. 7, but fans can view the

director's cut of the video for the first U.K. single, "Sunset (Bird Of Prey)," at the Skint-sponsored album site www.gutterandstars.com. The clip depicts the experience of a U.S. armed forces pilot who takes part in a 1964 government psychedelic-drug experiment. Also available on the site are audio clips of "Sunset" and "Ya Mama," the album's first U.S. single. • Brooklyn's Frankie Bones, the godfather of U.S. rave, will release *You Know My Name*, his first mix for Moonshine Music, on Nov. 24. Keeping in line with the hard, hypnotic techno Bones has endorsed since his NYC Stormrave parties in the early '90s, the banger 20-track mix includes cuts by like-minded artists such as DJ Funk, Neil Lanstrum, Adam X, and three originals from the man behind the decks himself.

On Nov. 11, the legendary, Berlin-based techno



Fatboy Slim

club Tresor will begin a bi-monthly residency at the (in)famous Limelight club in New York City. Despite all of the problems the venue has experienced during the past few years — the club was

padlocked for nearly a year after owner Peter Gatien became the scapegoat in Mayor Giuliani's war on clubland — the Limelight has seen something of a renaissance recently with U.S. DJ luminaries such as Detroit's Jeff Mills and Chicago's Green Velvet (Cajmere), as well as UK club entities such as Gatecrasher, helping to once again make the club a viable force in the Apple's ever-thriving club scene. The Tresor residency, Limelight's latest triumph, will feature is a line-up of tried and true, proper techno vanguards that includes the Advent, Joey Beltram, Dave Tarrida, and Function.



Frankie Bones



Jazzanova

Q&A

MOCEAN WORKER
On his first two U.S. releases, Mocean Worker (a.k.a. Adam Dorn, son of legendary jazz producer Joel Dorn) dazzled eardrums with downbeat serenades that featured funk, soul, gospel and hip-hop influences. But on *Aural & Hearty* (Palm Pictures), his third full-length, Dorn raised his BPMs and unleashed a boogie-oriented album more appropriate for dancefloors than dens. CMJ tracked down Dorn and got the scoop on the new attitude.

First and foremost, Mr. Mocean Worker, why are you so damn funky?

Because I'm a bass player. A lot of people think the funk resides in the drum, but the bass is the instrument that looks at both melody and rhythm. You have to be cognizant of the groove and the song at the same time. Now I straddle both worlds, just because my entrée into music was via that instrument.

***Aural & Hearty* is a much more upbeat album than your past works. Were you worried people would think you'd gone big beat?**

I wasn't worried. Even if I was, I couldn't have done another pseudo-drum 'n' bass record, or another jazzy, downbeat record. I felt like it was a time to change up and do some stuff that was little more challenging for me, and also to make a record that reflected the mood I was in at the time. This is just my version of a fun party album. But it's a dancefloorish type record for people who still don't want to go to a club.

What's wrong with clubs?

Nothing. It's just not a secret that I'm not steeped in club



culture, or that I'm not the baddest DJ on the planet. All this stuff on the album hints at certain dance styles, but this record still isn't "dance-floor."

And do you think the people who were hip to your jazzy vibes will get this record?

You know, I would be an idiot to think that I wouldn't get some sort of backlash from it, but so far it's been really positive. It seems like people like what I do across the board, not just the style I am writing in at the time. That's a blessing actually, because most people get crucified when they try to change styles like this. I don't care what people think about [my music] now, though — I want it to be good in a decade. I really hope that 10 years from now, I'm still making records and people will say, "I really like what Mocean Worker does. There's a constant that runs through his work, but he likes to mix it up." I think therein lies the secret of being a true artist.

RPM

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	1	1	6	PHOTEK Solaris	Astralwerks
2	4	5	2	5	DJ? ACUCRACK Sorted	E-Magine
3	1	4	1	4	IAN POOLEY Since Then	V2
4	2	3	2	7	UNDERWORLD Everything, Everything	V2
5	9	33	5	3	TIMO MAAS Music For The Maases	Kinetic
6	6	11	6	3	MOCEAN WORKER Aural & Hearty	Rykodisc-Palm
7	5	2	1	10	THIEVERY CORPORATION The Mir... Eighteenth Street Lounge	
8	11	23	8	3	DAVE RALPH Love Parade: Berlin	Kinetic
9	15	7	7	6	SAINT GERMAIN Tourist	Blue Note
10	10	9	9	8	JUNO REACTOR Shango	Metropolis
11	18	—	11	2	DJ MICRO DJMixed.com	Moonshine
12	14	16	12	3	BANCO DE GAIA Igizeh	Six Degrees
13	8	25	8	3	DJ TIESTO Summer Breeze	Nettwerk
14	20	40	14	3	GOD MODULE Artificial	Inception (Canada)
15	7	6	6	5	VARIOUS ARTISTS Moonshine Over America 2000	Moonshine
16	19	32	16	3	JEGA Geometry	Matador
UP 11 POSITIONS						
17	28	30	17	4	RONI SIZE/REPRAZENT "Who Told You"	Island-Idjmg
18	21	22	17	5	OM LOUNGE 4 Various Artists	Om
19	17	26	3	20	BT Movement In Still Life/ Extended Movement	Nettwerk
20	24	13	13	4	SASHA Global Underground: Ibiza	Boxed
21	12	10	7	8	NOBODY Soulmates	Ubiquity
22	13	8	2	11	A GUY CALLED GERALD Essence	Studio K7
23	23	39	23	3	FLESH FIELD Viral Extinction	Inception (Canada)
24	R	24	20	5	VARIOUS ARTISTS New Latinaires Vol. 3	Ubiquity
25	29	12	6	8	JOHN DIGWEED Global Underground: Hong Kong	Boxed
#1 DEBUT						
26	—	—	26	1	JUNIOR VASQUEZ Twilo Vol. 1	Twilo-Virgin
27	37	—	27	2	SOLID STATE Point Of No Return	Renegade Hardware
28	16	18	16	4	VARIOUS ARTISTS Electropolis Volume II	Metropolis
29	R	38	29	2	HOOVERPHONIC The Magnificent Tree	Epic
30	30	—	30	2	VARIOUS ARTISTS This Is Jungle Sky 7: Jah Nezah	Liquid Sky
31	R	37	31	2	LTJ BUKEM FEAT. MC CONRAD & DRS Progress...	Good Looking
32	—	—	32	1	PRAGA KHAN Mutant Funk	Antler Subway-Never
33	33	17	14	5	CARL CRAIG Designer Music	Planet E
34	39	28	10	13	DUBOK Immersed	Tinman
35	—	—	35	1	VARIOUS ARTISTS Xen Cuts	Ninja Tune
36	27	—	27	2	VARIOUS ARTISTS Shadow Dancing	Shadow
37	R	—	37	2	HEXSTATIC Rewind	State-Ninja Tune
38	—	—	38	1	VARIOUS ARTISTS Future Sounds Of Jazz...	Compost
39	—	—	39	1	VARIOUS ARTISTS Future Lounge 3	Studio K7
40	25	15	15	5	TABLA BEAT SCIENCE Tala Matrix	Axiom-Palm

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	PLASTIC VOLUME 4	Various Artists	Nettwerk
2	DANNY TENAGLIA	Global Underground: London	Boxed
3	DZIHAN & KAMIEN	Freaks & Icons	Six Degrees
4	DOWNLOAD	The Eyes of Stanley Pain	Nettwerk
5	LAZY DOG	Deep House Music	Astralwerks



DJ ASSAULT

Off The Chain For The Y2K: Volume Six (Intuit-Solar)

Detroit's DJ Assault loves ass and titties. He digs them so much, in fact, he's made it his life's mission to make boobs and booties bounce faster than jackrabbits in springtime. With songs such as "Ass-N-Titties," "Hoes In This House," and "Suck My M.F. Dick" to his credit, your first impulse may be

to blow off Assault (born Craig Adams) as just another nasty-ass brother with the libido of a 15-year-old and the maturity to match. But dig deeper into *Off The Chain*, Assault's first widely-distributed DJ mix, and you'll find a fusion of electro, hard house, Miami bass and hip-hop called ghetto-tech, a style the producer has helped become the new sound of the Motor City. Channeling numerous sounds of inner-city life into his party-pounding beat, Assault rips into a 50-minute, 79-track mix of 170-BPM booty-bumping anthems from which no ass is safe. It may not be the most avant-garde shit you'll ever hear, but check your pulse if "Big Booty Bitch" doesn't bring a smile to your face and a boost to your caboose.

R.I.Y.L.: DJ Funk, Bad Boy Bill, Armand Van Helden's "Koochy"
Contact: Jon Layne
Phone: 248.593.9671 **Email:** info@intuit-solar.com
Release Date: Oct. 31

DJ GARTH

San Francisco Sessions Vol. 3 (Om)

On *San Francisco Sessions Vol. 3*, DJ Garth demonstrates a keen knack for constructing sets of ambitious, yet laidback house; a skill that has made him one of the Bay Area's most celebrated deckmen. Garth's journey begins on the downbeat with the hypnotic dub of Juan Trip's "Shadows." From there, he builds a set whose vibrant musicality, including jazz, funk and R&B elements, allows it to breathe beyond the confines of the dancefloor. Embracing the simmering soul of Ashley Beedle's remix of A Guy Called Gerald's "Humanity," the saucy Latin flavor of Bibi's "Summer," and the deep house textures of the Audio Soul Project's "Back To Joy," Garth's musical mindset is as easy as a summer breeze and as soothing as a bubblebath.

R.I.Y.L.: Mark Farina, John Howard, Jeno, Ian Pooley
Contact: Dirk Kahl
Phone: 415.956.4090 **Email:** dirk@studiok7.com
Release Date: Oct. 10

JONDI & SPESH

We Are Connected (Looq)

JD "Jondi" Moyer and Stephen "Spesh" Kay are two of the driving forces behind San Francisco's progressive house scene, having spent the past six years producing music that encapsulates the sound of West Coast trance (their uplifting and anthemic "We Are Connected" was featured in the rave film *Groove*, and John Digweed even used the track on his 1999 *Bedrock* mix). Proving they have more than one strong song in their repertoire, J&S's first full-length venture (released on their own Looq label) is a dramatic dance album distinguished by the multi-layered astral melodies that drive each track. Memorable movements such as "Cycle One" and "Life Of Glitter" are certain to reach the near-classic status of "...Connected."

R.I.Y.L.: Sandra Collins, Christopher Lawrence, Taylor
Contact: Jackie Von Treskon
Phone: 415.522.9678 **Email:** jackie@loooq.com
Release Date: Oct. 17

LIQUID SKY REBORN

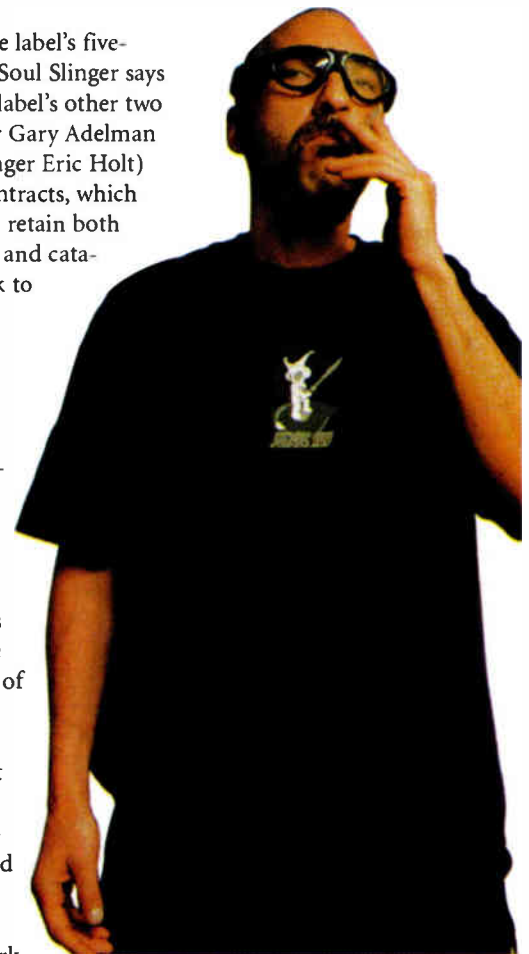
Radio programmers were pleasantly surprised when *Jah Nezeh*, the seventh volume of Liquid Sky Music's popular *This Is Jungle Sky* drum 'n' bass series, arrived on their desks in early October. In May, *CMJ* reported that mismanagement and lack of funds had forced label founder Carlos Soul Slinger to lay off the Liquid Sky's entire staff and place all of its forthcoming releases (including *Jungle Sky VII*) on indefinite hiatus (which, in the case of most labels in dire straits, probably meant that the music would never see the inside of a record store). But after coming frighteningly close to flatlining, Liquid Sky is now fully resuscitated, boasting a more secure internal structure and an exciting line-up of releases.

During the label's five-month hiatus, Soul Slinger says he bought the label's other two owners (lawyer Gary Adelman and label manager Eric Holt) out of their contracts, which allowed him to retain both the label name and catalog. He is quick to point out that Liquid Sky is "stronger than ever," with an entirely new staff of promotion and marketing representatives in tow, but side-steps questions concerning the specific details of the label's past troubles.

"It doesn't matter who or what the problem with Liquid Sky was," he says. "We are one of New York

City's original, homegrown dance labels. We broke ground...by delivering unheard music that blew people's minds and we will continue to do so. We are here in the same place with the same [phone] number, and Caroline, who continues to believe in us, will keep distributing our material. We were here long before [Adelman and Holt] got involved, and we will survive long after they have gone."

In addition to *Jah Nezeh*, which includes new drum 'n' bass tracks by artists such as DJ Wally and Seen, Hive and Supa MC TC Izlam, I:Cue, Ming & FS, Yellow Note and Reid Speed & SS, the label plans to release new albums from TC Izlam and I:Cue in the coming months.



Soul Slinger



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KEN BURNS' JAZZ MILESTONE

Filmmaker Ken Burns is synonymous with the PBS documentaries *Baseball* and *The Civil War*. And his latest, *Jazz, A Film By Ken Burns*, is the final installment of what he calls his "trilogy."

"These three things reflect who [Americans] are more than any other thing I've come across," Burns says from his office in Vermont.

The historic 19-hour series will air in 10 episodes on PBS in January 2001. It tracks the music from its inception to its current status as what is perhaps the U.S.'s only original art form. Burns uses jazz and its musicians as a window into America, painting the music and its creators in a historical context framed by amazing artistic accomplishments and compelling stories.

"The jazz series isn't about jazz, it's about 20th Century America — race, civil rights, minstrelsy, lynching and Jim Crow," Burns says. "It's also about two wars, the Great Depression and the music that helped get us through those things. It's about sex — the way men and women talk to each other. It's about drugs and the terrible cost of addiction. It's about the growth of cities, migration patterns, protest. And on top of it, it's not homework. It's about tapping your feet. It's about joy. It's about affirmation in the face of adversity."

More than anything else, however, *Jazz* is a celebration of the music. Tracking the genre from its birth in the brothels of New Orleans to its residency in the hallowed halls



Ken Burns

of Lincoln Center, Burns uses jazz musicians, historians, critics and others to take viewers on a journey that passes through Chicago's South Side, the clubs of Kansas City, Prohibition-era speakeasies, the Savoy Ballroom, 52nd Street, Minton's Playhouse and various historic hotspots abroad. The series follows the rise of icons like Louis Armstrong and Duke

Ellington, and the fall of Charlie Parker and Billie Holiday.

A gargantuan undertaking, *Jazz* took Burns and his team six years to make, a board of advisors helping to steer the unwieldy topic. Decisions on who and what to cover and how deeply were highly subjective, but Burns looks at argument and discussion as an

important part of the process. "I could've never assembled all the advisors in one room. There would have been fist-fights," Burns says with a chuckle. "I think we very carefully negotiated the agendas of all our advisors without subscribing to one. We wanted to get to the heart of why they loved jazz — not why they were arguing about jazz."



Louis Armstrong

Seventy-five interviews, more than 2,400 photographs and 2,000 archival film clips help bring the music and players into focus. Major present day figures like Wynton Marsalis, critic Gary Giddins and promoter George Wein are prominently featured, while lesser-knowns such as Louis Armstrong bassist Arvell Shaw, Ellington's granddaughter Mercedes Ellington and Charlie Parker's third wife, Chan, provide additional insight into the icons as people.

Obviously, attempting to cover 100 years of music means that things must be left out. Burns' decision to use Louis Armstrong as the central figure is not surprising. Not only was his playing an inspi-

ration to the whole of jazz, but it was a particular touchstone for the filmmaker.

"As Wynton points out in the series, Armstrong is the embodiment of jazz," Burns says. "His attitude. His stance. The affirmation in the face of adversity. The generosity of spirit. The improvisational joy that he brought to every moment is a sort of elixir that I wish we could bottle. And because of technological advances, we can put on those Hot Fives recordings and feel better."

More controversial was Burns' choice to cover everything from 1961 to the present in the final episode. As a historian, Burns feels "that it's not history until you get 40 years

JAZZ

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	18	1	3	PATRICIA BARBER Nightclub	Premonition-Blue Note
UP 9 POSITIONS						
2	11	-	2	2	SUN RA & HIS ARKESTRA Greatest Hits	Evidence
3	1	2	1	4	SAINT GERMAIN Tourist	Blue Note
4	5	4	4	5	JOEL FRAHM The Navigator	Palmetto
5	4	8	1	8	KAHIL EL'ZABAR'S RITUAL TRIO Africa N'da Blues	Delmark
6	12	1	1	9	CHICAGO UNDERGROUND TRIO Flamethrower	Delmark
7	14	12	2	5	CHRISTIAN MCBRIDE BAND Sci-Fi	Verve
8	R	17	8	2	SQUIRREL NUT ZIPPERS Bedlam Ballroom	Mammoth
9	2	15	2	4	CHARLES LLOYD Water Is Wide	Ecm
10	16	11	8	4	BRAD MEHLDAU Places	Warner Bros.
11	10	22	10	3	REGINA CARTER Motor City Moments	Verve
12	6	5	5	4	DANILO PEREZ Motherland	Verve
13	9	3	3	5	MAT MANERI QUARTET Blue Decco	Thirsty Ear
14	R	-	11	3	BENNY GREEN Naturally	Telarc
15	8	7	6	5	LIVING DAYLIGHTS Electric Rosary	Liquid City
#1 DEBUT						
16	-	-	16	1	COLLECTIVE IDENTITY The Mass	Palmetto
17	-	-	17	1	MEDESKI MARTIN AND WOOD The Dropper	Blue Note
18	19	-	18	2	PONCHO SANCHEZ Soul Of The Conga	Concord
19	-	-	19	1	BRANFORD MARSALIS QUARTET Contempo...	Columbia-Crg
20	-	-	20	1	SOULIVE Turn It Out	Velour
21	R	-	18	3	HANK CRAWFORD World Of...	Milestone
22	23	-	22	2	RICHARD DAVIS Forest Flowers	32 Jazz
23	-	-	23	1	REMEMBER SHAKTI The Believer	Verve
24	R	19	17	3	RASHIED ALI/PETER KOWALD/ASSIF TSAHAR Deals...	Hopscotch
25	R	16	14	4	CUBANISMO! Mardi Gras Mambo	Hannibal-Palm Pictures

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

out.” Nonetheless, his decision has left some crying foul. Jazz, they say, already struggles with its dated image. But Burns remains firm. “I’ll hold up my 10th episode and defy people to say what’s wrong with it,” he says. “It’s not a list of everything that’s happened in the last 40 years, but I think it’s a hell of a good representation.”

Controversy aside, one thing about *Jazz* that has everyone excited is the opportunity for the genre to put its best foot forward while the spotlight of this series shines. “Just about everyone in the jazz community understood that a rising tide would lift all ships,” says Burns. “A project like this comes along once a generation, and everyone has the good sense to realize that we need to put our oars in the water at the same time and work together.”

Though Burns claims he’s “not into merchandising. I just like building things,” he *has* managed to get Verve and Sony Legacy to work in concert. The two labels are co-releasing a five-CD soundtrack to the series, and each label is putting out 11 individual artist compilations featuring 20 definitive performances. Blue Note and other imprints are contributing material to the project, and there will even be a CD sampler. The impressive result is an astounding 412 tracks on 28 CDs. The compilations will be out Nov. 7, and the box hits stores Nov. 14.

Burns is particularly proud of the reasonably priced single-artist collections, looking at them as an opportunity to expose jazz to a new audience. “The regular person who watches the series can go, ‘This Louis Armstrong stuff is really interesting.’ But at Tower [Records], there will be 450 Armstrong titles, with 50 of them saying ‘Best Of’ and none of them are. Because these improbable partners are working together, it has allowed us

to cross all label lines.”

Burns may have done the near-impossible in getting the jazz world to work together, but the film is the true milestone — both for jazz and the filmmaker. Burns calls *Jazz* the “most satisfying of all the films I’ve worked on. I’m an evangelist now. I’m on the road with it. I’m showing clips from it.”

All the hoopla surrounding the series will only bring attention to the music. And for self-proclaimed evangelist filmmaker Ken Burns, that’s the whole point.

JAZZ NEWS

While many might remember Sheila E. for her work with Prince and her funk-pop breakthrough *Glamorous Life*, the percussionist has always been into Latin jazz. As the daughter of Pete Escovedo, Sheila is guilty by association — and the family ties have allowed her to earn her stripes as a player. After an eight-year recording hiatus, E. returns with a new long-term contract under Concord label, also the home of her father. Touring earlier this year with a band that included brother Peter Michael Escovedo on drums and Prince alum Eric Leeds on saxophone, E. was so heartened by the response that she recorded *Writes Of Passage*, released Oct. 12. Look for more from this talented percussionist in the near future. • Blue Note’s innovative electronic project St. Germain will leave its French homeland for a five-date North American tour. Set for Dec. 6-13, it makes stops in Toronto, New York City, Chicago, San Francisco and Los Angeles. • The U.S. version of *The Oxford Companion To Jazz* is officially available. Headed up by editor Bill Kirchner, the 861-page book features 60 essays by 59 different writers covering the breadth of jazz.



ABBEY LINCOLN

Over The Years (Verve)

Since her arrival in the '50s Abbey Lincoln has been one of jazz's most consistently interesting singers. Her cathartic performance on Max Roach's *Freedom Now Suite* was an early highlight and is a prime example of Lincoln's unparalleled ability to make a substantial emotional impact. *Over*

The Years, Lincoln's eighth outing for Verve, finds the 69-year-old singer still on top of her game, backed by her crack band and special guests Joe Lovano, Jerry Gonzalez and Kendra Shank. The 10-song program is split down the middle, with Lincoln writing half the material herself. Of particular note is her upbeat take on “Windmills Of Your Mind.” But this simmering album is more a collection of ballads, which finds Lincoln plunging to spiraling lyrical depths in search of meaning and resolution. Listeners need look no further than the a cappella rendition of “Tender As A Rose” to witness a master at work.

R.I.Y.L.: Betty Carter, Sarah Vaughan, Cassandra Wilson, Nnenna Simone
Contact: Crissy Zagami
Phone: 212.331.2059
Email: crissy.zagami@umusic.com
Release Date: Oct. 24

M.O.B. TRIO

Loose (Omnitone)

Matt Wilson has built a great reputation, both as a leader of his own quartet and backing the iconic Dewey Redman. Here the drummer goes collective with talented tenor Ohad Talmor and bassist Bob Bowen. Recorded live in the studio, the trio has a chemistry that is both searching and listenable. The songs have heads and melodies, but the intrepid threesome moves fairly quickly to improvised territory with stunning results. The biggest surprise is Talmor, who's style is lyrical and prodding, robust and fiery. A nice-sounding album with some serious zing, *Loose* is a fine debut from this relatively young group.

R.I.Y.L.: Lee Konitz, Dewey Redman, Ken Vandermark
Contact: Frank Tafuri
Phone: 718.622.1989
Email: radio@omnitone.com
Release Date: Oct. 17

VIRGINIA MAYHEW

No Walls (Foxhaven)

Reedist Virginia Mayhew's third album as a bandleader is truly something of note. Here she's joined by fellow Diva (an all-woman big band that does swing standards) member Ingrid Jensen on trumpet — along with pianist Kenny Baron, bassist Harvie Swartz, percussionist Adam Cruz and drummer Allison Miller — for a strong set of pop originals and standards. Jensen and Mayhew work particularly well together, blending tones and completing each other's phrasing. Backed by a tremendous rhythm section, the music on *No Walls* knows no boundaries.

R.I.Y.L.: Kenny Baron, Diva, Ingrid Jensen, Anton Schwartz
Contact: Max Horowitz
Phone: 212.465.2444
Email: maxc@crossovermedia.com
Release Date: Oct. 14

MATTER OF FATE

Where is Latin alternative's place in the U.S. music industry? Is it just another niche market like *Tejano* or *banda* — one that moves units to a very specific audience?

"We are at the bottom of a very tall totem poll, and with the pressure of a lot of hype to be somewhere in the middle," says Jose Tillán, director of talent and artistic development for MTV Latin America.

Tillán couldn't make it to the CMJ Music Marathon's Ñ Alternative panel on Oct. 20. But he still has plenty to say on the subject. He warns about the tendency to overhype new trends ("If people see it as the next big thing, then they could also conclude that it could be the next passing fad"), emphasizing that career artists are the answer. Slowly, says Tillán, the industry and consumers must relearn the value of dedicated artists with a professional track record.

Among the panelists who did make this year's event: Mark Torres, producer and host of *Travel Tips For Aztlan* on L.A.'s KPFK; Tomas Cookman, LAMC founder and CEO of Cookman International; Gustavo Fernandez of Delanuca/DLN marketing; Jay Ziskrout founder of Grita! Records/ Latinovision.com; and Eric Sherman, vice-president of MTV/VH1 Digital Television.

SI SÉ ON THE MOVE

At a recent show at NYC's Brownies, Luaka Bop's latest signing, Si Sé, dazzled the tiny club's audience with a soulful blend of



Si Sé

Caribbean dance and downtown groove. Bilingual singer/bandleader Carol C. took her exotic Dominican sensibilities to the stage like a modern-day Elysian goddess, wooing and wailing over atmospheric electronic vibes and a slamming, funk-driven live band. No word as yet when the band's debut album will hit the streets, but keep a lookout for Carol C. and Si Sé, as they're bound to make a splash next year. For updates, email Jeff at jeff@luakabop.com or stay tuned here.

POP GOES PERU

Peruvian quartet Libido is in the U.S. for a small tour in support of its Sony Music Peru release, *Hembra*. Produced by renowned Argentine producer Tweety González (Soda Stereo, Fito Páez, Ilya Kuryaki), *Hembra* was recorded in Los Angeles early this year.

With its post-psych-delic tendencies and moody vocals, the album aligns Libido with Britpop and



Libido

its Argentine equivalents; the band should appeal to fans of Blur and Radiohead, as well as Soda Stereo and Babasonicos.

With compatriot pop-rocker Pedro Suárez-Vértiz also releasing an album this year, it appears Peru's Latin alt community has matured enough to turn out some decent rock exports. Now, if Sony's U.S. division would realize what a great act it has on its hands, the rest of the world might see how far Peruvian rock has evolved. For now, the band continues to seek distribution

in the States. Contact Jorge Arriola Vivian at (011) 511.878.2068; email libidonet@libidonet.com; or check out www.libidonet.com.

OUT NOW

Some of you might've already sampled the ethereal electronica of Tijuana's Ford Proco on the Nimbostatic sampler *La Tejadora De Las Nubes* (see review in *NMR* #682). Ford Proco (the moniker for duo Wito Lavoit and Roberto Castañeda) combines deep textures and emotive ambiance for a trippy electronica hybrid. The pair's non-vocal tracks tend to be minimalist and meditative in a quirky way, while melodies are



TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	7	LOS RABANES Los Rabanes	Crescent Moon-Sony Discos
2	2	3	2	10	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
3	4	2	1	25	LA LEY Uno	WEA Latina
4	5	7	4	8	JULIETA VENEGAS Bueninvento	BMG U.S. Latin
5	3	4	1	23	ZURDOK Hombre Sintetizador	Manicomio-Universal Latino
6	8	9	4	16	JUMBO Restaurant	BMG U.S. Latin
7	10	13	2	23	RESORTE [XL]	Manicomio-Universal Latino
					UP 16 POSITIONS	
8	24	-	8	2	ORISHAS A Lo Cubano	Surco-Universal Latino
					#1 RENTRY	
9	R	22	9	8	PLASTILINA MOSH Juan Manuel	Astralwerks
10	6	5	2	23	BUNBURY Pequeño	EMI Latin
11	11	16	9	8	MALDITA VECINDAD Maldita Sea	BMG U.S. Latin
12	20	12	3	22	LA VELA PUERCA La Vela Puerca	Surco-Universal Latino
13	R	14	12	8	PERICOS 1000 Vivos	EMI Latin
14	9	6	6	11	SOUNDTRACK Amores Perros	Manicomio-Universal Latino
15	R	-	15	3	EL TRI No Podemos Volar	WEA Latina
16	7	8	4	21	CAFE TACUBA Revés/Yosoy	Warner Bros.
17	14	17	8	14	MIKEL ERENTXUN Te Dejas Ver	WEA Latina
18	R	-	9	4	UNION 13 Youth Betrayal And The Awakening	Epitaph
19	-	-	19	1	SANTA SABINA Con El Mar Dentro De La Sangre	Santa Sabina
20	16	-	15	4	TITAN Elevator	Virgin
21	-	-	21	1	SALON VICTORIA Locos & Rucas en Retro	Opción Sónica
22	13	10	8	23	GUSTAVO CERATI Bocanada	BMG U.S. Latin
23	-	-	23	1	JUANES Fijate Bien	Universal Latino-Surco
24	19	25	4	23	MOLOTOV Apocalypshit	Surco-Universal Latino
25	-	-	25	1	JUAN PERRO Mr. Hambre	WEA Latina-Dro East West

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

imbued with a robotic and watery sound. Guest vocalist Iaia Morfin (of Nona Delichas) slathers her sugar-coated vocals over warmer grooves that are, at times,

reminiscent of Everything But The Girl. Expect to see this soon. Contact Enrique Jimenez at (011) 526.633.5622 or ejival@nimboestatic.com.

Q&A

LOS RABANES
Latin music mogul Emilio Estefan Jr. signed Panamanian tropi-rock-rap trio Los Rabanes to his Crescent Moon label, producing the 8-year-old group's self-titled third outing with the band's friend, Roberto Blades. Meanwhile, Los Rabanes' singer, guitarist and chief songwriter Emilio Regueira will return the favor when he produces Gloria Estefan's next album, *Alma Caribeña*. Regueira recently spoke to CMJ from Miami.

You lived in Spain for almost a year, and now you're living in Miami?

Well, we live in both Panama and Miami now. We go back to Panama, where we still get work writing commercial jingles.

How did you hook up with Emilio Estefan?

We had always been friends with Roberto Blades, the brother of Ruben Blades. And whenever we went to Miami, we'd visit him. We told him how tough it was at our label, Kiwi Records, and how we've bet on it for a long time. Roberto said he'd record our album at the Crescent Moon studios. Once it was there, Phil Ramone and Emilio Estefan heard it, and the rest is history.

It seems you took a turn toward the more danceable on this album.

Yeah, we threw in a lot of dancehall, more reggae, something more like the Mighty Mighty Bosstones. It was more focused on reggae and rap.



Los Rabanes

When we were in Spain, we were listening to a lot of *plena* because it was taking off in Panama. So it started to stay with us.

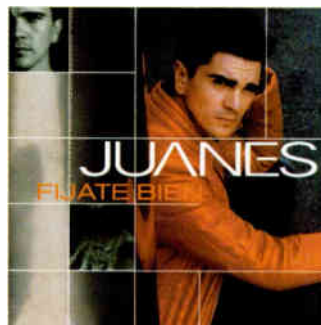
You wrote the single "My Commanding Wife" in English and Spanish. Will you write more songs in English?

That song was written in Spanglish, which is part of the Panamanian and Jamaican reggae influences in the pubs. We also liked to play with English phrases, taking note from what Manu Chao was doing.

How did this album come together?

Most of the songs were written while we were on tour. Many times we had to improvise on stage after we had finished our sets. Many of the songs came out on our first try. That's given us a lot of confidence. We're very happy with this album. We've tapped into a lot of what's Latin without losing our feeling. I think we're reaching the fusion that we've been looking for.

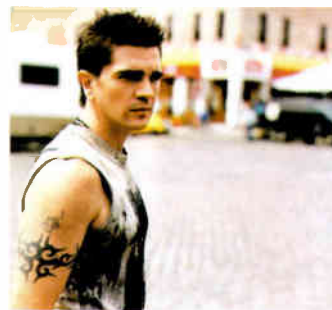
R.I.Y.L.: King Changó, Poncho Kingz, Mano Negra
Contact: Sony Discos publicity
Phone: 305.695.3680
Email: jorge.ramos@sonymusic.com



JUANES

Fijate Bien
(Surco-Universal Latino)
Juanes is the ex-frontman of Colombian rock fusion group Ekymosis, which, after releasing its fifth and final album (produced by Don Was), split up after five years of considerable success in its native country. For his first solo outing, singer/songwriter Juanes (short for Juan Esteban

Aristizabal) benefits from the Midas touch of producer Gustavo Santaolalla, whose signature is to elevate the fusion of autochthonous Latin sounds with modern music and technique. Listen closely: *Fijate Bien's* production is impeccable. Like compatriot alt-rockers Bloque and Aterciopelados, Juanes seeks a balance between Colombia's European order and its indigenous heritage — and does so brilliantly. Here the distinct sounds of the *vallenato* accordion and guitar-like *triple montañero* are re-contextualized alongside Hammond organ, the lofty string arrangements of David Campbell (Beck) and Juanes' rock guitar and electronic color. The title track epitomizes the essence of his urgent and sometimes somber lyrics — a plea to pause and consider the violence in his country. Juanes may just give Shakira a run for her money as Colombia's next star.



R.I.Y.L.: Bloque, Ekymosis, Nava
Contact: Vicky Cabildo
Phone: 818.972.5698 **Email:** vicky.cabildo@unistudios.com
Release Date: Oct. 24



LOS TIJUANA BIBLES

Women Are From Venus, Men Are From Mexico
(Bring Your Love)

One of the most encouraging things about Los Angeles' Chicano rock scene is its refreshing lack of stylistic scruples. The bilingual, multicultural coed quintet Los Tijuana Bibles is the embodiment of that delirious disregard for genre boundaries. How else to explain the communion of a guitarist whose influences range from Jerry Garcia to Chili Pepper John Fruscianti, a sax player who worships Coleman Hawkins, and a lead vocalist comfortable channeling both Morrissey and Robert Plant. Add to that wacky mix a female bassist with jazz fusion fingers and a drummer who's fast becoming the band's resident heartthrob, and what results is far from the well-intentioned mess you might expect. That's because time and again, the band's debut EP, *Women Are From Mars, Men Are From Mexico*, is rescued by its rock-solid songwriting, which is as eclectic as it is grounded in the melodic fundamentals. So while Los Tijuana Bibles might veer from ska to metal to blues to punk, they rarely lose sight of the fact that they're also here to entertain listeners — not just themselves. — **Hobart Rowland**

R.I.Y.L.: Psychotic Aztecs, Los Skarnales, Los Mocosos
Contact: Bring Your Love Records
Phone: 323.402.1230 ext. 1374
Email: lostjuanabibles@aol.com; bringyourluv@earthlink.net
Release Date: Sept. 30

CMJ RADIO 200

Contributing reporters this week: 416 • See page 50 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	33	1	3	RADIOHEAD Kid A	Capitol	49	40	47	32	7	AUTOMATOR A Much Better Tomorrow	75 Ark
2	4	3	2	8	GO-BETWEENS The Friends Of Rachel Worth	Jetset	50	34	36	34	7	DAMAGE MANUAL The Damage Manual	Invisible
3	2	1	1	6	BJORK Selmasongs	Elektra-EEG	51	46	40	38	6	DAMIEN JURADO Ghost Of David	Sub Pop
4	3	4	3	5	SEA AND CAKE Oui	Thrill Jockey	52	58	72	52	6	U2 Beautiful Day (CD5)	Interscope
5	8	8	5	5	BADLY DRAWN BOY Hour Of...	XL-Beggars Banquet	53	35	56	35	5	PHOENIX United	Astralwerks
6	5	2	1	8	AT THE DRIVE-IN Relationship Of Command	Grand Royal	54	37	93	37	4	VARIOUS ARTISTS Metroschifter Encapsulated	Doghouse
7	7	10	7	5	J MASCIS + THE FOG More Light	Ultimatum	55	101	-	55	2	SUNDAY'S BEST Poised To Break	Polyvinyl
8	6	13	6	4	BLACK EYED PEAS Bridging The Gap	Interscope	56	51	64	51	5	BARENAKED LADIES Maroon	Reprise
9	11	12	9	5	SELF Gizmodgery	Spongebath	57	73	76	57	4	VOODOO GLOW SKULLS Symbolic	Epitaph
10	13	156	10	3	ELF POWER The Winter Is Coming	Elephant Six-Sugar Free	58	39	60	39	5	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
11	12	15	11	6	SQUIRREL NUT ZIPPERS Bedlam Ballroom	Mammoth	59	78	55	55	5	NEW AMSTERDAMS Never You Mind	Heroes And Villains
12	10	6	3	8	JETS TO BRAZIL Four Cornered Night	Jade Tree	60	104	-	60	2	CINERAMA This Is Cinerama	Spinart
13	18	30	13	4	HOOVERPHONIC The Magnificent Tree	Epic	61	49	48	34	7	BETTIE SERVEERT Private Suit	Hidden Agenda-Parasol
14	9	5	3	9	ELASTICA The Menace	Atlantic						#4 DEBUT	
15	20	73	15	3	DON CABALLERO American Don	Touch And Go	62	-	-	62	1	GURU Jazzmatazz: Street Soul	Virgin
16	33	124	16	3	GREEN DAY Warning	Reprise	63	74	101	63	3	CREEPER LAGOON Watering Ghost Garden	Spinart
17	17	24	17	5	TITAN Elevator	Virgin	64	175	-	64	2	KITTYCRAFT Catskills	March
18	15	16	15	5	MORPHINE Bootleg Detroit	Rykodisc	65	70	66	65	4	GOLDFRAPP Felt Mountain	Mute
19	28	43	19	3	WESTON The Massed Albert Sounds	Mojo	66	72	57	57	5	TYRO Audiocards	Mute
20	27	17	14	6	UNDERWORLD Everything, Everything	V2	67	52	88	52	5	TABLA BEAT SCIENCE Tala Matrix	Axiom-Palm Pictures
21	14	7	6	8	MOJAVE 3 Excuses For Travelers	4AD-Beggars Banquet	68	83	69	60	6	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
22	22	22	22	5	TRISTEZA Dream Signals In Full Circles	Tiger Style	69	45	46	20	8	BLACK HEART PROCESSION 3	Touch And Go
23	32	-	23	2	GODSPEED YOU BLACK EMPEROR! Lift Your...	Kranky	70	56	41	34	6	BIM SKALA BIM Krinkle	Beatville
24	26	18	18	4	NICK DRAKE Pink Moon	Hannibal-	71	R	180	71	3	DJ? ACUCRACK Sorted	E-Magine
25	29	19	19	7	SAINT GERMAIN Tourist	Blue Note	72	90	84	72	5	HOT ROD CIRCUIT If It's Cool With You...	Triple Crown

World Radio History

CHART TOPPER



Radiohead

#1 DEBUT



New Found Glory

#2 DEBUT



Superdrag

					#1 HIP-HOP					73	61	45	1	19	JURASSIC-5 Quality Control	Interscope
26	16	11	1	10	DE LA SOUL Art Official Intelligence: Mosaic Thump	Tommy Boy				74	43	26	15	6	MOONEY SUZUKI People Get Ready	Estrus
27	19	35	19	3	BROADCAST Extended Play Two	Warp-Tommy Boy				75	63	74	63	6	JANUARIES The Januaries	Foodchain
28	50	67	28	3	TWILIGHT SINGERS Twilight As Played...	Columbia-CRG				76	57	21	11	8	DAMON & NAOMI Damon & Naomi With Ghost	Sub Pop
29	24	20	20	5	ELLIOTT False Cathedrals	Revelation				77	85	-	77	2	ROCK*A*TEENS Sweet Bird Of Youth	Merge
30	21	9	5	8	TRANS AM Red Line	Thrill Jockey				78	120	-	78	2	ELENI MANDELL Thrill	Space Baby
31	23	28	23	5	JOAN OF ARC The Gap	Jade Tree									#5 DEBUT	
					#1 DEBUT					79	-	-	79	1	COLDPLAY Parachutes	Nettwerk-Capitol
32	-	-	32	1	A NEW FOUND GLORY New Found Glory	Drive Thru-MCA				80	82	123	80	3	SUBMARINE Skin Diving	Kinetic-Reprise
					UP 62 POSITIONS					81	81	103	64	5	NIGO Ape Sounds	Mo Wax-Beggars Banquet
33	95	-	33	2	BLONDE REDHEAD Melodie Citronique	Touch And Go				82	59	39	7	13	SPOOZYS Astral Astronauts	Jetset
					#2 DEBUT										UP 96 POSITIONS	
34	-	-	34	1	SUPERDRAG In The Valley Of Dying Stars	Arena Rock				83	179	186	83	3	REFUSED New Noise Theology EP	Burning Heart-Epitaph
35	38	23	6	10	OLIVIA TREMOR CONTROL Presents...	Kindercore				84	-	-	84	1	DOVES Lost Souls	Astralwerks
36	44	34	34	5	SCREECHING WEASEL Teen Punks In Heat	Lookout!				85	79	82	48	6	RYAN ADAMS Heartbreaker	Bloodshot
					#1 RPM					86	103	113	86	6	MOVIETONE The Blossom Filled Streets	Drag City
37	68	58	37	5	PHOTEK Solaris	Astralwerks				87	67	32	13	9	THIEVERY CORPORATION The Mirror...	Eighteenth Street Lounge
38	55	71	38	4	IAN POOLEY Since Then	V2				88	93	110	88	4	BLUE MEANIES The Post Wave	MCA
					#1 TRIPLE A					89	126	157	89	3	HEY MERCEDES Hey Mercedes EP	Polyvinyl
39	47	61	39	4	WILLIE NELSON Milk Cow Blues	Island-IDJMG				90	106	182	90	3	HARVEY DANGER King James Version	London-Sire
40	42	31	12	10	VAST Music For People	Elektra-Eeg				91	60	49	48	6	JULIANA THEORY Emotion Is Dead	Tooth & Nail
41	25	14	9	7	MAN OR ASTRO-MAN? A Spectrum...	Touch And Go				92	129	135	92	3	AFI The Art Of Drowning	Nitro
42	64	50	42	3	CINERAMA Disco Volante	Manifesto				93	41	25	23	6	6THS Hyacinths And Thistles	Merge
43	30	27	3	19	DANDY WARHOLS Thirteen Tales From Urban...	Capitol				94	128	178	94	3	RED STARS THEORY Red Stars Theory	Touch And Go
					#3 DEBUT					95	99	87	87	4	JE SUIS FRANCE Je Suis France	Pitch-A-Tent
44	-	-	44	1	GOMEZ Abandoned Shopping Trolley Hotline	Hut-Virgin				96	140	105	96	4	FRANCINE Forty On A Fall Day	Q Division
45	36	29	29	7	SAMIAM Astray	Hopeless				97	127	-	97	2	MOCEAN WORKER Aural & Hearty	Rykodisc-Palm Pictures
46	48	59	46	4	UGLY DUCKLING Journey To Anywhere	1500				98	-	-	98	1	PAUL SIMON You're The One	Warner Bros.
47	89	-	47	2	CATCH 22 Alone In A Crowd	Victory				99	69	79	69	4	MATES OF STATE My Solo Project	Omnibus
48	31	38	31	7	ZEBRAHEAD Playmate Of The Year	Columbia-CRG				100	-	-	100	1	ORGY Vapor Transmission	Elementree-Reprise

#3 DEBUT



Gomez

#4 DEBUT



GURU'S JAZZMATAZZ:
STREETSOUL
Guru's Jazzmatazz

UP 111 POSITIONS



Kittycraft

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 SONIC YOUTH
Washing Machine (DGC)

2 ROCKET FROM THE CRYPT Scream, Dracula, Scream! (Interscope)

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	130	92	92	4	KOUFAX It Had To Do With Love	Vagrant-Heroes And Villains
102	98	109	98	4	TED LEO / PHARMACISTS Treble In	Ace Fu
103	102	—	102	2	ELEVATOR A Taste Of Complete Perspective	Teenage USA
104	71	78	53	5	ELEVENTH DREAM DAY Stalled Parade	Thrill Jockey
105	116	195	105	3	PRAGA KHAN Mutant Funk	Antler Subway-Never
106	66	42	42	3	OCTANT Car Alarms And Crickets	Up
107	84	53	46	8	TEDDY THOMPSON Teddy Thompson	Virgin
108	94	85	69	8	SOULFLY Primitive	Roadrunner
109	108	83	61	6	PELE The Nudes	Polyvinyl
110	88	192	88	3	MOCK ORANGE The Record Play	Lobster
111	—	—	111	1	BIRDIE Some Dusty	It-Kindercore
112	113	150	112	4	SLOBBERBONE Everything You Thought Was Right Was Wrong Today	New West
113	122	170	113	3	CAVE IN Jupiter	Hydrahead
114	119	112	109	5	AMANDA GHOST Ghost Stories	Warner Bros.
115	114	—	114	2	TRINITY HI-FI Fuego	TVT
116	135	138	116	4	JOHN HIATT Crossing Muddy Waters	Vanguard
117	145	160	117	3	SHEMEKIA COPELAND Wicked	Alligator
118	80	95	7	18	DEFTONES White Pony/"Back To School" (CD5)	Maverick
119	96	153	96	4	VARIOUS ARTISTS Moonshine Over America 2000	Moonshine
120	—	—	120	1	DEATHRAY DAVIES The Return Of The Drunk Ventriloquist	Idol
121	107	115	107	3	CHAINSAW KITTENS The All American	4 Alarm
122	62	37	3	11	STARLIGHT MINTS The Dream That Stuff Was Made Of	SeeThru Broadcasting
123	100	104	100	4	KING BLACK ACID Loves A Long Song	Cavity Search
124	75	116	75	3	BANCO DE GAIA Igizeh	Six Degrees
125	87	65	28	11	MORCHEEBA Fragments Of Freedom	China-Sire
126	162	—	126	2	BRIGHT Full Negative Or Breaks	Ba Da Bing!
127	125	128	125	5	FUEL Something Like Human	550-Epic
128	110	75	75	4	SIGUR ROS Agaetis Byrjun	Fat Cat-Bubble Core
129	86	70	38	8	SOFTIES Holiday In Rhode Island	K
130	187	127	127	3	CATFIGHT! Frustrated	Worrybird
131	91	98	91	3	QUINTRON Internal Feedback 001-011	Bulb
132	53	68	53	6	TOM TOM CLUB The Good The Bad And The Funky	Rykodisc
133	111	44	19	8	CHIXDIGGIT! From Scene To Shining Scene	Honest Don's
134	154	91	71	9	DAR WILLIAMS The Green World	Razor & Tie
135	65	80	65	4	FUCKING CHAMPS IV	Drag City
136	76	52	52	6	PRAM The Museum Of Imaginary Animals	Merge
137	115	94	31	10	JIMMY EAT WORLD Singles	Big Wheel Recreation
138	167	148	138	3	HIVES Vendi Vidi Vicious	Burning Heart-Epiphany
139	—	—	139	1	PLASTILINA MOSH Juan Manuel	Astralwerks
140	141	—	140	2	BLUETIP Polymer	Dischord
141	—	—	141	1	CHICKS ON SPEED The Unreleases	K
142	152	—	142	2	LETTER E No. Five Long Player	Tiger Style
143	—	—	143	1	JEJUNE R.I.P.	Big Wheel Recreation
144	124	117	76	7	WHEATUS Wheatus	Columbia-CRG
145	121	139	121	5	MARVELOUS 3 Ready Sex Go	Elektra-EEG
146	—	—	146	1	MARK KNOPFLER Sailing To Philadelphia	Warner Bros.
147	105	86	38	11	WEAKERTHANS Left And Leaving	Sub City
148	—	—	148	1	VERSUS Hurrah	Merge
149	112	97	1	19	MODEST MOUSE The Moon & Antarctica	Epic
150	133	141	111	7	CAVIAR Caviar	Island-IDJMG

CMJ RADIO 200

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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 **SOUNDTRACK**
Times Square (RSO)
- 5 **YES**
Drama (Atlantic)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	97	54	54	6	MAYFLIES USA The Pity List	Yep Roc
152	155	142	142	4	WISDOM OF HARRY House Of Binary	Matador
153	R	185	153	2	FASTBALL The Harsh Light Of Day	Hollywood
154	118	81	44	7	EXPERIMENTAL AIRCRAFT Experimental Aircraft	Sleepy Bunny-Devil In The Woods
155	136	158	71	8	MICROPHONES It Was Hot, We Stayed In The Water	K
156	146	174	146	4	LIMP BIZKIT My Generation/Rollin' (CD5)	Interscope
157	77	99	77	4	90 DAY MEN (it (is) it) Critical Band	Southern
158	109	—	109	2	LEE SCRATCH PERRY Techno Party!	Ariwa-Beatville
159	—	—	159	1	FROGWINGS Croakin' At Toad's	Flying Frog
160	142	191	142	3	VARIOUS ARTISTS Keep Left Vol. 1 A Benefit For David Barsamian...	Ace Fu
161	131	—	131	2	JEGA Geometry	Matador
162	186	145	84	12	EVE 6 Horrorscope	RCA
163	147	63	45	8	NOBODY Soulmates	Ubiquity
164	R	181	164	2	WAXWING One For The Ride	Second Nature
165	157	132	83	8	VICTORIA WILLIAMS Water To Drink	Atlantic
166	168	—	166	2	PHOTON BAND Oh, The Sweet, Sweet Changes	Darla
167	158	162	158	4	COLD 13 Ways To Bleed On Stage	Flip
168	181	177	168	3	SOUNDTRACK Woman On Top	Sony Classical
169	—	—	169	1	LONGWAVE Endsongs	Lunasea
170	R	120	22	11	RANCID Rancid (2000)	Hellcat-Epigraph
171	169	—	19	19	BT Movement In Still Life/ Extended Movement	Nettwerk
172	174	—	172	2	GOOD CHARLOTTE Good Charlotte	Daylight-Epic
173	144	100	22	15	EVERCLEAR Songs From An American Movie: Vol. 1	Capitol
174	137	133	56	7	KIM GORDON/IKU MORI/DJ OLIVE Gordon/Mori/DJ Olive	Smells Like
175	165	136	16	25	MXPX The Ever Passing Moment/The Broken Bones EP	A&M-Interscope
176	192	—	176	2	MOVIELIFE This Time Next Year	Revelation
177	177	—	177	2	LIVERPOOL SOUND COLLAGE Liverpool Sound Collage	Capitol
178	—	—	178	1	JEBEDIAH/JIMMY EAT WORLD Jebediah/Jimmy Eat World (EP)	Big Wheel Recreation
179	—	—	179	1	EC80R The One And Only Low And High	Digital Hardcore
180	—	—	180	1	SPEEDEALER Here Comes Death	Palm
181	117	77	67	7	16 HORSEPOWER Secret South	Razor & Tie
182	197	—	182	2	DJ MICRO DJMixed.com	Moonshine
183	R	—	183	2	RICKIE LEE JONES It's Like This	Artemis
184	149	—	149	2	MY FAVORITE Joan Of Arc Awaiting Trial (EP)	Double Agent
185	—	—	185	1	ERIN MCKEOWN Distillation	Signature Sounds
186	—	—	186	1	AIX EM KLEMM Aix Em Klemm	Kranky
187	—	—	187	1	SARAH HARMER You Were Here	Zoë-Rounder
188	166	114	114	6	PRESIDENTS Freaked Out And Small!	Music Blitz
189	151	96	10	12	ISOTOPE 217 Who Stole The I Walkman?	Thrill Jockey
190	143	—	143	2	ELECTRONIC Twisted Tenderness	Koch
191	170	111	34	8	HELIO SEQUENCE Com Plex	Cavity Search
192	—	—	192	1	BIG ASS TRUCK Who Let You In Here	Terminus
193	—	—	193	1	COLLECTIVE SOUL Blender	Atlantic
194	—	—	194	1	REEVES GABRELS Ulysses	E-Magine
195	123	—	123	2	SARAH CRACKNELL Kelly's Locker	Instinct
196	—	—	196	1	JOAN OSBORNE Righteous Love	Interscope
197	139	90	1	22	SUNNY DAY REAL ESTATE The Rising Tide	Time Bomb
198	134	62	49	8	TEEN IDOLS Full! Leather Jacket	Honest Don's
199	182	172	10	22	A PERFECT CIRCLE Mer De Noms	Virgin
200	172	147	63	9	BELA FLECK & THE FLECKTONES Outbound	Columbia-CRG

CORE RADIO

Contributing reporters this week: 95 • See page 50 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	2	—	1	2	RADIOHEAD Kid A	Capitol						#2 DEBUT	
2	1	1	1	4	SEA AND CAKE Oui	Thrill Jockey	38	—	—	38	1	TWILIGHT SINGERS Twilight As Played...	Columbia-CRG
3	4	4	3	6	GO-BETWEENS The Friends Of Rachel Worth	Jetset	39	69	—	39	2	WESTON The Massed Albert Sounds	Mojo
4	3	2	1	6	BJORK Selmasongs	Elektra-EEG	40	40	—	40	2	ROCK*A*TEENS Sweet Bird Of Youth	Merge
5	6	12	5	4	J MASCIS + THE FOG More Light	Ultimatum	41	58	40	40	4	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
6	7	9	6	4	BADLY DRAWN BOY Hour Of...	XL-Beggars Banquet	42	—	—	42	1	CINERAMA This Is Cinerama	Spinart
7	8	—	7	2	ELF POWER The Winter Is Coming	Elephant Six-Sugar Free	43	73	68	43	4	MOVIETONE The Blossom Filled Streets	Drag City
8	5	3	1	8	AT THE DRIVE-IN Relationship Of Command	Grand Royal	44	—	—	44	1	PAUL SIMON You're The One	Warner Bros.
9	13	58	9	3	DON CABALLERO American Don	Touch And Go	45	—	—	45	1	KITTYCRAFT Catskills	March
10	12	24	10	4	SELF Gizmodgery	Spongebath	46	63	57	46	3	GOLDFRAPP Felt Mountain	Mute
11	9	6	1	7	JETS TO BRAZIL Four Cornered Night	Jade Tree	47	38	42	24	5	ELEVENTH DREAM DAY Stalled Parade	Thrill Jockey
12	16	29	12	3	BLACK EYED PEAS Bridging The Gap	Interscope	48	—	—	48	1	RED STARS THEORY Red Stars Theory	Touch And Go
13	24	17	13	6	UNDERWORLD Everything, Everything	V2	49	—	—	49	1	BRIGHT Full Negative Or Breaks	Ba Da Bing!
14	19	—	14	2	GODSPEED YOU BLACK EMPEROR! Lift Your...	Kranky	50	52	36	36	5	TYRO Audiocards	Mute
15	23	19	15	3	HOOVERPHONIC The Magnificent Tree	Epic	51	59	75	51	4	TABLA BEAT SCIENCE Tala Matrix	Axiom-Palm
16	17	14	14	4	TRISTEZA Dream Signals In Full Circles	Tiger Style	52	—	—	52	1	SUNDAY'S BEST Poised To Break	Polyvinyl
					#1 DEBUT		53	62	47	33	5	DAMIEN JURADO Ghost Of David	Sub Pop
17	—	—	17	1	BLONDE REDHEAD Melodie Citronique (EP)	Touch And Go	54	56	13	3	9	THIEVERY CORPORATION The Mirror...	Eighteenth Street Lounge
18	10	5	3	8	MOJAVE 3 Excuses For Travelers	4AD-Beggars Banquet	55	32	67	32	5	PHOENIX United	Astralwerks
19	29	15	15	5	SAINT GERMAIN Tourist	Blue Note	56	37	48	37	7	DAMAGE MANUAL The Damage Manual	Invisible
20	22	26	20	4	TITAN Elevator	Virgin	57	49	51	49	3	QUINTRON Internal Feedback 001-011	Bulb
21	50	44	21	4	PHOTEK Solaris	Astralwerks	58	—	—	58	1	DOVES Lost Souls	Astralwerks
22	43	52	22	4	IAN POOLEY Since Then	V2	59	48	66	48	3	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
23	14	7	2	7	TRANS AM Red Line	Thrill Jockey	60	36	37	36	5	ELLIOTT False Cathedrals	Revelation
24	33	16	3	10	OLIVIA TREMOR CONTROL Presents...	Kindercore	61	64	46	17	10	VAST Music For People	Elektra-EEG
25	11	30	11	3	BROADCAST Extended Play Two	Warp-Tommy Boy	62	—	—	62	1	SUPERDRAG In The Valley Of Dying Stars	Arena Rock
26	21	20	20	5	MORPHINE Bootleg Detroit	Rykodisc	63	—	—	63	1	PRAGA KHAN Mutant Funk	Antler Subway-Never
27	31	60	27	4	SQUIRREL NUT ZIPPERS Bedlam Ballroom	Mammoth	64	53	63	39	5	RYAN ADAMS Heartbreaker	Bloodshot
28	28	23	23	4	NICK DRAKE Pink Moon	Hannibal	65	55	59	55	4	MATES OF STATE My Solo Project	Omnibus
29	15	22	15	5	JOAN OF ARC The Gap	Jade Tree	66	51	—	51	2	VARIOUS ARTISTS Metroschifter Encapsulated	Doghouse
30	41	62	30	4	WILLIE NELSON Milk Cow Blues	Island-IDJMG	67	—	—	67	1	COLDPLAY Parachutes	Nettwerk-Capitol
31	26	34	24	6	BETTIE SERVEERT Private Suit	Hidden Agenda-Parasol	68	—	—	68	1	JE SUIS FRANCE Je Suis France	Pitch-A-Tent
32	18	10	6	7	ELASTICA The Menace	Atlantic	69	—	—	69	1	U2 Beautiful Day (CD5)	Interscope
33	30	45	30	3	UGLY DUCKLING Journey To Anywhere	1500	70	39	35	13	7	BLACK HEART PROCESSION 3	Touch And Go
34	47	38	34	3	CINERAMA Disco Volante	Manifesto	71	27	11	11	6	6THS Hyacinths And Thistles	Merge
35	20	8	7	7	MAN OR ASTRO-MAN? A Spectrum...	Touch And Go	72	—	—	72	1	CREEPER LAGOON Watering Ghost Garden	Spinart
36	25	25	2	10	DE LA SOUL Art Official Intelligence...	Tommy Boy	73	—	—	73	1	CATCH 22 Alone In A Crowd	Victory
37	34	43	20	6	AUTOMATOR A Much Better Tomorrow	75 Ark	74	R	53	44	7	DAR WILLIAMS The Green World	Razor & Tie
							75	—	—	75	1	HIVES Vendi Vidi Vicious	Burning Heart-Epitaph

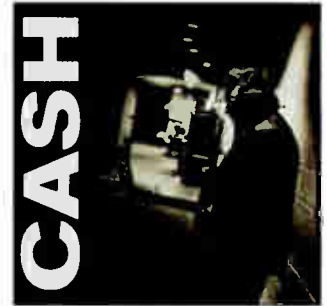
RADIO 200 ADDS

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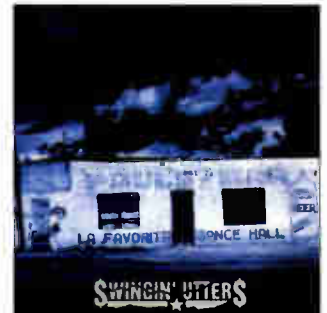
POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	129	PALO ALTO Palo Alto	American-Columbia-CRG
2	87	JOHNNY CASH American III: Solitary Man	American-Columbia-CRG
3	84	SWINGIN' UTTERS Swingin' Utters	Fat Wreck Chords
4	80	IDAHO Hearts Of Palm	Idaho Music
5	74	KARATE Unsolved	Southern
6	69	GRAND THEFT AUDIO Blame Everyone	London
7	66	FRIGATE Blow Me Down	Spinning
8	63	DEATH CAB FOR CUTIE Forbidden Love E.P.	Barsuk
9	46	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus
10	42	DAVID HOLMES Bow Down To The Exit Sign	1500
11	36	MARZ Lung Fu Mo She	E-Magine
12	35	ALUMINUM GROUP Pelo	Hefty
13	34	COMAS A Def Needle In Tomorrow	Plastique-Yep Roc
14	32	JEBEDIAH Of Someday Shambles	Big Wheel Recreation
15	28	STARMARKET Four Hours Light	Deep Elm
16	22	RICHARD BUCKNER The Hill	Overcoat
17	20	SUPERDUDE Johnny On The Spot	Ace
18	19	ASHLEY PARK Town And Country	Kindercore
19	16	ENEMYMINE The Ice In Me	Up
20	16	SWEARING AT MOTORISTS Number Seven Uptown	Secretly Canadian



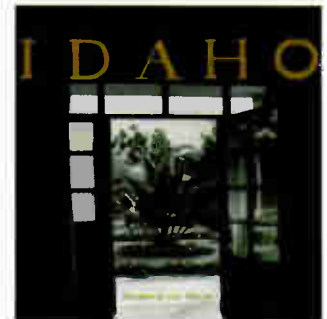
PALO ALTO



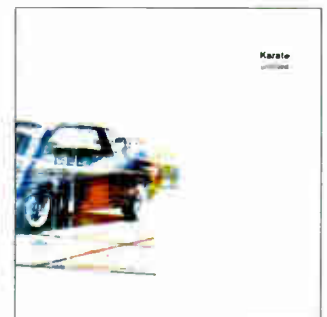
JOHNNY CASH



SWINGIN' UTTERS



IDAHO



KARATE

GOING FOR ADDS

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OCTOBER 31	GODHEAD EP	Post Human-Priority
ADD N TO (X) Add Insult To Injury	Mute	
ASHTRAY BABYHEAD Radio	Glue Factory	
CENTRO-MATIC South San Gabriel Songs	Idol	
CLAN OF XYMOX Live	Metropolis	
COLLIDE Chasing The Ghost	Noiseplus	
JOSEPH ARTHUR Live At The Gypsy...	Virgin	
MAGNETOPHONE	4AD-Beggars Banquet	
ONEIDA Come On Everybody Let's Rock	Jagjaguwar	
ORANGER The Quiet Vibration...	Amazing Grease	
OUTKAST StanKonia	LaFace-Arista	
PAUL OAKENFOLD Perfect Presents	London-Sire	
PJ HARVEY Stories From The City...	Island-IDJMG	
PREACHER BOY The Devil's Buttermilk	Manifesto	
SAD ROCKETS Transition	Matador	
SILVER SCOOTER Goodbye (EP)	Peek-A-Boo	
GODSMACK Awake	Universal	
PHISH Siket Disc	Elektra-EEG	
POE Haunted	Atlantic	
SLACK Sorry To Drop...	Superdrag Sounds	
SUNSHINE Velvet Suicide	Big Wheel Recreation	
VARIOUS ARTISTS Fifty	Kindercore	
VARIOUS ARTISTS Reproductions...	March	
VARIOUS ARTISTS Stoned Immaculate...	Elektra-EEG	
VARIOUS ARTISTS Strait Up	Immortal-Virgin	
VIRGIL SHAW Quad Cities	Future Farmer	
NOVEMBER 14		
BUDDYREVELLES American Matador	Motorcoat	
SHAWN LEE Monkey Boy	Wall Of Sound	
SOUTHERN CULTURE ON THE SKIDS Liquored...	TVT	
TUESDAY WELD L'amore...	Kindercore	
NOVEMBER 21		
ZIGGY MARLEY Greatest Hits Vol. 1	Elektra-EEG	
NOVEMBER 7		
6X Thunder Bomb	Daemon	
EUPHONE Hashin' It Out	Jade Tree	

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

Jakob Dylan's Wallflowers may have the new album, but it's Bob Dylan who's about to launch a college tour. The road swing starts on Halloween at Northwestern University in Evanston, IL. Dylan recently contributed a previously unreleased live cover of the Grateful Dead's "Friend Of The Devil" to the tribute album, *Stolen Roses*, and he just agreed to record a track the upcoming album commemorating the 50th anniversary of Sun Records.

• Meanwhile, the Wallflowers will be playing theaters across the western U.S. in support of their new release, *Breach*. Beginning Nov. 9 in San Diego, the brief tour ends Nov. 22 in Denver and includes Everlast as the opener. Everlast just wrapped up a tour with Santana, and the Wallflowers are hitting the road right after a multi-night stand with The Who at Madison Square Garden in New York City. Also look for the Wallflowers in Las Vegas, Sacramento, San Francisco, Seattle, Vancouver and Salt Lake City.

• It looks like we'll have to wait until next year for the new Rod Stewart album. Originally scheduled for release on Nov. 14, *Human* has been pushed back to Valentine's Day 2001. Stewart is currently recovering from the thyroid surgery he underwent in May. His vocal cords were not affected, but he has been too weak to complete the final two tracks. Although Stewart's entire recording career has been with Warner Bros., *Human* will be the debut for his new label home, Atlantic Records.

• On Oct. 5 in Beverly Hills, David Crosby, Dr. John and South African jazzman Hugh Masakela were honored by the Musicians Assistance Program for their efforts to help musicians recover from addiction. Jackson Browne presented Crosby with the Stevie

Ray Vaughan Award, named after the blues-rock guitarist who sobered up and hit his career peak, only to die in a plane crash two years later. Crosby, John, Masakela and MAP founder Buddy Arnold all came together afterwards to perform a version of Crosby, Stills & Nash's "Long Time Gone." The dinner reportedly raised more than \$250,000 to help musicians in need of treatment for drug or alcohol addiction.

• Emmylou Harris' "Slow Surprise" and her cover of Loretta Lynn's "Blue Kentucky Girl" both appear on *Grand Ole Opry 75th Anniversary, Vol. 1 & 2*. Released Oct. 10 as part of a month-long celebration of one of country music's founding institutions, the double-disc



Keb' Mo'

set also includes tracks by

country stalwarts Bill Monroe, Patsy Cline and Hank Williams.

• Neo-blues singer/songwriter Keb' Mo' (a.k.a. Kevin Moore) is heading out on the road in support of his latest release, *The Door*. Kicking things off in Shreveport, LA, Mo' will criss-cross North America, hitting all corners of the continental U.S. before finishing up Dec. 3 in San Diego. *The Door* is the followup to his Grammy Award-winning 1998 album, *Slow Down*.

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email: DMAvery@aol.com

TRIPLE A

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TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	2	3	1	4	WILLIE NELSON Milk Cow Blues	Island-IDJMG
2	19	15	2	3	RADIOHEAD KID A	Capitol
3	1	1	1	6	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
4	12	-	4	2	PAUL SIMON You're The One	Warner Bros.
5	3	4	3	6	JOHN HIATT Crossing Muddy Waters	Vanguard
6	5	11	5	4	SHEMEKIA COPELAND Wicked	Alligator
7	8	8	7	6	SAINT GERMAIN Tourist	Blue Note
8	7	6	2	6	BJORK Selmasongs	Elektra-EEG
9	11	26	9	3	MARK KNOPFLER Sailing To Philadelphia	Warner Bros.
10	28	13	10	4	RICKIE LEE JONES It's Like This	Artemis
11	4	2	2	9	DAR WILLIAMS The Green World	Razor & Tie
12	10	10	3	8	VICTORIA WILLIAMS Water To Drink	Atlantic
13	R	-	13	2	BADLY DRAWN BOY Hour Of...	XL-Beggars Banquet
14	6	5	1	12	DAVE ALVIN Public Domain: Songs From The Wild Land	Hightone
15	9	39	9	5	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
#1 DEBUT						
16	-	-	16	1	KASEY CHAMBERS The Captain	Asylum-Warner Bros.
17	15	35	15	5	SQUIRREL NUT ZIPPERS Bedlam Ballroom	Mammoth
18	13	38	13	6	BETTIE SERVEERT Private Suit	Hidden Agenda-Parasol
#2 DEBUT						
19	-	-	19	1	IAN POOLEY Since Then	V2
20	20	27	16	6	HOT CLUB OF COWTOWN Dev'lish Mary	Hightone
21	38	-	21	2	VAN MORRISON & LINDA G. LEWIS You...Exile-Pointblank-Virgin	Virgin
22	17	33	17	3	JOAN OSBORNE Righteous Love	Interscope
23	26	18	18	4	SEA AND CAKE Qui	Thrill Jockey
24	31	16	16	4	TOM TOM CLUB The Good The Bad And The Funky	Rykodisc
25	18	-	18	3	DAVID WILCOX What You Whispered	Vanguard
26	R	29	21	4	MORPHINE Bootleg Detroit	Rykodisc
27	R	24	24	4	GO-BETWEENS The Friends Of Rachel Worth	Jetset
28	-	-	28	1	PHOTEK Solaris	Astralwerks
29	14	31	14	6	ROLLIN' INTO MEMPHIS: SONGS OF JOHN HIATT Var...	Telarc
30	22	23	22	4	HOOVERPHONIC The Magnificent Tree	Epic
31	16	12	11	8	TEDDY THOMPSON Teddy Thompson	Virgin
32	-	-	32	1	TITAN Elevator	Virgin
33	-	-	33	1	MERLE HAGGARD If I Could Only Fly	Anti-Epithaph
34	23	25	23	6	RYAN ADAMS Heartbreaker	Bloodshot
35	-	-	35	1	FROGWINGS Croakin' At Toad's	Flying Frog
36	-	-	36	1	BLACK EYED PEAS Bridging The Gap	Interscope
37	40	22	22	10	MORCHEEBA Fragments Of Freedom	China-Sire
38	-	-	38	1	J MASCIS + THE FOG More Light	Ultimatum
39	30	28	19	5	CUBANISMO! Mardi Gras Mambo	Hannibal-Palm
40	R	17	17	2	KEB' MO' The Door	550-Epic

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	DAVID HOLMES Bow Down To the Exit Sign	1500
2	SONNY LANDRETH Levee Town	Sugar Hill
3	PALO ALTO Palo Alto	American-Columbia-CRG
4	JOHNNY CASH American III: Solitary...	American-Columbia-CRG
5	IDAHO Hearts Of Palm	Idaho Music



JOAN OSBORNE

Righteous Love (Interscope)

Joan Osborne has one of the most impressive voices in rock.

Unfortunately, people who've never seen her live don't know it. And while the raw muscle of her live show has yet to translate to the studio,

Righteous Love, overall, stands up to the beautiful melodies and lush arrangements of Osborne's previous release, 1995's triple-platinum *Relish*. While it's true that there's no "St. Teresa" or "One Of Us" on *Righteous Love*, she treats us to some enticing, exotic musical flavorings, including the Indian and Arabic-influenced melodies of "Running Out Of Time" and "Grand Illusion." Thankfully, we're spared the white-girl worldbeat overtures as she handily incorporates these musical influences into her sound. The songstress also includes a blues-rock rendition of Gary Wright's 1975 Top 40 hit "My Love Is Alive," which she salvages from soft-rock purgatory in a way that would make Etta James proud.

R.I.Y.L.: Lauren Hart, Sheryl Crow, Janis Joplin

Contact: Lenny, Mark, Brent or Jason

Phone: 800.992.6553

Email: rad@interscoperecords.com

Release Date: Sept. 12; at radio now

BIG ASS TRUCK

Who Let You In Here? (Terminus)

Memphis-based Big Ass Truck's sound is certainly different, with songs like "Hands Of A Working Man" floating between the funk of Medeski Martin & Wood and the tongue-in-cheek hip-hop of Beck. BAT is street-smart, yes, but songs like "Taylor, Mississippi" also revel in the soul roots of the band's hometown. If blending rock, funk, jazz and soul weren't enough, *Who Let You In Here?* also incorporates some Fripp-and-Eno-style experimentation on "March Of The Dirty Razors."

R.I.Y.L.: Medeski Martin & Wood, Beck, Galactic

Contact: Jeff Duckworth

Phone: 404.817.8155

Email: duck@terminusrecords.com

Release Date: Oct. 16; at radio now

MEAT PUPPETS

Golden Lies (Breaking Records/Atlantic)

Meat Puppets are both the rootsiest and longest-lasting of an SST roster that once included the likes of Dinosaur Jr., Hüsker Dü and the Minutemen. Since its 1982 debut, the band's blending of slightly experimental punk with roots rock has led to some fairly schizophrenic results. *Golden Lies* — the group's first album without drug-addled bassist/cofounder Cris Kirkwood — is no exception. The dirgey vocal harmonies on the chorus of "Take Off Your Clothes" sound not unlike Alice In Chains, while the dual lead guitar style and rootsy vocal melodies of "Push The Button" are downright Phish-like.

R.I.Y.L.: Hüsker Dü, FIREHOSE, ZZ Top

Contact: Anthony Delia

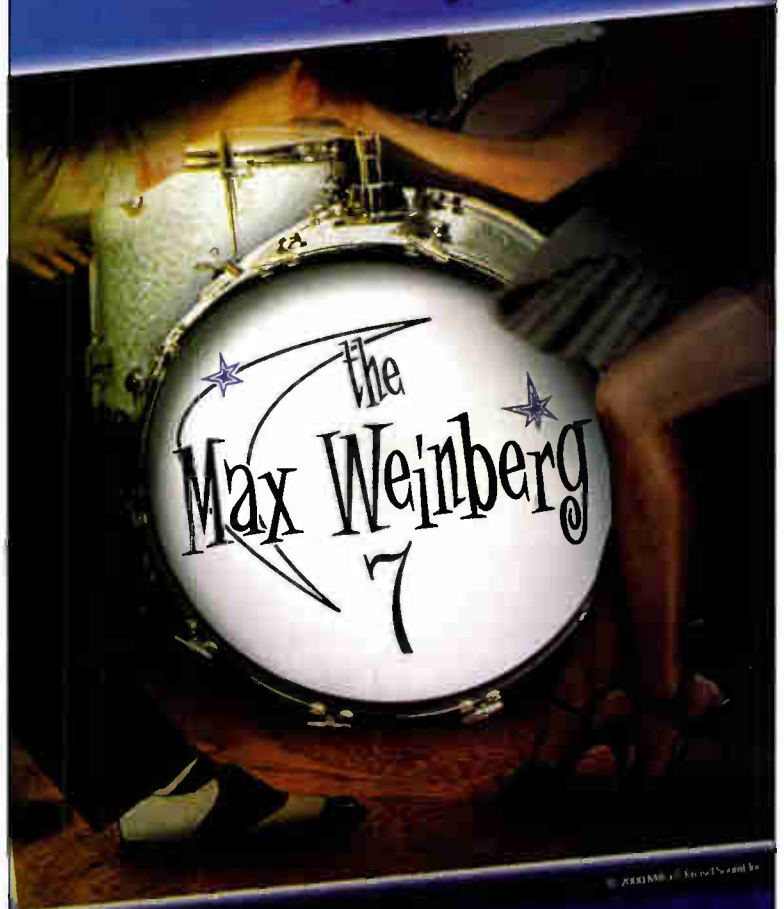
Phone: 212.707.2986

Email: Anthony.delia@atlantic-recording.com

Release Date: Sept. 26; at radio now

"IN THE YEAR 2000..."

The Max Weinberg 7 will release a white-hot debut album of rockin' boogie, jump blues and hard-boiled swing, becoming the #1 album on the CMJ Radio 200, causing Rage Against The Machine to weep uncontrollably and hang their heads in shame...



the Max Weinberg 7

17 tracks including "Lollipop", "Rock This Joint", "Jumped" "Nervous Boogie" & "Catch 'Em In The Act" (featuring Dr. John).

At Radio Now!

For more info contact Robert Silverstone 310/815-4900
rsilverstone@driveentertainment.com

Produced by Max Weinberg - Arranged by Jimmy Vivino
Executive Producers Stephen Powers, Ken Kreisel & Eric Gardner

CATCH 'EM IN THE ACT!

Nightly on NBC's

LATE NIGHT WITH CONAN O'BRIEN



A UNIVERSAL MUSIC COMPANY

www.maxweinberg7.com

Chicago label Victory Records, known as the home of hardcore punk bands such as Hatebreed, Boy Sets Fire, All Out War and Snapcase, has launched Victory World. The new imprint will specialize in Caribbean artists. According to a press release from Victory honcho Tony Brummel, "It's exciting and a privilege to be able to document history, tradition and ethnic diversity. Graphically, we are going to make the releases on Victory World look spectacular. Many of the releases in this genre lack a certain flair and excitement — we are going fix that. We want to provide as much takeaway [value] as possible and, hopefully, temporarily transport the listener to another part of the world." The first release will be a compilation called *Hot*



Youssou N'Dour

Caribbean Hits, which will hit stores Nov. 21. Licensed from the Rituals label in Port of Spain, Trinidad, the compilation will feature soca, Jump-up, *rapso*, *ragga* and dancehall hits by artists from Trinidad and Tobago. Artists on the disc include Anselm Douglas (and his

original version of the hit "Who Let The Dogs Out"), Sharlene, Super Blue and the Roy Cape All Stars, who have been called the best calypso band in the world. For more info, contact Tony Brummel at 312.666.8661, ext. 113. And we thought politics made for strange bedfellows. • **For Love Or Country: The Arturo Sandoval Story** will debut in November on HBO. Based on the life of the Cuban trumpeter, it stars Andy Garcia in the title role. Garcia, who also served as producer, is joined onscreen by cast members Mia Maestro, Gloria Estefan and others. The soundtrack, which was just released by Atlantic, features a band led by Arturo Sandoval himself. Tunes on the album include the Dizzy Gillespie/Chano Pozo-penned "Manteca," which led to the birth of Afro-Cuban jazz, Cuban classics like "Quimbombo" and "Guantanamo," and several Sandoval-penned favorites. • The fresh global pop sound of Senegalese singer Youssou N'Dour's newly released *Joko (The Link)* is making big inroads on the *CMJ* New World chart. Happily, Nonesuch has announced plans for a nine-date tour to run Nov. 12-21. The singer will bring along longtime backing band Super Etoile, which is unequaled in *mbalax*, a Senegalese style of rock. On Oct. 23, N'Dour, who is also a U.N. Messenger of Peace and a UNICEF Goodwill Ambassador, performed at the United Nations 4th Annual Race Against Poverty Awards, which also included appearances by Mary J. Blige, Angelique Kidjo and the Soweto String Quartet. At a press conference earlier that day, N'Dour announced plans for the launch of his new charity, the

Youth Network For Development, and its flagship program entitled The Joko Project. This project is a non-profit initiative to build Internet access centers, cultural content Web sites and online communities in



For Love Or Country: The Arturo Sandoval Story

Africa. • Violinist Gidon Kremer and his large Baltic-based ensemble Kremerata Baltica have just finished an 11-city U.S. tour. Running Oct. 15-29, the *Eight Season* tour featured music from Vivaldi's "Four Seasons" paired with Leonid Desyatnikov's re-orchestration of Astor Piazzolla's "Cuarto Estaciones Porteñas" (The Four Seasons Of Buenos Aires). While this work came out earlier this year on Nonesuch, Kremer's large group already has a new album out on the label called *Silencio*, a meditative collection of 20th-century works for string orchestra.

NEW WORLD

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TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	2	11	1	3	YOUSSEU N'DOUR <i>Joko (The Link)</i>	Nonesuch
2	3	1	1	6	TABLA BEAT SCIENCE <i>Tala Matrix</i>	Axiom-Palm Pictures
3	7	4	3	6	LOS AMIGOS INVISIBLES <i>Arepa 3000</i>	Luaka Bop
4	14	12	4	3	VARIOUS ARTISTS <i>Afrobeat ...No Go Die!</i>	Shanachie
5	1	2	1	8	VIEUX DIOP <i>Afrika Wassa</i>	Triloka
6	R	-	6	2	LOS ZAFIROS <i>Los Zafiros Story</i>	Ahi Nama
7	6	10	6	4	ELIADES OCHOA <i>Tribute To...</i>	Higher Octave-Virgin
8	11	3	3	9	CUBANISMO! <i>Mardi Gras Mambo</i>	Hannibal-Palm Pictures
9	R	5	5	6	VARIOUS ARTISTS <i>Latin Travels</i>	Six Degrees
10	4	6	2	7	VARIOUS ARTISTS <i>Music From The Tea Lands</i>	Putumayo
#1 DEBUT						
11	-	-	11	1	VARIOUS ARTISTS <i>Island Roots Volume 2</i>	Quiet Storm
12	24	15	11	5	SYLFORD WALKER AND WELTON IRIE <i>Lamb's...Blood And Fire</i>	Heartbeat
13	R	22	1	11	TRILOK GURTU <i>African Fantasy</i>	Blue Thumb-Verve
#2 DEBUT						
14	-	-	14	1	VARIOUS ARTISTS <i>Trance Planet Vol. 5</i>	Triloka
15	22	-	15	2	VARIOUS ARTISTS <i>Jack Ruby Presents...</i>	Heartbeat
16	13	-	13	3	WIMME <i>Cugu</i>	Northside
17	12	9	9	4	SOUNDTRACK <i>Woman On Top</i>	Sony Classical
18	-	-	18	1	DRY & HEAVY <i>Full Contact</i>	BSI
19	17	-	17	2	SIDESTEPPER <i>More Grip</i>	Palm Pictures
20	-	-	20	1	VARIOUS ARTISTS <i>Slidin' On The Frets</i>	Yazoo
21	-	-	21	1	VARIOUS ARTISTS <i>Ethiopiennes Vol. 8</i>	Allegro
22	8	7	5	8	BOB MARLEY & THE WAILERS <i>Climb The Ladder</i>	Heartbeat
23	-	-	23	1	ANOUSHKA SHANKAR <i>Anourag</i>	Angel
24	-	-	24	1	VARIOUS ARTISTS <i>Italian Musical Odyssey</i>	Putumayo
25	-	-	25	1	LEE SCRATCH PERRY <i>Techno Party!</i>	Ariwa-Beatville

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

Q&A



BILL LASWELL
 Producer Bill Laswell's work can be found on hundreds of records in the World, electronic, jazz and rock genres. His Tabla Beat Science project features tabla greats Zakir Hussain, Trilok Gurtu and Talvin Singh, among others. We caught up with Laswell at his office in New York City.

How did the Tabla Beat Science project come together?
 It's been a long time in coming. It started as a conversation with Zakir years ago about doing something more progressive, using his virtuosity, technique and sound to create something more contemporary or something juxtaposed over electronic music. Over time, the electronic scene had been evolving. So when we finally got around to it, Tabla Beat Science incorporated a lot of sounds that are relatively new influences like drum 'n' bass and techno.

How did the other people get involved?
 Once started talking to Zakir, I started to meet other people and incorporate them. Then Talvin started to get popular and his records started selling, and he wanted to get involved.

It must be amazing to work with Zakir.

He takes the whole concept of rhythms and drumming to another level. There's nothing quite like it.

How much time do you actually spend in the studio?

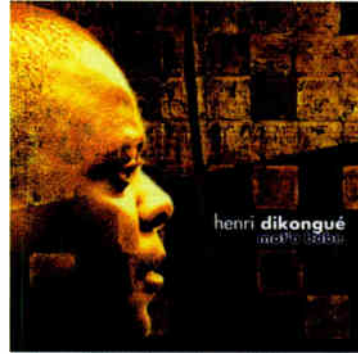
I spend a lot more time actually thinking about things, creating notes and reference points. My actual time in the studio is incredibly short compared to what a lot of people do — six or seven hours is a long day. There is also a lot of dialogue with certain people just trying to get it set up. Then there might be a lot of talking just to get our concepts in order.

Is it hard to keep track of everything you're involved in?

I don't even try. I know what I have to do an hour from now, and I try to deal with things as they come. You try to plan things, but sometimes those things change drastically. I'm open to being influenced every minute by something that happens.

Have you ever run into problems with a musician's estate or a rabid fan that keep you from doing your dub deconstructions?

You only run into what I call interference from purists. These are usually people who are stuck in a different time zone, and a lot of them don't even know what they are listening to. They believe that there is an absolute version of a song. A mix is a moment. They don't realize that when 48 or 24 or 16 tracks are converted to two at a particular moment, just because it happened at that moment doesn't make it the absolute version. There are an infinite number of versions. The purist doesn't understand this.



HENRI DIKONGUÉ

Mot'A Bobe (Tinder)

In the wake of *C'est La Vie*, Henri Dikongué's 1997 U.S. debut, the Cameroonian singer/guitarist has garnered a reputation as one of the primary purveyors of quiet, introspective African pop music. *Mot'A Bobe* (meaning Hypocrisy) is awash in mellow flutes, gentle guitars, bubbling

rhythms and dreamy vocal choruses (fellow Cameroonian Manu Dibango contributes a few breezy sax riffs as well). Occasionally Dikongué brings unique and unexpected touches to the songs — unusual instruments like Russian accordion or the hints of other musical styles like blues, jazz, bossa nova and reggae. The results — particularly the reggae-influence "Non Retour" — prove that Dikongué is a master craftsman who's not afraid of incorporating a wide variety of sounds to create his uniquely innovative, crowd-pleasing music.

R.I.Y.L.: Manu Dibango, Ali Farke Toure, Les Nubians
Contact: Emmanuel Nado
Phone: 415.491.0716
Email: nado@tinderrecords.com
Release Date: Oct. 10

LEE SCRATCH PERRY

Techno Party (Ariwa-Beatville)

The ever-inscrutable Lee Scratch Perry returns with an all-new opus of eccentricity and spaced-out reggae. With compatriot Mad Professor in the producer's seat, a delightfully disoriented Perry rants and raves on 15 new tracks and a couple of dubs. Highlights include "Crooks In The Business" and "Having A Party," both prime Perry rants at their most bizarre and scathing. The modern renaissance of Perry will continue so long as the man's wit and strange alternate-reality continues to fascinate, confound and amaze.

R.I.Y.L.: Captain Beefheart, Yabby You, Beastie Boys
Contact: Craig Williamson
Phone: 323.876.7033
Email: rooster@beatville.com
Release Date: Sept. 19

VARIOUS ARTISTS

Italian Musical Odyssey (Putumayo)

Given Italy's rather ordinary size and Mediterranean geography, many people are surprised to find just how diverse and heterogeneous the country is. From the pastoral countryside to the bustling cities, there is a tremendous range of environments and people. This variety is reflected in the country's music, and that's what makes this Putumayo overview such an intriguing listen. It's fascinating to hear and see how Italy's central Mediterranean location has helped shape its music. Many of the relatively unfamiliar artists heard here will sound familiar to fans of Spanish, Celtic, Greek and even African music.

R.I.Y.L.: Gipsy Kings, Agricantus, Cesaria Evora
Contact: Jennifer Daunt
Phone: 415.701.1894
Email: jennifer@putumayo.com
Release Date: Oct. 10



ALLTRUE NETWORKS
www.alltrue.com

Who hasn't seen that tasteless video clip where one circus man tosses forth another, who winds up head deep in a horse's patute? Or how about the one where the disgruntled office worker proceeds to destroy his computer, prompting a shocked colleague to pop his head above the shared cubicle? If this is the kind of low-brow entertainment you seek to break up life's daily monotonies, then AllTrue Networks is definitely the online destination for you. Officially launched on Oct. 9, AllTrue enables visitors to watch, collect and email twisted video clips from a large library of short reality-videos that's updated on a daily basis. AllTrue features a clip of the day, as well as a collection of favorites from AllTrue site editors. One recent clip-of-the-day was entitled "Cocksickle Calls," where a man sporting a large foam penis on his head sold icicles (shaped like you know what) on the streets of Brooklyn. You can imagine the fun that ensues when he encounters a woman who is anything but timid. Send your favorite clips to your loved ones simply by entering the lucky recipient's email address and clicking the submit button. They'll surely thank you for it. — **Bill Konig**

INTERNET BROADCAST

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	10	1	3	RADIOHEAD Kid A	Capitol
					#1 DEBUT	
2	—	—	2	1	TONY IOMMI Iommi	Priority
3	2	2	2	4	SEA AND CAKE Oui	Thrill Jockey
4	R	24	4	4	HALFORD Resurrection	Metal-Is-Sanctuary-BMG
					#2 DEBUT	
5	—	—	5	1	OVERKILL Bloodletting	Metal-Is-Sanctuary
6	25	18	6	10	EVERCLEAR Songs From An American Movie: Vol. 1	Capitol
7	4	3	2	6	BJORK Selmasongs	Elektra-EEG
8	—	—	8	1	CORROSION OF CONFORMITY America's Volume Dealer	Sanctuary
9	—	—	9	1	GODSMACK Awake (CD5)	Republic
10	R	—	10	10	PAPA ROACH Infest	Dreamworks
11	10	11	10	4	BADLY DRAWN BOY Hour Of The Bewilderbeast	XL-Beggars Banquet
12	R	—	12	11	3 DOORS DOWN The Better Life	Republic-Universal
13	R	—	10	6	DEFTONES White Pony/"Back To School" (CD5)	Maverick
14	—	—	14	1	WISDOM OF HARRY House Of Binary	Matador
15	R	25	1	15	JURASSIC-5 Quality Control	Interscope
16	—	—	16	1	MARILYN MANSON Disposable Teens (CD5)	Nothing-Interscope
17	3	1	1	8	AT THE DRIVE-IN Relationship Of Command	Grand Royal
18	15	9	6	7	TRANS AM Red Line	Thrill Jockey
19	11	—	11	2	GREEN DAY Warning	Reprise
20	R	—	20	12	IRON MAIDEN Brave New World	Portrait-Columbia-CRG
21	21	—	21	2	IAN POOLEY Since Then	V2
22	—	—	22	1	VERSUS Hurrah	Merge
23	18	—	18	2	BROADCAST Extended Play Two	Warp-Tommy Boy
24	—	—	24	1	ELEVENTH DREAM DAY Stalled Parade	Thrill Jockey
25	R	—	25	13	UNION UNDERGROUND An Education In Rebellion	Portrait-Columbia-CRG

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	1	1	1	3	RADIOHEAD Kid A	Capitol
2	16	—	2	2	WALLFLOWERS Breach	Interscope
					UP 18 POSITIONS	
3	21	—	3	2	COLLECTIVE SOUL Blender	Atlantic
					#1 DEBUT	
4	—	—	4	1	PAUL SIMON You're The One	Warner Bros.
5	2	2	2	3	MADONNA Music	Maverick-Warner Bros.
6	4	18	4	3	GREEN DAY Warning	Reprise
7	3	3	1	7	BARENAKED LADIES Maroon	Reprise
8	8	17	8	12	DIDO No Angel	Arista
9	5	5	5	4	MARK KNOPFLER Sailing To Philadelphia	Warner Bros.
10	—	—	10	1	ORGY Vapor Transmission	Elementree-Reprise
11	—	—	11	1	KEB'MO' The Door	550-Epic
12	7	6	6	3	JOHN HIATT Crossing Muddy Waters	Vanguard
13	11	11	1	56	CREED Human Clay	Wind-up
14	R	13	13	2	GRATEFUL DEAD Ladies & Gentleman	Grateful Dead-Arista
15	14	19	2	27	3 DOORS DOWN The Better Life	Republic-Universal
16	9	—	9	2	PAUL OAKENFOLD Perfecto Presents: Another World	London-Sire
17	13	14	13	3	CORRS In Blue	143-Lava-Atlantic
18	20	—	18	2	YANNI If I Could Tell You	Virgin
19	6	4	4	3	98 DEGREES Revelation	Motown
20	10	9	9	4	SOUNDTRACK Almost Famous	Dreamworks
21	12	10	3	6	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
22	22	—	3	19	MATCHBOX TWENTY Mad Season	Lava/Atlantic
23	19	7	7	4	FUEL Something Like Human	550-Epic
24	18	23	1	59	RED HOT CHILI PEPPERS Californication	Warner Bros.
25	17	16	1	19	B.B. KING & ERIC CLAPTON Riding With The King	Reprise

28 ORANGE STREET

P.O. Box 150, Merrick, NY 11566
28 ORANGE STREET — Common Rotation [1]

32 BLUES

250 W. 57th St., Ste. 1514, New York, NY 10107
212.265.0740
PEG LEG SAM — Kickin' It [32211]

ATLANTIC

1290 Ave. Of The Americas 26th Fl., New York, NY 10104
212.707.2000
MARTIN SEXTON — Wonder Bar [83405]
MEAT PUPPETS — Golden Lies [Breaking 83402]
SEVEN NATIONS — Seven Nations [Q 92946]

BABY MUNSTA

675 Hudson St., New York, NY 10014
KATI MAC — Anicca [147]

BETTER LOOKING

11041 Santa Monica Blvd., PMB 302, Los Angeles, CA
90025-3523
GOOD LIFE — Novena On A Nocturne [4]

BINARY HATE

5707 DeLange, Houston, TX 77092
JOHN SPARROW — The John Sparrow [1]

BOWMAN

12-B Highland Ave., Arlington, MA 2476
BOWMAN — Believe [4]

BUCKRA

2107 Freeland Ave., #2, Cincinnati, OH 45208 513.871.2308,
buckra@buckra.com
BUCKRA — Fall Of Porkopolis

BULB

c/o Surefire, 323 Somerville Ave., Somerville, MA 2143
BRAD POUNDERS — She Shakes [26]

BULLYS

6378 Pleasant View St., Middle Village, NY 11379
718.296.3399
MOTH — Postcards From Machine [98412]

C&O

P.O. Box 43427, Cincinnati, OH 45243
JOHN FOSTER — All Yours [13]

CANNONBALL

1660 Lake Drive W., Chamassan, MN 55317 612.361.8302
VARIOUS ARTISTS — Dealin' With The Devil: Songs Of Robert
Johnson [29117]

CAVITY SEARCH

P.O. Box 42246, Portland, OR 97242 503.243.3682
VARIOUS ARTISTS — Cavity Search Audio Resume [55]

COPPER CREEK

P.O. Box 3161, Roanoke, VA 24015 703.563.5937
GEORGE SHUFFLER/JAMES ALAN SHELTON — The Legacy
Continues [182]
GINNY HAWKER & TRACY SCHWARZ — Good Songs For Hard
Times [183]
MYSTERIOUS REDBIRDS — 1992-1998 [188]

CURRA'S GRILL

605 W. Cresslin, Austin, TX 78752
BROWN WHORNET — Brown Whornet [2]

OESOTO

P.O. Box 60335, Washington, DC 20039 301.589.3909
ETERNALS — The Eternals [37]

OOUBLEPLUSGOOD

P.O. Box 18721, Minneapolis, MN 55418
SPIVEYS — V [3]

ORAG CITY

P.O. Box 476867, Chicago, IL 60647-6867 312.455.1015
HIGH LLAMAS — Buzzlebee [191]

DREAMWORKS

9268 W. Third St., Beverly Hills, CA 90210 310.234.7908
SOUNDTRACK — The Ladies Man [50276]

E-MAGINE

601 West 26th St. Ste. 11, New York, NY 10001
212.924.8212
REEVES GABRELS — Ulysses [1050]

FORCE INC.

631 E. 11th St., #22, New York, NY 10009 212.353.2656
MRI — Rhythogenesis [23]
TOMAS JIRKU — Sequins [45]
UUSTALO — Yaga a Maurari [44]

FROLIC

302 Spring Branch Lane, Kennedale, TX 76060
817.556.8537, gary@frolicweb.com
Frolic — Everything Must Burn [1]

GEARHEAD

P.O. Box 421219, San Francisco, CA 94142-2129
VARIOUS ARTISTS — Gearfest! [12]

GERN BLANOSTEN

P.O. Box 356, River Edge, NJ 7661 201.265.9025
ALL NATURAL LEMON & LIME FLAVORS — Starlight Blue Line [44]
JETT BRANDO — The Movement Towards You [46]

HEAR BOX

P.O. Box 15349, Boston, MA 22151
BRIAN CHARLES — Sadderday Dreaming [10]

INNERSTATE

P.O. Box 411241, San Francisco, CA 94141-1241
415.752.2461
MATT PIUCCI — Hellenes [5007]

JADE TREE

2310 Kennwynn Road, Wilmington, DE 19810 302.656.5856
EUPHONIE — Hashin' It Out [1054]

K

P.O. Box 7154, Olympia, WA 98507 360.786.1594
kpromo@olywa.net
COCO — Coco [118]

KINOCORE

P.O. Box 461, Athens, GA 30603 706.546.1951
VARIOUS ARTISTS — Kinocore Fifty [50]

KOCH

740 Broadway, New York, NY 10003 212.353.8800
FLESH-N-BONE — 5th Dog Lets Loose [8196]

MATAOOR

625 Broadway, New York, NY 10012 212.995.5882
RED SNAPPER — Some Kind Of Kink [441]

MEGALON

P.O. Box 460383, San Francisco, CA 94146-0308
BRIAN AND CHRIS — Vectors [8]

META

611 Broadway, Ste. 541, New York, NY 10012
VARIOUS ARTISTS — Asana Two: Moving Meditation [10]

MILLE PLATEAUX

Weserstrabe 7 60329 Frankfurt, Germany 496.923.9918
SND — Stoiosnd Types [92]

MMP

19725 Sherman Way, Ste. 220, Winnetka, CA 91306
818.349.9792
JOSEPH PATRICK MOORE — Soul Cloud [22]

MOTORCOAT

1818 Sherwood Drive, Beloit, WI 53511
BUDDY REVELLES — American Matador [13]

MY HERO

P.O. Box 771, Sioux Falls, SD 57101-0771
myherorecords@aol.com
EVERGREEN TRIO — For All Intents And Purposes [2]

NONESUCH

75 Rockettler Plaza, New York, NY 10019 212.275.4910
SOUNDTRACK — Requiem For A Dream [79611]

ONE FOOT

P.O. Box 30727, Long Beach, CA 90853 562.434.4640
FIELD DAY — The Dawn Of A New Day [Devil Doll 44]
LAMBS — Lambs [18]

PHOTON

26 W. 17 St., Deer Park, NY 11792
SOUTHFORK — Revolution [8888]

PLOW CITY

P.O. Box 1804, Moline, IL 61266-1604
WINTER BLANKET — Hopeless Lullaby [1]

RECLUSE

P.O. Box 1597, Lake Placid, NY 12946
TOM VARGA — Kicking & Screaming [46906]

RELAPSE

P.O. Box 251, Millersville, PA 17551 717.397.9221
AMBER ASTLUM — Supernatural Parlour Collection [Release 6472]
AMOEBIA — Pivotal [Release 6674]
SUBARACHNOID SPACE — These Things Take Time [Release 6473]

RHINO

10635 Santa Monica Blvd., Los Angeles, CA 90025-4900
310.474.4778
VARIOUS ARTISTS — Intimate Portrait: Christmas Belles
[79987]
LAURIE ANDERSON — Anthology [76648]

ROCKET GIRL

P.O. Box 13969, London, E18 2UZ England 181.926.6289
ADD N TO FU(X)IA — Add N To Fu(x)a [22]
FUXXA — 2000 [24]

ROOSTER BLUES

232 Sunflower Ave., Clarksdale, MS 38614
WILLIE KING — Freedom Creek [2642]

ROOT HOG

P.O. Box 45, Great Barrington, MA 1230
DR. ISOSCOLES — 8 Cents Is Your Birthday [1061]

ROUNDOR

1 Camp St., Cambridge, MA 210 617.354.0700
JOHN MCCUTCHEON — The Wind That Shakes The Barley [476]
MARTIN TILLMAN — Eastern Twin [Unitone 5101]

RUBBER BANO BALL

P.O. Box 292604, Los Angeles, CA 90029
FERDINAND — Demoted To Greeter [1]

RUBRIC

12 W. 37 St., 5th Fl., New York, NY 10018
ADRIAN SHAW — Head Cleaner [14]
VARIOUS ARTISTS — Rubric Records Sampler [1]

SHANACHIE

13 Laight St., 6th Fl., New York, NY 10013 212.334.0284
EODIE OANIELS — Swing Low Sweet Clarinet [5073]
SOLAS — The Hour Before The Dawn [78041]

SONY CLASSICAL

550 Madison Ave., New York, NY 10022-3211 212.833.8000
SOUNDTRACK — The Yards [8944]

SPINNING

368 Congress St., Ste. 3, Boston, MA 2210
FRIGATE — Blow Me Down [11]

TAKEHOLO

P.O. Box 19831, Birmingham, AL 35219
TANTRUM OF THE MUSE — Modernmu\$ick [2000]
THIRTYEIGHT — Regulate The Chemicals [21]
UNDEROATH — Cries Of The Past [1019]

TARLICK

814 Maple, Lawrence, KS 66044
JUMBO'S KILLCARE — Scratch

TEMPLE

P.O. Box 2156, Devon, CT 06460-9998
PETE HARDWIN — Is There Anybody Out There? [2020]

TOY FACTORY

Nissaki-Shibuya Bldg., #2F, Shibuya, Tokyo, 150 Japan
EASTERN YOUTH — Eastern Youth [88147]

TRANSACTION

1027 C. Preston Ave., Charlottesville, VA 22903
GIFT HORSE — Ampersand [1]

V&R

c/o AR Management 1585 Via Parque, Thousand Oaks, CA
91360 805.565.9552
SHOOTING STAR — Leap Of Faith [224]

WARNER BROS.

3300 Warner Blvd., Burbank, CA 91505 818.846.9090
KASEY CHAMBERS — The Captain [Asylum 47823]

YOYO

P.O. Box 2462, Olympia, WA 98502 360.352.2597,
yoyo@olywa.net
CANNANES AND STEWARD — Communicating At An Unknown
Rate [16]

SOUND ON SOUND-ZUM

P.O. Box 4449, Berkeley, CA 94704-0449
NUZZLE — Junk Of Myth '92-'95 [4]

JAZZ

32 JAZZ

250 W. 57th St. Ste. 1514, New York, NY 10107
212.265.0740

BOBBY HUTCHERSON — Mirage [32214]
BRONX HORNS — Silver In The Bronx [32213]
ROMANCE IN RIO — VARIOUS ARTISTS [32212]

ABBY TRAVIS

P.O. Box 461105, Los Angeles, CA 90046 213.427.8026
ABBY TRAVIS — Cutthroat Standards & Black Pop [3]

ATLANTIC

1290 Ave. Of The Americas 26th Fl., New York, NY 10104
212.707.2000

MANHATTAN TRANSFER — The Spirit Of St. Louis [83394]

BLUE LAYO

5042 Wilshire Blvd., Ste. 537, Los Angeles, CA 90036
323.933.7560

BARBARA MORRISON — Live Down Under [1006]

BLUE NOTE

304 Park Ave. S. 3rd Fl., New York, NY 10010 212.253.3000
HAGANS/GELDEN — Re-animation Live! [27544]

ECM

825 Eighth Ave., 19th Fl., New York, NY 10019
212.333.1405, tina.gallikan@umusic.com

KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE — Whisper
Not [543 816]

KOCH

740 Broadway, New York, NY 10003 212.353.8800
DAVID MURRAY QUARTET — Love And Sorrow [DIW 921]
SHEILA JORDAN + HARVIE SWARTZ — The Very Thought Of Two [MA 5]
HARRIET TUBMAN — Prototype [Avant 78]
DUSAN BOGANOVIC — Keys To Talk By [MA 19]

LEO

718 21st Ave., #8, Seattle, WA 98122
ANTHONY BRAXTON — Knitting Factory (Piano/Quartet) 1994,
Vol. 2 [297]

PRIVATE MUSIC

8750 Wilshire Blvd., Beverly Hills, CA 90211 310.358.4845
YANNI — The Very Best Of Yanni [11568]

VERVE

825 Eighth Ave., New York, NY 10019 212.333.8000
JOHN MCLAUGHLIN — The Believer [549 044]
JOHN MCLAUGHLIN — The Heart Of Things — Live In Paris [549
045]
ABBY LINCOLN — Over The Years [549 101]

LOUD ROCK

IRMA

214 W. 29th St., Ste. 1002, New York, NY 10001
212.244.5148

BELLADONNA — Midnight House [500573]

NUCLEAR BLAST AMERICA

P.O. Box 1074, New York, NY 10013 212.343.2797
THEATRE OF TRAGEDY — Machine [7027]

STEAMHAMMER

P.O. Box 152, Bellmore, NY 11710
SAXON — Metalhead [SPV 215]

NEW WORLD

ARIWA

P.O. Box 42462, Washing, DC 20015 301.528.3966
MACNA B — Global Messenger [Beatville 148]

ASHE

6538 Collins Ave., #295, Miami Beach, FL 33141
MARINA RIVAS — Cafe Negro [2009]

NONESUCH

75 Rockefeller Plaza, New York, NY 10019 212.275.4910
GIDON KREMER/KREMERATA BALTICA — Silencio [79582]

SOUNDS TRUE

P.O. Box 8010, Boulder, CO 80306 800.333.9185
GLEN VELEZ — Breathing Rhythms [12]

TINDER

619 Martin Ave., Unit 1, Rohnert Park, CA 94928
707.588.9164

HENRI DIKONGUE — Mot'a Bobe [622]

VIRGIN

304 Park Ave. S. 5th Fl., New York, NY 10010 212.253.3000,
tyson.haller@virgin-records.com

JOI — We Are Three [Real World 92]

RPM

ASTRALWERKS

104 W. 29th St. 4th Fl., New York, NY 10001 212.886.7500
LAZY DOG — Deep House Music [50323]

OMC

666 Broadway, Ste. 1002, New York, NY 10012 212.777.6676
DJ CRAZE — United Djs Of America Vol. 16 [5502]

IRMA

214 W. 29th St., Ste. 1002, New York, NY 10001
212.244.5148

VARIOUS ARTISTS — Sister Bossa Vol. 2 [499611]

METROPOLIS

P.O. Box 54307, Philadelphia, PA 19105 215.248.7488
CLAN OF XMMOX — Liberty (EP) [191]

SUICIDE COMMANDO — Hellraiser [186]

MOONSHINE

525 Santa Monica Blvd., West Hollywood, CA 90069
310.652.8145

FRANKIE BONES — You Know My Name [80135]

TAKEHOLD

P.O. Box 19831, Birmingham, AL 35219
NARCISUSUS — Newwave Techno Homicide [1020]

WARLOCK

122 E. 25th St., New York, NY 10010 212.673.2700
C-Bo — Enemy Of The State [2829]
DJ SQUEEY & THA FAMILY — During The Mission [2835]

TRIPLE A

NARADA

4650 Port Washington Road, Milwaukee, WI 53212-1063
414.272.6700

UPCOMING

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

OCTOBER 30

TAV FALCO'S PANTHER BURNS Panther Phobia **In The Red**
VARIOUS ARTISTS Ecstasy Of The Agony **Alternative Tentacles**
 ➔ *Label sampler featuring the Causey Way, Jello Biafra, Wesley Willis, etc.*
VARIOUS ARTISTS Solesides Greatest Bumps **Quannum-Ninja Tune**
 ➔ *Rare and unreleased tracks by DJ Shadow, Blackalicious, etc.*

OCTOBER 31

ASHEN No Other Comfort **Two Sheds**
BARBARA MANDRELL Millenium Collection **H**
BLACK WATCH Lime Green Girl **Saltwater**
BRONX CASKET CO. The Bronx Casket Co. **Music Cartel**
 ➔ *Featuring former members of Overkill*
CHEMICAL BROTHERS Music Response (EP) **Astralwerks**
COLEMAN HAWKINS Cabu Collection **Masters Of Jazz**
 ➔ *Double disc collection*
CRADLE OF FILTH Midian **Koch**
CROWDED HEAD Voices **Blackball**
DAMOZEL You Don't Know Me Like That **MCA**
DECODED FEEDBACK Mechanical Horizons **Metropolis**
DEEP RUMBA A Calm In The Fire Of Dances **Justin Time**
DEXTER GORDON Cabu Collection **Masters Of Jazz**
 ➔ *Double disc collection*
DJ ASSAULT Off The Chain For The Y2K **Inuit-Solar**
DREADNAUGHT Down To Zero **Music Cartel**
DREAM STREET Dream Street **Lava-Atlantic**
DWIGHT YOAKAM Tomorrow's Sounds Today **Reprise**
ELTON JOHN Box Set **Universal**
ELYSIAN FIELDS Queen Of The Meadow **Jetset**
ERYKAH BADU Mam's Gun **Motown**
EUPHONE Hashin' It Out **Jade Tree**
FIRE SHOW The Fire Show **Perishable**
 ➔ *Featuring former members of Number One Cup*
FIREBIRD Firebird **Music Cartel**
 ➔ *Featuring Bill Steer, formerly of Carcass and Napalm Death*
GAMEFACE Always On **Revelation**
GLADYS KNIGHT At Last **MCA**
GODSMACK Awake **Universal**
GOOD LIFE Novena On A Nocturn **Better Looking**
GREAT BIG SEA Road Rage: Live **Rounder**
GROOVE THEORY The Answer **Columbia-CRG**
HANGTOWN 11 Reasons **Black Dog**
ICON OF COIL Serenity Is The Devil **Metropolis**
INCOGNITO The Best Of **Blue Thumb**
INSANE CLOWN POSSE Bizarr **Psychopathic-Island-IDJMG**
JANE WIEDLIN Kissproof World **Painful-Beyond**
 ➔ *New solo album from Go-Go guitarist*
JOHN PRINE Souvenirs **Oh Boy**
KENNY COLMAN Straight Ahead **Justin Time**
LIFEHOUSE No Name Face **Dreamworks**
LISA ANGELLE Lisa Angelle **Dreamworks**

MAX ROACH The Complete Mercury Max Roach Plus Four Sessions **Mosaic**
 ➔ *Seven disc set*
MC PAUL BARMAN EP **Matador**
MESH The Point At Which It Falls Apart **Metropolis**
MR. DIBBS Live In Memphis **Stereo-Type-Nu-Gruv**
MYRACLE BRAH The Myracle Brah **Not Lame**
NEUROSIS Sovereign **Neurot**
NICK WARREN Global Underground: Amsterdam **Boxed-Global Underground**
NORMAN BLAKE Blackberry Blossom **Flying Fish-Rounder**
OCEAN BLUE Davy Jones' Locker **March**
PASCAL & MR. DAY High Flying **Glasgow**
PHIL ROSENTHAL Folksongs And Bluegrass For Children... **Rounder**
POE Haunted **Atlantic**
PROFESSIONAL MURDER MUSIC Professional Murder Music **Interscope**
RACHEL BUCHMAN Shine Little Candles: Chanukah Songs For Children **Rounder**
RAINER MARIA (7") **Polyvinyl**
RANDY TRAVIS Inspirational Journey **Warner Bros.**
ROB MCCONNELL Tentet **Justin Time**
SAD ROCKETS **Transition**
SAMANTHA MUMBA Gotta Tell You What I Want **Interscope**
SANTANA The Best Of Santana Vol. 2 **Sony Legacy**
SCIENTIFIC From The Nest Of Idea (EP) **Burnt Toast**
SHALLOW 16 Sunsets In 24 Hours **Music Cartel**
SHAWN MULLENS **Columbia-CRG**
SHAZAM Rev-9 **Not Lame**
SNOOP DOGG The Last Meal **No Limit**
SONNY ROLLINS This Is What I Do **Milestone**
SOUNDTRACK Little Nicky **Maverick**
SOUTHERN CULTURE ON THE SKIDS Liquored Up And Laquered Down **TVT**
STEVIE WONDER Greatest Hits **Universal**
STEVIE WONDER Greatest Hits 2 **Universal**
STICKY FINGAZ Black Trash: The Autobiography Of... **Universal**
SUICIDE COMMANDO Mind Strip **Metropolis**
SYNTHETIC 16 Your Water **Resurrection A.D.**
TANYA TUCKER Millenium Collection **Universal**
THE CALL Millenium Collection **Hip-O**
THE PHUZZ American Pop **Birthmark**
 ➔ *Features former frontman of Squirrelgn*
THEE MACHINE GUN ELEPHANT Gear Blues **Total Energy**
 ➔ *Japanese garage rock band's first domestic album*
THREE TENORS Christmas **Sony Classical**
TWIZTED Freak Show **Island**
TOM PETTY Anthology: Through The Years **Universal**
TROUBLE WITH SWEENEY The Trouble With Sweeney (EP) **Burnt Toast**
U2 All That You Cannot Leave Behind **Interscope**
VARIOUS ARTISTS Damizza Presents: Where I Wanna Be **Baby Ree-London-Sire**
VARIOUS ARTISTS Radio City Christmas Spectacular **Sony Legacy**
VARIOUS ARTISTS Reproductions: A Tribute To The Human League **March**
VARIOUS ARTISTS Traditional Fiddle Music Of The Ozarks Volume III... **Rounder**
VARIOUS ARTISTS Traditional Fiddle Music Of The Ozarks Volume II... **Rounder**
VENUIT/ROMANO Never Before... Never Again **Justin Time**
WAYANS BROTHERS No Offense **MCA**
WHITE OUT Drunken Little Mass **Ecstatic Peace**
WUMPS CUT Music For A Slaughtering Tribe 2 **Metropolis**
 ➔ *Double album*
YOUTH ASYLUM We Are Young Americans **Warner Bros.**

NOVEMBER 6

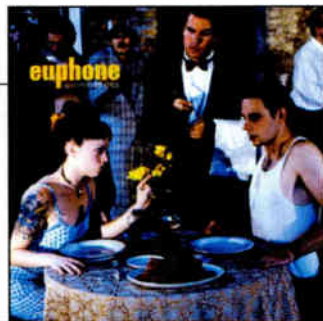
HOWARD ZINN Heroes And Martyrs **Alternative Tentacles**
JELLO BIAFRA Become The Media **Alternative Tentacles**
THE EX Spanish Revolution (reissue) **Alternative Tentacles**
 ➔ *Double disc*
VARIOUS ARTISTS Less Rock, More Talk **Alternative Tentacles**

NOVEMBER 7

AL COHN & ZOOT SIMS Easy As Pie: Live At The Left Bank **Label M**



DJ ASSAULT Off The Chain For The Y2K
EUPHONE Hashin' It Out



Oct 31
 Oct 31

BEATLES FEATURING TONY SHERIDAN In The Beginning
 ↳ *Tony Sheridan fronts an early incarnation of the Beatles*
BILL CHARLAP Written In The Stars
BILLY CHILDS TRIO Bedtime Stories
BLESSID UNION OF SAINTS The Best Of
BLINK 182 The Mark, Tom & Travis Show: The Enema Strikes Back
 ↳ *Live album with one new studio track*
BOILER ROOM Can't Breathe
BRASSY Got It Made
BRUJERIA Brujerizmo
CHARLES MINGUS Jazz Composers Workshop
CO-ED Utopia
COLDPLAY Parachutes
DAVID "FATHEAD" NEWMAN Captain Buckles (reissue)
DENNY ZEITLEN As Long As There's Music
DOGGY'S ANGELS Quiet As Kept
 ↳ *Female group discovered by Snoop Dogg*
DON BYRON A Fine Line: Arias & Leider
EDIE BRICKELL & THE NEW BOHEMIANS Ultimate Collection
ENGLISH BEAT Beat This: The Best Of The English Beat
FILTHY THIEVIN' BASTARDS Our Fathers Sent Us
FIREHOUSE 02
FOUR TOPS Essential Collection
FUNKMASTER FLEX The Vibe Compilation
FOXY BROWN
GARY NUMAN Pure
GENESIS Vol. 2
GIFT HORSE
GRANT GREEN Alive (reissue)
 ↳ *Remastered and with bonus material*
HAMMERFALL Renegade
HOLLY COLE The Best Of
JOE ELY Best Of
KEB' MO' The Door
KILLING FLAME Another Breath
LES MCCANN Invitation To Openness
LIVING SACRIFICE The Hammering Process
LOUIS ARMSTRONG Hello Dolly!
MARK HELM Everything's Okay
MICHAEL BALL Musicals
MICHAEL BALL The Movies
MICROSTORIA Model 1, Step 2
 ↳ *Side project of Jan from Mouse On Mars and Markus from Oval*
MILDRED BAILEY Me & The Blues
PATSY CLINE Ultimate Collection
PAUL DESMOND Let Me Tell Ya About Desmond
PRU Pru
R. KELLY TP2.com
SAM JONES Something In Common
SLIMM CALHOUN The Skinny
SOUNDTRACK Ally McBeal Christmas
SOUNDTRACK Doo Wop 50 Live
SOUNDTRACK Genghis Blues
SOUNDTRACK Return Of The Rock Vol. 2
SOUNDTRACK Rugrats In Paris
SOUNDTRACK The Grinch
SOUNDTRACK The Legend Of Bagger Vance
SPICE GIRLS Forever
SUPA DJ DMITRY Scream Of Consciousness
TERRY ANDERSON I'll Drink To That
TITO PUENTE Complete RCA Recordings
TRINITY HI-FI Fuego
VARIOUS ARTISTS Badlands: A Tribute To Bruce Springsteen's Nebraska
 ↳ *Includes covers performed by Hank Williams III, Los Lobos, Ani Difrancio, Johnny Cash and others*
USITALO Vapaa Muurari

Universal
 Blue Note
 32 Jazz
 V2
 MCA
 Tommy Boy
 Beggars Banquet
 Roadrunner
 Savoy-Atlantic
 Universal
 Nettwerk-Capitol
 Label M
 32 Jazz
 Doggystyle-TVT
 Blue Note
 Hip-O
 London
 TKO
 Spitfire
 Hip-O
 Arista
 Def Jam-IDJMG
 Spitfire
 Atlantic
 Transaction
 Blue Note
 Nuclear Blast America
 Blue Note
 MCA
 550-Epic
 Equal Vision
 Label M
 Tooth & Nail
 Universal
 Not Lane
 Hip-O
 Hip-O
 Thrill Jockey
 Savoy-Atlantic
 Universal
 Label M
 Capitol
 Jive
 32 Jazz
 Elektra-EEG
 Epic
 Rhino
 Six Degrees
 Roadrunner
 Maverick
 Interscope
 Gold Circle
 Virgin
 TVT
 Not Lane
 RCA Victor
 TVT
 Sub Pop
 Force Inc.

VARIOUS ARTISTS Casino Lights '99
 ↳ *Double disc jazz compilation*
SOUNDTRACK Ken Burns' Jazz: The Story Of America's Music
 ↳ *Five disc boxed set companion to the PBS documentary*
VARIOUS ARTISTS Plastic Compilation Volume 4
X-CON Dirty Live
YNGWIE MALMSTEEN Double Live
ZIGGY MARLEY Live

Warner Bros.
 Verve-Sony Legacy
 Netterk
 Elektra-EEG
 Spitfire
 Elektra-EEG

NOVEMBER 8

VARIOUS ARTISTS The My Pal God Holiday Record 2
 ↳ *Holiday themed tunes from Atombombpocketknife, Neutrino, Emperor Penguin and others*

My Pal God

NOVEMBER 9

JOHNNY BOND Country And Western...

Bloodshot

NOVEMBER 13

FARAQUET The View From This Tower
LUNGFISH Necrophones
MANISHEVITZ Rollover
ONEIDA Come On Everybody Let's Rock
SONGS: OHIA Ghost Tropic
VARIOUS ARTISTS Dischord 20th Anniversary

Dischord
 Dischord
 Jagasuwar
 Jagasuwar
 Secretly Canadian
 Dischord

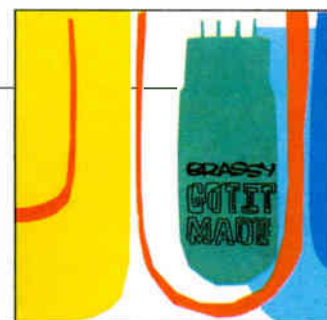
NOVEMBER 14

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 CONFSSIONAL The Swiss Army Romance
DIE FORM Extremum
DOMINO KINGS Life And 20
ELECTRIC LIGHT ORCHESTRA Flashback
 ↳ *Three disc boxed set*
FOR STARS Airline People
GOSSIP That's Not What I Heard
JERSEY AVE. Jersey Ave.
JIM GREER The Big Thieves Jail The Little Thieves
LYNYRD SKYNYRD Collectybles
 ↳ *Double disc best of collection*
MARILYN MANSON Holy Wood...
MASTER P Ghetto Postage
MEMPHIS BLEEK The Understanding
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

Epic
 Columbia-CRG
 MCA
 Moonshine
 Sony Legacy
 Drive-Thru
 Metropolis
 Hightone
 Sony Legacy
 Future Farmer
 Kill Rock Stars
 MCA
 Fortune
 MCA
 Nothing-Interscope
 No Limit
 Def Jam-IDJMG
 Elektra-EEG
 Big Brother-Epic
 Columbia-CRG
 Matador



GOOD LIFE Novena On A Nocturn
BRASSY Got It Made



Oct. 31
 Nov. 7

KNWU
North Beach, CA 91.1 FM
767.923.2913
radio@knwutv.com

KNWD
North Beach, CA 91.1 FM
Chris Clarkson
318.331.4100

KPUP
Los Berrys, OR 94.5 FM
Steve Klein
767.923.2922

KRLY
Los Berrys, OR 94.5 FM
Andrew Samperi
507.646.4107

KRUX
Los Berrys, OR 94.5 FM
Bon Forrester
505.646.4040

KSDJ
Los Berrys, OR 94.5 FM
Chris Miller
805.888.5558

KSLC
Marineville, OR 90.3 FM
Dart Dent
503.434.2590

KSCD
Astoria, OR
1.800.425.8782
kscd_fm@hotmail.com

KSTO
North Beach, OR 93.1 FM
John Berman
507.846.3083

KTEK
Seaside, OR 84.7 FM
John Berman
507.846.3083

KMTT
Redwood, AK 100.1 FM
Chris Hill
907.488.3181

KNDL
North Beach, OR 93.0 FM
Chris Hill
218.298.3028

KQAL
Winona, MN 89.5 FM
Paul Berman
507.457.5229

KRNU
Lincoln, NE 90.3 FM
Paul Berman
402.472.8277

KSLU
North Beach, CA 90.1 FM
John Berman
408.488.1124

KSLU
Mountain View, CA 87.9 FM
John Berman
408.488.1124

KSLU
Hammonton, NJ 90.9 FM
Robert Meant
609.488.1124

KSPB
Pablo Beach, CA 91.8 FM
Pablo Beach
714.833.7465

KSWA
Johns Creek, GA 91.5 FM
John Berman
404.474.7854

KTRM
Hickoryville, MO 88.7 FM
John Berman
417.474.7854

KNAB
Orange, CA 91.1 FM
John Berman
714.744.7829

KNBC
Pasadena, CA 91.1 FM
John Berman
909.793.8091

KRCR
Colorado Springs, 91.5 FM
Jeff Berti

KRTU
San Antonio, TX 91.7 FM
John Berman
210.928.1159

KSRB
Mission Viejo, CA 88.5 FM
Sean Etkin
949.582.4993

KSFJ
San Francisco, 88.1 Cafm
Chandra Karp

KSLU
St. Louis, MO 530 AM
Richard Caperton
909.821.8157

KSPR
San Rafael, CA 88.7 FM
Richard Caperton
909.821.8157

KSVR
San Antonio, TX 90.1 FM
Brian Davidson
308.416.7622

KTVU
Dallas, TX 91.7 FM
John Berman
972.340.4888

KNON
Dallas, TX 89.3 FM
Christina Lee
972.340.4888

KNPZ
San Diego, CA 62.0 AM
Tony Lopez
619.440.2989

KRCX
Denver, CO 1530 AM
Raf Focote
303.788.8382

KRAU
Anchorage, AK 88.1 FM
Adrian Glasgow
907.284.1344

KSCU
Santa Clara, CA 182.3 FM
Jonny Frazar/Zoeira
408.554.4907

KSHU
Honolulu, HI 90.5 FM
Chris Chernock
808.284.1344

KSMN
Canton, NY 90.5 FM
John Berman
315.229.5538

KSKR
San Rafael, 88.1 FM
Moody Wolts

KSTW
San Marcos, TX 89.9 FM
John Berman
210.733.2787

KTSW
San Marcos, TX 89.9 FM
John Berman
210.733.2787

KNSU
Thebes, IL 81.5 FM
Amanda Brown
708.448.4447

KPNI
Dallas, TX 94.0 AM
Chris Brown
214.768.5789

KRKH
Arcata, CA 810 AM
Brian Brown
708.448.4447

KSDB
Wichita, KS 91.9 FM
Alli Karlin
785.320.2320

KSMR
San Jose, CA 90.5 FM
Janis Sarrin
408.524.4540

KSMR
San Jose, CA 90.5 FM
John Berman
408.524.4540

KSSU
San Jose, CA 1580 AM
Scott DeMott
918.278.5820

KTCU
Fort Worth - Texas, 88.7 FM
Jim Chandler

KTVU
Houston, HI 90.3 FM
John Berman
908.958.0048

KTVU
Houston, HI 90.3 FM
John Berman
908.958.0048

WNYO Oswego, NY 80.0 FM Justin Vancouver 313.341.2181

WYOT Madison, WI 80.9 FM Syd Anderson 608.258.2061

WPCR Plymouth, NH 91.7 FM Jake Gallo 603.535.2242

WPKR Watertown, NY 91.5 FM Keith Jackson 407.846.2408

WQAC Atlanta, GA 90.9 FM Kelly Lynn 404.254.2408

WORI Bristol, RI 80.3 FM Jay Lyons 401.254.2283

WREK Atlanta, GA 91.1 FM Erin Moore 404.504.2408

WRUJ Kingston, RI 80.3 FM Byron Jones 401.874.0808

WRMC Middlebury, VT 91.1 FM Otto Hart 802.248.3224

WRTV Trinity College, 80.3 FM Brian Sinclair 860.239.1000

WNYU New York, NY 81.1 FM Brennan Hill 212.986.1800

WVOB Orlando, FL 90.7 FM Russ Boyd 407.583.4554

WPLS Greenville, SC 90.7 FM Russ Boyd 864.583.4554

WPRS Blue Bell, PA 91.1 FM Greg Whelan 412.576.8395

WQAG Blue Bell, PA 91.1 FM Chris Cooper/Maria 484.851.2248

WRAS Scranton, PA 88.5 FM Kathleen Carr 484.851.2248

WRFM Philadelphia, PA 88.5 FM Johnnie Zuberli 578.280.5851

WRRC Harrisburg, PA 88.5 FM Johnnie Zuberli 717.645.8306

WRRG Harrisburg, PA 88.5 FM Johnnie Zuberli 717.645.8306

WRUB Harrisburg, PA 88.5 FM Adam Bussolo 717.645.8306

WONB New York, NY 80.0 FM Dave Crosser 418.772.1194

WOWL West Palm Beach, FL 91.7 FM Michael Williams 561.297.3758

WPNR Norfolk, VA 80.7 FM Charles A. 757.727.2086

WPSF Norfolk, VA 80.7 FM Deana Protano 757.727.2448

WQBR Norfolk, VA 84.0 AM Kelly Bradley 757.407.2220

WRBC Lansing, MI 91.5 FM Joe Moore 517.277.7532

WRWF New York, NY 80.7 FM Andy Capozzino 718.425.3807

WRWC Baltimore, MD 91.7 FM Ryan Snyder 410.321.4366

WRSK Rocky Hill, CT 80.1 FM Corey Corbin 862.558.0786

WRWV Rocky Hill, CT 80.1 FM Corey Corbin 862.558.0786

WONC Newport, RI 80.1 FM Bill Berman 609.837.5085

WOPF Oxford, OH 97.7 FM Dan Vermeulen 413.323.4114

WRCT Williamsport, PA 88.1 FM Mike Taylor 717.822.4725

WRST Pittsburgh, PA 88.3 FM Mike Taylor 717.822.4725

WRWU Pittsburgh, PA 88.3 FM Mike Taylor 717.822.4725

WRWC Washington, DC 540 AM Mike Taylor 202.984.7354

WRWC Washington, DC 540 AM Mike Taylor 202.984.7354

WRWC Washington, DC 540 AM Mike Taylor 202.984.7354

WRWC Washington, DC 540 AM Mike Taylor 202.984.7354

WRWC Washington, DC 540 AM Mike Taylor 202.984.7354

WONY Oneonta, NY 80.0 FM Steve Esposito 607.436.2712

WQZQ Northampton, MA 91.0 FM Steve Esposito 413.436.2712

WRPH Princeton, NJ 103.3 FM Arnie Pevsler/Hart 609.982.2712

WQKE Pittsfield, NY 83.0 FM Steve Sweeney 518.462.2712

WRWB Hamilton, NY 80.1 FM Phil Roney 518.527.1704

WRWB Hamilton, NY 80.1 FM Phil Roney 518.527.1704

WRWB Hamilton, NY 80.1 FM Phil Roney 518.527.1704

WRWB Hamilton, NY 80.1 FM Phil Roney 518.527.1704

WRWB Hamilton, NY 80.1 FM Phil Roney 518.527.1704

WRWB Hamilton, NY 80.1 FM Phil Roney 518.527.1704

WSBU 31. Bonaventura, NY 83.3 FM... WSBU 31. Bonaventura, NY 83.3 FM... WSBU 31. Bonaventura, NY 83.3 FM...

WSHL 17.1 Easton, MA 91.3 FM... WSHL 17.1 Easton, MA 91.3 FM... WSHL 17.1 Easton, MA 91.3 FM...

WSHU 17.1 Framingham, MA 91.1 FM... WSHU 17.1 Framingham, MA 91.1 FM... WSHU 17.1 Framingham, MA 91.1 FM...

WSRN 17.1 Framingham, MA 91.5 FM... WSRN 17.1 Framingham, MA 91.5 FM... WSRN 17.1 Framingham, MA 91.5 FM...

WSTC 17.1 Framingham, MA 90.7 FM... WSTC 17.1 Framingham, MA 90.7 FM... WSTC 17.1 Framingham, MA 90.7 FM...

WTSR 17.1 Framingham, MA 91.3 FM... WTSR 17.1 Framingham, MA 91.3 FM... WTSR 17.1 Framingham, MA 91.3 FM...

WUDM 17.1 Framingham, MA 103.1 caFM... WUDM 17.1 Framingham, MA 103.1 caFM... WUDM 17.1 Framingham, MA 103.1 caFM...

WUWH 17.1 Framingham, MA 91.3 FM... WUWH 17.1 Framingham, MA 91.3 FM... WUWH 17.1 Framingham, MA 91.3 FM...

WUSM 17.1 Framingham, MA 88.5 FM... WUSM 17.1 Framingham, MA 88.5 FM... WUSM 17.1 Framingham, MA 88.5 FM...

WVLU 17.1 Washington, DC 90.5 FM... WVLU 17.1 Washington, DC 90.5 FM... WVLU 17.1 Washington, DC 90.5 FM...

WSSS 17.1 Waukegan, WI 90.8 FM... WSSS 17.1 Waukegan, WI 90.8 FM... WSSS 17.1 Waukegan, WI 90.8 FM...

WSSJ 17.1 Shelburne, WI 91.7 FM... WSSJ 17.1 Shelburne, WI 91.7 FM... WSSJ 17.1 Shelburne, WI 91.7 FM...

WSTW 17.1 Elgin, WI 91.7 FM... WSTW 17.1 Elgin, WI 91.7 FM... WSTW 17.1 Elgin, WI 91.7 FM...

WSTW 17.1 Madison, WI 91.7 FM... WSTW 17.1 Madison, WI 91.7 FM... WSTW 17.1 Madison, WI 91.7 FM...

WSTW 17.1 Elgin, WI 91.7 FM... WSTW 17.1 Elgin, WI 91.7 FM... WSTW 17.1 Elgin, WI 91.7 FM...

WTTU 17.1 Cookville, TN 88.5 FM... WTTU 17.1 Cookville, TN 88.5 FM... WTTU 17.1 Cookville, TN 88.5 FM...

WUOD 17.1 Dearborn, MI 91.3 FM... WUOD 17.1 Dearborn, MI 91.3 FM... WUOD 17.1 Dearborn, MI 91.3 FM...

WUOG 17.1 Athens, GA 90.5 FM... WUOG 17.1 Athens, GA 90.5 FM... WUOG 17.1 Athens, GA 90.5 FM...

WUSR 17.1 Charleston, PA 90.5 FM... WUSR 17.1 Charleston, PA 90.5 FM... WUSR 17.1 Charleston, PA 90.5 FM...

WVWC 17.1 Richmond, VA 90.7 FM... WVWC 17.1 Richmond, VA 90.7 FM... WVWC 17.1 Richmond, VA 90.7 FM...

WSDP 17.1 Plymouth, MA 88.1 FM... WSDP 17.1 Plymouth, MA 88.1 FM... WSDP 17.1 Plymouth, MA 88.1 FM...

WSJU 17.1 Jamaica, NY 99.0 AM... WSJU 17.1 Jamaica, NY 99.0 AM... WSJU 17.1 Jamaica, NY 99.0 AM...

WSOU 17.1 South Orange, NJ 88.5 FM... WSOU 17.1 South Orange, NJ 88.5 FM... WSOU 17.1 South Orange, NJ 88.5 FM...

WSRN 17.1 Whitman, RI 91.7 FM... WSRN 17.1 Whitman, RI 91.7 FM... WSRN 17.1 Whitman, RI 91.7 FM...

WSTC 17.1 Springfield, MA 90.7 FM... WSTC 17.1 Springfield, MA 90.7 FM... WSTC 17.1 Springfield, MA 90.7 FM...

WUOL 17.1 New Orleans, LA 91.5 FM... WUOL 17.1 New Orleans, LA 91.5 FM... WUOL 17.1 New Orleans, LA 91.5 FM...

WUMF 17.1 Farmington, CT 100.5 FM... WUMF 17.1 Farmington, CT 100.5 FM... WUMF 17.1 Farmington, CT 100.5 FM...

WUPY 17.1 Knoxville, TN 91.5 FM... WUPY 17.1 Knoxville, TN 91.5 FM... WUPY 17.1 Knoxville, TN 91.5 FM...

WUTK 17.1 Knoxville, TN 90.3 FM... WUTK 17.1 Knoxville, TN 90.3 FM... WUTK 17.1 Knoxville, TN 90.3 FM...

WVFS 17.1 Tallahassee, FL 89.7 FM... WVFS 17.1 Tallahassee, FL 89.7 FM... WVFS 17.1 Tallahassee, FL 89.7 FM...

WSFR 17.1 Boston, MA 94.1 FM... WSFR 17.1 Boston, MA 94.1 FM... WSFR 17.1 Boston, MA 94.1 FM...

WSKB 17.1 Westfield, MA 94.1 FM... WSKB 17.1 Westfield, MA 94.1 FM... WSKB 17.1 Westfield, MA 94.1 FM...

WSPN 17.1 Sarasota Springs, FL 91.1 FM... WSPN 17.1 Sarasota Springs, FL 91.1 FM... WSPN 17.1 Sarasota Springs, FL 91.1 FM...

WSTP 17.1 Greenville, PA 88.1 FM... WSTP 17.1 Greenville, PA 88.1 FM... WSTP 17.1 Greenville, PA 88.1 FM...

WSTP 17.1 Greenville, PA 88.1 FM... WSTP 17.1 Greenville, PA 88.1 FM... WSTP 17.1 Greenville, PA 88.1 FM...

WUAB 17.1 Newburg, PA 88.1 FM... WUAB 17.1 Newburg, PA 88.1 FM... WUAB 17.1 Newburg, PA 88.1 FM...

WUWH 17.1 Westfield, MA 94.1 FM... WUWH 17.1 Westfield, MA 94.1 FM... WUWH 17.1 Westfield, MA 94.1 FM...

WUWH 17.1 Westfield, MA 94.1 FM... WUWH 17.1 Westfield, MA 94.1 FM... WUWH 17.1 Westfield, MA 94.1 FM...

WUTS 17.1 Warren, TN 91.3 FM... WUTS 17.1 Warren, TN 91.3 FM... WUTS 17.1 Warren, TN 91.3 FM...

WVGS 17.1 Statesboro, GA 91.9 FM... WVGS 17.1 Statesboro, GA 91.9 FM... WVGS 17.1 Statesboro, GA 91.9 FM...

WSFX 17.1 Norfolk, VA 89.1 FM... WSFX 17.1 Norfolk, VA 89.1 FM... WSFX 17.1 Norfolk, VA 89.1 FM...

WSMR 17.1 Southcoast, MA 53.0 AM... WSMR 17.1 Southcoast, MA 53.0 AM... WSMR 17.1 Southcoast, MA 53.0 AM...

WSPS 17.1 Concord, NC 91.1 FM... WSPS 17.1 Concord, NC 91.1 FM... WSPS 17.1 Concord, NC 91.1 FM...

WSWI 17.1 Southcoast, MA 53.0 AM... WSWI 17.1 Southcoast, MA 53.0 AM... WSWI 17.1 Southcoast, MA 53.0 AM...

WSTC 17.1 Potomac, MD 91.1 FM... WSTC 17.1 Potomac, MD 91.1 FM... WSTC 17.1 Potomac, MD 91.1 FM...

WUAB 17.1 Newburg, PA 88.1 FM... WUAB 17.1 Newburg, PA 88.1 FM... WUAB 17.1 Newburg, PA 88.1 FM...

WUWH 17.1 Westfield, MA 94.1 FM... WUWH 17.1 Westfield, MA 94.1 FM... WUWH 17.1 Westfield, MA 94.1 FM...

WUWH 17.1 Westfield, MA 94.1 FM... WUWH 17.1 Westfield, MA 94.1 FM... WUWH 17.1 Westfield, MA 94.1 FM...

WUWH 17.1 Westfield, MA 94.1 FM... WUWH 17.1 Westfield, MA 94.1 FM... WUWH 17.1 Westfield, MA 94.1 FM...

WUWH 17.1 Westfield, MA 94.1 FM... WUWH 17.1 Westfield, MA 94.1 FM... WUWH 17.1 Westfield, MA 94.1 FM...

WVVC Chicago, IL 90.7 FM John Francis/Dave 308.341.7266

GOMEZ RADIOHEAD LOS AMIGOS INVISI BJORK CINERAMA GO-BETWEENS AT THE DRIVE-IN BLACK EYED PEAS BILLY DRAWN BOY EL VIVO TWILIGHT SINGERS GURU NICK DRAKE NEW AMSTERDAMS DJ Tiesto SUPERDRAG SELBY TIGERS JIMMYEATWORLD J MASCIS [PLUS] T HOOPERPHONIC AUTOMATOR DANDY WARTHOLS DAMAGE MANUAL GOLDFRAPP BLACK HEART PROCE BLUE MEANIES

WVWV Scranton, PA 91.5 FM Tessa Formosa 570.348.8207

FACTORY 81 RELATIVE ASH WESTON WHEATLUS BLACK EYED PEAS DJ MICRO SELF AT THE DRIVE-IN SCREECHING WEASEL SUPERDRAG NEW AMSTERDAMS SHUTDOWN TRINITY HI-FI BIG ASS TRUCK GO-BETWEENS ZENBARHEAD MADBALL A NEW FOUND GLORY THE PROJECT LOWER EAST SIDE 5 ELLIOTT TERRY DOOLS POKERFACE CHINADOLL DIRT TRIP BJORK MOONSHINE OVER AM DOWNGRASS BROWNINGMAN MUDVAYNE

WVWF Fairport, CT 88.5 FM Ed Banta 203.254.4111

OHINOUSS SEAPODS COUCH TEDDY THOMPSON ZENBARHEAD SCHLEGHO ELECTRICITY RICHIE TOMAH CLUB THE POWERPUFF GIR JOHN HIATT SPONGEBOB SQUIRREL NUT ZIPP NICKI DRAKE MARSHALL CRENshaw JULIANA HATFIELD MORPHINE BIM SKALA BIM FRANKIE WATTS/JIM RADIOHEAD TRINITY HI-FI JEGA SUBMARINE LUKE HOLDER SUPERDRAG BIG ASS TRUCK MOCAN WORKER GREEN DAY JOSH ROUSE GO-BETWEENS GARGANTUA SOUL

WVWJ Tuscaloosa, AL 90.7 FM Reagan Rhoad/Terry 205.481.4441

WVWJ Tuscaloosa, AL 90.7 FM Reagan Rhoad/Terry 205.481.4441 WJWJ Tuscaloosa, AL 90.7 FM Reagan Rhoad/Terry 205.481.4441 JETS TO BRAZIL SAMAH SELF PHOENIX NEW AMSTERDAMS BILLY DRAWN BOY ZENBARHEAD KEB'NA CHIDDIGITTI MORCHEBA PATTY LARIBINE GREEN DAY SEA AND CAKE JIMMYEATWORLD FRANCINE HOT ROD CIRCUIT WESTON MAYTLES USA TWILIGHT SINGERS JULIANA THEORY CATPTHTY RADIOHEAD BJORK FRANTICS GO-BETWEENS GURU HOOPERPHONIC SQUIRREL NUT ZIPP SEVENTEEN

WVWZ Black Rock, DE 81.3 FM Mike Ruzick 302.811.7811

RADIOHEAD NICK DRAKE HOOPERPHONIC CINERAMA SEA AND CAKE GO-BETWEENS NICK DRAKE NO-NO'S KITTYCATMT SQUIRREL NUT ZIPP WESTON GO-BETWEENS MATTHEW SWEET STARLIGHT MINTS RADIOHEAD BJORK JETS TO BRAZIL SCOWHATE BLACK HEART PROCE PAT MCGEE BAND CHAYLES USA TRISTEZA MARSHMALLOW COAST MORPHINE SLIM CESSNA EXPERIMENTAL AIRC NEW AMSTERDAMS SUBMARINE JOAN OF ARC MAN OR ASTRO-MAN?

WVWM Clearwater, FL 90.5 FM Robert Rudes 305.294.9383

SEA AND CAKE AND LAMP SPRING BROADCAST TYRO JE SUIS FRANCE GREAT LURGE TRISTEZA STARLIGHT MINTS AT THE DRIVE-IN ELF POWER ELEVATOR GO-BETWEENS EXPERIMENTAL AIRC HELLO SEQUENCE NATACHA ATLAS PELE JOAN OF ARC MADIE 3 EGBOR NIGO SPINESHANK MARK KOZELEK AUTOMATOR KIP BOUNDO ACID JEUNIE TRANS AM ELVIS MANDRELL CREPPER LAGOON SELF METROSCHIFFER ENC

WVWR Valparaiso, IN 85.1 FM Lisa Formosa 219.464.3383

GOOD CHARLOTTE COLD MOURNING ZENBARHEAD WHEATLUS HARVEY DANGER DJ Tiesto DANDY WARTHOLS DEPTONES LOS AMIGOS INVISI SUPERDRAG RED RADIO FLYER VAST STEPHEN SIMMONDS SHAKING TREE SCREECHING WEASEL ZENBARHEAD JOSH ROUSE RUSSELL SIMONS KIP BOUNDO ACID SQUIRREL NUT ZIPP GB LEIGHTON TERRY DOOLS TEDDY THOMPSON MOCAN WORKER BILLY DRAWN BOY VERBOW TWILIGHT SINGERS GO-BETWEENS BIG ASS TRUCK GOMEZ

WVVS Valdesia, GA 90.9 FM Ed Banta 703.253.7314

SPINESHANK UNION UNDERGROUND SCREECHING WEASEL ZENBARHEAD DOWNSET TAPROOT AT THE DRIVE-IN JURSASSIC-5 SOULJURY RUEL MURDER CITY DEVIL RELATIVE ASH COLEMAN TRISTEZA WISENBAKER AUTOMATIC 7 TEN BROTHERS SHUTDOWN SAMIAM VAST CHAMBERS EAST SIDE 5 VOODOO LOG SKULL STRAIT UP SAMPLER ZENBARHEAD J MASCIS [PLUS] T REFUSED SPEEDZAKER CORROSION OF CONF ART AND LANGUAGE PLANET EAR OLD SCHOOL 101 CHIDDIGITTI MOCAN WORKER KING PRAWN

WVWU Cincinnati, OH 91.7 FM Lee Hay 513.481.4143

WVWU Cincinnati, OH 91.7 FM Lee Hay 513.481.4143 BELA FLECK & THE NEW RISE PAUL SIMON CHRIS SMITHER PAT MCGEE BAND EVA CASSIDY PAUL CARACAK KEB'NA DAVID WILCOX DARR WILLIAMS PATTY LARIBINE STRINGS OF FIRE INDIGO GIRLS GREEN DAY SARAH HARMER MARTIN SEXTON MATHOPHONIC A LOVE AFFAIR TH GOODING BARENAKED LADIES CARRIE NEWCOMER SHEKERA COPELAND SAINT GERMAIN BIG MON THE SONG RICKIE LEE JONES SALLY TATE MONK MARK SELBY AROUND THE FIRE

WVWY York, PA 89.7 FM Morgan Larrick 717.345.7413

WVWY York, PA 89.7 FM Morgan Larrick 717.345.7413 BJORK IAN POOLEY JOEY THOMPSON LOS AMIGOS INVISI BLACK EYED PEAS NICK DRAKE NO-NO'S TITAN BIM SKALA BIM SQUIRREL NUT ZIPP UGLY DUCKLING SELF ZENBARHEAD PHOENIX HOOPERPHONIC MOONSHINE OVER AM BJORK JETS TO BRAZIL SCOWHATE BLACK HEART PROCE PAT MCGEE BAND CHAYLES USA TRISTEZA MARSHMALLOW COAST MORPHINE SLIM CESSNA EXPERIMENTAL AIRC NEW AMSTERDAMS SUBMARINE JOAN OF ARC MAN OR ASTRO-MAN?

WVWC Chicago, IL 90.3 FM Jany Partridge/Matt 717.381.1413

WVWC Chicago, IL 90.3 FM Jany Partridge/Matt 717.381.1413 JETS TO BRAZIL OHINOUSS SEAPODS BROADCAST MOCDEST MOUSE BJORK CHIDDIGITTI GOOD CHARLOTTE GETAWAY PEOPLE TRINITY HI-FI SELF STRAIT UP SAMPLER ULTIMATE FAKEBOOK TILLYQUILTS TOSSEURS ELASTICA DE LA SOUL LONGWAVE AT THE DRIVE-IN AMANDA GHOST SPINESHANK SHUVEL YOUNG LOUDELINERS ARI BOUNDO GLORY BENIE MAN VALLEJO SCOWHATE WEASEL AUTOMATIC 7 STRUNG OUT PROMISE RING

WVXW Bowling Green, OH 91.7 FM Heather MacFarlane 513.745.5438

GREEN DAY AT THE DRIVE-IN WILDTZIT PULO ALTO SELF SUPERFAST TWILIGHT SINGERS SWINGIN' UTT SEVENTEEN CREPPER LAGOON MOCDEST MOUSE UNDERWORLD PHOTEX MURDER CITY DEVIL TWILIGHT SINGERS GO-BETWEENS EB GURU TRINITY HI-FI TITAN MOCAN WORKER HOOPERPHONIC REEVES GABRIELS GO-BETWEENS SCREECHING WEASEL ELF POWER

WVXV Colchester, VT 80.7 FM Dave Morrison 802.458.8288

WVXV Colchester, VT 80.7 FM Dave Morrison 802.458.8288 PAPA ROACH RAGE AGAINST THE MEAT SPLASH-DOWN ZENBARHEAD TAPROOT JEN TEF T HIK SPINESHANK ULTRASPAK MXPX MOCAN WORKER A PERFECT CIRCLE SQUID PINK SUNNY DAY REAL EAS CVIAR DAVE NAVY WINGS ZENBARHEAD DAMAGE MANUAL ORGY PRAGA KHAN DEATHRAY CHROMA KEY SEVEN STOREY MOUN EMILY LOU OJ ACCURACK SELF REFUSED SPEEDZAKER CORROSION OF CONF ART AND LANGUAGE PLANET EAR OLD SCHOOL 101 CHIDDIGITTI MOCAN WORKER KING PRAWN

WVWU West Hartford, CT 91.3 FM Andy Taylor 860.784.4725

WVWU West Hartford, CT 91.3 FM Andy Taylor 860.784.4725 RADIOHEAD ONIDA GO-BETWEENS SEA AND CAKE ONE DRIVE-IN TRANS AM TED LEO / PHARMAC BILLY DRAWN BOY SELF SQUIRREL NUT ZIPP ELLIOTT JIMMYEATWORLD SELF AT THE DRIVE-IN JETS TO BRAZIL MAN OR ASTRO-MAN? HOT ROD CIRCUIT SUPERDRAG SUNNY DAY REAL EAS SUMMERGEE BROADCAST MARI TRISTEZA JE SUIS FRANCE TEAR DAMIEN JUNGLES GOLDFRAPP MOCAN WORKER ELF POWER REFUSED SPEEDZAKER MT. ST. HELENS MOYBLEIVE SELF SCOWHATE GOMEZ SUNNY DAY REAL EAS SUPERDRAG PHOENIX JOAN OF ARC SWINGIN' UTT DEATHRAY MOCAN WORKER NEW AMSTERDAMS CINERAMA WESTON

WVWY Rochester, NY 90.3 FM Mike Ruzick 248.378.2845

WVWY Rochester, NY 90.3 FM Mike Ruzick 248.378.2845 CINERAMA SEA AND CAKE 6THS TEEN DOLS UNDERWORLD MANPLANET 90 DAY MEX BLUE MEANIES ELLIOTT KARATE JETS TO BRAZIL METROSCHIFFER ENC SEA AND CAKE TWILIGHT SINGERS DEPTONES DAMIEN JUNGLES GOLDFRAPP MOCAN WORKER ELF POWER REFUSED SPEEDZAKER MT. ST. HELENS MOYBLEIVE SELF SCOWHATE GOMEZ SUNNY DAY REAL EAS SUPERDRAG PHOENIX JOAN OF ARC SWINGIN' UTT DEATHRAY MOCAN WORKER NEW AMSTERDAMS CINERAMA WESTON

WVXW Chicago, IL 88.3 FM Mike Daniels 878.953.3662

WVXW Chicago, IL 88.3 FM Mike Daniels 878.953.3662 ELASTICA ZENBARHEAD RADIOHEAD BLUE MEANIES SUNNY DAY REAL EAS CHIDDIGITTI SQUIRREL NUT ZIPP BIM SKALA BIM BRIM SETZER ORCH EYE 6 MXPX BILLY DRAGG & SELF UNDERWORLD TOSSEURS BJORK PHOENIX MARK CADDIES J MASCIS [PLUS] T GO-BETWEENS RIBBANDAGE A NEW FOUND GLORY CAVE IN WESTON BADLY DRAWN BOY METROSCHIFFER ENC JETS TO BRAZIL HI-STANDARD WHEATLUS DEATHRAY DAVIES

WVXW Yllano, PA 89.1 FM Jessica Hoffman 781.851.7200

WVXW Yllano, PA 89.1 FM Jessica Hoffman 781.851.7200 RADIOHEAD PRAGA KHAN UNDERWORLD DAMAGE MANUAL DE LA SOUL MOONSHINE OVER AM BLUE MEANIES CINERAMA MARZ BILLY DRAWN BOY ELASTICA BILLY DRAWN BOY DJ MICRO MOYAVE 3 UNDERWORLD PHOTEX AT THE DRIVE-IN AT THE DRIVE-IN GO-BETWEENS EB GURU TRINITY HI-FI TITAN MOCAN WORKER HOOPERPHONIC REEVES GABRIELS GO-BETWEENS SCREECHING WEASEL ELF POWER

WVXV Chapel Hill, NC 89.3 FM Don Caballero 919.982.7788

WVXV Chapel Hill, NC 89.3 FM Don Caballero 919.982.7788 PAPA ROACH RAGE AGAINST THE MEAT SPLASH-DOWN ZENBARHEAD TAPROOT JEN TEF T HIK SPINESHANK ULTRASPAK MXPX MOCAN WORKER A PERFECT CIRCLE SQUID PINK SUNNY DAY REAL EAS CVIAR DAVE NAVY WINGS ZENBARHEAD DAMAGE MANUAL ORGY PRAGA KHAN DEATHRAY CHROMA KEY SEVEN STOREY MOUN EMILY LOU OJ ACCURACK SELF REFUSED SPEEDZAKER CORROSION OF CONF ART AND LANGUAGE PLANET EAR OLD SCHOOL 101 CHIDDIGITTI MOCAN WORKER KING PRAWN

WVXW Harrisburg, VA 80.7 FM Jay Abbott 540.588.6878

WVXW Harrisburg, VA 80.7 FM Jay Abbott 540.588.6878 JEDIDIAH/JIMMY EA RADIOHEAD ONIDA GO-BETWEENS SEA AND CAKE ONE DRIVE-IN TRANS AM TED LEO / PHARMAC BILLY DRAWN BOY SELF SQUIRREL NUT ZIPP ELLIOTT JIMMYEATWORLD SELF AT THE DRIVE-IN JETS TO BRAZIL MAN OR ASTRO-MAN? HOT ROD CIRCUIT SUPERDRAG SUNNY DAY REAL EAS SUMMERGEE BROADCAST MARI TRISTEZA JE SUIS FRANCE TEAR DAMIEN JUNGLES GOLDFRAPP MOCAN WORKER ELF POWER REFUSED SPEEDZAKER MT. ST. HELENS MOYBLEIVE SELF SCOWHATE GOMEZ SUNNY DAY REAL EAS SUPERDRAG PHOENIX JOAN OF ARC SWINGIN' UTT DEATHRAY MOCAN WORKER NEW AMSTERDAMS CINERAMA WESTON

WVYR Erie, PA 103.9 CaFM Mike Ruzick 412.521.5251

WVYR Erie, PA 103.9 CaFM Mike Ruzick 412.521.5251 CINERAMA SEA AND CAKE 6THS TEEN DOLS UNDERWORLD MANPLANET 90 DAY MEX BLUE MEANIES ELLIOTT KARATE JETS TO BRAZIL METROSCHIFFER ENC SEA AND CAKE TWILIGHT SINGERS DEPTONES DAMIEN JUNGLES GOLDFRAPP MOCAN WORKER ELF POWER REFUSED SPEEDZAKER MT. ST. HELENS MOYBLEIVE SELF SCOWHATE GOMEZ SUNNY DAY REAL EAS SUPERDRAG PHOENIX JOAN OF ARC SWINGIN' UTT DEATHRAY MOCAN WORKER NEW AMSTERDAMS CINERAMA WESTON

WVXPL Chicago, IL 91.3 FM Mike Daniels 878.953.3662

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WVXW Yllano, PA 89.1 FM Jessica Hoffman 781.851.7200

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WVXW Harrisburg, VA 80.7 FM Jay Abbott 540.588.6878

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WVYR Erie, PA 103.9 CaFM Mike Ruzick 412.521.5251

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WZBC Chester, MA 90.3 FM Sandra Barrett 617.552.3511

WZBC Chester, MA 90.3 FM Sandra Barrett 617.552.3511 MELLOW 333 GONZALES ALCHMYSTIS ROCKW/TEENS CROUCHED UNDER DE LA SOUL NEW AMSTERDAMS RADIOHEAD DE LA SOUL BROADCAST KOLIFAC SEA AND CAKE NEPTUNE EL VZEV FAT BAIT DAY DON LENNON LIGHTNING BOLT SQUID PINK SUB GO CINERAMA LETTER BROADCAST DINOPI MONTY GOLFIER BROTH WINKEYS PEACHES KOLIFAC FRUMPES WIKI TRENDA WOLF COLONEL AIX EM KLEMM YETI

WZLY Wellesley, MA 91.5 FM Brad Weinstein 617.830.1311

WZLY Wellesley, MA 91.5 FM Brad Weinstein 617.830.1311 RADIOHEAD GO-BETWEENS BJORK DANDY WARTHOLS BLACK EYED PEAS HOOPERPHONIC SQUIRREL NUT ZIPP JIMS BIG EG ELASTICA MIKE ROSENTHAL MOONSHINE OVER AM SQUIRREL NUT ZIPP BIG ASS TRUCK DJ MICRO REBECCA ROTTIS AT THE DRIVE-IN J MASCIS [PLUS] T DANDY WARTHOLS MOYAVE 3 SQUIRREL NUT ZIPP FRESINO BAND BLACK EYED PEAS TITAN SOULJURY DAMIEN JURADO SOUL AND JAKE KOUFAX

WZMB Greenville, NC 91.3 FM Steve Armstrong 252.328.4783

WZMB Greenville, NC 91.3 FM Steve Armstrong 252.328.4783 RADIOHEAD AT THE DRIVE-IN ELLIOTT DJ CAM TEREM QUARTET EYVIND KANG NIGO BJORK SUBMARINE TRINITY HI-FI VITNESS KOUFAX MIKE G DON CABALLERO HOOPERPHONIC DEATHRAY DAVIES BIM SKALA BIM MAYTLES USA GO-BETWEENS SPEEDDEALER DIRTY BEATNICS A NEW FOUND GLORY

WZND Normal, IL 106.1 CaFM Greg Hago 689.328.3480

WZND Normal, IL 106.1 CaFM Greg Hago 689.328.3480 BARENAKED LADIES WHEATLUS GREEN DAY U2 JETS TO BRAZIL SAMIAM DANDY WARTHOLS VAST PRESIDENTS SELF LENNY KRAVITZ ANXPX EVERCLEAR BLUE MEANIES UGLY OVERKILL INCLUBS BELLE AND SEBASTI MARVELOUS 3 PAT MCGEE BAND AUTOMATIC 7 GOOD CHARLOTTE TRISTEZA MOCDEST MOUSE COLLECTIVE SOUL KOLIFAC CLARKS VALLEJO MOYBLEIVE ALUMINUM GROUP KARATE ETERNALS ASHLEY PARK ENEMYMINE

WZRO Erie, PA 103.9 CaFM Mike Ruzick 412.521.5251

WZRO Erie, PA 103.9 CaFM Mike Ruzick 412.521.5251 ELASTICA SHELLAC NURSE WITH WOUND CHEER ACCIDENT DAMAGE MANUAL 90 DAY MEX KEEP LEFT VOL 1 CELTIC PROST JEDIDIAH/JIMMY EA BROADCAST SKIM GORDON/YUKI MO LYERPOOL SOUND C SKYLINE WITH TONY LILY TREAMOR CATH TITAN GILGAMESH PAUL DOLDEN VOYAGE TO ITALY GOSPEL YOU BLAC ONIDA HANNAH DELIAS MARC TREMBLAY BLACKHOUSE GURU WITCHES & DEV GREAT KAT VANHEARD SPOODY'S FAUST THINKING PLAGUE

106 VC Ipswich, MA 105.9 CaFM Amy Lovell 978.274.1040

106 VC Ipswich, MA 105.9 CaFM Amy Lovell 978.274.1040 TIGERS FRIGATE GRAND THEFT AUDIO MARZ SUNK LOTO

ACRN Athens, OH 99.3 FM Dustin Grant 740.582.4818

ACRN Athens, OH 99.3 FM Dustin Grant 740.582.4818 TALIB KWELI AND H JOHNNY CASH PALO ALTO SWINGIN' UTT GRAND THEFT AUDIO STARMARKET ADRIAN SHAW WESTON

CHSR Frederick, MD 97.9 FM Chris Ruffolo 301.438.4985

CHSR Frederick, MD 97.9 FM Chris Ruffolo 301.438.4985 RADIOHEAD ADRIAN SHAW WESTON

CHYZ Quebec City, QC 84.3 FM Dimitri Fortin 418.630.1311

CHYZ Quebec City, QC 84.3 FM Dimitri Fortin 418.630.1311 SWINGIN' UTT DJZHAN & KAMI JETTERHEAD WIR IDAHO

CIBL Montreal, PQ 101.5 FM Steve Armstrong 514.528.2501

CIBL Montreal, PQ 101.5 FM Steve Armstrong 514.528.2501 FRUKYWA IDAHO DJZHAN & KAMI MARZ TALIB KWELI AND H ENEMYMINE

KASC Tampa, AZ 1260 AM Amy Lovell 602.965.4100

KASC Tampa, AZ 1260 AM Amy Lovell 602.965.4100 CINERAMA MOVIEFLE LIFEHOUSE CASH DEATH CAB FOR CUT

KASF Alameda, CA 90.0 FM Eric Blumengren 718.507.7150

KASF Alameda, CA 90.0 FM Eric Blumengren 718.507.7150 TALIB KWELI AND H JOHNNY CASH PALO ALTO SWINGIN' UTT GRAND THEFT AUDIO STARMARKET ADRIAN SHAW WESTON

CHSR Frederick, MD 97.9 FM Chris Ruffolo 301.438.4985

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CIBL Montreal, PQ 101.5 FM Steve Armstrong 514.528.2501

CIBL Montreal, PQ 101.5 FM Steve Armstrong 514.528.2501 FRUKYWA IDAHO DJZHAN & KAMI MARZ TALIB KWELI AND H ENEMYMINE

KCSS Toronto, ON 91.9 FM Terry Burt 416.297.3370

KCSS Toronto, ON 91.9 FM Terry Burt 416.297.3370 DOVES IDAHO

KCSU Fort Collins, CO 90.5 FM Chris Stang 878.811.7781

KCSU Fort Collins, CO 90.5 FM Chris Stang 878.811.7781 FREE THE WEST MEM NEW FOUND GLORY JOHNNY CASH

KCWU Eugene, OR 88.1 FM Jeff Sharpe 503.983.2240

KCWU Eugene, OR 88.1 FM Jeff Sharpe 503.983.2240 STARMARKET DEATH CAB FOR CUT DAVID HOLMES IDAHO MARZ

KDNH St. Louis, MO 88.1 FM Bruce White 314.684.3855

KDNH St. Louis, MO 88.1 FM Bruce White 314.684.3855 JOHNNY CASH RICHARD BUCKNER KAREN EL ALUMINUM GROUP VAN MORRISON & PALO ALTO JIMMYEATWORLD RECKLESS KELLY BJORK

KDBA Cambridge, CO 90.5 FM Skip Hoff 970.963.0130

KDBA Cambridge, CO 90.5 FM Skip Hoff 970.963.0130 LAZY DOG JIMMYEATWORLD RECKLESS KELLY BJORK

KHNS Harris, AK 182.3 FM Byron Power 907.708.2820

KHNS Harris, AK 182.3 FM Byron Power 907.708.2820 VALENTINE SIX CATHODE BOB SCUBA RICHARD BUCKNER NATE ASHLEY

KJAK Flagstaff, AZ 1680 AM Brad Rosen 928.532.3282

KJAK Flagstaff, AZ 1680 AM Brad Rosen 928.532.3282 JIMMYEATWORLD OFFSPRING LIFEHOUSE GOSMACK

KJMK Lincoln, KS 90.9 FM Emily Collins & Stephen Tantis 715.864.5483

KJMK Lincoln, KS 90.9 FM Emily Collins & Stephen Tantis 715.864.5483 JETTERHEAD RICHARD BUCKNER ALL NATURAL LEMON KARATE

KJBE Kansas, WI 90.7 CaFM Bruce White 282.564.3884

KJBE Kansas, WI 90.7 CaFM Bruce White 282.564.3884 JOHNNY CASH RICHARD BUCKNER ALUMINUM GROUP VAN MORRISON & PALO ALTO JIMMYEATWORLD RECKLESS KELLY BJORK

KJBR Corvallis, OR 88.7 FM Matthew Brien/John 503.757.2987

KJBR Corvallis, OR 88.7 FM Matthew Brien/John 503.757.2987 SWINGIN' UTT DJZHAN & KAMI JETTERHEAD WIR IDAHO

KKUP Coquille, OR 91.0 FM Brad Stone 408.280.2987

KKUP Coquille, OR 91.0 FM Brad Stone 408.280.2987 WOMAN ON TOP DAVE ALVIN HOST CLUB OF COWTOS LOS AMIGOS INVISI BETH COUTER

KKOR Gresham, OR 90.9 FM Bruce White 503.679.2000

KKOR Gresham, OR 90.9 FM Bruce White 503.679.2000 KOLDFLAY PALO ALTO SWINGIN' UTT GRAND THEFT AUDIO J MASCIS [PLUS] T NEW FOUND GLORY

KKUR Durango, CO 91.9 FM Paris Adams 970.247.2710

KKUR Durango, CO 91.9 FM Paris Adams 970.247.2710 ENEMYMINE KARATE PARIS ADAMS SWEARING AT MOTOR

KKLP Austin, TX 88.1 FM Marc Stoh 512.517.4552

KKLP Austin, TX 88.1 FM Marc Stoh 512.517.4552 DEATH CAB FOR CUT KARATE JEDIDIAH REVOLUTIONARY HYD

KKVS Dallas, TX 88.5 FM David Barcos/Sandra 530.7529903

KKVS Dallas, TX 88.5 FM David Barcos/Sandra 530.7529903 DEATH CAB FOR CUT IDAHO COMAS NATE ASHLEY SWINGIN' UTT

KKWR Reno, NV 91.3 FM Kennerly 775.788.8218

KKWR Reno, NV 91.3 FM Kennerly 775.788.8218 TWILIGHT SINGERS COLDLILY PALO ALTO SWINGIN' UTT FRIGATE SUNK LOTO S.S. BUMBLEBEE

- WWSR** Scranton, PA 98.5 FM
Scott Blandford
570.841.7840
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MORNING ANGEL
NILE
HYPOCRISY
BLACK LEAGUE
CYCLES
NOTHINGFACE
MOTORHEAD
EMERSON
SHAMEL
LAMB OF GOD
- WVUT** Knoxville, TN 90.3 FM
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OVERKILL
SOULFLY
SQUID
(MED) PLANET EARTH
VBS
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LIQUID GANG
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(MED) PLANET EARTH
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SIX FEET UNDER
GATEWAY TO HELL 2
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MORNING ANGEL
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STRAIT UP SAMPLER
MUDVAYNE
STRAT UP SAMPLER
DOWN
RELATIVE ASH
DOWNSET
LOADED ROCKS
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EMBODIMENT
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wvwr@wvwr.edu
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DJ ACQUARACK
BEEFACE

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www.wrhu.com
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DJ ACQUARACK
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RAVENOUS
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CARL CRAIG
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AUTOMATOR
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WHLL
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SNOG
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RASCO
KING KOOPA
LJ BUREK FEATURI
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KWVA
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WWPY
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CHSR
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Brent Hamilton
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KJFC
Los Altos Hills, CA 89.7 FM
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KSVR
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WFMF
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Benjamin Webber
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KGRV St. Louis, MO 88.5 FM... 89.1 FM... 89.7 FM...

KSTO Norfolk, VA 91.3 FM... 91.7 FM... 92.1 FM...

WBZE Chicago, IL 91.3 FM... 91.7 FM... 92.1 FM...

WERU East Orange, NJ 88.5 FM... 89.1 FM... 89.7 FM...

WFNB Bloomington, IN 91.3 FM... 91.7 FM... 92.1 FM...

WRUW Raleigh, NC 90.3 FM... 90.7 FM... 91.1 FM...

WUSC Columbia, SC 90.5 FM... 91.1 FM... 91.7 FM...

WVIA Princeton, NJ 89.9 FM... 90.3 FM... 90.7 FM...

CHSR Fredericktown, OH 97.9 FM... 98.3 FM... 98.7 FM...

KCFV St. Louis, MO 88.5 FM... 89.1 FM... 89.7 FM...

KHNS Houston, TX 102.3 FM... 102.7 FM... 103.1 FM...

KHOU Houston, TX 90.3 FM... 90.7 FM... 91.1 FM...

WBSTO Burlington, WI 88.1 FM... 88.5 FM... 88.9 FM...

WFNB Bloomington, IN 91.3 FM... 91.7 FM... 92.1 FM...

WRUW Raleigh, NC 90.3 FM... 90.7 FM... 91.1 FM...

WRUW Raleigh, NC 90.3 FM... 90.7 FM... 91.1 FM...

WRUW Raleigh, NC 90.3 FM... 90.7 FM... 91.1 FM...

WWVP Colchester, VT 88.7 FM... 89.1 FM... 89.5 FM...

CIBL Houston, TX 101.5 FM... 101.9 FM... 102.3 FM...

KUPN Cupertino, CA 91.8 FM... 92.2 FM... 92.6 FM...

KUNH Anchorage, AK 88.9 FM... 89.3 FM... 89.7 FM...

WBUL Tampa, FL 83.3 FM... 83.7 FM... 84.1 FM...

WBZC Portland, ME 88.9 FM... 89.3 FM... 89.7 FM...

WHCL Charlotte, NC 88.7 FM... 89.1 FM... 89.5 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WWHU West Hartford, CT 81.3 FM... 81.7 FM... 82.1 FM...

CJSR Jackson, MI 88.5 FM... 88.9 FM... 89.3 FM...

KLPR Kearney, NE 91.3 FM... 91.7 FM... 92.1 FM...

KUWS Seattle, WA 91.3 FM... 91.7 FM... 92.1 FM...

KUWS Seattle, WA 91.3 FM... 91.7 FM... 92.1 FM...

WBZC Portland, ME 88.9 FM... 89.3 FM... 89.7 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WXUT Westport, NY 88.3 FM... 88.7 FM... 89.1 FM...

CJSW Calgary, AB 90.9 FM... 91.3 FM... 91.7 FM...

KMUU Boulder, CO 91.1 FM... 91.5 FM... 91.9 FM...

KMUU Boulder, CO 91.1 FM... 91.5 FM... 91.9 FM...

KVRR Austin, TX 91.1 FM... 91.5 FM... 91.9 FM...

WCWM Rochester, NY 90.7 FM... 91.1 FM... 91.5 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WYWC Chapel Hill, NC 88.3 FM... 88.7 FM... 89.1 FM...

CKWA Edmonton, AB 84.9 FM... 85.3 FM... 85.7 FM...

KMXT Seattle, WA 100.1 FM... 100.5 FM... 100.9 FM...

KMXT Seattle, WA 100.1 FM... 100.5 FM... 100.9 FM...

KVRR Austin, TX 91.1 FM... 91.5 FM... 91.9 FM...

WCWM Rochester, NY 90.7 FM... 91.1 FM... 91.5 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

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WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

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KQAL Reno, NV 88.5 FM... 88.9 FM... 89.3 FM...

KQAL Reno, NV 88.5 FM... 88.9 FM... 89.3 FM...

KVSC St. Cloud, MN 88.1 FM... 88.5 FM... 88.9 FM...

WCWM Rochester, NY 90.7 FM... 91.1 FM... 91.5 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WHRR Westport, NY 90.5 FM... 90.9 FM... 91.3 FM...

WYRE Waukesha, WI 103.9 FM... 104.3 FM... 104.7 FM...

CKUT Winnipeg, MB 90.3 FM... 90.7 FM... 91.1 FM...

KQAL Reno, NV 88.5 FM... 88.9 FM... 89.3 FM...

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FIRST EVER U.S. TOUR

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|--|---|
| 10/21 NEW YORK, NY - Bowery Ballroom
(w/ Low, Ida & DJ set by Spring Heel Jack) | 11/9 CHICAGO, IL - Double Door
(w/ Pan American & Designer (Casey Rice)) |
| 10/22 NEW YORK, NY - CMJ Marathon
College Day Performance | 11/10 DETROIT, MI - Magic Stick (w/ Sea And Cake) |
| 10/23 HOBOKEN, NJ - Maxwell's (w/ Pram) | 11/11 TORONTO, ON - Lee's Palace
(w/ Sea And Cake) |
| 10/24 COLUMBUS, OH - Little Brother's
(w/ Versus & Mark Robinson from Unrest) | 11/12 MONTREAL, PQ - Cabaret Music Hall
(w/ Sea And Cake) |
| 10/26 LAWRENCE, KS - Bottleneck | 11/13 CAMBRIDGE, MA - Middle East Down
(w/ Sea And Cake) |
| 10/27 DENTON, TX - Rubber Gloves | 11/14 NEW YORK, NY - Irving Plaza
(w/ Sea And Cake) |
| 10/28 AUSTIN, TX - Emo's | 11/15 NEW YORK, NY - NYU Thompson Center
(w/ Sea And Cake & Dymaxion) |
| 10/30 ALBUQUERQUE, NM - Launch Pad | 11/16 PHILADELPHIA, PA - Upstage |
| 10/31 PHOENIX, AZ - Modified | 11/17 WASHINGTON, DC (w/ Sea And Cake) |
| 11/1 LOS ANGELES, CA - El Rey Theater
(w/ Godspeed You Black Emperor! & Mecca Normal) | 11/18 CARRBORO, NC - Cat's Cradle
(w/ Sea And Cake) |
| 11/2 LOS ANGELES, CA - Knitting Factory | 11/19 ATLANTA, GA - Echo Lounge
(w/ Sea And Cake) |
| 11/3 SAN FRANCISCO, CA - Bottom of the Hill
(w/ Cinerama) | 11/20 NASHVILLE, TN (w/ Sea And Cake) |
| 11/4 PORTLAND, OR - Berbati's Pan | 11/21 LOUISVILLE, KY (w/ Sea And Cake) |
| 11/5 SEATTLE, WA - Crocodile Café | 11/22 CLEVELAND, OH (w/ Sea And Cake) |
| 11/8 MINNEAPOLIS, MN - 7th Street Entry | |

OUT NOW...



For more information, contact the Tommy Boy College Department:

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Heavy Jerry - 212-388-8476 or 800-760-8950

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