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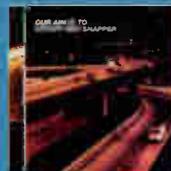
## NEW MUSIC REPORT

November 20, 2000 | www.cmj.com

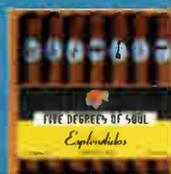
ESSENTIAL



GENGHIS BLUES



RED SNAPPER



FIVE DEGREES OF SOUL



THE HAUNTED

### HELL FREEZES OVER

BMG Beds Napster, Listen Saves Scour

### HELLO, CLEVELAND?

The Localizing of Web Radio

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### 10 Show Me The Money

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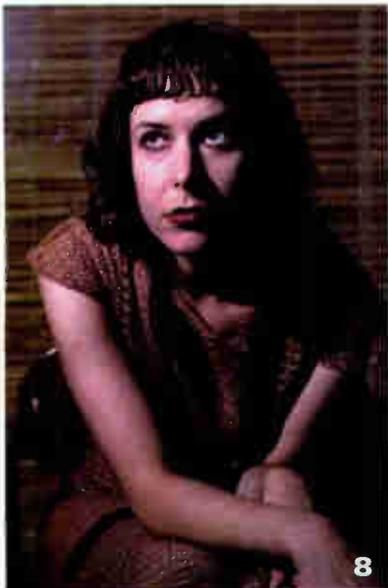
service Scour.com, in effect hopping into the ring with Napster/BMG.

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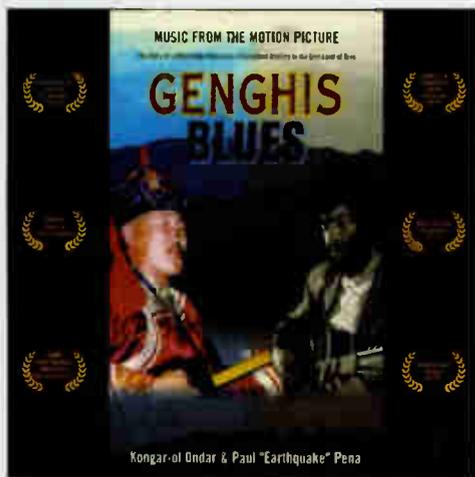
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# THE WEEK'S ESSAYS



## SOUNDTRACK

**Genghis Blues**  
(Six Degrees)

**T**he real-life story of Paul Peña has the same mythic quality as one of his blues songs. A blind musician of Cape Verdean descent, Peña forged a minor career in San Francisco, mostly living off his songwriting royalties from Steve Miller's '70s hit "Jet Airliner." Peña discovered Tuvan throat music on shortwave radio in 1984 and became fascinated with it. He spent years teaching himself the technique, which essentially gives a singer the ability to harmonize with oneself via high whistling, low-end resonance, rhythmic cadence, a Popeye-like voice and other self-generated effects. The award-winning 1999 documentary *Genghis Blues* details Peña's 1995 trip to Tuva, a remote area in Southern Siberia, to compete in a singing competition, which he won. The equally interesting soundtrack captures highlights from the film and details various musical connections with remarkable grace, addressing both traditional Tuvan music and Peña's own traditions. Things really get interesting when Peña joins Tuvan musicians on "What You Talkin' About?," "Tuva Farewell" and "Kaldak Hamar." Much like Tuvan vocalization, Peña's blues resonates in an odd, ethereal and utterly captivating way. The Tuvans heard this magical mix and honored him. The rest of world should be equally enchanted. — **Tad Hendrickson**

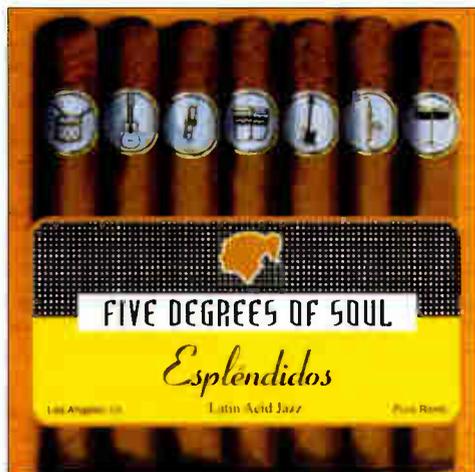
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**Contact:** Troy Prickett

**Phone:** 415.626.6334 ext. 16

**Email:** troy@sixdegreesrecords.com

**Release & Add Date:** Nov. 7



## FIVE DEGREES OF SOUL

**Esplendidos**  
(Casanegra)

**N**ext time you're looking up at the night sky, contemplate this: The same romantic, swooning moon that shines on the big-finned Cadillacs and flashing neon in front of Havana's jazz nightclubs also illuminates similar venues scattered among the twinkling lights of downtown Los Angeles. There's certainly a bit of Tinseltown snazz to Five Degrees Of Soul, a six-piece combo whose membership dresses like gumshoe private detectives from some vintage black-and-white Hollywood movie. But there's no question it's the music — a heady blend of acid jazz and Latin funk — that wins fans over. The group mingles impeccably played Latin swing with solid funk and acid jazz grooves to create a unique sound that doesn't really fit either the Latin or funk niche — and ultimately winds up the better for it. *Esplendidos* features such surefire crowd-pleasers as the bebop version of "Pick Up The Pieces" or the funk-tinged reworking of Charlie Parker's "Scraple From The Apple," as well as strong originals like "Ritmo," "5-0" and "9th Floor," all of which push the group's innovative Latin acid-jazz format to the max. — **James Lien**

**R.I.Y.L.:** Marc Ribot, Groove Collective, Soul Coughing

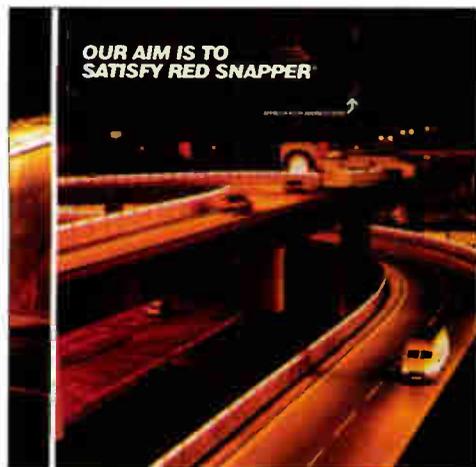
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**Email:** groov@pacificnet.net

**Release Date:** Nov. 14; at radio now

# TIAL NEW MUSIC



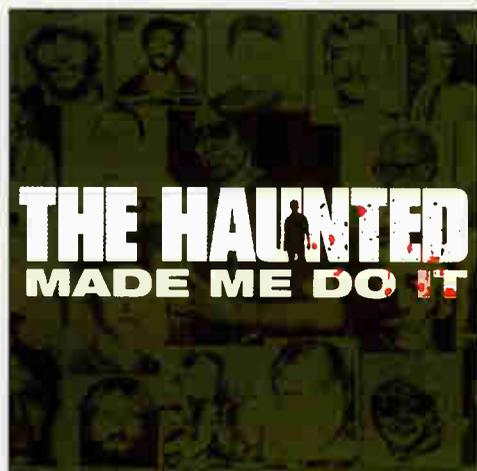
## RED SNAPPER

Our Aim Is To Satisfy Red Snapper  
(Matador)

**T**he cheeky title of this London trio's third album sums up the self-satisfying attitude the troupe carried into the studio: Damn the conventions of "acid-jazz" (or "trip-hop" or any other genre-tag used in the past to describe the band's funky, jazz-inflected music) — Red Snapper is making its own rules from now on. *Our Aim Is To Satisfy Red Snapper* delves deeper into the group's fascination with back-alley hip-hop, early techno and atmospheric blues, resulting in a collection of organically and electronically constructed songs that overflow with more originality than previous works. "Keeping Pigs Together" mirrors Massive Attack's recent works, with its brooding piano melody and cinematic ambiance, while the noir-ish, cyber-blues melody of "Shellback" sounds perfectly tailored to the wounded croon of Portishead's Beth Gibbons. But the outfit uses these commonplace ideas with inventive vision on "Some Kind Of Kink" (whose foggy bassline and stuttering, android vocals wade in murk much like Super Collider), "The Rake" (a hip-hop bouncer à la Eric B and Rakim), and "The Rough And The Quick" (a jerky diva cut that takes U.K. garage to its extreme). All of which demonstrate the innovative and elaborate blueprints that make this trio stand apart from other sonic architects.

— M. Tye Comer

**R.I.Y.L.:** Massive Attack, Portishead, Sneaker Pimps  
**Phone:** 212.995.5882 ext. 117  
**Email:** donovan@matadorrecords.com  
**Release Date:** Oct. 17; at radio now



## THE HAUNTED

The Haunted Made Me Do It  
(Earache)

**L**istening to this album's ominous leadoff instrumental, "Dark Intentions," might make you think you're hearing Slayer's best album in years. And while the influence of the almighty Slayer is evident throughout this disc, the Haunted leaves its own mark with a fierce cocktail of thrash, melodic death metal and hardcore. Rising from the ashes of Sweden's At The Gates — one of the most influential metal bands of the past decade — the Haunted has been saddled with high expectations from the start. And *The Haunted Made Me Do It* is relentless from the word go, alternating between straight-ahead thrash and heavy melodic groove à la In Flames. Slower songs such as "Hollow Ground" and "Under The Surface" showcase the melodic, technical riffs of guitarists Jensen and Anders Bjorler. Meanwhile, scorchers like "Victim Iced" and "Revelation" recall thrash's golden age in the '80s, and spotlight the lightning-fast, crisp percussion of new drummer Per Moller Jensen. New vocalist Marco Aro (ex-Face Down) does an admirable job, his deep growls and hoarse shouts adding a hardcore edge. The Haunted proves that thrash doesn't have to be hopelessly retro — and that it can still be a vital force in metal. — Michael Dabaie

**R.I.Y.L.:** Slayer, At The Gates, In Flames, Kreator  
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**Release Date:** Nov. 14  
**Add Date:** Nov. 20

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By Josh Holbreich

Just days after Bertelsmann AG announced its truce with Napster, and amid rumors that the multinational is eyeing EMI for purchase, two top execs at BMG Entertainment tendered their resignations. Michael Dornemann will step down as chairman of BMG by next June, while Strauss Zelnick will depart as president and CEO at the end of the year. Published reports speculate that both were unhappy with corporate restructuring and the lessening of BMG's control over Bertelsmann's television and Internet holdings. It's reported that Zelnick also had reservations about the deal with Napster. The resignations coincided with talk that BMG may merge with the EMI Group in its sights.

Reports of Urban Box Office's death may have been a bit premature. Flatiron Partners and three other venture-capital firms have reportedly pitched in an unspecified amount to save the ailing web portal, making it possible to rehire about 50 of the company's 300 employees. The cash infusion ought to be enough to keep the heavily trafficked UBO hip-hop site SOHH.com and activist-oriented Shine365.com running for some time. Critics say the troubled urban-culture portal has lost its way since the death of its founder, former Motown Records executive George Jackson.

Ben Folds Five — the trio that defied guitar-rock tradition by cranking out piano-based pop tunes — has called it quits. Folds, bassist Robert Sledge and drummer Darren Jessee released three studio albums, including their eponymous 1995 debut, 1997's *Whatever And Ever Amen* and *The Unauthorized Biography Of Reinhold Messner* in 1999. The Five's last musical venture was a

cover of Steely Dan's "Barrytown" for the soundtrack to the movie *Me, Myself & Irene*. Somehow that seems appropriate.

Viacom, the parent company of MTV, VH-1 and Nickelodeon, has announced plans to purchase BET Holdings in an all-stock deal worth \$3 billion. Viacom will now have access to BET's 63 million subscribers. BET also operates BET On Jazz, BET International, BET Books and BET.com (the Web portal that recently merged with Russell Simmons' 360HipHop.com).

Dysfunctional American rock 'n' roll sibs Chris and Rich Robinson of the Black Crowes may be spending the summer with their English counterparts, the equally dysfunctional Liam and Noel Gallagher of Oasis.



Noel Gallagher

Apparently, representatives for both bands are discussing potential cities and venues for a joint tour, which will most likely start in June 2001.

Musicbank has signed a licensing agreement to offer copyrighted songs from Sony Music Entertainment on its music playback service. Sony is the fourth major label group to strike a licensing deal with the San Francisco-based online start-up.

Musicbank recently signed a similar deal with Warner Music Group, and it has agreements with BMG and Universal. Musicbank is setting itself up to be a major competitor to MP3.com's My.MP3.com service.

The WB Network has hired well-heeled rockers Elvis Costello and T-Bone Burnett to create an hour-long comedy-drama about four ex-models turned rock stars. Costello will write an



Elvis Costello

original song for each episode, and he envisions his characters embarking on some far-out missions — literally. "They go into outer space, they rescue people from dastardly dictators — and they play songs," he told *Variety* magazine. Costello said he's not ruling out the occasional cameo. "Maybe I'll pop up as a villain. Or a flunkie."

Looking for that perfect Christmas gift? Sprint PCS is now offering an online MP3 service that links to its mobile phones. Dubbed Sprint PCS My Music, it launched Nov. 1 using Samsung's Uproar wireless phone. The phone's cost is \$399; HitHive.com will supply the music and an online storage "locker."

OK, this time we mean it. Axl Rose has now confirmed that he will in fact perform with a newly reconstituted Guns N' Roses at the Rock In Rio festival on Jan. 14. Replacing Slash, Izzy, et al. will be



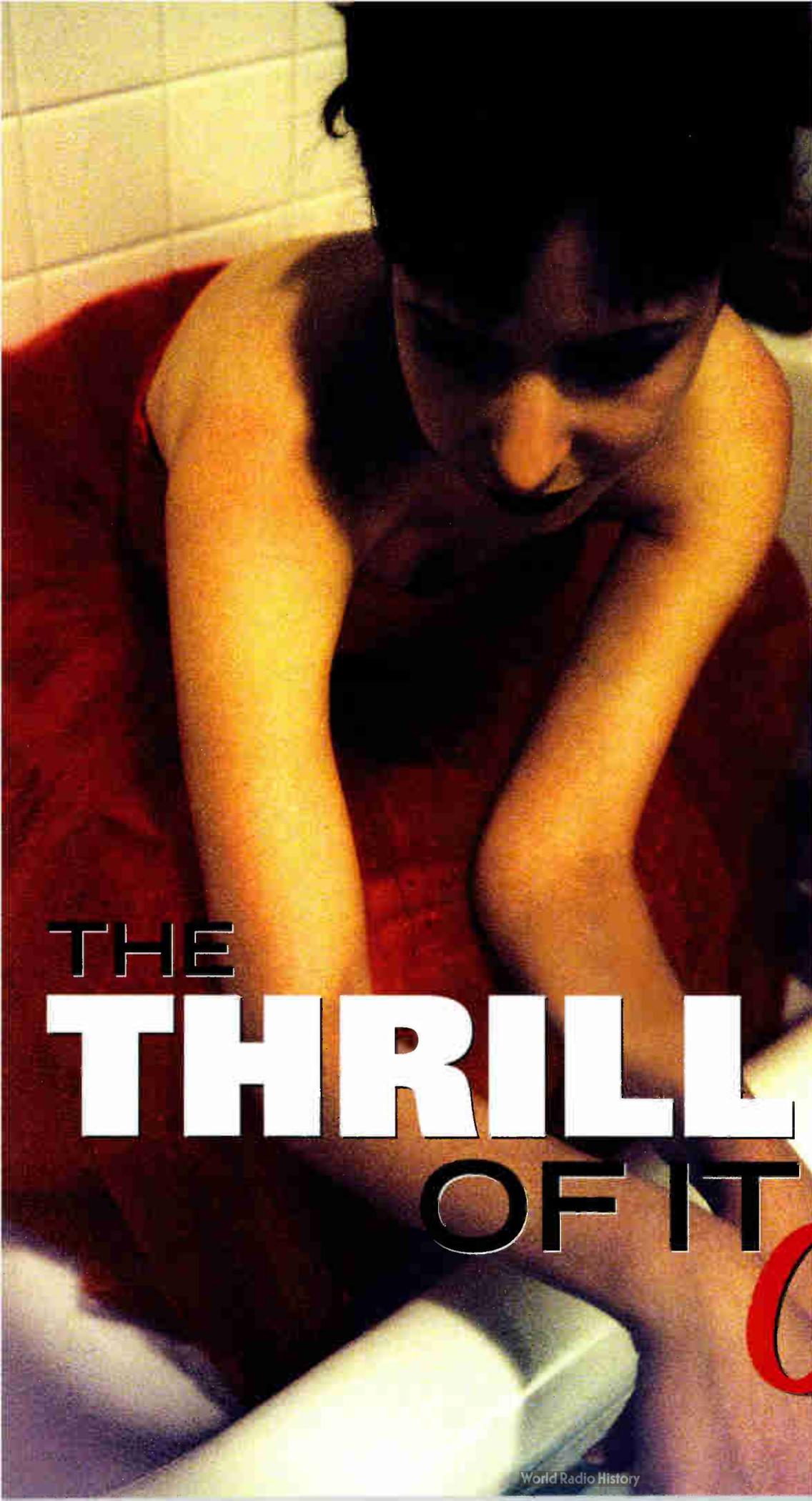
Axl Rose

pianist Dizzy Reed (the lone holdover from the band's glory days), former Replacements bassist Tommy Stinson, ex-Nine Inch Nails guitarist Robin Fink, L.A. session vet Paul Tobias, and avant-garde guitarist Buckethead, who's known for his work with Primus.

Members of the Deftones and Erik Brunetti, owner of the Los Angeles-based fuct clothing company, are lending a helping hand to Nora Garza, the McAllen, Texas, newspaper features editor who was fired for running a photo of Deftones lead singer Chino Moreno wearing a sweatshirt with the "fuct" company logo. And they're doing so in the most direct way possible — with a check for \$5,000 to help pay her bills until she finds a new job.



"All of us in ~~the~~ and feel terrible about Mrs. Garza being fired," says the Deftones' Moreno. "To be honest, I'm offended that a newspaper has no problem running gruesome photos of dead bodies or horrifically malnourished people, but fires a woman for running a photo that contains a word that resembles an obscenity."



BRUSHING  
PROSPECTIVE  
BIG LEAGUE  
SUITORS  
ASIDE, LOS  
ANGELES  
SONGSTRESS

**ELENI**

**MANDELL**

GLADLY  
MARCHES  
DOWN THE  
ROAD LESS  
TRAVELED,  
WINNING OVER  
ONE FAN AT  
A TIME.

By Cheryl Botchick

# THE THRILL OF IT

*all*

**C**alling from a rest stop in the midst of a bare-bones acoustic tour to promote her new album, *Thrill*, Eleni Mandell sounds pretty amused by her current predicament.

"I mean, we're not lost to the point where we can't find our way back," she chuckles. "But we're definitely not going the way we should be going."

With little more than a missed turn or two, Mandell and her manager have navigated their cheap rental car into territory they hadn't planned on visiting. But true to form, the singer-songwriter embraces the unplanned detour. "We're just taking an alternate route," she laughs, "courtesy of me." Her nonchalance makes you wonder if she's the kind of woman who flings the map out the window before a trip even begins.

It's not that Mandell hasn't tried playing by the rules. In fact, before *Wishbone*, her self-released 1998 debut, she'd taken a path very familiar to countless struggling musicians, cutting demos and — between local gigs and nondescript day jobs — submitting them to A&R reps.

But *Wishbone* represented a pivotal moment in her thinking. "It was the first time I said, 'OK, I've had enough. I'm gonna make a record,'" she declares in a fiery recollection. "I'm not shopping a tape anymore. I'm not begging anymore to be listened to. I'm just gonna do it. And if that means I'm going to give [all of my records] away, then so be it."

Mandell's a pistol, and her sass and savvy are some of the most entrancing elements of *Thrill* (Space Baby). Considering her primary

influences — she idolized X's Exene Cervenka for years before discovering her biggest influence, Tom Waits — her rugged individualism fits her like a glove. As the lead instrument in her eccentric, noir-ish songs, her throaty alto bends effortlessly between velvety caress and venomous bite.

Despite her unmistakable talent, however, Mandell's music almost fell through the cracks during her college years. "It just wasn't what I was concentrating on," she admits. "I was an art major, and then I was dabbling in writing prose. But then I met Chuck E. Weiss." Though she laughs now at her motives for

ished and walked off, Tom grabbed me and said, 'That was beautiful.'" Even though the most brief conversation with Mandell would lead you to believe she'd be where she is today in any case, she credits such "kind words" for anchoring her artistic compass: "You know, I feel strongly about what I'm doing, and I don't feel that because I haven't had a major record deal, that that means [record labels] are right [about me]. But having [Waits] tell me that I was good definitely sort of clinched it."

Mandell's steely determination is also driven by wisdom beyond her 31 years. "I think people do still believe

**"I DON'T THINK I COULD STAND IT EMOTIONALLY TO BE TOLD WHAT WAS GOOD OR WHAT WAS BAD OR WHEN I COULD RELEASE A RECORD OR WHAT I WAS SUPPOSED TO LOOK LIKE."**

getting his attention ("I wanted to impress him; I thought he'd want to be friends with me if he heard me sing!"), the veteran L.A. musician has played patron and guardian angel to her career. "I played him a song that I wrote, and he said, 'That's what you should be doing.' And that was it."

As if such a ringing endorsement from a sometime Tom Waits collaborator wasn't enough, Weiss forged a meeting that galvanized her spirit as well as her mind. "I used to work the door for Chuck when he would play on Sunday nights with his trio at a little coffeehouse. And one night he said, 'Wear your blue dress and bring your guitar, because Tom's coming down, and I want you to play for him.' And so I did. I played two songs... And when I fin-

ished that record deals are the pot of gold at the end of the rainbow," she says. "And then they turn out not to be and it's so heartbreaking. Because you're waiting around! Waiting around for so long just to get a green light from them... I still have friends who are like, 'I'm finishing up my three-song demo and I'm hoping I can get some A&R people down to the show.' And I just think, 'That's so over with. Forget those people!'"

Even a demo deal with a music industry executive legendary for being an artist-oriented guru left her feeling cold. "You know, I was never even connected to him personally. I never spoke to him. I don't even know what the story was. It was sort of through this third party... There have been a few other [A&R reps] over the years

who have been very kind and supportive, but their bosses had no interest in me. So there you have it."

Mandell is more realistic than defiant about her potential in the so-called "big leagues." In the month since CMJ first praised *Thrill*, Mandell has received calls from previously uninterested high-profile managers and labels (among them the William Morris Agency). But at this point, she says she's content doing things on her own. "Maybe it's better for both of us," she says of a hypothetical label. "Maybe I'm too bossy or something, but I don't think I could stand it emotionally to be told what was good or what was bad or when I could release a record or what I was supposed to look like, you know?"

The unsupervised Mandell is the version you want anyway. *Thrill* is timeless, thanks to its genre leaps and flirtations with genres as disparate as mariachi and rockabilly. And that's when it's not already snarling with sub-city menace or brimming with delightfully peculiar lyrical details. When Mandell says she plans to build her career "one fan at a time — just out in the world playing shows and selling records and hoping that people will tell their friends and it'll grow and grow," you can't help but want to cheer her down her chosen path. Like she laughingly says about the day's travel predicament, "We're not even sure how far away we are, but what are we gonna do?"

For a tenacious artist like Mandell, the answer is simply to keep right on going and enjoy the ride.

# SHOW ME THE MONEY

IN A GROUNDBREAKING PARTNERSHIP, THE ULTIMATE POPULIST MUSIC-SHARING VENTURE SUCCUMBS TO THE CAPITALIST DREAM. BUT WHO'S GETTING PAID? By Michael Dabaie

**J**ust a few weeks ago, the sight would have been unthinkable. On a stage in New York City's Essex House hotel, in front of hundreds of assembled reporters, 19-year-old Napster creator Shawn Fanning, dressed in a snappy three-button suit instead of his trademark T-shirt, embraced a smartly dressed Thomas Middelhoff, the chairman / CEO of multimedia titan Bertelsmann AG.

Even more astonishing than this sight was the reason behind the photo-op: the tentative truce between the two companies. Under the agreement, Bertelsmann will give Napster the funds to start a new, fee-based service. Once that happens, the German media conglomerate will drop its copyright suit against the file-sharing software start-up and make its entire catalog fair game for swapping among Napster's estimated 38 million users. The two companies will also try to lure the other major labels onto their peace train.

In an internal memo to Bertelsmann employees, Middelhoff called the deal "a strategic one-two punch in [our] effort to reach the number-one positions in both the global music business and in media e-commerce."

Bertelsmann owns numerous media ventures and has its eye on harnessing

Napster's file-sharing model to deliver much more than music. Middelhoff implied as much while announcing the deal, saying that the future service could eventually be used to sell books and movies.

Bertelsmann and Napster officials were practically falling over each other promising that the new Napster would essentially look the same and operate the same as the current Napster. "We're going to let Napster be Napster," says Napster CEO

called "legal alternatives to Napster" (a.k.a. Lapsters) aim to satisfy both worlds, giving fans the music they want online without running afoul of labels' copyrights.

Meanwhile, David Weekly, who has published numerous articles on MP3 file-sharing, says he believes Napster will be split between the existing free service — tightened, of course, to block illegal files from the network — and the new fee-based service. "The requirements for this version are so wildly dif-

ferent, and says that his band has supported Napster all along. "It spread the word about our band, and we got a lot of fans because of Napster who wouldn't have heard of us before," Fargenson says. "They were coming to our shows and sending us email; we were able to talk firsthand with a lot of these kids. And for the most part, they were using it as a way to find new artists and a way to sample music before they decided to buy it."

Taking a more diplomatic approach, Nigel Nisbet, guitarist for the Arista act Electra, sees the question from both sides. "I'm not fully certain yet exactly how a new Napster will be structured from a user standpoint," he says. "[But] one of the best things I find about Napster is the fact that, for any band you choose, you can find any live version, B-side or even unreleased material — that's great. But from the musician's standpoint, the thing that sucks is that all the work I put into my music goes unrewarded in any financial way. I guess I hope that, with BMG involved, both the users and I can be happy with it."

For Nisbet to be happy, BMG will have to make sure he gets paid — something nobody has been able to figure out how to do yet.

“ON THE INTERNET, THERE IS A GIANT DIFFERENCE BETWEEN CHARGING NOTHING AND CHARGING ONE PENNY. WHEN IT COMES TO THAT POINT WHERE YOU'RE TYPING IN THE DIGITS TO YOUR CREDIT CARD, YOU DO A DOUBLE TAKE.”  
— DIGITAL MUSIC SCHOLAR  
DAVID WEEKLY

Hank Barry, adding that the essence of the service is users sharing files that they have created. "If you can't do that, then you've got some kind of download service. That's not what we're doing."

But that is exactly what several online music companies have been touting themselves as in the months following the suits against Napster. And though their services don't typically include file-sharing, these so-

ferent, and would be implemented so wildly different, that it's going to be a totally different program — basically with a very different set-up but branded with the Napster name," says the recent Stanford graduate.

Napster has polarized artists more so than any other issue. But some BMG acts are optimistic about the deal.

Tony Fargenson, drummer for the RCA band Eve 6, feels the agreement will be

Napster has yet to set a monthly membership fee. But Napster CEO Barry estimates that \$4.95 would be enough for the company to generate revenues and fairly compensate labels and artists.

"This system is going to be discussed, critiqued, praised and argued about by all of the major [players] in the industry," says Jenny Toomey, executive director of the Coalition for the Future of Music, which advocates better royalty agreements for artists. "With all of the bright minds from all the viewpoints arguing this in the public forum of the media, we'll come up with a better system."

Toomey, a former member of the band Tsunami who for years was co-owner of

Washington, D.C.-based indie pop label Simple Machines, adds that the Coalition will not throw its support behind Napster until it creates a system to compensate artists.

Still, digital music scholar Weekly has reservations about the Napster/BMG strategy.

"Napster is trying to take something that is free — that people are habituated to using and think it's cool because it's free — and start charging for it," he says. "The flaw there is that it's very difficult to go from something that is open and free to something that is suddenly closed."

According to Weekly, the problems run even deeper than that. "On the Internet, there is a giant difference between charging nothing and charging one penny," he says. "It's one thing to be able to

just click on something, and another to have to register and have to type in your credit card number. When it comes to that point where you're typing in the digits to your credit card, you do a double take."

For his part, Eve 6's Fagenson believes people will still use Napster, even with a monthly fee and major-label sanctioning. "It probably won't be the pop culture phenomenon it has been for the past six months, and it won't be as revolutionary and cool," he says. "But things that are that revolutionary and that cool always get transformed to work in the mainstream and provide people at record companies with money."

But Howard King, the attorney for Metallica and Dr. Dre in their suits against

Napster, isn't quite ready to herald Napster as the labels' best friend. Says King, reports coming in the wake of the agreement have been vague, and it's hard to determine what the companies' intentions are. King adds that he would support a subscription service that offers royalties to artists, but he'll believe it when he sees it. And while Bertelsmann may be looking to mend fences, his clients will not be dropping their suits anytime soon.

"Someone has got to address the infringements that have taken place in the seven months since Napster ignored Metallica's request to take their songs off the directory," King says.

# LET THE GAMES BEGIN

A SECOND DEAL DRAWS FRESH BATTLE LINES IN THE ABOVE-THE-BOARD FILE-SHARING WARS. By Michael Dabaie

**J**ust days after Bertelsmann AG and Napster made their marriage official, Listen.com announced it would acquire the assets to Scour, the "Napster-with-video" file-sharing service that was sued by the music and movie industries last July, and has since filed for Chapter 11. The boards of both companies have already approved the \$5 million deal, which now awaits federal court approval in U.S. Bankruptcy Court in Los Angeles. Under the new deal, Listen will not be responsible for any of Scour's potential legal liabilities.

Listen.com's major function is as a search engine for legal, downloadable music on the Internet. Ironically, all five major music companies have made investments in the

company, meaning that major label money is now behind both Scour and Napster, the two file-sharing services the music industry is most vigorously battling in court. Rob Reid, Listen.com's founder and CEO, says the company will incorporate part of Scour's assets into its

fresh out its plans once the court finishes its review of the case.

Both Scour and Listen have asked the court's permission to bring Scour Exchange, the dominant item of contention with the music and movie industries, offline. Dismantling the service

above move was key. "I have been assured by Listen.com's management prior to the acquisition of Scour.com that the file-exchange service and search engine service will be shut down, and any resolution of the lawsuit will depend upon Scour and Listen.com following through on this commitment," said Rosen in a statement.

One market observer believes the combined Scour/Listen technology could give Napster/Bertelsmann a run for its money. "The Scour assets may well empower Listen.com to launch a Napster-like peer-to-peer file-sharing service that can get the blessing of the major record labels, and ultimately even the Hollywood studios," says Phil Leigh, an analyst with Raymond James Financial.



**MAJOR-LABEL MONEY IS NOW BEHIND BOTH NAPSTER AND SCOUR, THE TWO FILE-SHARING SERVICES THE MUSIC INDUSTRY IS MOST VIGOROUSLY BATTLING IN COURT.**

service, but won't go into details. The latter's assets include online file-sharing service Scour Exchange, a multimedia search engine and other Internet properties. Listen.com says it will further

could accomplish what appears to be the industry's main objective in the suit — to make it go away.

Recording Industry Association of America CEO Hilary Rosen stressed that the



Michael Hilber

# EVERYTHING OLD IS NEW AGAIN

WEB RADIO TRIES TO GO LOCAL. By Anthony Mariari

The young girl's email came only with the subject "me." It was hardly enough information for Internet radio jock (or "IJ") Scotty Jay to award the promotional prize — two tickets to Six Flags Cleveland. So Jay resorted to begging his lucky third caller to identify herself. "Please send your message again," he plead over the streamed Internet airwaves, "this time with your name and contact information included." After all, he couldn't rightfully give away tickets to a person without a physical address.

The above exchange took place just a few weeks ago at ClevelandHits.com, the first of more than 80 planned Internet stations from the Hits Network, LLC. ClevelandHits is currently going through a maturation stage — a phase in which little things like contest giveaways become as potentially problematic as selling ice to Eskimos. Though the station's number of hits has jumped to two million per month since its debut this summer, ClevelandHits.com isn't out of the red or above criticism yet. Still, watching it grow has been good entertainment.

ClevelandHits.com marries the Internet's boundless capabilities with traditional storefront sensibilities. Every Hits Network station — including proposed sites in Houston, Los Angeles, Chicago and New York — will be run from a real-world, three-dimensional studio manned by local talent. The goal, in the estimation of Hits Network co-founder and managing member Michael Hilber, is to take radio into the digital age by making it more like old-fashioned radio, starting with the relationships between the people who play the music and the folks who listen to it. He expects stations in markets near Cleveland to be

up some time this spring. The company will reach its national goal by expanding metro area by metro area, region by region.

"The biggest complaints about commercial radio are that there's zero new music on the air," Hilber says. "We went out of our way to provide that."

Hilber's experience in radio informs his mammoth idea. He started out in the mid '70s selling FM when it was the hot new frequency, and in 1982 began two decades of radio work for Zapis Communications, managing stations in Akron, Youngstown, Atlanta and Boston. The Hits Network marks his first venture into cyberspace.

The ClevelandHits.com webpage is busy but smart. It's laid out in a soft mélange of

have more than tripled over the past two years, up from 14 million Americans in 1998 to 45 million Americans in 2000. While minuscule compared to the number of traditional radio listeners, these numbers should make entrepreneurs like Hilber feel comfortable investing in Net products.

Various research also says that there are nearly 5,000 Net radio stations in cyberspace. All major U.S. cities, it seems, host Web radio stations, some devoted to specific styles of music and others, like RadioBoston.com (eCITY's first foray into franchising Web radio dedicated to local musicians), to specific types of artists. And in Cleveland, the country's 24th largest media market, three Web channels are competing for a local audience.

THE GOAL IS TO TAKE RADIO INTO THE DIGITAL AGE BY MAKING IT MORE LIKE OLD-FASHIONED RADIO, STARTING WITH THE RELATIONSHIPS BETWEEN THE PEOPLE WHO PLAY THE MUSIC AND THE FOLKS WHO LISTEN TO IT.

reds and blacks, and assembled in frames to allow for surfing within the page during audio feeds. Listeners can jump from hyperlink to hyperlink without disrupting the flow of music — a mix of mainstream sounds from all genres and new, mostly unheard, local stuff. The site's action takes place in the lower left-hand corner of the screen where the audio and video streamers (of mostly shots of IJs) are located. For a Web station, too much information seems to be — for a Web radio station — just the right amount.

Tuning in to Internet radio, according to industry opinion, is the "in" thing to do. According to a recent study conducted by Arbitron and Edison Media Research, online listeners (called "streamies")

Aside from ClevelandHits.com, there are two other viable Internet radio stations: Cleveland.com — a channel of mostly talk, run by the metro's daily paper, *Plain Dealer* — and HowieRadio.com, which was created by an ex-alternative radio jock after his former employer, the only station in town devoted to alt-rock, folded. Advertising provides the main source of revenue.

ClevelandHits.com is a little different from its competitors in that it has the big-ticket backing of Golenberg, Shmitz Capital Partners (a venture capital firm located in Los Angeles) and is not "formatted." Though the station does use Selector, a tool most commercial radio stations use to assemble playlists, ClevelandHits.com depends on

its moderate frequency of feedback and requests from its listeners to determine which songs are played and when. And while radio and Net consultants advise every up-and-coming Web station to "narrowcast" (or webcast to a niche market), ClevelandHits.com's decision to go the non-formatted route seems blatantly counterproductive.

"This site goes against the intuitive idea that you should specialize, go for one type of music," says Rob Farbman, vice president of research for Edison. "I'm not sure what their strategy is."

Relying on fairly mainstream pop and rock programming — from Marilyn Manson to Mariah Carey — created by listener requests also strikes some observers as odd. "There are three or four college radio stations in town," says Jeff Niesel, music editor of local alternative newsweekly *Scene*. "I'd rather listen to that than a Net radio station that plays Green Day over and over again."

"I don't know if [democracy] is good for radio, but I know it's good for the Internet," Hilber says. "Our voting booths allow listeners to vote on every genre they can judge."

Every hour, the station allows its listeners to pick seven songs and Selector and its program directors pick the other seven. "It's nice to hear music again in the offices," Hilber says. "Our program directors had no research to follow, except listening to music. We were always asking people, 'Whadda think of this song?' 'Hey, have you heard this?' It's nice hearing that again, instead of the same oldies over and over."

Anthony Mariari is a freelance writer based in Texas and New Jersey.

# A ROYALTY PAIN IN THE ASS

THE RIAA CONTINUES STONEWALLING WEBCASTERS' REQUESTS TO NEGOTIATE A MORE REASONABLE ROYALTY RATE. By Chris Parker

**F**or two years and counting, the music industry and Internet broadcasters have been unable to come to terms on a royalty rate for music streamed on the Internet, forcing the U.S. Copyright Office to step in to arbitrate an inaugural rate. Some fear numerous issues could drag this Copyright Arbitration Rate Panel (CARP) on for so long that the webcasters' window of opportunity will provide egress to some other system of music delivery — such as the one being proposed by Bertelsmann and Napster — before it's ever resolved.

One reason for the online radio delivery trainwreck is the RIAA's unprecedented power as a trade union, which in the opinion of some webcasters veers dangerously close to that of a cartel.

"When you compare the [digital performance rate] for ASCAP, an organization that's been under scrutiny for antitrust, and you look at the recording industry, another organization under scrutiny, you see how ridiculous the RIAA is being," says John Potter, Executive Director of the Digital Media Association (DiMA).

The RIAA has made a handful of deals with individual webcasters, requesting royalty rates rumored to fall between 15 and 20 percent of a site's gross revenue. The vast majority of webcasters, appalled by the exorbitant rates, have refused to deal with the RIAA, effectively forcing the CARP hearing. While webcasters may still broadcast under terms of the compulsory license, when the Copyright

Office sets the rate, webcasters will have to pay back-royalties.

The last time the Copyright Office handled a rate hearing was in the case of digital audio subscription radio. The RIAA was asking for a 40 percent cut before the Copyright Office knocked them down to just 6.5 percent, near the top of what a station pays cumulatively to the artist rights groups BMI, ASCAP and SESAC.

"The RIAA's goal is to make sure that the market doesn't move so fast that the major labels can't catch up," Potter says. "They are putting the fear of significant litigation costs in front of innovators." In other words, the RIAA would rather keep litigating instead of making deals.

The RIAA is not only involved in the negotiation of compulsory licenses on behalf of the majors, but plans to be involved in the fee's collection through its newly formed, self-funded subsidiary, Sound Exchange.

This kind of vertical integration, with the leverage of 2400 labels behind it, makes many in the music industry uneasy.

"There are a lot of clear conflicts of interest inherent in a collective that's actually a trade organization which represents one part of the market and has its bills paid for by that part of the market," says Jenny Toomey, a musician who self-released her band Tsunami's albums and is now Executive Director of the music industry think tank, the Future of Music Coalition.

In England, a group of independent music labels led by Beggars Banquet have

formed a collective called the Association of Independent Music (AIM), which offers free pilot licenses to webcasters. In America, the RIAA's member labels' ongoing litigation has actively discouraged innovation. That is, at least, until they can afford to buy it.

However, while the RIAA's hardline negotiating stance with webcasters has hindered industry growth, the long gestation of the arbitration process has given another company, Music Reports, Inc. (MRI), the opportunity to offer itself as an alternative to the RIAA, at least in the realm of webcasting royalty collection. MRI offers numerous advantages over the RIAA, not the least of which is its lack of ownership by the people for whom it is collecting. The company compiles songlists from digital subscription services, digital music lockers, file-exchange servers and webcasters, and has already developed a large music database for its own artist royalty collection business.

MRI concerns itself with royalty collection and disbursement only, and not the negotiation of licenses — the conflict of interest that draws a great deal of ire from webcasters toward the RIAA. MRI would simply track usage and pay the labels and artists in much the same way it already does with artist rights groups. MRI's CEO Ronald Gertz has even suggested that because it already tracks webcasters' usage data, it will practically be able to eliminate the administrative fees from artist and label reimbursement (which the RIAA estimates at 16-20 percent), relying on the web-

casters to pay for the service.

Unlike traditional artists' rights groups like ASCAP and BMI, which use complex, undisclosed algorithms to track airplay, MRI is able to determine the exact number of times any particular piece of music was played. Combined with digital tracking of copyright holders, it is conceivable that artists could accurately be paid directly to their bank accounts, bringing a level of transparency and accountability that's always been absent from the system.

MRI has applied to the Copyright Office to be included in the yet-to-be-scheduled CARP hearings. There are a number of side issues slowing things down, such as whether traditional radio stations must pay for the rebroadcast of their signal over the Internet (for which they currently pay no royalties). MRI will make its case to the Copyright Office which, in addition to setting a royalty rate, will determine who can collect and disburse the monies.

While the industry's grip on music has always been based upon the major labels' control of the means of production, distribution and promotion, the digital age has gently undermined the music business' monopolistic reflex. Only time will tell if the BMG, Time Warner and RIAs of the world will be able to co-opt the competition and forestall change, but the emergence of groups like MRI to challenge the RIAA's ability to dictate the terms of the system promises the possibility of change.

In the early '90s, alterna-rap outfit Arrested Development rocked the music industry with its bohemian, socially-conscious debut album *3 Years, 5 Months And 2 Days In The Life Of...*, which eventually sold five million copies. By 1996, the group had folded due to enormous pressure and a sophomore effort that "only" went gold. But several years on, the band has reunited (albeit without DJ Headliner, who opted out of the reunion, and vocalist Taree, who just underwent vocal chord surgery), and is finishing up a new album. Currently titled *The Heroes Of The Harvest*, it's slated for release early next year on a yet-to-be-named label.

When we recently spoke with Self main man Matt Mahaffey, he told us that he's currently in the studio working on a song that (knock on wood) may be used in a new DreamWorks computer animation film. Slated for a spring release, the flick is the studio's second venture into computer animation (after *Antz*), and Mahaffey's submission is a strong contender for the theme song. Self's irresistible pop would be a perfect fit for a savvy animated film. The exposure might even break this clever songwriter into the mainstream. Cross your fingers for him.

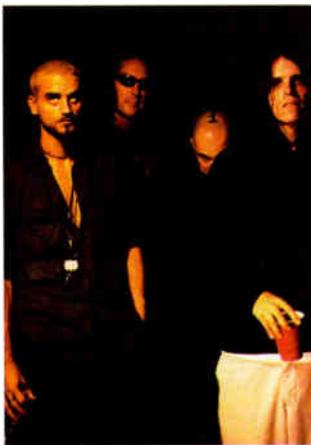
The family that prays together stays together. So those of you who thought the Danielson Famile had dissolved after its last record ought to be ashamed of your secular selves. It seems the college radio favorites were only waiting to make a joyful noise on a new label. Indiana



Basement Jaxx

indie label Secretly Canadian not only signed the band, but bought its catalog outright from the Famile's previous label, Tooth & Nail. Jan. 22 will see the Secretly Canadian reissue of *Tell Another Joke At The Ol' Choppin Block, Tri-Danielson!!! (Alpha)* and *Tri-Danielson!!! (Omega)*, followed by a new album, *Fetch The Compass Kids*, on March 5. It marks the first new Danielson album in three long years.

If Maynard James Keenan's A Perfect Circle project didn't satisfy your Tool jones, then Dec. 12 is your lucky day. That's when *Salival*, a four-CD Tool box set from Volcano-Jive, hits



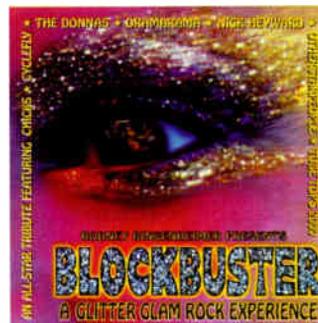
Tool

stores. Included in the set is a DVD/VHS of four of the band's groundbreaking videos, as well as a disc of live and unreleased material, and a generous booklet of art, photos and liner notes. Included on that live disc is a cover of Led Zeppelin's "No Quarter." With rock bands of the '90s already rushing to put their careers into retrospective (e.g. Alice In Chains), it's a relief to hear that Tool is currently in the studio recording a new album for release in April of next year.

Though Basement Jaxx has been tight-lipped with the press about work on its forthcoming album, it saw fit to preview a

few tracks for lucky London clubgoers earlier this month. The crowd got to hear six cuts, though the most information *NME* could squeeze from band reps was that they didn't know if the new album would feature the kind of high-profile collaborations that marked *Remedy* (though a mix of one of the previewed songs features vocals from singer Kele Le Roc). Or if any of the tracks heard at the club are slated as singles. Or even if they're definitely going to appear on the album! We can tell you this much, however: Basement Jaxx will appear in San Francisco on Nov. 23 to DJ at a Thanksgiving party thrown by Subliminal Records, and the finished followup to *Remedy* is slated for release next spring.

Though *Blockbuster*, the glam rock tribute album, earned plenty of pre-release press thanks to its participants (particularly the all-star Tube Tops 2000, featuring Eric Erlandson and Melissa Auf Der Maur), its arrival took the wind right out of our sails. These days, this whole tribute album thing seems to have gone totally haywire. Though the closing three tracks — Nick Heyward's loyal



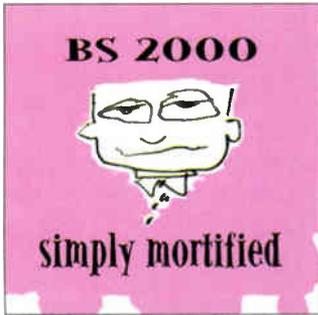
rendition of T. Rex's "Hot Love," Dramarama's romp through "Raw Ramp" (also T. Rex), and the Donnas' cute, candied version of The Sweet's "Wig-Wam Bam" — aren't far from the spirit of classic tribute albums like '89's nifty *The Bridge: A Tribute To Neil Young* (which started this never-ending craze, by the way), *Blockbuster* is one weakness after another. Do you need to hear Cyclefly try its hand at the Ziggy Stardust classic "Five Years"? Or Pillbox hack at "Moonage Daydream," from the same album? No, you don't. As Johnny Cash often says, if you can't take a song and make it your own, it won't work. And singing funny doesn't count.

San Diego's Rocket From The Crypt is definitely a band that takes a licking and keeps on ticking, so it's no surprise that its departure from Interscope Records after the Universal merger didn't



Rocket From The Crypt

amount to so much as a speed bump in its career. After some side project work and the release of a compilation, the sextet plans to release its followup to 1998's *All Systems Go* next February on its new label, Vagrant Records. If that date is too far away for your liking, you have three options: 1) Check out two new RFTC tracks on *Another Year On The Streets*, a new Vagrant label sampler; 2) Catch the band at its two upcoming Chicago shows (Dec. 1 at the Empty Bottle, or Dec. 2 at Fireside Bowl); or 3) Go to [www.rftc.com](http://www.rftc.com), check out the photos of RFTC tattoos from some dedicated fans, and get yourself inked already!



**BS 2000**

**BS 2000 (EP)**

(Grand Royal)

BS 2000 is basically Beastie Boy Adam Horowitz and pal Amery "Awol" Smith getting silly in a style not worlds away from early Ween. Their limited-edition, vinyl-only '98 effort was recorded entirely on a SP1200 Drum

Machine, straight to DAT. Here they've expanded their repertoire to include equipment with even more knobs — in particular, a "96 Tears"-style Farfisa organ. (In its bio, BS 2000 calls its style "au go-go swing organ-core," which is pretty much right on the mark.) A taster for the "Simply Mortified" album slated for release in January, this four-song EP clocks in at under eight minutes, tearing through the snappy "Buddy" and "Boogie Board" before degenerating into deep silliness (Donald Duck voices, sped-up drum solos, etc.). It's short, catchy and exceedingly silly — just the way we like it. — Amir Hijazi

**R.I.Y.L.:** Stacy Nelson, Aus Rotten, Ween  
**Contact:** Kenny (Tick) Salcido  
**Phone:** 310.840.4425  
**Email:** tick@grandroyal.com  
**Release Date:** Nov. 7; at radio now

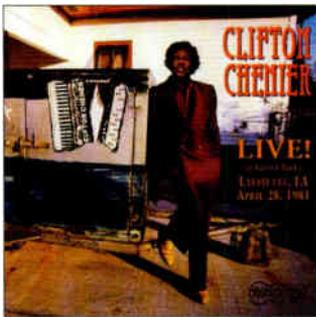


**LAURA CANTRELL**

**Not The Tremblin' Kind**  
 (Diesel Only)

That Diesel Only, a label known for its cultivation of "rig rock" trucker music, would break from its singles-and-compilations-only policy to release *Not The Tremblin' Kind*, the debut by Nashville-born, New York-based singer/songwriter Laura Cantrell, should tell you something about the album's depth. Cantrell's refined taste for classic swing 'n' fiddle has made her weekly *Radio Thrift Shop* show on WFMU, one of the most satisfying finds on the NYC-area dial. Here she takes the sensibility behind her programming — a reverence for plaintive, old-timey honky tonk that doesn't exclude strains of folk, jazz or pop — and applies it to her own sweetly earnest style of modern twang. Aside from her own pedal-steel-stoked weepers ("Queen Of The Coast"), Cantrell takes on songs written by a handful of fellow New York country cronies and treats them like lost back-porch classics. Her version of Amy Allison's "The Whiskey Makes You Sweeter" sounds as timeless anything she'd spin on 'FMU. — Colin Helms

**R.I.Y.L.:** Nanci Griffith, Lucinda Williams, Emmylou Harris  
**Contact:** Jeremy Tepper  
**Phone:** 718.388.4370  
**Email:** dieselonly@aol.com  
**Release Date:** Oct. 10; at radio now



**CLIFTON CHENIER**

**Live! At Grant Street**

(Arhoolie)

Clifton Chenier's billing as "The King of Zydeco" is hardly marketing hype. He earned that title on the bandstand, by keeping Cajun music alive in the '60s and '70s and paving the way for its current

popularity. *Grant Street* — a previously unreleased live recording made in Clifton's hometown of Lafayette, Louisiana, in 1981 — only adds to his legend as the greatest bandleader to ever pick up an accordion. Witness the real down-home zydeco roadhouse sound as Chenier alternates between blistering dance numbers and slow, funky blues ballads with the mastery and ease of a world-class entertainer at the top of his game. Judging from the energy coming off the bandstand, Chenier could've just as easily borrowed an epithet from James Brown and dubbed himself "The Hardest Working Man in Zydeco" to boot. — James Lien

**R.I.Y.L.:** Buckwheat Zydeco, Boozoo Chavis, Hound Dog Taylor  
**Contact:** Erik Keilholtz  
**Phone:** 510.525.7471  
**Email:** erik@arhoolie.com  
**Release Date:** Oct. 24; at radio now

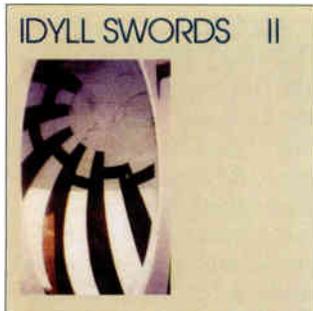


**GOOD LIFE**

**Novena On A Nocturn**  
 (Better Looking)

Going on band name alone, one could easily assume that the Good Life is a jovial, spirited group of musicians. One would be wonderfully wrong, however. Known for his wistful influences as lead singer of emo-core band Cursive, Tim Kasher is no stranger to bleeding his heart dry to dynamically rich and potent rock 'n' roll. The Good Life, his latest side project (though he professes each band is now a full-time gig), allows Kasher to express a gentler, yet equally emotional side of his songwriting — with marvelous results. Each of *Novena's* nine pensive, pop-tinged tracks paints a lyrical picture of heartache and pain. The moody soundscapes and melancholic, Robert Smith-tinged vocals on "The Moon Red Handed" constitute a definite Cure for contentment. And fragile moments like those on "Waiting On Horses," with its sweeping acoustic guitars, gentle beats and heart-stinging expressions, affirm Kasher as a leading contender for "New Millennium King of the Hankie" honors. — Bill Konig

**R.I.Y.L.:** Cursive, Pavement, early Cure  
**Contact:** AAM  
**Phone:** 212.924.3005  
**Email:** justin@aaminc.com  
**Release Date:** Nov. 7; at radio now



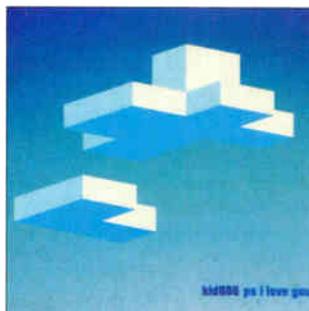
## IDYLL SWORDS

II (Communion)

Sporting more strings than an army of marionettes, the Idyll Swords strum and pick their way into fragile, magical territory. With Chuck Johnson (Spatula) and Dave Brylawski (ex-Polvo) making up two-thirds of this trio, one might

expect the brainy indie-rock for which both are known. But as with the band's much-overlooked self-titled debut, the mostly instrumental *II* is more world music-influenced than anything else. Combining the sounds of exotic lute-like instruments — oud, tamboura, pushpa veena, etc. — with the more familiar Western strumming of banjo and guitar, Idyll Swords songs are fanciful, low-key acoustic explorations. From the dramatic change in "Lake Palace," as the honey-bright vocals fade and the sweet strings warp into a dirge, to the ominous field recordings of fireworks and applause embedded in "Escutcheon Ascent/Biza's Theme," *II* is a great way to nurture an appreciation for nontraditional music. — **Kelso Jacks**

**R.I.Y.L.:** John Fahey, Calexico, Ry Cooder  
**Contact:** Paul Ashby  
**Phone:** 415.241.2426  
**Email:** paul@midheaven.com  
**Release Date:** Oct. 30; at radio now



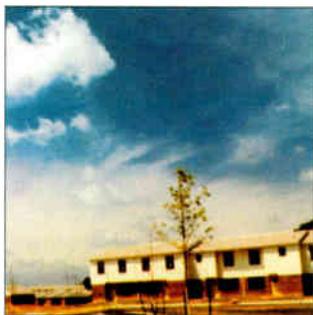
## KID 606

PS: I Love You (Mille Plateaux)

Put on your new ears, baby — the laptop age is upon us. Somewhere between the realms of non-danceable techno (horribly dubbed Intelligence Dance Music, or IDM) and extreme listening music (noise to rock-centric traditionalists) lies a door to

the future. And as much as anyone, San Diego's Kid 606 (born Michael Depedro) holds its software-virus-damaged key, mixing Digital Hardcore-cum-Japanoise freakouts with gorgeous layers of synthetic melody, and releasing these experiments by the bucketload. *PS: I Love You*, Kid 606's third album of 2000, surpasses its predecessors through sheer accessibility and an ambient beauty that's as unwavering as it is direct. Like the lovechild of Eno's self-generated discretions and Aphex Twin's rhythmic abrasions, and conceived on an iMac soundcard, it is music at once stylish, open-armed and off-putting — and its digitalia obvious even in loops of acoustic guitars (the trippy "Twirl"). And when the Kid slows down for a keyboard-looped waltz, as on the elegiac "Now I Wanna Be a Cowboy," the future opens up in places you'd never imagine existed. Inhale now! — **Peter Orlov**

**R.I.Y.L.:** Aphex Twin, Oval, "Berlin ambient dub"  
**Contact:** Force Inc. North America  
**Email:** jon@force-inc.com  
**Phone:** 212.353.5091  
**Release Date:** Oct. 31; at radio now



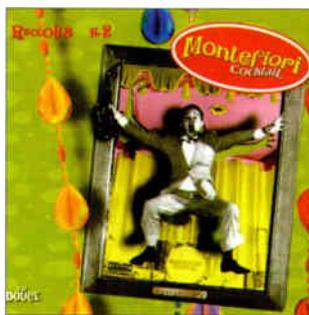
## KILOWATTHOURS

Strain Of Positive Thinking (Temporary Residence)

The debut album from Louisville, Kentucky's KilowattHours will bring a smile to the face of anyone nostalgic for the '90s. An unusual combination of emo and arena rock, the group's soaring, Himalayan riffs recall early Smashing

Pumpkins and Soundgarden, not to mention Bitch Magnet and more obscure bands of the era, as much as they do Sunny Day Real Estate (probably the most consistent reference). Yep, they're way into the big, powerful, intense pensive rock thing: "Kayla" starts off slowly but gradually builds to a massive crescendo with a stunning keyboard hook reminiscent of Derek & The Dominoes' "Layla." Likewise, the album's radio-ready title track begins calmly before bursting into a sun-splashed, chiming riff that smacks of an act on Britain's Creation label. Yet what's really different here are the distant, indistinct vocals buried in the mix. The result: Nearly all of the album's most memorable moments are instrumental. An interesting debut from an interesting band. — **Amir Hijazi**

**R.I.Y.L.:** Sunny Day Real Estate, Radiohead, Soundgarden  
**Contact:** Jeremy DeVine  
**Phone:** 410.662.4061  
**Email:** trilove@usa.net  
**Release Date:** Nov. 13; at radio now

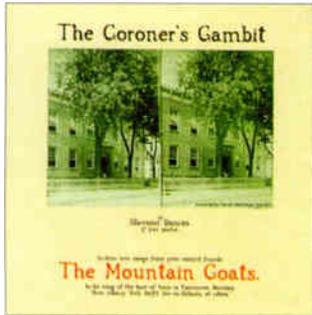


## MONTEFIORI COCKTAIL

Raccolta No. 2 (Irma)

When you feed an Italian phrase into one of those Internet translation search engines, you usually get something back in English that's garbled and funny, but still has an inkling of the original idea. That's the way it is with Montefiori Cocktail, a multi-instrumental duo that twists the best and worst of '60s and '70s Italian bubblegum pop, soundtracks from spaghetti Westerns and B-movie sex romps, easy-listening tunes and jazz au-go-go, then filters them through samples and modern beats. Once these ingredients are placed inside the Italian twosome's colorful kaleidoscope, the results are wackier than the strangest slapstick comedies on late-night European TV. Federico Montefiori obviously idolizes Plas Johnson, the mellow saxophonist behind "The Pink Panther Theme," while Francesco Montefiori is the sort who exalts Serge Gainsbourg and the Muppets' "Mahna Mahna" to the same high degree. The resulting mayhem on the pair's second album is a delightful mishmash of breezy, carefree beats that percolates like living pop art. — **James Lien**

**R.I.Y.L.:** Pizzicato 5, Vampiros Lesbos soundtrack, Henry Mancini  
**Contact:** Fabrizio Carrer, Taka Sakano  
**Phone:** 212.244.5148  
**Email:** irma@infohouse.com  
**Release Date:** Jan. 30; at radio now



## MOUNTAIN GOATS

### The Coroner's Gambit

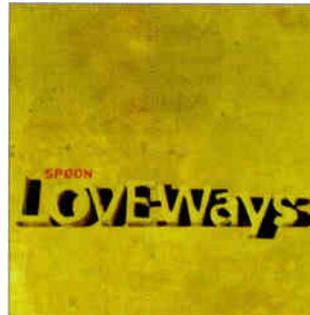
(Absolutely Kosher)

It appears that John Darnielle (a.k.a. the Mountain Goats), master of ultra-lo-fi guitar-and-voice ditties, is trapped in the Mountain Goats costume he stitched himself into almost a decade ago. That's not to say

that *The Coroner's Gambit* — his first album of new material since 1997 — isn't every bit as good as his previous work. Again, Darnielle's enchantingly delicate, nasal vocals channel characters who provide unforgiving observations ("I'd be grateful that my children aren't here to see this/ If you ever saw fit to give me children") while crafting elaborate, history-soaked metaphors. Again, he attacks his guitar with an alarming vigor and captures the same angered tones he voices. Again, his devil-may-care home-recording technique lends a hissy haze to the tracks. So little has changed — but if you're already a Mountain Goats fan, that's just as well.

— **Kelso Jacks**

**R.I.Y.L.:** Smog, Simon Joyner, Neutral Milk Hotel  
**Contact:** Team Clermont  
**Phone:** 888.548.TEAM  
**Email:** radio@teamclermont.com  
**Add Date:** Nov. 14; at radio now



## SPOON

### Love Ways (EP) (Merge)

Whether he cares to admit it or not, Spoon's Britt Daniel once had designs on being a rock star — which must have made it that much more distressing when his Austin, Texas, outfit fell victim to major-label buyer's remorse just months after the release of its stun-

ningly skewed Elektra debut, *A Series Of Sneaks*. But Daniels and co. have picked themselves up, brushed themselves off and are back to their old tricks on the *Love Ways* EP — that is, wreaking punk-style havoc on pop convention while never straying too far from the very things they so love to fuck with: melody and structure. These five songs — a tease for the band's upcoming Merge full-length due in January — won't find their way onto the upcoming release, and it's easy to see why. With each drastically different in temperament, sound and texture, the tracks hardly sound as if they belong in the same decade, let alone on the same album. All of which is a roundabout way of saying that come January, all bets are off. — **Hobart Rowland**

**R.I.Y.L.:** Pavement, Guided By Voices, Archers Of Loaf  
**Contact:** Camille Hawley  
**Phone:** 919.929.0711  
**Email:** radio@mrg2000.com  
**Release Date:** Oct. 17; at radio now



## VARIOUS ARTISTS

### Sonic Circuits VIII

(American Composers Forum)

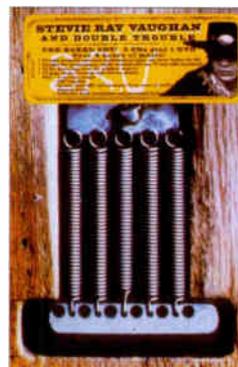
While the heady and highbrow world of purebred electronic classical music may not be for everyone, consider this:

Innovations and technological/musical breakthroughs that were considered revolutionary

in the avant-garde electronic music of the '60s and '70s are pretty much as standard in today's music as guitar, bass and drums. The same may eventually hold true of today's classical music, which explores frontiers that will later be tamed by tomorrow's popular music. This compilation delivers "state of the art" snapshots of where electronic music is at and where it might be headed. The fare ranges broadly, from Michael Hosch's tribal-tech synth-percussion to David Jaggard's Samuel Beckett-inspired outsider tape collages to Philip Mantione's computer-game tone-clusters (it's hard not to imagine Mantione's "Sinusoidal Tendencies" as the sounds of the next generation of space-oriented video games). It'd be wise to keep a careful ear cocked on these sounds, as they may well set the pace for tomorrow's music.

— **James Lien**

**R.I.Y.L.:** Songs In The Key Of Z, Bill Laswell, Laurie Anderson  
**Contact:** Philip Blackburn  
**Phone:** 651.228.1407 ext. 23  
**Email:** innova@composersforum.org  
**Release & Add Date:** Nov. 15



## STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

### SRV (Sony Legacy)

Redneck roots and reverence for the blues notwithstanding, Stevie Ray Vaughan's monumental command of the guitar is often measured — unfairly or not — against that of Jimi Hendrix. Like Hendrix, Vaughan died before he had a chance to adequately fill out his own catalog, and his legacy

is in danger of losing some of its potency under a heap of posthumous releases. But *SRV* is as much a surprise as it is a relief. This four-CD set is loaded down with live material — as it should be, considering that the singer/guitarist never could transfer the intensity of the in-person SRV experience to acetate with any consistency. The collection spans 23 years, from Vaughan's liquor-fueled '70s stint with the Cobras to his incendiary acoustic exorcism on *MTV Unplugged* in 1990 to the crippling one-two punch of "Let Me Love You Baby" and "Leave My Girl Alone," recorded five days before the helicopter crash that took his life. Box sets don't burn any brighter than this.

— **Hobart Rowland**

**R.I.Y.L.:** John Mayall, Jimi Hendrix, Doyle Bramhall II  
**Contact:** Thomas Burleigh  
**Phone:** 212.833.4170  
**Email:** thomas\_burleigh@sonymusic.com  
**Release & Add Date:** Nov. 21

**A**rtful Dodger, one of the premier outfits of the U.K. garage (or two-step) scene, will emerge with its first U.S. release, the 13-track *Rewind* mix (on London-Sire), on Nov. 21. A direct descendant of the short-lived, bass-heavy house hybrid known as speed garage, two-step infuses the soulful vocals and melodies of U.S. garage house with drum 'n' bass-inspired breaks and basslines and occasional raga toasting to forge a hybrid sound that has recently dominated British clubs and charts. Though the scene has graduated from U.K. pirate radio to produce a number of chart-topping European stars — such as the Dodger duo (Mark Hill and Pete Devereux), MJ Cole (whose debut album, *Sincere*, was nominated for this year's Mercury Prize), and R&B vocalist Craig David (who provides vocals on the Dodgers' "Re-Rewind" single) — only a few notable U.S.-based DJs, such as New York's DB, have championed the sound. Artful



Artful Dodger performing at Centrofly during CMJ 2000

Dodger aims to be one of the first outfits to break in the U.S., and will follow the *Re-Rewind* mix with *All About The Stragglers*, its first album of all original material, in March 2001. "It's got a little bit of everything on it," said Hill about *The Stragglers* when the pair was in NYC for CMJ 2000.

"We've brought in eight different singers who each bring their own styles to the songs, and we've messed around with some of the tempos, so I think there's going to be enough on the album to keep your attention while you're listening to it at home." • Darren Aronofsky, director of the dark and disturbing film *Requiem For A Dream*, has created visuals to accompany Paul Oakenfold's *Trancegiving* DJ performance on Thanksgiving evening,



Darren Aronofsky

November 23, at New York's Hammerstein Ballroom. "[Aronofsky's] cinematography is just brilliant," said Tanya Gerber, a publicist at

London-Sire. "He just uses a very fresh style that I've never seen anyone else use. We don't know what's going to be on the visuals, but I'm sure it's not going to be people sticking needles into their arms or something so super hardcore that people will start flipping out or anything." Those who can't catch the gig will take solace in the fact that Aronofsky's images will also be shown throughout Oakenfold's

upcoming U.S. tour, which is tentatively scheduled to begin in early 2001. In other Oakie news, Radiohead has blocked the release of the DJ's high-energy trance remix of their 1995 single, "Street Spirit." The track has been a favorite during

the DJ's recent sets, but the band refused to allow the track to be included on his *Planet Perfecto* mix. Unless the band acquiesces, the track will (legally) never touch anyone's turntables but Oakenfold's (though a bootleg is probably sitting in the bins at your fave dance vinyl store right now).

## THE FORCE IS WITH US

**A**fter nine years in existence, Frankfurt, Germany's Force Inc. Music Works, one of the most progressive and influential electronic music labels in the world, has opened an office in the United States. Headquartered in New York, Force Inc. North America will be managed by Jon Berry, the label's long-time American press representative, and will be distributed exclusively by Caroline. The result will mean greater availability of Force Inc. releases to U.S. retailers, radio and press.

Founded in 1991 by industrial musician cum theorist Achim Szepanski, Force Inc. was among the early beacons of post-Detroit European techno, and it loudly spurred radical and underground dance sounds and ideals akin to those propagated by the founders of Detroit's Underground Resistance label. Among the better-known artists who helped establish the reputation of Force Inc. were digital punk Alec Empire (whose Riot Beats imprint added much political bite to Achim's philosophical bark), techno-house maven Ian Pooley and members of the greater Cologne techno stable such as Mike Ink, Walker and Jammin Unit.

Since making its initial impact with global beat-heads, Force Inc. Music Works has expanded its musical umbrella to encompass the fringe sounds of modern electronica. In addition to its three beats-focused imprints — Force Inc. (techno), Position Chrome (hard drum 'n' bass) and Force Tracks (deep house) — the label has also launched Ritornell, whose music focuses on extreme minimalism, electronic experimentation and electro-acoustic improvisation, and the famous Mille Plateaux,

whose artists embrace softer ambient textures (the label's *Clicks + Cuts* compilation remains an essential compendium of the growing world-wide laptop techno movement).

It is this expansion of laptop musicians, the steady proliferation of the music's audience and the pathways of promoting it that most excite Berry about Force Inc.'s American prospects. "Right now, in [the U.S.], we're trying to reach beyond the boundaries



of where the common club environment is, basically putting together a new environment that [is] interesting

and accessible to everyone," he says. "Between the emails and phone calls I get, [it's obvious Force Inc.] has such a dedicated audience. It feels like the punk rock developments of '78."

Michael Bull, head buyer for Caroline Distribution, also has a high assessment of Force Inc.'s chances in the U.S.: "We're very excited to work with [Force Inc.]. It's on par with innovative labels like Warp and Rephlex, and we believe that the label has a lot of potential to expand its American audience."

Among the initial releases currently available through Force Inc. North America are Kid 606's melodic laptop fantasia *P.S. I Love You* (Mille Plateaux), Luomo's deep-house masterpiece *Vocalcity* (Force Tracks), and Force Inc.'s current label compilation *Met @ Music* (Force Inc.), which stars such minimal techno luminaries as Vladislav Delay, Stewart Walker and Jake Mandell.

— Peter Orlov

For further information on Force Inc. Music Works, contact Jon Berry ([jon@force-inc.com](mailto:jon@force-inc.com)).

# HOUSE NATION AMERICA

LITTLE LOUIE VEGA  
ERICK MORILLO

## LITTLE LOUIE VEGA/ERICK MORILLO

### House Nation America

(Ministry Of Sound-Ultra)  
There are many rooms within house music, and *House Nation America* — the second U.S.-distributed compilation by U.K. dance imprint Ministry Of Sound — contrasts the plans of two of the genre's most celebrated architects. Legendary New

York house icon Little Louie Vega constructs a smooth, subtle mix that embraces the tribal rhythms and organic instrumentation of Latin-flavored house (Africanism's "Block Party" and "Tournament D'Amour") before segueing into the positive vibes of deep, slow-burning soul (Kings Of Tomorrow's "Finally" and Kenny Bobein's "Father"). While Vega's classic-sounding mix will titillate older heads who reminiscence about "back in the day," Subliminal Records head Erick Morillo presents the same optimistic energy with an adventurous mix that captures the character of modern dancefloors. The NYC jockey litters inspirational a capella vocal samples over a collection of dark, yet uplifting anthems of the past year, such as Josh Wink's "How's Your Evening So Far," Bob Sinclair's "I Feel For You" and A.T.F.C.'s "Bad Habit," demonstrating the genre's inherently timeless sound, as well as his own formidable turntable technique.

**For Fans Of:** Masters At Work, Todd Terry, Bob Sinclair, Danny Tenaglia  
**Contact:** Mandy Cox  
**Phone:** 212.343.2200 **Email:** mandy@ultrarecords.com  
**Release Date:** Oct. 31

## VARIOUS ARTISTS

### Sun Runners (Ism)

New York's DJ Swingsett, longtime purveyor of the underground urban beat, commands the course of *Sun Runners*, a luxuriously low-energy mix album from his own Ism Records imprint. Pairing the work of up-and-coming producers like Takuya and Cassien with a slew of heritage artists, the mix is a tranquil yet challenging collection of recent under-the-radar grooves. Touching on hypnotic dub (Twilight Circus's "Fast Dub Plate"), abstract hip-hop (Wally & Swingsett's "Dropera") tribal breakbeat (Swingsett & J. Warrin's "Mandeville Drop"), and melodic electro (Overmo's "Clusters"), this warm and intelligently-arranged collection of mostly unreleased material presents a cross-pollination of musical ideas from downbeat electronic music's many factions.

**R.I.Y.L.:** DJ Wally, Twilight Circus Dub Soundsystem  
**Contact:** Eric Moss  
**Phone:** 212.629.9791 **Email:** eric@ismrecords.com  
**Release Date:** Nov. 21

## OMNIVORE

### Feeding Frenzy (Hydrogen Jukebox)

Sadly overlooked upon its initial release in 1999, *Feeding Frenzy* — the second album from Jonathan J. Key's Omnivore project — will hopefully spark a bit more interest with its recent re-release. Key's simple yet superior production tactics are illuminated on each track on this album of varying tempos and temperaments. Though the base elements of Key's music ranges from hypnotic dub ("Spandex") to ambient house ("Querelle") to acid techno ("E-mail") to lush electro ("Electrophone"), what gels the release into a cohesive listening experience is the uplifting energy and easy-going accessibility of each venture (which belies the more complex construction of its most memorable tracks).

**R.I.Y.L.:** early Orbital, System 7, 808 State  
**Contact:** Dirk Kahl  
**Phone:** 415.956.4090 **Email:** dirk@studiok7.com  
**Release Date:** Nov. 21

# RPM

Period Ending 11/7/2000

www.cmj.com

Contributing reporters this week: 236 • See page 58 for a complete list of RPM airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	8	1	3	RONI SIZE/REPRAZENT In The Mode	Island-IDJMG
2	2	3	2	6	TIMO MAAS Music For The Maases	Kinetic
3	4	13	3	4	VARIOUS ARTISTS Xen Cuts	Ninja Tune
4	3	6	3	6	MOCEAN WORKER Aural & Hearty	Rykodisc-Palm Pictures
5	7	4	1	9	PHOTEK Solaris	Astralwerks
6	9	27	6	3	VARIOUS ARTISTS Plastic Volume 4	Nettwerk
7	5	1	1	7	IAN POOLEY Since Then	V2
8	13	7	7	6	DAVE RALPH Love Parade: Berlin	Kinetic
9	6	2	2	8	DJ? ACUCRACK Sorted	E-Magine
10	10	14	10	6	BANCO DE GAIA Igizeh	Six Degrees
<b>UP 24 POSITIONS</b>						
11	35	-	11	2	PAUL OAKENFOLD Perfecto Presents...	London-Sire
12	8	5	2	10	UNDERWORLD Everything, Everything	V2
13	31	-	13	2	DIESELBOY The Sixth Session	Palm Pictures
14	14	12	9	11	JUNO REACTOR Shango/Pistolero EP	Metropolis
15	19	-	15	2	NIGHTMARES ON WAX DJ Kicks	Studio K7
16	11	17	11	6	GOD MODULE Artificial	Inception (Canada)
17	12	10	10	5	DJ MICRO DJMixed.com	Moonshine
18	15	21	15	6	JEGA Geometry	Matador
19	39	-	19	2	VARIOUS ARTISTS XXX'd Generation	Possessive Blindfold
20	18	15	8	6	DJ Tiesto Summer Breeze	Nettwerk
<b>#1 DEBUT</b>						
21	-	-	21	1	VICTOR DINAIRE Logic Trance 4	Logic
22	30	-	22	2	STATE OF BENGAL Visual Audio	Six Degrees
23	32	26	23	4	JUNIOR VASQUEZ Twilo Vol. 1	Twilo-Virgin
24	22	29	22	3	LAURENT GARNIER Unreasonable...	F Communications-Mute
25	26	9	6	8	VARIOUS ARTISTS Moonshine Over America 2000	Moonshine
26	27	-	26	2	BEN WATT/JAY HANNAN Lazy Dog	Astralwerks
27	38	40	27	4	VARIOUS ARTISTS Future Lounge 3	Stereo Deluxe
28	16	18	1	13	THIEVERY CORPORATION The...	Eighteenth Street Lounge
29	20	11	7	9	SAINT GERMAIN Tourist	Blue Note
30	24	37	24	3	DOWNLOAD Effector	Nettwerk
31	29	24	24	5	VARIOUS ARTISTS This Is Jungle Sky 7	Liquid Sky
32	17	23	17	5	VARIOUS ARTISTS Shadow Dancing	A Different Drum
33	21	25	21	3	FLESH FIELD Redemption	Inception (Canada)
34	28	-	28	2	RED SNAPPER Our Aim Is To Satisfy Red Snapper	Matador
35	R	35	15	7	TABLA BEAT SCIENCE Tala Matrix	Axiom-Palm Pictures
36	-	-	36	1	TOMMY GUERERRO & GADGET Hoy Yen Ass'n	Function 8
37	-	-	37	1	BRYAN GEE/RAY KEITH Movement...	Movement
38	25	19	16	7	VARIOUS ARTISTS Electropolis Volume II	Metropolis
39	33	-	33	2	DZIHAN & KAMIEN Freaks & Icons	Six Degrees
40	-	-	40	1	BLINK TWICE The Holistic Approach	Possessive Blindfold

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	FATBOY SLIM Halfway Between...	Astralwerks
2	GATECRASHER Global Sound System	Incredible-Epic
3	VELVET ACID CHRIST Twisted Thought Generator	Metropolis
4	GROOVERIDER Essential Rewindz	Renegade Hardware
5	45 DIP THE ACID LOUNGE	Platform

**A**t first, they said downset had called it a day. I know, I was in shock too. Rumor had it that Rage Against The Machine would tap Rey Oropeza to take Zack de la Rocha's place. According to band management, downset is still an entity, auditioning a new drummer and second guitarist. Let's watch this one unfold. • Halloween is a prime time for metal. I mean, what goes better with grim reapers, clown masks and boiler-room jumpsuits than loud, angry music? NYC was definitely the place to be this Oct. 31, as both the kings of new metal, Slipknot, and the grandfather of shock rock, Alice Cooper, closed in on the Big Apple at separate shows. The masked men of the 'Knot brought Hatebreed and Mudvayne with them to the Hammerstein Ballroom.

Hatebreed didn't dress up, and instead came out and beat everyone's ass. Slipknot's Mick — the scary-looking dude with the black leather mask and long black hair — came onstage and joined Hatebreed for its last (and my favorite) song, "Before Dishonor." Mudvayne's members — who are proud to be "from the middle of fucking nowhere" — paint their faces like Slipknot, and most of the crowd was seriously into them. Slipknot: Oh my God. Say what you will about these guys, but they *always* give 110 percent onstage. And they are completely maniacal, whether it's the main stage at

Tattoo The Earth or Irving Plaza. Oh yeah, their music *is* metal — complex and technical, despite all you purists out there who think the 'Knot is killing metal dead. (Kudos to Slipknot's gigantic black banner with a pentagram and goat's head. Now *that's* metal. Hail the goat!) The band opened with Reno and Smiley's bluegrass song "Get Behind Me Satan." The chorus is (duh), "Get behind me Satan." The song eventually started skipping (as if on a record player) and the repetition of the word "Satan" belled throughout the hall. Since it was Halloween, guess how many "that guys" were cloaked

in Slipknot suits? Innumerable. • Uptown, the Coop rocked and shocked. Despite being as old as my own pops, Al (I always think of *The Brady Bunch* housekeeper when I say "Alice") operated on a bottomless reserve of energy, running around in his maroon leather pants and "Britney Wants Me" T-shirt. He guillotined himself, waved a big American flag, disappeared for a few minutes with some bones, and ended his set with "School's Out." The rock hounds were in full-effect during the evening, and I was truly frightened; there's something disconcerting about middle-aged Long Island and New Jersey housewives gussied up in black leather and pink ruffles. KISS axe Ace Frehley was also in the house. The years have not been kind, though the makeup definitely does wonders for him and his



## Q&A



**SLASH'S SNAKEPIT**  
The soft-spoken Slash needs no introduction. Our interview was two hours late, but sometimes you gotta make concessions to a star whose music changed your life and the lives of just about every other kid in your generation. Slash's Snakepit just released *Ain't Life Grand* on Koch Records.

I saw Slash's Snakepit open for AC/DC in August. But I got there in the middle of the set because I forgot that arena shows run a tight ship and always start on time.

We even start on time when we

play in clubs. I think we've been late only one time; we were 15 minutes late because we couldn't get a flight in. We're antsy because we wanna play.

**How long has Slash's Snakepit been in existence?**

Oh shit, that's a hard question to answer. [Long pause.] The first one doesn't count.

**Why doesn't the first incarnation count?**

We had a bunch of guys together, and we recorded stuff and called it Snakepit because I had snakes. But I was still in Guns then; it wasn't a permanent thing. This one is a career move. This is everybody's individual fucking-let's-lock-arms-and-do-it. Not for myself, but every individual in the band was like, "We gotta make this thing happen." It took a year to get it all together.

**Why is it called Slash's Snakepit?**

It was originally supposed to be

called just Snakepit, but Geffen wanted Slash's Snakepit; they figured it would sell more records. Then there was this all-chick band from San Diego that popped out of nowhere named Snakepit. I drove out there to meet them, and they didn't want to give up the name. They were all in college and one wanted to give us a blow job. I was like, "My problem is Snakepit. You need to come up with a name." And she was like, "I know. Let's go to the bathroom." They had a three-song demo and they copyrighted it.

**Do you think a lot of your fans from Guns N' Roses are surfacing?**

I think the only issue having to do with GN'R fans is all the fans that got fucked over because the band broke up — and they didn't deserve all that. Under the circumstances, well, someone is out there fucking rocking. We do, more or less, what Guns... It's a sensitive issue. What Guns was best at — hard rock and

guitar playing — that's what I do now. I don't wanna say anything bad about the other guys; they're doing their own thing. But as far as going out as hard rock band and doing it, we're the only ones that are doing it.

**Am I asking too many GN'R questions?**

I don't wanna talk about Guns N' Roses. That's boring.

**Do you think there will ever be a reunion? Because, to me, it ain't GN'R unless it's Axl, Slash, Stephen, Duff and Izzy.**

A reunion? I wouldn't do a Guns gig unless the entire original lineup was there and it would be one show — yeah, cool. Reunion gigs are... What's the word I'm looking for? Uh, it's cliché. For me to quit anything is a big thing in and of itself. So when I quit, I quit. As far as I'm concerned, I quit when it was still cool — [with] still some semblance of cool left. I did what I had to do. We just went in different directions.

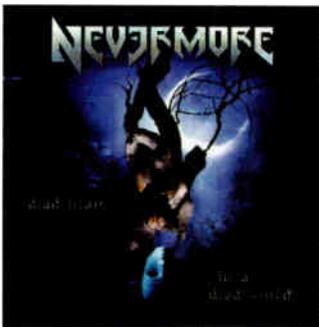
puffy wrinkles. Overall, the Coop put on a great show, mixing a lot of *Brutal Planet* material with the classics. The backdrop was spectacular, looking like something haunted, and his daughter, played a dominatrix. • P.O.D., (hed)pe and Project 86 are touring. And when they stopped at Philly's Electric Factory, nothing — not even horrific sound — could ruin the night. It was a riot watching all the Limp Bizkit-lovin' lemmings jump every time they heard a semblance of groove in a P86 song. (hed) was fun. Frontman Jared was arrested a couple nights prior for allegedly receiving a Fed Ex package containing some 420, but despite its penchant for bud, big-butted women and beers, the band has a spiritual element. They sing about Jesus. Speaking of the big JC, P.O.D.'s gotta be his favorite band. The quartet was right on — tight as hell. Oops. I meant tight as heck. Their "School Of Hard Knocks" on the *Little Nicky* soundtrack is sing-in-the-shower material. The eeriest thing about the show came between the first and second songs, when a sound clip of "The power of Christ compels you" boomed throughout the venue. (It's the part from *The Exorcist* where both priests vehemently repeat the phrase in



P.O.D.

hopes of expelling the devil from the girl.) It was otherworldly to experience *that* at a rap-rock show. • Mayhem doesn't fuck around, OK? Its Dwell Records release, *Mediolanum Capta Est (Live)*, proves that. The nihilistic band's punishing, God-hating live performance from July 1998 in Italy (the Pope's country, no less) is effectively captured here. Former vocalist Attila Csihar lends his vocals to "From The Dark Past" while the cover depicts current vocalist Maniac carving up his flesh with a knife. Other songs for your blasphemous pleasure include "Deathcrush," "Fall Of Seraphs" and "Necrolust." Where's my bullet belt, studded cuff, codpiece and corpse paint? Also check out Dwell's *Scream Forth Blasphemy: A Tribute To Morbid Angel*. Newer-school death metallists Coffin Texts, Black Witchery, Draconis, Diabolic, Centurian, Angel Corpse, the Chasm and Damnation put their individual stamps on songs from the Angel's arsenal.

## ON THE CHART



We broke a record with 308 reports this week! It says something about a band when three previously released songs sent to radio for tour promotion crushes

the add competition. The untouchable In Flames "Bullet Ride" EP garnered 157 adds over Sick Of It All's *Yours Truly*, which had a strong showing with 114 adds. Currently, there is an embarrassment of riches on the Loud Rock chart. With artists like Sick Of It All, Pro-Pain and Overkill (surefire number ones in the past) all on the chart at once along with potential chart toppers Nevermore and Cradle Of Filth, chart-watching should be an exciting hobby to pass the time till Christmas.

# LOUD ROCK

Period ending 11/7/2000

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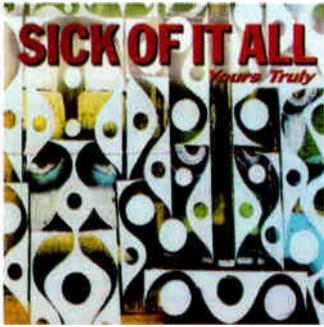
Contributing reporters this week: 308 • See page 55 for a complete list of Loud Rock airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	5	<b>MORBID ANGEL</b> Gateways To Annihilation	Earache
2	4	22	2	3	<b>CRADLE OF FILTH</b> Midian	Koch
3	2	1	1	9	<b>NILE</b> Black Seeds Of Vengeance	Relapse
4	9	5	4	7	<b>DOWNSET</b> Check Your People	Epitaph
5	3	3	1	11	<b>NOTHINGFACE</b> Violence	TVT
6	8	9	6	6	<b>CORROSION OF CONFORMITY</b> America's Volume...	Sanctuary
7	7	17	7	4	<b>DYING FETUS</b> Destroy The Opposition	Relapse
8	6	7	6	4	<b>IOMMI</b> Iommi	Divine
9	13	10	9	5	<b>PRO-PAIN</b> Round 6	Spitfire
<b>UP 26 POSITIONS</b>						
10	36	-	10	2	<b>NEVERMORE</b> Dead Heart, In A Dead World	Century Media
11	17	-	11	2	<b>BRUJERIA</b> Brujerizmo	Roadrunner
12	5	4	1	12	<b>SOULFLY</b> Primitive	Roadrunner
13	12	13	12	5	<b>AMEN</b> We Have Come For Your Parents	I Am-Virgin
14	11	27	11	3	<b>OVERKILL</b> Bloodletting	Metal-Is-Sanctuary
15	10	6	6	6	<b>LAMB OF GOD</b> New American Gospel	Metal Blade
<b>#1 DEBUT</b>						
16	-	-	16	1	<b>HAMMERFALL</b> Renegade	Nuclear Blast America
17	16	11	6	8	<b>CANNIBAL CORPSE</b> Live Cannibalism	Metal Blade
18	20	23	18	4	<b>LINKIN PARK</b> Hybrid Theory	Warner Bros.
19	14	18	14	3	<b>TYPE O NEGATIVE</b> The Least Worst Of	Roadrunner
20	40	-	20	2	<b>VARIOUS ARTISTS</b> Strait Up	Immortal-Virgin
21	18	14	14	7	<b>SLAVES ON DOPE</b> Inches From The Mainline	Divine
22	31	-	22	2	<b>IMMOLATION</b> Close To A World Below	Metal Blade
23	26	35	23	3	<b>ENSLAVED</b> Mardraum (Beyond The Within)	Necropolis
24	15	8	4	11	<b>SPINESHANK</b> The Height Of Callousness	Roadrunner
25	21	25	21	3	<b>ENTOMBED</b> Uprising	Metal-Is-Sanctuary
26	19	12	12	3	<b>SIX FEET UNDER</b> Graveyard Classics	Metal Blade
27	29	-	27	2	<b>VARIOUS ARTISTS</b> Tattoo The Earth	1500
28	-	-	28	1	<b>GODSMACK</b> Awake	Republic
29	32	21	21	6	<b>AT THE DRIVE-IN</b> Relationship Of Command	Grand Royal
30	-	-	30	1	<b>VBS</b> Deep Sleep	Flip Top Box
31	39	-	31	2	<b>NONPOINT</b> Statement	MCA
32	-	-	32	1	<b>CRYPTOPSY</b> And Then You'll Beg	Century Media
33	30	28	1	18	<b>IN FLAMES</b> Clayman/Bullet Ride (CD5)	Nuclear Blast America
34	25	24	9	9	<b>KILLSWITCH ENGAGE</b> Killswitch Engage	Ferret
35	27	26	26	5	<b>FACTORY 81</b> Mankind	Mojo
36	R	33	24	3	<b>SPEEDEALER</b> Here Comes Death	Palm Pictures
37	23	16	14	7	<b>EYEHATEGOD</b> Confederacy Of Ruined Lives	Century Media
38	24	19	2	12	<b>HYPOCRISY</b> Into The Abyss	Nuclear Blast America
39	22	20	12	7	<b>GOD FORBID</b> Reject The Sickness	9 Volt
40	-	-	40	1	<b>MEGADETH</b> Capitol Punishment	Capitol

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	<b>IN FLAMES</b> Clayman/Bullet Ride (CD5)	Nuclear Blast America
2	<b>SICK OF IT ALL</b> Yours Truly	Fat Wreck Chords
3	<b>SOUNDTRACK</b> Little Nicky	Maverick
4	<b>YNGWIE J. MALMSTEEN'S RISING FORCE</b> War To End...	Spitfire
5	<b>CANNAE</b> Troubleshooting Death	East Coast Empire

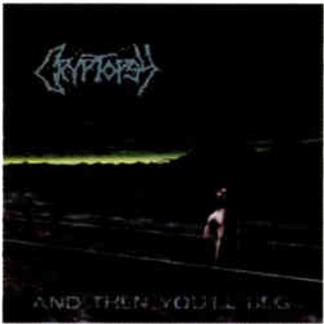


## SICK OF IT ALL

**Yours Truly** (Fat Wreck Chords)

Long after its peers have deserted the NYHC scene, Sick Of It All still stands tall. They've never given up or in, even after umpteen years together and almost as many albums. While last year's *Call To Arms* was oi!- and punk-influenced, *Yours Truly* finds brothers Lou and Pete Koller, Armand Majidi and Craig Ahead up to something new. And more power to 'em. This longplayer is more rock 'n' roll than traditional hardcore. But stop right there! Don't even entertain the notion of calling SOIA sell-outs. *Yours Truly* has all the good stuff: breakdowns, brothers-in-arms chants, Ahead's signature basslines and Lou Koller's raspy-talky vocals. It's just that songs like "Blown Away" and "Turn My Back" are tailored for commercial, active rock radio. Hardcore über-producer Steve Evetts — who assisted Earth Crisis in its rock outing earlier this year — helped SOIA make a record that should appeal to both old fans and new.

**R.I.Y.L.:** Earth Crisis, CIV, Madball  
**Contact:** McGathy Edge  
**Phone:** 888.744.8636  
**Email:** edge@mcgathypromotions.com  
**Release Date:** Nov. 17; at radio now



## CRYPTOPSY

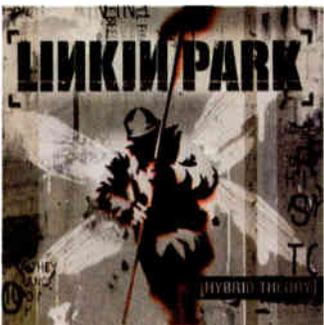
**And Then You'll Beg**

(Century Media)

Say what you will about Canada's contributions to Western Civilization — you know, even the kids in *South Park* "Blame Canada" for any and every ill — but the Great White North is becoming an excellent metal supplier, exporting some of the toughest snarlers, including Gorguts, Kataklysm and (ahem) Kittie. With crushers like

*None So Vile* and *Whisper Supremacy* in the mid-90's, the Montreal miscreants of Cryptopsy established themselves as a loud rock force to be reckoned with. Now the quintet smears on the war paint with *And Then You'll Beg*, a document of blunt, hard-nosed death metal full of hyper-blasts. Precise, proficient and swift enough to make you slobber, this album never gets boring. Mike DeSalvo's pulverizing vocal attack — think a younger, more hardcore version of Obituary's John Tardy — feels like a jab to the groin. Aim your spears and tap into your primal fears with "We Bleed," "Shroud" and "My Prodigal Son."

**R.I.Y.L.:** Kataklysm, Carcass, Gorguts, Human Remains  
**Contact:** Andrew Sample  
**Phone:** 310.573.7400  
**Email:** andrew@centurymedia.com  
**Release Date:** Oct. 31; at radio now



## LINKIN PARK

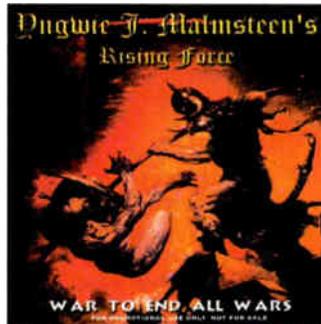
**Hybrid Theory**

(Warner Bros.)

You could be standing in the middle of NYC's Grand Central Station on the busiest traveling day of the year and still hear the pre-release buzz generated by this debut. And the young Linkin Park has definitely lived up to the massive hype. The rhythmic-without-rapping *Hybrid Theory* is a solid hit

machine, combining the catchy with the crisp, the melodic with the monstrous. Following in the footsteps of Papa Roach, Linkin Park isn't splatteringly heavy, but it's not soft either. With future *TRL* faves like the infectious "One Step Closer," "With You," "Runaway" and "Points Of Authority," Linkin Park brings down the house for the MTV generation.

**R.I.Y.L.:** Papa Roach, P.O.D., Reveille, Disturbed  
**Contact:** McGathy Edge  
**Phone:** 888.744.8636  
**Email:** edge@mcgathypromotions.com  
**Release Date:** Oct. 24; at radio now



## YNGWIE J. MALMSTEEN'S

**RISING FORCE**

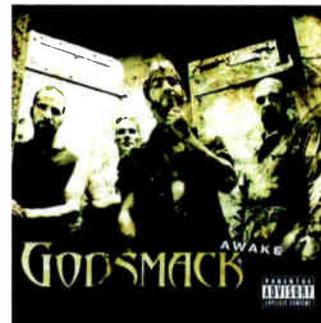
**War To End All Wars**

(Spitfire)

Yngwie's back, and so is the J. And while we're calling it a comeback, *Rising Force* is along for the ride, too. Here the dexterous Mr. Malmsteen — arguably one of the most talented, agile axeman to ever

stroke a six-string — sends guitar geeks another gem to drool over. *War To End All Wars* is, of course, a platform for Yng's awe-inspiring guitar solos. Still, the power-metal vocals of *Rising Force*'s Mark Bowles take some of the pressure off the virtuosic Yng, making *War To End All Wars* an actual album, as opposed to a collection of classically influenced, tablature-riffic guitar parts. Retreat into a netherworld of prog with "Crucify" and "Bad Reputation."

**R.I.Y.L.:** *Guitar World*, Dio, Deep Purple  
**Contact:** Sean McEneely  
**Phone:** 516.942.7729, ext. 11  
**Email:** spitfiresean@aol.com  
**Release Date:** Nov. 21; at radio now



## GODSMACK

**Awake**

(Republic-Universal)

Godsmack's self-titled smash set a new standard in aggro-rock radio, spawning a series of ubiquitous singles. It was Godsmack's gloomy-but-charged presence that eased the sting for Loud Rock fans mourning the loss of Alice In Chains. On the followup *Awake*, Godsmack continues

that trend, birthing hit after hit to help us deal with the continued AIC hiatus. Lead by Sully's distinct gruff vocals and angry riffs, the title track, "Greed," and "Forgive Me" are shiny new jewels in the Godsmack crown.

**R.I.Y.L.:** Sevendust, Creed, Alice In Chains, Staind  
**Contact:** Jessica Siracusa  
**Phone:** 212.373.0779  
**Email:** jessica.siracusa@umusic.com  
**Release Date:** Oct. 31; at radio now



**J. RAWLS**  
**"Check The Clock" feat. J. Sands and Grap Luva b/w "Far Away" feat. Apani B. Fly and Mr. Complex; and "High Life" feat. Mass Influence**  
 (Superrappin-Landspeed)

If these three previews are any indication, producer J. Rawls' upcoming compilation will be the musical equivalent of a back-rub and a spliff on a lazy Sunday afternoon. Neither the tracks nor the lyrics are particularly groundbreaking, but it's all so soothing. On the A-side, Rawls leaves his guests to float on a

cloud of airy, lingering chords and the least amount of kicks and snares necessary to keep it rolling. Two MCs take the cue and uncork pure uplift — Lone Catalyst J. Sands espouses humility and nonviolence while Grap starts "crushin' negative auras with my positive light" (whatever that means). Oh yeah, and the chorus goes, "Hip, hop, shoo-wop, doo-bop, put a book on your mind and check the clock." With all that pseudo-parental guidance, this cut's subsequent "clean" version seems almost irrelevant. On the B-side, Mass Influence's "High Life" is more energized, yet somehow a bit of snooze. "Far Away," however, trots along smoothly with a wistful R&B hook while Apani and Mr. Complex reminisce about the joys of traveling the world on a rapper's budget. Easy listening hip-hop: Whether you asked for it or not, here it is.

**R.I.Y.L.:** Slum Village, Pete Rock  
**Contact:** Papa D  
**Phone:** 617.338.8646  
**Email:** papad@brickrecords.com  
**Release Date:** At radio now



**OUTSIDAZ**  
**"Keep On" b/w "Done in the Game"**  
 (Ruffnation)

Newark, New Jersey's Outsidaz have been flirting with the lime-light ever since three of them appeared on the Fugees' multi-platinum *The Score*. Rah Digga — an original member and mother of a baby fathered by unofficial Outs-leader

Young Zee — scored "pretty-good-for-a-chick" props this year with her solo LP, *Dirty Harriet* (though most of her recognition is due to her affiliation with Busta Rhymes and the Flipmode Squad). And, of course, peripheral family member Eminem has

gotten himself a new, post-wealth posse. That leaves the Outs with two unreleased albums from Zee and Pace Won, and one EP that tanked earlier this year. Undeterred, Pace Won, Young Zee, D.U., Axe, Yah Yah, Az-Izz, Denton, NawShis and DJ Muhammed return with a new single, enlisting hit producer Rockwilder to insure dancefloor compatibility. Side A is fat-free with only the groups' heavy hitters, Pace and Zee, weighing in. But Rockwilder's standard electric stomp fails to create the illusion of motion underneath the duo's slow and steady angry comic routine. Side B is a more traditional underground recipe that suffers from way too many cooks. The Outsidaz forthcoming full-length is titled *The Bricks*, and based on this single, it might be a collection of just that.

**R.I.Y.L.:** Eminem, Redman  
**Contact:** Ch'rewd Marketing and Promotion  
**Phone:** 888.450.1151

**R.A. THE RUGGEDMAN**

**"What The..." feat. Akinyele b/w "Stanley Kubrick"** (Priority)

For a cut named after such an innovative film director, "Stanley Kubrick" is one of the most mind-numbingly dull and plodding collections of sound waves ever recorded. It first appeared as the



throwaway track on Rawkus' *Soundbombing 2* compilation, and now reappears as the B-side to R.A.'s newest single, emblazoned with the words, "Never on wax before!" So? While "Stanley Kubrick" is sure to put any audience to sleep, "What The..." is jackhammer funk propelled by two short notes, a groaning bassline and the insuppressible Lefrak City aggression of Akinyele. Ever since he appeared alongside Nas on Main Source's "Live At The BBQ," and even through his Aktapussy soft-porn phase, Ak's been bulldozing through mean-spirit-

ed punchlines like this cut's "I turn pretty boys into Craig Macks." To be fair, R.A. also gets off with, "You got beef, I'm at the crib/And I'll be waitin'/With my shorts off, sittin' on the porch with the sawed off/Blow your balls off, you're all soft." Top the whole thing off with little children singing, "What the fuck is going on?" over the hook, and you have the makings of an energetic and truly irreverent single.

**R.I.Y.L.:** Cage, High & Mighty, Everlast  
**Contact:** Mr. Pete  
**Phone:** 323.993.3211  
**Email:** pete.shepis@priorityrecords.com  
**Release Date:** At radio now

## BLAZE BATTLE

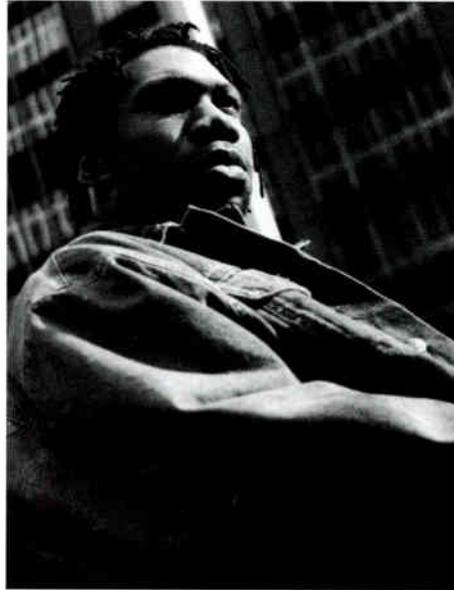
Nov. 2, Hammerstein Ballroom, NYC

**T**his is for American television," announced KRS-One to a crowd eager to watch hungry MCs lyrically tear into each other. "Y'all better show the country what hip-hop looks like." Soon after those fateful words, this year's Blaze Battle took an ugly turn, with verbal confrontations erupting into startling physical ones. It wasn't quite the Source Awards — nobody was hospitalized as far as I could see — but given the Battle's smaller size and attendance, it was almost as disturbing.

The show started off under the firm guidance of HBO, which filmed the event. Hosts KRS and Doug E. Fresh practiced reading off the teleprompter and hitting stage marks. It was both irritating and amusing. At showtime, the Blastmaster ripped through a mild medley off his hits to warm up the audience. Then, Black Rob "whoa"-ed his way through his most recognizable songs. But when Robby-O's fellow Bad Boy Shyne took the stage, the tension was immediately palpable.

Prior to the show, a crew wearing helmets and hefting banners emblazoned with "F.O.D." were competing for decibels with Bad Boy's street team outside the venue. The face-off was loud and unsettling, but

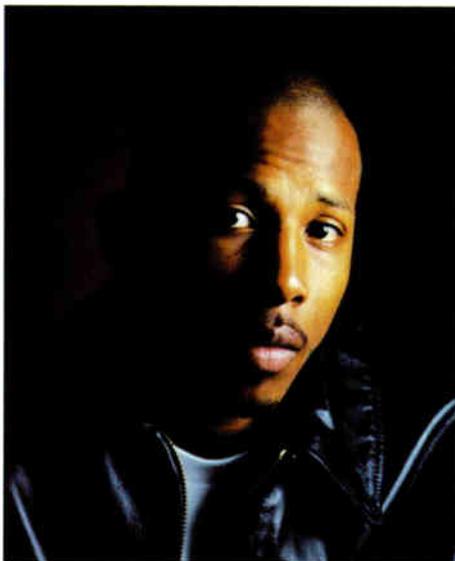
not violent and the police eventually dispersed everyone. But during Shyne's stilted performance, some-



KRS-One

one from F.O.D. tossed their hard hat up on stage, presumably at Shyne. The rapper soon began warring against both F.O.D. and the soundman, who he proclaimed a "stupid mother-fucker" and a "dickhead" for wholly unapparent reasons.

Attempting to get it right for HBO, Shyne exited



Shyne

the spotlight and a minor tussle ensued at the side of the stage, after which he shouted "Fuck them F.O.D.

niggers, bitch-ass niggers" and retook the stage with about 20 Bad Boy minions. Too much posse.

The show took its only real upswing when Doug E. Fresh surprised the audience with a guest appearance from his former partner Slick Rick, complete with bling-bling eye patch. The two oldsters rocked the house with their clas-

sics, "La Di Da Dee" and "The Show," generating some much-needed energy for the actual battle. The competition itself, however, was largely unworthy of comment, with most of the contestants seeming ill-prepared or mismatched. Two more fights broke out, one of which was loosely connected to Outsidaz member Young Zee, and the other involving a humiliated female combatant who leaped off the stage to attack a heckler. The show was further marred with scolding from the management about the continuing violence. KRS at one point announced, "We've already played ourselves. One more incident and we're shutting this whole thing down." If that's what hip-hop really looks like, I couldn't blame America for not wanting to see it on TV.

**E**arlier this year, there was a rumor that Rakim had been ghostwriting KRS-One's lyrics for most of his career and was now suing him for back-royalties. Though that proved to be false, this tidbit about "the R" is apparently true: He's now signed with Dr. Dre's Aftermath. Dre is responsible for the success of Snoop and Eminem, but can he rejuvenate the flailing career of one of hip-hop's greatest lyricists?

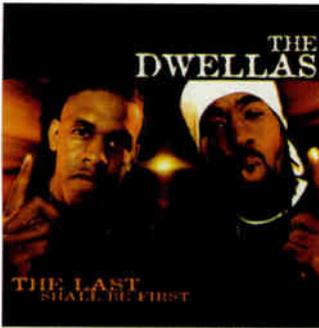


Rakim

### Top 5 Bad Things That May Happen Now That Rakim Has Signed With Dr. Dre's Aftermath:

- #5 "I take seven MCs, put 'em in a line... Hell, yeeaaahhh!!!"
- #4 Eminem introduces the God Rakim Allah to 'shrooms.
- #3 Rakim reluctantly pens "I Want To Know What's On Your Mind, Bitch" for Dre's next album.
- #2 Eric B. subs for DJ Yella during N.W.A. reunion tour.
- #1 "Paid In Full 2001 Remix" featuring Snoop, Nate Dogg and Hittman.

# Q&A



**THE DWELLAS**  
The (once "Cella") Dwellas released their first album in 1996; it was branded "underground" and, consequently, reached a very limited audience. Despite the failure of their first effort, however, the duo of Ug and Phantasm remain under contract with Loud Records and are about to drop their sophomore LP. With both MCs nearing their 30s, the two have a lot to say about struggling with the industry and grasping for mainstream success.

**How's the record label treating you?**

**Ug:** Loud just has to fully back us. We feel that's what's been lacking in our career. Loud is a label where if they put something out, and if people immediately respond to it, they run behind it and put all the money and guns behind it. But if it takes a slow start, they get kind of scared and they don't know what to do.

**Phan:** I think they really don't know how to make an artist. Most of the artists that came to Loud were already made.

**Ug:** Loud doesn't have that experience, being that as soon as they put something out like a Mobb Deep or a Wu-Tang or a [Big] Pun, it automatically ran to the top. Then you got groups like us, Xzibit and the Alkaholiks who sell records and have a fan base, but it didn't exactly just jump off. Now that Xzibit is runnin' with Snoop and them, he's going to be a superstar, too...

**Phan:** Since he's got Dre and Dre ain't scared to do what he has to do for him. That's why we named the album *The Last Shall Be First*, because we felt like we were always

looked at last. But this time around, with this album, we're going to be looked at first — a lot. **Ug:** They've also got a lot going on [at Loud] and it's crowded over there. That was one of the reasons why we went to a smaller branch of Loud [Stimulated]. It's more of an underground, more of our fan base, in-your-face type of label.

**What did you do between albums?**

**Phan:** We learned [that] we had to make records. Anybody can rap, but makin' them hits is what it's about.

**Ug:** [There is] a certain kind of beat that's going to get played on the radio.

**Phan:** Not to say that we got pop beats or none of that, but we had to learn how to mix the two.

**Ug:** It's still us and it doesn't sacrifice anything. The beats are still hot, the songs are still hot, the lyrics are still hot, the hooks are still hot, but it has more of a radio, club feel. Now we're structuring it more. We're making it more visual.

**Phan:** Not to say that we got pop beats or none of that, but we had to learn how to mix the two.

**Was that the label's idea?**

**Phan:** Nah, it was our idea.

**How is it that you're still signed to Loud?**

**Ug:** That's what we're trying to understand. It's like, "Ya'll don't want to let us go and slide to another label, but we're on here and you're not giving us the full push and the attention that we need." That's the little dilemma that we're going through now.

**Phan:** I feel they know they got something...

**Ug:** They just don't know when it's going to pop. They're waiting for that one record to just jump off and be on the radio everyday and that one video that's on the count-down.

**They're sort of waiting for it to happen...**

**Ug:** ...Instead of making it happen. And that's what's holding us back. For us, they're going to have to make it happen, chase it, push it, and put money behind it. You've got to spend money to make money.

# HIP-HOP

Period Ending 11/7/2000

www.cmj.com

Contributing reporters this week: 157 • See page 60 for a complete list of Hip-Hop airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	-	1	2	<b>OUTKAST</b> Stankonia	Laface-Arista
2	4	11	2	6	<b>TALIB KWELI AND HI-TEK</b> Reflection Eternal	Rawkus
<b>#1 DEBUT</b>						
3	-	-	3	1	<b>GURU'S JAZZMATAZZ</b> Vol. 3: Streetsoul	Virgin
4	1	2	1	7	<b>DE LA SOUL</b> Art Official Intelligence: Mosaic Thump	Tommy Boy
5	8	4	2	7	<b>BLACK EYED PEAS</b> Bridging The Gap	Interscope
6	7	8	6	5	<b>DELTRON 3030</b> Deltron 3030	75 Ark
7	11	12	7	6	<b>BAHAMADIA</b> BB Queen (EP)	Good Vibe-Atomic Pop
8	13	-	8	2	<b>JAY-Z</b> The Dynasty Roc La Familia	Roc-A-Fella-Def Jam-IDJMG
9	26	22	9	5	<b>MR. LIF</b> "Front On This"	Def Jux
10	19	-	10	2	<b>KRS-ONE</b> "Shadup Ya Face"	Antra
11	5	6	5	7	<b>AKROBATIK</b> "Internet MCs"	Rawkus
12	17	5	4	7	<b>JURASSIC-5</b> Quality Control	Interscope
13	6	15	1	33	<b>DILATED PEOPLES</b> The Platform	ABB-Capitol
<b>UP 16 POSITIONS</b>						
14	30	23	14	3	<b>AFU-RA</b> Body Of The Life Force	D&D-Koch
15	20	-	15	2	<b>151 FEAT. F.T.</b> "Ron B. VS F.T."	Tru Criminal
16	16	33	16	3	<b>SWOLLEN MEMBERS</b> "Camouflage" b/w "Members..."	Battle Axe
17	14	1	1	4	<b>WU-TANG CLAN</b> "The Jump Off"	Loud
18	29	35	18	4	<b>LUDACRIS</b> Back For The First Time	Def Jam South-IDJMG
19	9	9	3	8	<b>AUTOMATOR</b> A Much Better Tomorrow	75 Ark
20	38	-	20	2	<b>HUSH</b> "Knuckle Up/150 MCs"	Intuit-Solar
21	24	32	11	5	<b>MICRANOTS</b> Obelisk Movements	Subverse
22	25	24	15	6	<b>M.O.P.</b> Warriorz	Loud
23	18	13	12	6	<b>MYSTIKAL</b> Let's Get Ready	Jive
24	37	16	5	9	<b>CREATORS</b> The Weight	Bad Magic
25	-	-	25	1	<b>SOLITAIR</b> No Doubt	Figure 4
26	15	-	15	2	<b>STYLES OF BEYOND</b> "Subculture"	Bilawn
27	21	17	17	4	<b>MUSALINY &amp; MAZE</b> "Blend Famz"	Epic
28	12	-	12	3	<b>JEDI MIND TRICKS</b> "Genghis Khan"	Superegular-Landspeed
29	-	-	29	1	<b>SENSATIONAL</b> Beats, Rhymes & Styles	Matador
30	23	20	3	10	<b>LARGE PROFESSOR</b> "Bout That Time"	Matador
31	35	-	31	2	<b>PHIL DA AGONY</b> "Clear The Lane"	Good Vibe
32	22	30	7	9	<b>PRODIGY</b> "Keep It Thoro"	Loud
33	-	-	33	1	<b>EXAMPLE</b> Price You Gotta Pay	Beat Farm
34	34	-	34	2	<b>MASTERMINDS</b> "Joints 2000"	Nu Gruv Alliance
35	R	25	16	6	<b>LL COOL J</b> G.O.A.T. (Featuring James T. Smith...)	IDJMG
36	R	-	36	2	<b>K-OTIX</b> Y'All Know The Name	Bronx Science
37	-	-	37	1	<b>DJ ASSAULT</b> Off The Chain, For The Y2K	Intuit-Solar
38	27	21	18	8	<b>WYCLEF JEAN</b> The Ecleptic: 2 Sides II A Book	Columbia-CRG
39	R	-	15	3	<b>SHYNE</b> Shyne	Bad Boy-Arista
40	-	-	40	1	<b>SOUNDTRACK</b> Charlie's Angels	Columbia-CRG

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	<b>DELTRON 3030</b> Deltron 3030	75 Ark
2	<b>R.A. THE RUGGED MAN</b> What The...	Priority
3	<b>PLANET ASIA</b> Planet Asia (EP)	Heratik
4	<b>UN Sung HEROES</b> Unleashed	Scenario-75 Ark
5	<b>OUTKAST</b> Stankonia	Laface-Arista

**A**fter weeks of rumors, Blue Note has officially announced the signing of the new-jack organ outfit Soulive. The trio of 20-somethings, which just finished a brief road stint with Charlie Hunter and Jazz Mandolin Project, is currently working on a debut that is scheduled to drop sometime in March. Soulive has even brought in legendary James Brown trombonist/arranger Fred Wesley to lead a horn section on a few tracks. Suffice to say, with its expanding funky jam-band roster, Blue Note's definitely got its groove on. • The CMJ Marathon was such a blur that it was inevitable something would get messed up — and something did. The facts surrounding Greg Kurstin's jam band project were incorrect: Red Hot Chili Pepper bassist Flea is *not* producing Kurstin's upcoming album, but he is playing on it. Kurstin is producing it himself. Other players guesting on the album — tentatively titled "Action Figure Party" — include alt-rockers Yuval Gabay (Soul Coughing), Brian Reitzel (Air), Daniel Schulman (Garbage), Yogi (Buckcherry) and Sean Lennon. Kurstin made a name for himself as founder and keyboardist in the quirky *Geggy Tah*. This time around, he's taking everyone out of his or her usual element in order to coax some jazzy, groove-oriented stuff. After the album's release — slated for March on the Blue Thumb imprint — there are plans for a tour of select college markets. • There's a murmuring over at the super-stylish MaxJazz label about plans to expand its roster. While many of the 3-year-old imprint's more high-profile releases have come from its

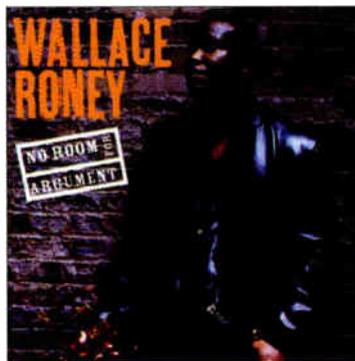


Louis Armstrong

vocalists, label owner Richard McDonnell recently spoke of a new piano series in the works. Bruce Barth, who recorded several albums in the '90s, and New Orleans resident Peter Martin will be the first two artists featured. Expect both of their albums to hit the racks sometime early next year. • As many of you know, Jazz At Lincoln Center is hosting a centennial celebration of Louis Armstrong and his music, which began this summer on the master's alleged birth date (July 4) and runs through 2001, ending on his actual birth date (Aug. 4). J@LC's December performances will be the centerpiece of the 13-month, all-Armstrong celebration. Dec. 7 and 9,

"Heirs To The Throne — Masters Play Armstrong" — already a standing-room-only affair — will feature the Lincoln Center Jazz Orchestra as well as special guests Bob Wilber, Don Vappie and Lucien Barbarin. Dec. 8, "Swingin With Pops" — to be held in the dance-friendly environs of Manhattan's Grand Ballroom — will feature LCJO playing swing music first popularized by Armstrong. Dec. 13, the PBS series

*Live From Lincoln Center* will feature the LCJO program "Armstrong — When The Saints Go Marching In," which delves into Armstrong's legendary Hot 5's and 7's material. A series of lectures and two "Jazz For Young People" concerts (Dec. 15, and 16) are also scheduled. • On a related note, keep an eye out for a piece in the *Village Voice* entitled "Dig Boy Dig: Jazz At Lincoln Center Breaks New Ground But Where Are The Women?" The piece, written by Lara Pelligrinelli, will investigate the reason behind the lack of female musicians in the Lincoln Center Jazz Orchestra.



## WALLACE RONEY

### No Room For Argument (Stretch)

Wallace Roney's profile has been low of late. But he seems revitalized on *No Room For Argument*, the trumpeter's proper return after a three-year recording absence. It finds Roney brimming with the sort of great lyrical lines that have always led to Miles Davis comparisons, and the music has a

nice, hard edge to it. Delving into early-'70s fusion and coming out the other side with something good to show for it, Roney applies a mercurial approach to writing — one in which songs shift from place to place rather than getting bogged down in self-indulgent meandering. Of course, it's hard not to be manic and upbeat when the hard-charging Lenny White (*Return To Forever*, Miles Davis) occupies the drum throne. Roney also gets nice performances from wife Geri Allen (keyboards), brother Antoine Roney (saxophone) and Val "Gelder" Jeanty, who adds samples to a number of tracks. Though a bit glossy at times, this is a good album from a great trumpeter who has obviously put some serious thought into this new work.

**R.I.Y.L.:** Return To Forever, Miles Davis, Roy Hargrove  
**Contact:** Gary Joe  
**Phone:** 925.682.6770  
**Email:** garyj@concordrecords.com  
**Release Date:** Nov. 21

## LEE KONITZ & THE AXIS STRING QUARTET

### Play French Impressionistic Music From The 20th Century (Palmetto)

The lineup and title would seem to indicate some sort of artsy-fartsy jive, but *Play French Impressionistic Music* is really just a pretty record. Arranged by Ohad Talmor, the album has a light feel to it — partly due to the intricate strings and partly because of Konitz himself. The saxophonist's soft, gentle tone, which helped define the cool movement, makes this union acoustically seamless, and his nuanced lines adeptly move in and out of the other players' parts with delicacy. Great for sitting around, drinking tea and discussing philosophy, or simply looking out the window on a rainy day, this beautiful, subtle effort shows a different side to one of jazz's elder statesman.

**R.I.Y.L.:** Jackie McLean, Stan Getz, Gil Evans,  
**Contact:** Terry Coen  
**Phone:** 212.673.9394  
**Email:** terry.palmetto@thorn.net  
**Release Date:** Nov. 7

## EXZOSKELETON

### Exploring Biology (B.Sides)

Although better suited to the monthly Other Dimensions column, Exzoskeleton brings some long-overdue obnoxiousness to the weekly review section. Featuring Chicago's infamous Weasel Walter and a couple of like-minded cohorts, *Exploring Biology* is an all-out assault on the senses. Drums rumble like an overloaded truck driving down a dirt road, saxophones howl and growl, and samplers keep the chaos at full boil. But there is also a genuine feeling of rebellion and a crazed spirit here. You've been warned.

**R.I.Y.L.:** Peter Brotzmann's Machine Gun, Borbetomagus, Harry Pussy  
**Contact:** Billy Sides  
**Phone:** 773.338.9023  
**Email:** exzosides@cs.com  
**Release Date:** Oct. 10

# Q&A



**DON BYRON**  
Clarinetist Don Byron is constantly on the move — both musically and literally — as his healthy recorded output and busy schedule proves. Recently CMJ got him to slow down long enough to answer a few questions via email.

**You continually reinvent yourself from record to record. Do you spend a lot of time researching, or is the process more organic than that?**

I don't reinvent myself too much. There isn't much music that I've recorded up to now that I didn't hear — literally or as influences for later work — before my 16th birthday. First off, I play the clarinet. And like all the other strong clarinet players in jazz, I have a pretty strong relationship to classical music and have to forge my own relationships to modern jazz. I just tend to make albums that are about one interest at a time — *Tuskegee Experiments* being the exception. But everything I've done up to now is hinted at on that record: The Ellington in *Bug Music*, the poetry of *Nu Blax*, the love of *lieder* in my current record [*A Fine Line*], the compositional Afro-Caribbean stuff of *Six Musicians*, the Katz project, the driving, straight-ahead vibe of *Romance*. So all of these things are long-term interests, not short-term reinventions.

**Can you explain the inspiration behind *A Fine Line: Arias & Lieder*?**

It's probably most closely related to *Bug Music*. As fun as it is to listen to, *Bug Music* is a very political record — and the new CD has a similar sense of politic. The *lieder* record is about getting an audience

to ignore the social barriers between high and low, black and white, pop and art cultures, and listen the way good composers do — with *some* degree of objectivity about the compositional oomph of what you're listening to. Not long ago, I sat on a panel with a classical composer who, although he'd heard Monk live, didn't seem to realize that jazz could reach the compositional heights of classical music; I guess he kinda figured that Monk was just actin' natural. When you listen to an R&B song, an aria or the classic Ornette groups, the performance practices of each ensemble's solo voice color the way you hear the composition. What you have immediately is a fulfillment of a genre's stylistic expectations. With genres like classical music and rock, the look of the performers is 60% of the way to genre fulfillment. But that has nothing to do with the writing. So, along with bringing diverse songs together, I tried to play with the way the melody is delivered — not to be cute, but to reduce the fulfillment of genre enough that the *notes* in an Ornette piece, for example, could be the principal focus in your listening. So I have a jazz singer doing Orbison or a classical singer doing Motown.

**What have you been listening to lately?**

I've been listening to lots of Sly

Stone in preparation for an upcoming concert. I love his sense of harmony and the self-analytical nature of his lyrics.

**What was it like to play with the crew on *Romance With The Unseen*?**

In some ways, the group is very similar to the core group of *Tuskegee Experiments* (Ralph [Peterson], Lonnie Plaxico and Bill [Frisell]). I've been playing with Bill and Drew [Gress] for years, though not together. I've always played my jazzy music with drummers who are "coming out of" [the] Jack [DeJohnette school] — Ralph Peterson, Joey Baron, Smitty

Smith, to name a few. So it was interesting to actually play it with Jack; his interactions with musicians were quite different than the Jack-influenced drummers. It was as if something he heard while we were playing went through quite a deep and complex transformation before it would come out as a reaction. The "Jack" guys of my generation were more likely to play what you played back to you. (Ralph Peterson and I had some telepathic stuff that was a bit different though). But I would say that Jack encourages you to look further inside yourself, to perfect your introspection.

## JAZZ

Period Ending 11/7/2000 www.cmj.com

Contributing reporters this week: 112 • See page 63 for a complete list of Jazz airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	5	1	4	MEDESKI MARTIN AND WOOD <i>The Dropper</i>	Blue Note
2	2	2	1	7	SAINT GERMAIN <i>Tourist</i>	Blue Note
3	3	1	1	6	PATRICIA BARBER <i>Nightclub</i>	Premonition-Blue Note
4	7	6	4	8	JOEL FRAHM <i>The Navigator</i>	Palmetto
5	4	3	2	5	SUN RA & HIS ARKESTRA <i>Greatest Hits</i>	Evidence
6	5	4	2	7	CHARLES LLOYD <i>Water Is Wide</i>	ECM
7	8	9	7	6	REGINA CARTER <i>Motor City Moments</i>	Verve
8	13	7	7	5	SQUIRREL NUT ZIPPERS <i>Bedlam Ballroom</i>	Mammoth
9	16	22	2	8	CHRISTIAN MCBRIDE BAND <i>Sci-Fi</i>	Verve
10	12	17	6	8	LIVING DAYLIGHTS <i>Electric Rosary</i>	Liquid City
11	6	11	5	7	DANILO PEREZ <i>Motherland</i>	Verve
12	14	15	1	12	CHICAGO UNDERGROUND TRIO <i>Flamethrower</i>	Delmark
13	20	-	13	5	MARK ELF <i>Live At Smalls</i>	Jen Bay
14	19	-	14	3	COLLECTIVE IDENTITY <i>The Mass</i>	Palmetto
15	10	8	3	8	MAT MANERI QUARTET <i>Blue Decco</i>	Thirsty Ear
16	23	24	16	6	ALI/KOWALD/ TSAHAR <i>Deals...</i>	Hopscotch
<b>#1 DEBUT</b>						
17	-	-	17	1	JOHN MCLAUGHLIN <i>The Heart Of Things Live In Paris</i>	Verve
18	9	-	9	2	JIM BLACK <i>AlasNoAxis</i>	Winter & Winter
19	R	25	19	2	ERNEST RANGLIN <i>Modern Answers To Old Problems</i>	Telarc
<b>#2 DEBUT</b>						
20	-	-	20	1	FIVE DEGREES OF SOUL <i>Esplendidos</i>	Casanegra
21	-	-	21	1	DON BYRON <i>A Fine Line: Arias And Lieder</i>	Blue Note
22	-	-	22	1	ALEX BLAKE QUINTET <i>Now Is The Time</i>	Bubble Core
23	-	-	23	1	JARRETT/PEACOCK/DEJOHNETTE <i>Whisper</i>	ECM
24	18	-	8	6	BRAD MEHLDAU <i>Places</i>	Warner Bros.
25	-	-	25	1	NEW KLEZMER TRIO <i>Short For Something</i>	Tzadik

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

## DOGGED LOVE

Love can be a bitch sometimes — and Mexican director Alejandro González Iñárritu has made a winning film about it. Released in Mexico back in June, *Amores Perros* went on to win the Best Film prize at this year's Cannes Film Festival. Iñárritu tapped producer Gustavo Santaolalla's brain for a soundtrack that includes new and previously released material from some of Latin rock's best outfits. The result is the must-have Latin alt compendium of the year.

Earlier this year, New Line released the *Price Of Glory* soundtrack with new tracks by King Changó and



Lucybell

Aterciopelados. That album had some excellent material, but the *Amores Perros* soundtrack is a more effective exercise in conceptual cohesion.

The actual music used in the film is confined to a single disc. It includes contributions from Cecilia Cruz, Mexican cumbia combo Banda Espuela De Oro and folky poppers Nacha Pop. Also featured: the Hollies classic "Long Cool Woman" and eight original Andean-inspired instrumental interludes from Santaolalla, all of which recall the work from his 1996 classic, *Ronroco*. There's also "Sí Señor" and "Pesada" (from Control Machete's last release, *Artillería Pesada Presenta*) and Illya Kuryaki's "Coolo" (from the tasty *Leche* album), both released last year.

*Price Of Glory* debuted at No. 1 on the Ñ Alternative chart, followed by a 10-week run at the top after that. Though not yet released in the U.S., *Amores Perros* peaked at No. 6, and has remained on the chart for 14 weeks. Look for the film to be released in the States early next year.

## SONS OF THE COCTEAU TWINS

The last time I saw Chilean electro-rock group Lucybell was in L.A. at a *La Banda Elástica* magazine showcase three years ago, and I've been waiting to hear more from them ever since. Back then, they'd just released 1996's *Viajar* (EMI Chile), an experimental album best described as the Latin American answer to *OK Computer*. Two years later, Lucybell released another innovative effort — known simply as "The Red Album" and a commercial flop — shortly after the quartet became a

trio.

Then, earlier this year, a friend slipped me a copy of Lucybell's latest effort, *Amanece* (Warner Chile) — and now I know their time is about to come. Released recently in South America, the explosive, electronica-tinged progressive rock effort was produced by Eduardo Bergallo (Soda Stereo, Gustavo Cerati).

At last month's Rock Al Parque festival in Colombia, Lucybell played on both stages on consecutive days. On the third day, I chased the group down for a CMJ photo shoot high atop Bogotá's tallest building. The signs on the structure say: "You are now 2,780 meters [about 9100 feet] above sea level. Take deep breaths." The view was spectacular.

There, the trio — Francisco González (drums), Claudio Valenzuela (vocals/guitars) and Eduardo Caces (bass) — told me how the band came together back in 1991. They were inspired to name the group after the daughter of Cocteau Twins singer Liz Fraser.

On tour for the rest of the year in Latin America, including some stints in Mexico, Lucybell will likely release *Amanece* (translates to "Awakening") through WEA Latina in North America early next year. For more info on the band, log on to [www.lucybell.cl](http://www.lucybell.cl).

## NEW DLN RELEASES

It looks like DLN Distribution's Gustavo Fernandez is taking the lead in

providing broader distribution for the L.A. bands that helped make the City of Angels the capital of Latin rock in the U.S. DLN is set to release a series of albums by both U.S.-based and international acts. In the next four weeks, look for: Cabula's debut album, *Antidepressivos*; María Fatal's third album, *Dermis*; *Voz de Mano*'s second album, *Satélite*; and *Satélite*'s as-yet-untitled debut album. DLN will also release the San Francisco-based Orixá's 2012 *E.D.* (reviewed in issue #666). Other artists DLN plans to distribute include Puerto Rico's Millo Torres, Skapulario and El Manjar De Los Dioses; Argentina's Timmy O'Tool; and Peru's Libido. For details, email [delanuca@aol.com](mailto:delanuca@aol.com).

## Ñ ALTERNATIVE

Period Ending 11/7/2000 [www.cmj.com](http://www.cmj.com)

Contributing reporters this week: 33 • See page 64 for a complete list of Hip-Hop airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	13	<b>LOS AMIGOS INVISIBLES</b> Arepa 3000	Luaka Bop
<b>UP 6 POSITIONS</b>						
2	8	18	2	3	<b>KING CHANGO</b> The Return Of El Santo	Luaka Bop
3	2	1	1	10	<b>LDS RABANES</b> Los Rabanes	Crescent Moon-Sony Discos
4	6	7	4	11	<b>JULIETA VENEGAS</b> Bueninvento	BMG U.S. Latin
5	3	3	1	28	<b>LA LEY</b> Uno	WEA Latina
6	5	4	4	4	<b>JUANES</b> Fijate Bien	Surco-Universal Latino
7	10	8	7	5	<b>ORISHAS</b> A Lo Cubano	Surco-Universal Latino
8	4	6	4	11	<b>PLASTILINA MOSH</b> Juan Manuel	Astralwerks
9	7	9	4	19	<b>JUMBO</b> Restaurant	BMG U.S. Latin
10	14	15	2	26	<b>BUNBURY</b> Pequeño	EMI Latin
11	20	14	6	14	<b>SOUNDTRACK</b> Amores Perros	Surco-Universal Latino
12	12	11	2	26	<b>RESORTE</b> [XL]	Manicomio-Universal Latino
13	9	21	9	11	<b>PERICOS</b> 1000 Vivos	EMI Latin
14	18	10	3	25	<b>LA VELA PUERCA</b> La Vela Puerca	Surco-Universal Latino
15	16	17	8	26	<b>GUSTAVO CERATI</b> Bocanada	BMG U.S. Latin
16	R	24	9	10	<b>MALDITA VECINDAD</b> Maldita Sea	BMG U.S. Latin
17	11	13	4	24	<b>CAFE TACUBA</b> Revés/Yosoy	Warner Bros.
18	21	23	18	4	<b>SANTA SABINA</b> Con El Mar Dentro De La Sangre	Santa Sabina
19	13	5	1	26	<b>ZURDOK</b> Hombre Sintetizador	Manicomio-Universal Latino
20	R	25	15	5	<b>EL TRI</b> No Podemos Volar	WEA Latina
<b>#1 DEBUT</b>						
21	-	-	21	1	<b>AUGE</b> Jugar	Sirena Music
22	R	-	13	2	<b>VARIOUS ARTISTS</b> Le Tejadora De Nubes	Nimboestatic
23	22	19	11	9	<b>SOUNDTRACK</b> Mission Impossible 2	Hollywood
24	R	12	16	6	<b>TITAN</b> Elevator	Virgin
25	25	-	25	2	<b>BRUJERIA</b> Brujerizmo	Roadrunner

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

## Q&A



### KING CHANGÓ

*The Return of El Santo* (Luaka Bop) marked the return of New York urban tropi-ska outfit King Changó. Employing the imagery of El Santo — the masked Mexican wrestler/superhero — KC dons a new mask of its own. Stripping things down and adding a more electronic approach, bandleader Blanquito Man (real name Andrew Blanco) is now looking beyond *El Santo*. I spoke with him over the phone as he unpacked his bags after a trip to his native Venezuela, where he played with his side project, Itai Hi-Fi. Blanquito Man debuts KC's new lineup in New York City on Nov. 21.

**After a long time between albums, you came back with a new lineup.**

For a whole year, we were in limbo. We were supposed to have a release in '99; Luaka Bop was seeking a new distribution deal, and we got caught up in. It was very confusing for all of us. We were a universal band touring in the U.S. and Europe — and without a new album, we were put on hold. But I think everything happens for a reason.

**What happened to the rest of the band?**

Our whole experience was a blessing, but we grew apart during the album's limbo. The uncertainty affected the communication, and everyone started looking for a new thing.

Before, I was counting on my musicians to do my music. But last year, I started working on my own. I got a sequencer and sampler, and I was writing my own music, my own beats.

**Who is left?**

Only me and my brother, Luis Blanco, who is on keyboards and *cuatro* guitar. He is coming out with a new stage name — Negrito Primero. He's not in the band just because he is my brother: In every song, he keeps me on track with my Venezuelan roots. I'm always going ahead with drum 'n' bass, dancehall, trip-hop, and he brings the Venezuelan nostalgia and the original King Changó sound. We've brought in a new musician to keep the sound fresh.

**Is King Changó a workshop?**

Unconsciously, King Changó has turned out to be a *taller*. Num did percussion for Burning Spears. We also have a hip-hop MC named Emskee. Our guitarist is Willi Dynamite. These two guys started working with me in Venezuela as an experiment, but are going to work on both projects. My girlfriend, Candice Cannabis, is doing loops and backup vocals. We also have Vincent Velozo, a Filipino-American who has been with King Changó on keyboards. We're also looking for a permanent trombonist and trumpeter. The new King Changó is going to be nine people onstage, with as much a live sound as possible, instead of sequencers and samplers. We will also have rotating vocal arrangements.

**R.I.Y.L.:** Asian Dub Foundation, Manu Chao, Sergeant Garcia, P18  
**Contact:** FMF Promotions  
**Phone:** 732.283.1406  
**Email:** fmfpromo@aol.com



## SOUNDTRACK

### Amores Perros

(Surco-Universal Latino)  
*Amores Perros* is, without a doubt, the best Latin alternative compilation of the year. The companion piece to the movie of the same name, the release is divided into two CDs —one with music that actually appears in the movie, the other with

tunes inspired by the film. The first disc contains previously released tracks from Control Machete, Titán and Illya Kuryaki and the Valderramas, plus original instrumental work from Gustavo Santaolalla (the soundtrack's producer). The second has artists running with the movie's theme: the concept of *amores perros* — dogged love Mexican-style. Each artist employs the words *amores perros* in the song's title and lyrics, creating interesting wordplay and situational narratives. The compilation tosses Zurdok-heads a bone with "...Una Vez Más"; Ely Guerra's sultry vocals weave in and out of Control Machete's brand of Latin fusion hip-hop on "...De Perros Amores." Over forceful guitar, chanteuse Julieta Venega growls that love will kill her on "...Me Van A Matar," while Café Tacuba provides the biting electro-folk numbers "...Aviéntame" (featuring Meme on vocals) and "...Dog:God," which further digs into the *Revés/Yosoy* experiment. Elsewhere, Illya Kuryaki's "...Stop, Muerte" is an erotic, robotic disco rap. Spanish pop-rock group Dover offers "Love Is A Bitch," but Ely Guerra returns to tame the beast, whispering atop a bossa nova groove on "...Dime Cuando," sugarcoating everything to make you forget love's dog days ever existed.

**R.I.Y.L.:** *Price Of Glory*, Julieta Venegas, Café Tacuba, Control Machete  
**Contact:** Vicky Cabildo  
**Phone:** 818.972.5698  
**Email:** vicky.cabildo@unistudios.com  
**Release Date:** Nov. 14

### AUGE

Jugar (Sirena Music)

A relatively new band on the Buenos Aires rock circuit, Auge ("Apogee" in English) is Sebastián Body (bass, keyboards), Luis A. Cervi (vocals, guitars) and Jonny Fasce (drums). Under the watch of influential producer and pianist Daniel Melero (Gustavo Cerati, Victoria Abril), Auge debuts



with an album that follows the Brit-Argentine tradition of alt-pop ignited by Charly Garcia in the early '70s and internationalized by Soda Stereo later on. Released in Argentina in September '99, *Jugar* received attention from the national press before the public came aboard on the strength of the video for the single "Caricia Zombie." Auge writes accessible songs about falling in and out of love over huge, catchy hooks and the occasional roaring guitars. Rock doesn't get any more radio-friendly this.

**R.I.Y.L.:** Soda Stereo, Loch Ness, La Gusana Ciega  
**Contact:** Sirena Promotions  
**Phone:** 323. 993.6022  
**Email:** sirenakar@aol.com; augejugar@yahoo.com  
**Release Date:** Dec. 8

**A**fter six years and four albums together, Ben Folds Five has officially folded. Insiders report that the split was amicable and occurred simply because the members of the trio wanted to move on to different projects. This news won't come as a huge surprise to fans, who've undoubtedly noticed pianist Ben Folds, drummer Darren Jessee and bassist Robert Sledge pursuing divergent paths in the last several months. Folds recently wrote, recorded and produced "Lonely Christmas Eve" for the holiday movie *How The Grinch Stole Christmas*. He also contributed another new song, "Wandering," to the forthcoming independent film *100 Girls*. Jessee has been performing his own new material with a band on the New York club circuit for a year, while Sledge has been busy touring with former Squirrel Nut Zipper Tom Maxwell, producing bands in his Chapel Hill, North Carolina, studio and assembling a band of his own. Wasting no time at all, Folds has already entered the studio to record a solo album, which Epic plans to release in the spring. • On Halloween, country-rock stalwart and former prison inmate Steve Earle released

a video for "Over Yonder (Jonathan's Song)," a tune written from the perspective of murderer Jonathan Nobles, whose execution was witnessed by Earle. Earle befriended Nobles while the latter was on death row in Texas for killing two women, and he believes that Nobles's behind-bars indoctrination into the Christian ministry was genuine. The video features pictures and names of prisoners executed in Texas under the governance of George Bush, and ends with the chilling words, "Under George W. Bush, the state of Texas has executed 140 men and women, more than any other state in the nation. Almost every executed person was poor." • On Nov. 6, Joe Jackson kicked off his national tour in support of *Night & Day II* with a live performance for members of NYC's WFUV that was simultaneously broadcast via the National Public Radio satellite system. Jackson performed both

classic and new material on piano, along with his long-time collaborator, bassist Graham Maby. Jackson also read from his critically acclaimed autobiography, *A Cure For Gravity*, newly available in paperback. For a copy of the one-hour show on CD, contact Andy Cahn at Sony Classical: 212.833.4864 or [andy\\_cahn@sony-music.com](mailto:andy_cahn@sony-music.com). • It was only a matter of time before someone did it: moe. treated a Halloween audience to a special live performance of Pink Floyd's *Dark Side Of The Moon* in front of several



Sheryl Crow

screens showing *The Wizard Of Oz*. Members of moe. dressed as their favorite Oz character and played the Floyd classic to a sold-out crowd of 3,200 fans at the Tower Theater in Philadelphia. For those at a loss, the music and lyrics on *Dark Side Of The Moon* is said to synch perfectly with certain situations in the classic film. The band's new studio album, *Dither*, is set for release on Fatboy Records Feb. 6. • Sheryl Crow headlined a Nov. 3 tribute concert for late Missouri governor Mel Carnahan, who died in a plane crash on Oct. 16 along with his son. Crow had a personal interest in the tragedy: Her father, Wendall Crow, attended law school with Carnahan.

Send all press releases and music for review to: David M. Avery  
147 Powderhouse Blvd. #2,  
Somerville, MA 02144.  
ph: 617.666.6465 f: 208.723.5895  
email: [DMAvery@aol.com](mailto:DMAvery@aol.com)



Ben Folds Five

## the world needs more rockstars!

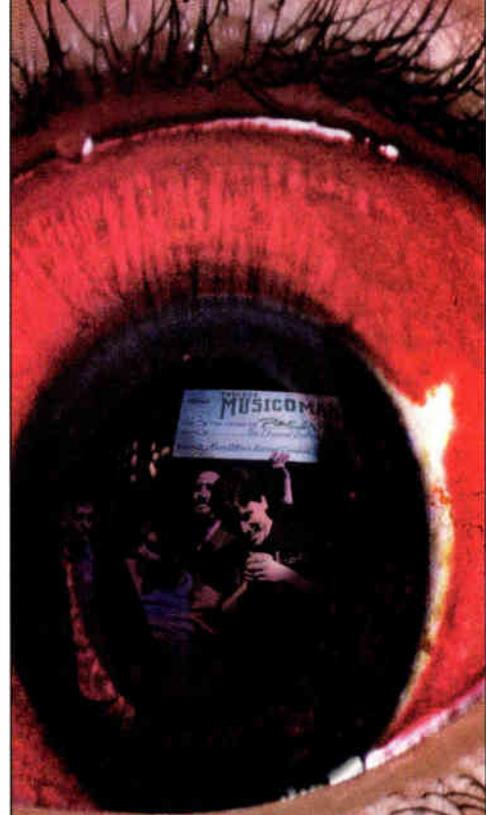
IUMA is searching for the best college band in the country.

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## POE

**Haunted** (Atlantic)

Considering that Poe's band dissolved after her 1995 debut, *Hello*, it was questionable whether we'd ever hear a followup. But apparently, replacing all of the principal players from her previous album wasn't the worst idea in the world, as *Haunted* is a noticeable step up in every way for the New York chanteuse. "Angry Johnny" — a con-

troversial hit mixing fellatio and violence, which featured a sultry but limited vocal performance — carried the weight of *Hello*. Sexual controversy is also present on *Haunted*'s rocking and flippantly humorous "Not A Virgin." As a vocalist and songwriter, her range is simply more sweeping on this album. So while the mid-tempo ballad "5 1/2 Minute Hall" has the unsurpassed charm of the Cardigans, its sophisticated take of unrequited love is more reminiscent of John Lennon. Poe also sings about taking control in a relationship, belting out "Control" with a power that would make Chrissie Hynde proud.

R.I.Y.L.: Chrissie Hynde, Sheryl Crow, John Lennon

Contact: Anthony Delia

Phone: 800.898.2237

Email: anthony.delia@atlantic-records.com

Release Date: Oct. 31; at radio now



## VARIOUS ARTISTS

**Badlands: A Tribute To Bruce Springsteen's Nebraska** (Sub Pop)

Even critics who dislike Springsteen have to admit that his *Nebraska* is a great contribution to the American pop canon. Originally released in 1982, the rootsy, folk-inspired effort was a bold risk for the Boss, whose *Born To Run* (1975) and *Darkness On*

*The Edge Of Town* (1978) had already earned him a place among rock's royalty. This tribute speaks to the wide-ranging influence of *Nebraska*, with contributions from artists as diverse as Ben Harper, Ani DiFranco, Hank Williams III, Chrissie Hynde, Los Lobos, Aimee Mann and Son Volt. Highlights include the raw country-tonk of Hank Williams' "Atlantic City" and Dar Williams' gripping neo-folk take on "Highway Patrol."

R.I.Y.L.: Woody Guthrie, Son Volt, Ani DiFranco

Contact: Sara Pourgasemi

Phone: 206.441.8441

Email: radio@subpop.com

Release Date: Nov. 7; at radio now

## NORTHERN LIGHTS & VASSAR CLEMENTS

**Three August Nights** (Prime CD)

Performing together for more than 20 years, Northern Lights have had a seminal influence on the development of the "new grass" and "progressive bluegrass" hybrids. Whatever you call it, NL's take reflects the members' diverse backgrounds, incorporating pop, jazz, prog-rock and jam band sentiments throughout. But as is often the case with this sort of genre-crunching group, you gotta hear 'em live. Now's your chance. Performing here with fiddle great Vassar Clements, NL offers new-grass treatments of songs by Peter Rowan, Jimmie Rodgers, Merle Travis — even the Eagles and the Stones.

R.I.Y.L.: Del McCoury, Bill Monroe, Jean Luc-Ponty

Contact: Scott McNeill

Phone: 212.366.5982

Email: press@primecd.com

Release Date: Oct. 23; at radio now

# TRIPLE A

Period Ending 11/7/2000

www.cmj.com

Contributing reporters this week: 31 • See page 43 for a complete list of Triple A airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	3	3	1	6	RADIOHEAD Kid A	Capitol
2	1	1	1	9	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
3	4	12	3	4	PAUL SIMON You're The One	Warner Bros.
4	6	5	4	5	VAN MORRISON & LINDA GAIL LEWIS You... Exile-Pointblank-Virgin	Virgin
5	2	6	2	9	JOHN HIATT Crossing Muddy Waters	Vanguard
UP 32 POSITIONS						
6	38	-	6	2	PJ HARVEY Stories From The City...	Island-IDJMG
7	5	2	1	7	WILLIE NELSON Milk Cow Blues	Island-IDJMG
8	7	10	7	6	MARK KNOPFLER Sailing To Philadelphia	Warner Bros.
9	8	22	8	3	JOHNNY CASH American III	American-Columbia-CRG
10	17	19	10	3	SONNY LANDRETH Levee Town	Sugar Hill
11	11	15	2	12	DAR WILLIAMS The Green World	Razor & Tie
12	9	8	7	9	SAINT GERMAIN Tourist	Blue Note
13	10	4	4	7	SHEMEKIA COPELAND Wicked	Alligator
14	13	11	11	6	JOAN OSBORNE Righteous Love	Interscope
15	12	9	9	8	SQUIRREL NUT ZIPPERS Bedlam Ballroom	Mammoth
16	21	21	16	3	SARAH HARMER You Were Here	Zoë-Rounder
17	24	27	14	5	AMY CORREIA Carnival Love	Capitol
#1 DEBUT						
18	-	-	18	1	JOE JACKSON Night & Day 2	Sony Classical
19	15	20	15	5	KEB'MO' The Door	550-Epic
20	40	34	16	4	KASEY CHAMBERS The Captain	Asylum-Warner Bros.
21	R	37	8	10	THIEVERY CORPORATION The...	Eighteenth Street Lounge
22	30	-	22	2	R.L. BURNSIDE Wish I Was In Heaven...	Fat Possum-Epitaph
23	23	25	23	3	GOMEZ Abandoned Shopping Trolley Hotline	Hut-Virgin
24	25	13	13	7	TOM TOM CLUB The Good The Bad And The Funky	Rykodisc
25	19	18	18	9	RYAN ADAMS Heartbreaker	Bloodshot
26	14	7	2	9	BJORK Selmasongs	Elektra-EEG
27	-	-	27	1	MEDESKI MARTIN AND WOOD The Dropper	Blue Note
28	R	-	25	2	GEOFF MULDAUR Password	Hightone
29	16	16	16	7	SEA AND CAKE Oui	Thrill Jockey
30	22	24	13	5	BADLY DRAWN BOY Hour Of The...	XL-Beggars Banquet
31	R	29	29	3	MERLE HAGGARD If I Could Only Fly	Anti-Epitaph
32	-	-	32	1	U2 All That You Can't Leave Behind	Interscope
33	28	26	21	7	MORPHINE Bootleg Detroit	Rykodisc
34	26	28	1	14	GREG BROWN Covenant	Red House
35	32	-	22	6	HOOVERPHONIC The Magnificent Tree	Epic
36	20	23	3	11	VICTORIA WILLIAMS Water To Drink	Atlantic
37	35	35	13	9	BETTIE SERVEERT Private Suit	Hidden Agenda-Parasol
38	-	-	38	1	MARTIN SEXTON Wonder Bar	Atlantic
39	-	-	39	1	STRANGEFOLK A Great Long White	Strangefolk
40	27	-	27	2	WALLFLOWERS Breach	Interscope

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	VARIOUS ARTISTS Badlands...	Sub Pop
2	U2 All That You Can't Leave Behind	Interscope
3	HOPEWELL The Curved Glass	Priapus
4	SOUNDTRACK Genghis Blues	Six Degrees
5	DWIGHT YOAKAM Tomorrow's Sounds Today	Reprise

# CORE RADIO

Period Ending 11/7/2000

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Contributing reporters this week: 93 • See page 43 for a complete list of Core airplay reports.

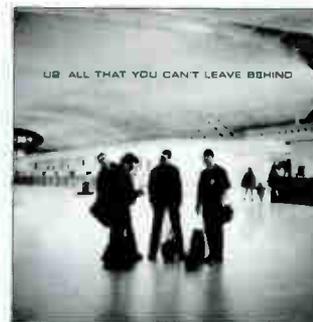
TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	5	<b>RADIDHEAD</b> Kid A	Capitol	37	-	-	37	1	<b>GURU'S JAZZMAZZ</b> Vol. 3: Streetsoul	Virgin
					<b>UP 63 POSITIONS</b>		38	29	30	20	7	<b>TITAN</b> Elevator	Virgin
2	65	-	2	2	<b>PJ HARVEY</b> Stories From The City...	Island-IDJMG	39	49	-	39	2	<b>R.L. BURNSIDE</b> Wish I Was In Heaven...	Fat Possum-Epitaph
3	3	3	3	7	<b>BADLY DRAWN BOY</b> Hour Of The...	XL-Beggars Banquet	40	45	64	40	3	<b>HIGH LLAMAS</b> Buzzlebee	Drag City
4	8	-	4	2	<b>JOHNNY CASH</b> American III	American-Columbia-CRG	41	-	-	41	1	<b>ELYSIAN FIELDS</b> Queen Of The Meadow	Jetset
5	5	7	5	5	<b>GDDSPED YDU BLACK EMPEROR!</b> Lift You...	Kranky	42	34	-	34	2	<b>PLASTILINA MOSH</b> Juan Manuel	Astralwerks
6	4	5	4	5	<b>ELF PDWER</b> The Winter Is Coming	Elephant Six-Sugar Free	43	-	-	43	1	<b>U2</b> All That You Can't Leave Behind	Interscope
7	2	2	1	7	<b>SEA AND CAKE</b> Oui	Thrill Jockey	44	41	19	19	7	<b>WILLIE NELSON</b> Milk Cow Blues	Island-IDJMG
8	13	33	8	3	<b>DEATH CAB FOR CUTIE</b> Forbidden Love E.P.	Barsuk	45	44	49	30	6	<b>UGLY DUCKLING</b> Journey To Anywhere	1500
9	11	13	9	6	<b>HOOVERPHONIC</b> The Magnificent Tree	Epic	46	19	16	14	7	<b>TRISTEZA</b> Dream Signals In Full Circles	Tiger Style
10	28	31	10	4	<b>DOVES</b> Lost Souls	Astralwerks	47	54	-	47	2	<b>MARK KNOPFLER</b> Sailing To Philadelphia	Warner Bros.
11	26	34	11	4	<b>SUPERDRAG</b> In The Valley Of Dying Stars	Arena Rock	48	27	22	22	4	<b>KITTYCRAFT</b> Catskills	March
12	21	15	12	3	<b>IDAHO</b> Hearts Of Palm	Idaho Music	49	60	43	39	5	<b>WESTON</b> The Massed Albert Sounds	Mojo
13	24	51	13	6	<b>CINERAMA</b> Disco Volante	Manifesto	50	36	28	2	10	<b>TRANS AM</b> Red Line	Thrill Jockey
14	12	12	9	6	<b>DON CABALLERO</b> American Don	Touch And Go	51	51	71	51	3	<b>MOCEAN WORKER</b> Aural & Hearty	Palm
15	9	4	4	7	<b>J MASCIS + THE FOG</b> More Light	Ultimatum	52	47	-	47	2	<b>SONGS: OHIA</b> Ghost Tropic	Secretly Canadian
16	18	-	16	2	<b>MEDESKI MARTIN AND WOOD</b> The Dropper	Blue Note	53	58	27	27	4	<b>TWILIGHT SINGERS</b> Twilight As Played...	Columbia-CRG
17	17	20	17	3	<b>KARATE</b> Unsolved	Southern	54	48	-	48	2	<b>CHICKS ON SPEED</b> The Unreleases	K
18	25	-	18	2	<b>RICHARD BUCKNER</b> The Hill	Overcoat	55	57	-	44	3	<b>PAUL SIMON</b> You're The One	Warner Bros.
					<b>#1 DEBUT</b>		56	73	-	56	2	<b>VARIOUS ARTISTS</b> Xen Cuts	Ninja Tune
19	-	-	19	1	<b>PALO ALTO</b> Palo Alto	American-Columbia-CRG	57	37	36	36	4	<b>SUNDAY'S BEST</b> Poised To Break	Polyvinyl
					<b>#2 DEBUT</b>		58	R	24	13	8	<b>UNDERWORLD</b> Everything, Everything	V2
20	-	-	20	1	<b>ADD N TO (X)</b> Add Insult To Injury	Mute	59	43	70	39	6	<b>SIGUR ROS</b> Agaetis Byrjun	Fat Cat-Bubble Core
21	14	8	1	9	<b>BJORK</b> Selmasongs	Elektra-EEG	60	72	-	60	2	<b>VARIOUS ARTISTS</b> We Thank You	Kindercore
22	35	-	22	2	<b>GOMEZ</b> Abandoned Shopping Trolley Hotline	Hut-Virgin	61	-	-	61	1	<b>MAGNETOPHONE</b> I Guess Sometimes...	4AD
23	32	-	23	2	<b>BRATMOBILE</b> Ladies, Women And Girls	Lookout!	62	50	-	50	2	<b>ELENI MANDELL</b> Thrill	Space Baby
24	7	9	7	6	<b>BLACK EYED PEAS</b> Bridging The Gap	Interscope	63	64	-	63	2	<b>JOAN OSBORNE</b> Righteous Love	Interscope
25	23	10	1	11	<b>AT THE DRIVE-IN</b> Relationship Of Command	Grand Royal	64	46	14	14	7	<b>SQUIRREL NUT ZIPPERS</b> Bedlam Ballroom	Mammoth
26	39	35	26	4	<b>COLDPLAY</b> Parachutes	Nettwerk-Capitol	65	20	29	17	4	<b>BLONDE REDHEAD</b> Melodie Citronique (EP)	Touch And Go
27	16	17	15	8	<b>SAINT GERMAIN</b> Tourist	Blue Note	66	40	-	40	2	<b>33.3</b> Plays Music	Aesthetics
28	31	21	21	7	<b>EMMYLOU HARRIS</b> Red Dirt Girl	Nonesuch	67	-	-	67	1	<b>VAN MORRISON &amp; LUNDA GAIL LEWIS</b> You...	Exile-Pointblank-Virgin
29	-	-	29	1	<b>OUTKAST</b> Stankonia	LaFace-Arista	68	-	-	68	1	<b>ENEMYMINE</b> The Ice In Me	Up
30	22	11	10	7	<b>SELF</b> Gizmodgery	Spongebath	69	R	45	7	9	<b>MAN OR ASTRO-MAN?</b> A Spectrum...	Touch And Go
31	30	-	30	2	<b>ALUMINUM GROUP</b> Pelo	Hefty	70	R	-	51	5	<b>TABLA BEAT SCIENCE</b> Tala Matrix	Axiom-Palm
32	61	-	32	2	<b>RONI SIZE/REPRAZENT</b> In The Mode	Island-IDJMG	71	63	-	63	2	<b>BARENAKED LADIES</b> Maroon	Reprise
33	15	38	15	3	<b>VERSUS</b> Hurrah	Merge	72	-	-	72	1	<b>MONSIEUR LEROC</b> Le Slow Motion...	Cornerstone Ras-Skunk
34	6	6	3	9	<b>GO-BETWEENS</b> The Friends Of Rachel Worth	Jetset	73	R	66	23	6	<b>NICK DRAKE</b> Pink Moon	Hannibal
35	10	23	10	6	<b>BROADCAST</b> Extended Play Two	Warp-Tommy Boy	74	62	63	12	8	<b>MOONEY SUZUKI</b> People Get Ready	Estrus
36	33	46	33	3	<b>NEW FOUND GLORY</b> New Found Glory	Drive Thru-MCA	75	-	-	75	1	<b>PELICAN CITY</b> Rhode Island	December First

# RADIO 200 ADDS

Period Ending 11/7/2000

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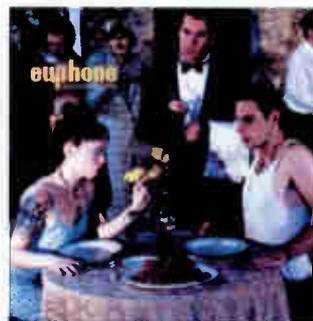
POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	148	<b>U2</b> All That You Can't Leave Behind	Interscope
2	109	<b>POE</b> Haunted	Atlantic
3	79	<b>EUPHONE</b> Hashin' It Out	Jade Tree
4	78	<b>VARIOUS ARTISTS</b> Strait Up	Immortal-Virgin
5	77	<b>MAN OF THE YEAR</b> The Future Is Not Now	Tiny Beat-Loveless
6	71	<b>DELTRON 3030</b> Deltron 3030	75 Ark
7	66	<b>FATBOY SLIM</b> Halfway Between The Gutter And The Stars	Astralwerks
8	64	<b>SINCLAIRE</b> Attention Teenage Girls	Sonic Unyon
9	63	<b>SLACK</b> Sorry To Drop This On You	Superdrag Sound Laboratories
10	61	<b>SOUNDTRACK</b> Little Nicky	Maverick
11	61	<b>HOPEWELL</b> The Curved Glass	Priapus
12	58	<b>VARIOUS ARTISTS</b> Badlands...	Sub Pop
13	58	<b>SUNSHINE</b> Velvet Suicide	Big Wheel Recreation
14	39	<b>LILYS</b> Selected (EP)	File 13
15	35	<b>POP ART</b> Really Blind Faith A Retrospective 1984-1990	Stone Garden
16	28	<b>420</b> Desensitized	Not Cool
17	23	<b>DWIGHT YOAKAM</b> Tomorrow's Sounds Today	Reprise
18	22	<b>VIRGIL SHAW</b> Quad Cities	Future Farmer
19	22	<b>6X</b> Thunder Bomb	Daemon
20	17	<b>ROSSONI</b> Downcity	Wall Street



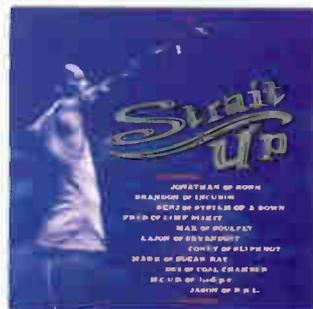
U2



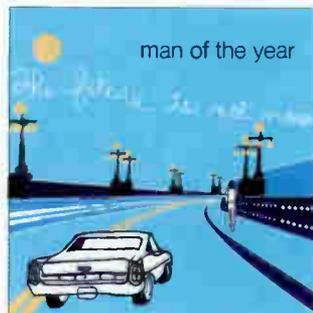
Poe



Euphone



Strait Up



Man Of The Year

# GOING FOR ADDS

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## NOVEMBER 14

<b>ASHEN</b> No Other Comfort	Two Sheds
<b>BUDDYREVELLES</b> American Matador	Motorcoat
<b>SHAWN LEE</b> Monkey Boy	Wall Of Sound
<b>SICK OF IT ALL</b> Yours Truly	Fat Wreck Chords
<b>SOULIVE</b> Turn It Out	Valour
<b>SOUTHERN CULTURE ON THE SKIDS</b> Liquored Up & Laquered Down	TVT
<b>THICKLIQUID</b> Get Out	Tune Cuts
<b>TUESDAY WELD</b> L'amore A La Morte	Kindercore

## NOVEMBER 21

<b>HELMS</b>	Kimchee
<b>MICROSTORIA</b> Model 3, Step 2	Thrill Jockey
<b>MOUSE ON MARS</b> Instrumentals	Thrill Jockey
<b>PIZZICATO 5</b> The Fifth Release From Matador	Matador
<b>ROSE OF SHARON</b>	Espo
<b>YO LA TENGO</b> Danelectro (EP)	Matador
<b>ZIGGY MARLEY</b> Greatest Hits Vol. 1	Elektra-EEG

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

# CMJ RADIO 200

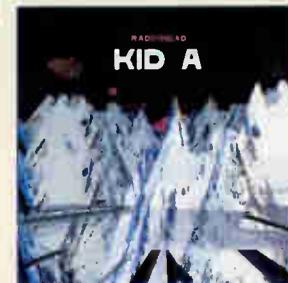
Period Ending  
11/7/2000

Contributing reporters this week: 513 • See page 43 for a complete list of airplay reports,

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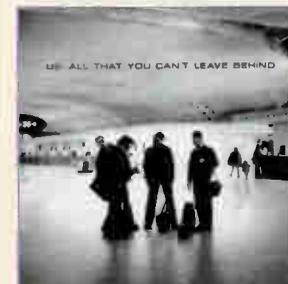
TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
					<b>#1 TRIPLE A</b>		49	48	32	32	7	<b>WILLIE NELSON</b> Milk Cow Blues	Island-IDJMG
1	1	1	1	6	<b>RADIOHEAD</b> Kid A	Capitol	50	56	52	50	4	<b>ORGY</b> Vapor Transmission	Elementree-Reprise
2	77	-	2	2	<b>PJ HARVEY</b> Stories From The City...	Island-IDJMG	51	84	129	51	3	<b>MEAT PUPPETS</b> Golden Lies	Breaking-Atlantic
3	2	3	2	8	<b>BADLY DRAWN BOY</b> Hour Of The...	XL-Beggars Banquet	52	101	-	52	2	<b>R.L. BURNSIDE</b> Wish I Was In Heaven...	Fat Possum-Epitaph
4	12	39	4	3	<b>JOHNNY CASH</b> American III	American-Columbia-CRG	53	76	99	53	3	<b>LIMP BIZKIT</b> Chocolate Starfish...	Flip-Interscope
5	9	13	5	7	<b>HOOVERPHONIC</b> The Magnificent Tree	Epic	54	79	150	54	3	<b>LINKIN PARK</b> Hybrid Theory	Warner Bros.
6	15	20	6	4	<b>NEW FOUND GLORY</b> New Found Glory	Drive Thru-MCA	55	55	95	55	3	<b>HIGH LLAMAS</b> Buzzle Bee	Drag City
7	5	7	5	7	<b>BLACK EYED PEAS</b> Bridging The Gap	Interscope	56	67	164	56	3	<b>SWINGIN' UTTERS</b> Swingin' Utters	Fat Wreck Chords
8	7	11	7	6	<b>ELF POWER</b> The Winter Is Coming	Elephant Six-Sugar Free	57	53	46	46	9	<b>EMMYLOU HARRIS</b> Red Dirt Girl	Nonesuch
9	6	5	1	9	<b>BJORK</b> Selmasongs	Elektra-EEG	58	43	61	43	5	<b>ELENI MANDELL</b> Thrill	Space Baby
10	17	30	10	3	<b>DEATH CAB FOR CUTIE</b> Forbidden Love E.P.	Barsuk	59	42	16	3	11	<b>JETS TO BRAZIL</b> Four Cornered Night	Jade Tree
11	13	12	11	6	<b>GREEN DAY</b> Warning	Reprise	60	75	-	60	2	<b>SONGS: OHIA</b> Ghost Tropic	Secretly Canadian
12	21	24	12	4	<b>SUPERDRAG</b> In The Valley Of Dying Stars	Arena Rock	61	35	23	15	8	<b>MORPHINE</b> Bootleg Detroit	Rykodisc
13	18	15	13	6	<b>WESTON</b> The Massed Albert Sounds	Mojo	62	52	22	3	12	<b>ELASTICA</b> The Menace	Atlantic
14	3	4	3	8	<b>SEA AND CAKE</b> Oui	Thrill Jockey	63	51	58	47	5	<b>CATCH 22</b> Alone In A Crowd	Victory
15	16	26	15	4	<b>GOMEZ</b> Abandoned Shopping Trolley Hotline	Hut-Virgin	64	54	60	51	8	<b>BARENAKED LADIES</b> Maroon	Reprise
16	10	6	1	11	<b>AT THE DRIVE-IN</b> Relationship Of Command	Grand Royal	65	60	59	59	4	<b>JEJUNE</b> R.I.P.	Big Wheel Recreation
17	40	-	17	2	<b>ELYSIAN FIELDS</b> Queen Of The Meadow	Jetset	66	59	67	46	7	<b>UGLY DUCKLING</b> Journey To Anywhere	1500
18	8	9	8	8	<b>SELF</b> Gizmodgery	Spongebath						<b>#3 DEBUT</b>	
19	11	8	7	8	<b>J MASCIS + THE FOG</b> More Light	Ultimatum	67	-	-	67	1	<b>MAGNETOPHONE</b> I Guess Sometimes...	4AD
20	4	2	2	11	<b>GO-BETWEENS</b> The Friends Of Rachel Worth	Jetset	68	61	-	61	2	<b>RUSSELL SIMINS</b> Public Places	Grand Royal
					<b>UP 117 POSITIONS/#1 HIP-HOP</b>		69	89	34	14	9	<b>UNDERWORLD</b> Everything, Everything	V2
21	138	-	21	2	<b>OUTKAST</b> StanKonia	LaFace-Arista	70	46	40	40	5	<b>KITTYCRAFT</b> Catskills	March
22	36	72	22	3	<b>PALO ALTO</b> Palo Alto	American-Columbia-CRG	71	38	43	33	5	<b>BLONDE REDHEAD</b> Melodie Citronique (EP)	Touch And Go
23	14	17	14	8	<b>TITAN</b> Elevator	Virgin	72	64	35	1	13	<b>DE LA SOUL</b> Art Official Intelligence: Mosaic Thump	Tommy Boy
24	19	31	19	3	<b>KARATE</b> Unsolved	Southern	73	66	117	66	4	<b>CHICKS ON SPEED</b> The Unreleases	K
25	22	14	14	5	<b>GODSPEED YOU BLACK EMPEROR!</b> Lift Your...	Kranky	74	163	-	74	2	<b>VARIOUS ARTISTS</b> Take A Bite Outta Rhyme	Republic
26	23	21	21	3	<b>IDAHO</b> Hearts Of Palm	Idaho Music	75	49	50	49	6	<b>SUBMARINE</b> Skin Diving	Kinetic-Reprise
					<b>#1 JAZZ</b>		76	93	144	76	4	<b>REEVES GABRELS</b> Ulysses	E-Magine

## CHART TOPPER



Radiohead

#1 DEBUT



U2

#2 DEBUT



Add N To (X)

#3 DEBUT

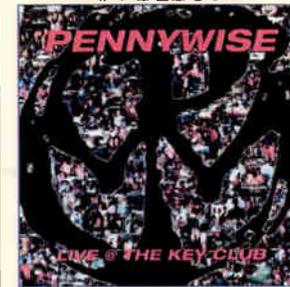


27	26	-	26	2	<b>MEDESKI MARTIN AND WOOD</b> The Dropper	<b>Blue Note</b>	77	70	33	18	7	<b>NICK DRAKE</b> Pink Moon	<b>Hannibal</b>
28	33	-	28	2	<b>LESS THAN JAKE</b> Border & Boundaries	<b>Fat Wreck Chords</b>	78	71	90	71	5	<b>MOCEAN WORKER</b> Aural & Hearty	<b>Palm Pictures</b>
29	30	45	29	4	<b>DOVES</b> Lost Souls	<b>Astralwerks</b>	79	91	81	3	22	<b>DANDY WARHOLS</b> Thirteen Tales From Urban Bohemia...	<b>Capitol</b>
<b>#1 RPM</b>							<b>#4 DEBUT</b>						
30	44	-	30	2	<b>RONI SIZE/REPRAZENT</b> In The Mode	<b>Island-IDJMG</b>	80	-	-	80	1	<b>PENNYWISE</b> Live@The Key Club	<b>Epitaph</b>
<b>#1 DEBUT</b>							81	62	57	5	11	<b>TRANS AM</b> Red Line	<b>Thrill Jockey</b>
31	-	-	31	1	<b>U2</b> All That You Can't Leave Behind	<b>Interscope</b>	82	106	120	82	4	<b>MARK KNOPFLER</b> Sailing To Philadelphia	<b>Warner Bros.</b>
32	25	18	15	6	<b>DON CABALLERO</b> American Don	<b>Touch And Go</b>	83	118	124	83	3	<b>VARIOUS ARTISTS</b> Xen Cuts	<b>Ninja Tune</b>
33	37	42	33	4	<b>COLDPLAY</b> Parachutes	<b>Nettwerk-Capitol</b>	84	156	44	9	10	<b>MAN OR ASTRO-MAN?</b> A Spectrum Of Infinite...	<b>Touch And Go</b>
34	39	37	34	3	<b>GURU'S JAZZMATAZZ</b> Vol. 3: Streetsoul	<b>Virgin</b>	85	123	-	85	2	<b>EMILIANA TORRINI</b> Love In The Time Of Science	<b>Virgin</b>
35	32	64	32	6	<b>CINERAMA</b> Disco Volante	<b>Manifesto</b>	86	69	51	34	8	<b>SCREECHING WEASEL</b> Teen Punks In Heat	<b>Lookout!</b>
36	24	10	10	9	<b>SQUIRREL NUT ZIPPERS</b> Bedlam Ballroom	<b>Mammoth</b>	87	72	28	20	8	<b>ELLIOTT</b> False Cathedrals	<b>Revelation</b>
37	47	-	37	2	<b>BRATMOBILE</b> Ladies, Women And Girls	<b>Lookout!</b>	88	74	55	15	9	<b>MOONEY SUZUKI</b> People Get Ready	<b>Estrus</b>
38	20	29	19	6	<b>BROADCAST</b> Extended Play Two	<b>Warp-Tommy Boy</b>	89	141	181	89	3	<b>ENEMYMINE</b> The Ice In Me	<b>Up</b>
39	28	25	25	6	<b>TWILIGHT SINGERS</b> Twilight As Played By...	<b>Columbia-CRG</b>	90	92	66	66	7	<b>BLUE MEANIES</b> The Post Wave	<b>MCA</b>
<b>#2 DEBUT</b>							91	-	-	91	1	<b>JOSEPH ARTHUR</b> Live From The Gypsy Tearoom	<b>Realworld-Virgin</b>
40	-	-	40	1	<b>ADD N TO (X)</b> Add Insult To Injury	<b>Mute</b>	92	80	41	23	8	<b>JOAN OF ARC</b> The Gap	<b>Jade Tree</b>
41	34	87	34	4	<b>PLASTILINA MOSH</b> Juan Manuel	<b>Astralwerks</b>	93	63	100	63	6	<b>AFI</b> The Art Of Drowning	<b>Nitro</b>
42	50	-	42	2	<b>ALUMINUM GR0UP</b> Pelo	<b>Hefty</b>	94	-	-	94	1	<b>PELICAN CITY</b> Rhode Island	<b>December First</b>
43	45	103	43	3	<b>RICHARD BUCKNER</b> The Hill	<b>Overcoat</b>	95	127	113	95	4	<b>PAUL SIMON</b> You're The One	<b>Warner Bros.</b>
44	31	48	31	4	<b>VERSUS</b> Hurrah	<b>Merge</b>	96	105	177	96	3	<b>COMAS</b> A Def Needle In Tomorrow	<b>Plastique-Yep Roc</b>
45	41	36	36	5	<b>SUNDAY'S BEST</b> Poised To Break	<b>Polyvinyl</b>	97	119	187	97	3	<b>VAN MORRISON &amp; LINDA GAIL LEWIS</b> You...	<b>Exile-Pointblank-Virgin</b>
46	29	27	19	10	<b>SAINT GERMAIN</b> Tourist	<b>Blue Note</b>	98	110	-	98	2	<b>WALLFLOWERS</b> Breach	<b>Interscope</b>
47	95	-	47	2	<b>VARIOUS ARTISTS</b> We Thank You	<b>Kindercore</b>	99	171	-	99	2	<b>MONSIEUR LEROC</b> Le Slow Motion...	<b>Cornerstone Ras-Skunk</b>
48	27	19	19	8	<b>TRISTEZA</b> Dream Signals In Full Circles	<b>Tiger Style</b>	100	150	-	100	2	<b>RED SNAPPER</b> Our Aim Is To Satisfy Red Snapper	<b>Matador</b>



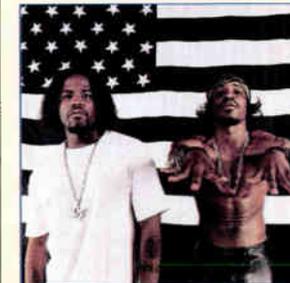
Magnetophone

#4 DEBUT



Pennywise

UP 117 POSITIONS



OutKast

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.

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World Radio History



## 5 YEARS AGO

- 1 **ROCKET FROM THE CRYPT**  
Scream, Dracula, Scream!  
(Interscope)
- 2 **SONIC YOUTH**  
Washing Machine (DGC)
- 3 **BOSS HOG**  
Boss Hog (DGC)
- 4 **SMASHING PUMKINS**  
Mellon Collie And The  
Infinite Sadness (Virgin)
- 5 **OASIS**  
(What's The Story)  
Morning Glory (Epic)



## 10 YEARS AGO

- 1 **JANE'S ADDICTION**  
Ritual De Lo Habitual  
(Warner Bros.)
- 2 **CHARLATANS UK**  
Some Friendly  
(Beggars Banquet-RCA)
- 3 **COCTEAU TWINS**  
Heaven Or Las Vegas  
(4AD-Capitol)
- 4 **SOUL ASYLUM**  
Soul Asylum & The Horse  
They Rode In On (A&M)
- 5 **REPLACEMENTS**  
All Shook Down  
(Sire-Reprise)

# CMJ RADIO 200

Period Ending 11/7/2000

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	125	125	101	5	<b>FASTBALL</b> The Harsh Light Of Day	Hollywood
102	99	112	99	7	<b>JOHN HIATT</b> Crossing Muddy Waters	Vanguard
103	142	199	103	3	<b>JEBEDIAH</b> Of Someday Shambles	Big Wheel Recreation
104	—	—	104	1	<b>JIGSAW SEEN</b> Zenith	Vibro-ponic
105	73	106	73	7	<b>SIGUR ROS</b> Agaetis Byrjun	Fat Cat-Bubble Core
106	107	92	88	6	<b>MOCK ORANGE</b> The Record Play	Lobster
107	94	153	94	4	<b>SARAH HARMER</b> You Were Here	Zoë-Rounder
108	121	142	52	8	<b>TABLA BEAT SCIENCE</b> Tala Matrix	Axiom-Palm
109	197	—	109	2	<b>INTERNATIONAL AIRPORT</b> International Airport	Overcoat
110	85	65	63	6	<b>CREEPER LAGOON</b> Watering Ghost Garden	SpinART
111	132	157	111	3	<b>FIREBIRD BAND</b> The Setting Sun And Its Satellites	Headhunter-Cargo
112	152	—	112	2	<b>LENNY KRAVITZ</b> Greatest Hits	Virgin
113	86	191	86	3	<b>TALIB KWELI AND HI-TEK</b> Reflection Eternal	Rawkus
114	83	47	47	5	<b>ELEVATOR</b> A Taste Of Complete Perspective	Teenage USA
115	120	—	115	2	<b>JOY ZIPPER</b> Joy Zipper	Bar/None
116	111	198	111	3	<b>LAIKA &amp; THE COSMONAUTS</b> Absurdistan	Yep Rock
117	—	—	117	1	<b>EVERLAST</b> Eat At Whitey's	Tommy Boy
118	114	—	114	3	<b>ERIN MCKEOWN</b> Distillation	Signature Sounds
119	—	—	119	1	<b>TUPAC SHAKUR</b> The Rose That Grew From Concrete Vol. 1	Amaru-Interscope
120	113	38	31	10	<b>ZEBRAHEAD</b> Playmate Of The Year	Columbia-CRG
121	164	—	121	2	<b>MARK ROBINSON</b> Tiger Banana	Teenbeat
122	104	163	104	5	<b>MOVIELIFE</b> This Time Next Year	Revelation
123	162	—	123	2	<b>MERLE HAGGARD</b> If I Could Only Fly	Anti-Epiphany
124	112	108	77	7	<b>90 DAY MEN</b> (It (Is) It) Critical Band	Southern
125	78	183	78	3	<b>33.3</b> Plays Music	Aesthetics
126	124	149	124	4	<b>COLLECTIVE SOUL</b> Blender	Atlantic
127	—	—	127	1	<b>POE</b> Haunted	Atlantic
128	—	—	128	1	<b>DELTRON 3030</b> Deltron 3030	75 Ark
129	98	86	48	9	<b>RYAN ADAMS</b> Heartbreaker	Bloodshot
130	—	—	130	1	<b>VARIOUS ARTISTS</b> Stoned Immaculate...	Elektra-EEG
131	68	73	37	7	<b>VARIOUS ARTISTS</b> Metroschifter Encapsulated	Doghouse
132	117	165	71	12	<b>DAR WILLIAMS</b> The Green World	Razor & Tie
133	135	—	133	2	<b>DAVID HOLMES</b> Bow Down To The Exit Sign	1500
134	109	54	12	13	<b>VAST</b> Music For People	Elektra-EEG
135	90	62	55	8	<b>NEW AMSTERDAMS</b> Never You Mind	Heroes And Villains
136	—	—	136	1	<b>JOE JACKSON</b> Night & Day 2	Sony Classical
137	58	79	58	7	<b>GOLDFRAPP</b> Felt Mountain	Mute
138	—	—	138	1	<b>GODSMACK</b> Awake	Republic
139	100	—	100	2	<b>WACO BROTHERS</b> Electric Waco Chair	Bloodshot
140	170	192	140	4	<b>JOAN OSBORNE</b> Righteous Love	Interscope
141	173	—	141	2	<b>A3</b> La Peste	Columbia-CRG
142	81	105	81	4	<b>DEATHRAY DAVIES</b> The Return Of The Drunk Ventriloquist	Idol
143	103	76	76	6	<b>PRAGA KHAN</b> Mutant Funk	Antler Subway-Never
144	134	158	134	3	<b>MINDERS</b> Down In Fall (EP)	Spinart
145	—	—	145	1	<b>SELBY TIGERS</b> Charm City	Hopeless
146	—	—	146	1	<b>FATBOY SLIM</b> Halfway Between The Gutter And The Stars	Astralwerks
147	140	118	1	22	<b>JURASSIC-5</b> Quality Control	Interscope
148	—	—	148	1	<b>SPOON</b> Loveways (EP)	Merge
149	174	146	69	7	<b>MATES OF STATE</b> My Solo Project	Omnibus
150	—	—	150	1	<b>STATE OF BENGAL</b> Visual Audio	Six Degrees

# CMJ RADIO 200

Period Ending 11/7/2000

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	179	104	104	6	<b>SHEMEKIA COPELAND</b> Wicked	Alligator
152	160	85	85	6	<b>CAVE IN</b> Jupiter	Hydrahead
153	96	49	29	10	<b>SAMIAM</b> Astray	Hopeless
154	—	—	154	1	<b>ONEIDA</b> Come On Everybody Let's Rock	Jagjaguwar
155	151	134	134	5	<b>LOWER EAST SIDE STITCHES</b> Lower East Side	Ng-Artemis
156	191	190	156	3	<b>KEB'MO'</b> The Door	550-Epic
157	87	63	38	7	<b>IAN POOLEY</b> Since Then	V2
158	—	—	158	1	<b>PARIS, TEXAS</b> Brazilliant!	Polyvinyl
159	136	123	53	9	<b>TOM TOM CLUB</b> The Good The Bad And The Funky	Rykodisc
160	137	—	137	2	<b>CANNANES AND STEWARD</b> Communicating At An Unknown Rate	Yoyo
161	—	—	161	1	<b>PEPE DELUXE</b> Super Sound	Emperor Norton
162	—	—	162	1	<b>ASHLEY PARK</b> Town And Country	Kindercore
163	R	173	163	3	<b>SPEEDEALER</b> Here Comes Death	Palm
164	161	80	57	7	<b>VOODOO GLOW SKULLS</b> Symbolic	Epitaph
165	183	139	139	5	<b>BLUETIP</b> Polymer	Dischord
166	R	—	166	2	<b>AMY CORREIA</b> Carnival Love	Capitol
167	—	—	167	1	<b>BARCELONA</b> Zero-One-Infinity	March
168	—	—	168	1	<b>JOY DIVISION</b> The Complete BBC Recordings	Fuel 2000
169	128	89	7	21	<b>DEFTONES</b> White Pony/"Back To School" (CD5)	Maverick
170	133	91	86	9	<b>MOVIETONE</b> The Blossom Filled Streets	Drag City
171	180	78	37	8	<b>PHOTEK</b> Solaris	Astralwerks
172	176	160	160	3	<b>MASCOTT</b> Follow The Sound	Le Grand Magistry
173	—	—	173	1	<b>DIABLO PROJECT</b> Volume 1	E-Magine
174	108	83	35	8	<b>PHOENIX</b> United	Astralwerks
175	155	70	34	10	<b>DAMAGE MANUAL</b> The Damage Manual	Invisible
176	146	98	65	7	<b>FUCKING CHAMPS</b> IV	Drag City
177	—	—	177	1	<b>ORANGER</b> The Quiet Vibration Land	Amazing Grease
178	—	—	178	1	<b>PEACH</b> Giving Birth To A Stone	Vile Beat-Beatville
179	—	—	179	1	<b>SONNY LANDRETH</b> Levee Town	Sugar Hill
180	131	88	88	7	<b>FRANCINE</b> Forty On A Fall Day	Q Division
181	82	53	38	9	<b>DAMIEN JURADO</b> Ghost Of David	Sub Pop
182	129	114	23	9	<b>6THS</b> Hyacinths And Thistles	Merge
183	153	193	153	4	<b>FROGWINGS</b> Croakin' At Toad's	Flying Frog
184	R	182	142	4	<b>LETTER E</b> No. Five Long Player	Tiger Style
185	—	—	185	1	<b>PAUL OAKENFOLD</b> Perfecto Presents: Another World	London-Sire
186	126	130	90	6	<b>HARVEY DANGER</b> King James Version	London-Sire
187	149	115	115	6	<b>HIVES</b> Vendi Vidi Vicious	Burning Heart-Epitaph
188	115	126	115	3	<b>COCO</b> Coco	K
189	88	56	6	11	<b>MOJAVE 3</b> Excuses For Travelers	4AD-Beggars Banquet
190	193	135	109	8	<b>AMANDA GHOST</b> Ghost Stories	Warner Bros.
191	R	185	20	10	<b>BLACK HEART PROCESSION</b> 3	Touch And Go
192	188	171	109	5	<b>LEE SCRATCH PERRY</b> Techno Party!	Ariwa-Beatville
193	165	—	165	2	<b>STRYDER</b> Masquerade In The Key Of Crime	Equal Vision
194	184	—	184	2	<b>DEKE DICKERSON</b> Rhythm Rhyme And Truth	HMG-Hightone
195	181	184	181	3	<b>FRIGATE</b> Blow Me Down	Spinning
196	102	84	34	10	<b>BETTIE SERVEERT</b> Private Suit	Hidden Agenda-Parasol
197	145	68	68	6	<b>DJ? ACUCRACK</b> Sorted	E-Magine
198	—	—	198	1	<b>LIBRANESS</b> Yesterday And Tomorrows Shells	Tiger Style
199	R	131	131	4	<b>JEGA</b> Geometry	Matador
200	—	—	200	1	<b>KASEY CHAMBERS</b> The Captain	Asylum-Warner Bros.



## 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 **ALARM**  
Strength (I.R.S.)

5 **SIMPLE MINDS**  
Once Upon A Time (A&M)



## 20 YEARS AGO

1 **DAVID BOWIE**  
Scary Monsters (RCA)

2 **BRUCE SPRINGSTEEN**  
The River (Columbia)

3 **B-52's**  
Wild Planet (Warner Bros.)

4 **POLICE**  
Zenyatta Mondatta (A&M)

5 **ELVIS COSTELLO**  
Taking Liberties (Columbia)

**P**utumayo's Dan Storper is putting the finishing touches on the holiday editions of the syndicated *Putumayo World Music Hour* radio series. The three special shows will be "Thanksgiving And Songs Of Harvest," "Winter Holidays" (includes Christmas, Chanukah, Kwanzaa and Winter Solstice music from around the world) and "New Year's Eve Dance Party." While the holiday-themed programs are a part of the regular schedule, stations that do not subscribe to the free series can request these shows by contacting Jennifer Daunt at 415.701.1894 or Jennifer@putumayo.com. • Misia, Portugal's premiere *fado* singer, recently finished an 11-date U.S. tour on Nov. 18. Her two albums for Detour Records, *Paixoes* and *Diagonais* and *Garras Dos Sentidos*, captivate listeners, but they fail to capture the amazing power of this singer's voice in concert. Let's hope she returns soon with another album and tour. • Moving down Africa way, Malian singer Oumou Sangare has begun her most extensive U.S. tour to date. An exponent of *wassoulou*, which uses issues of daily life as subject matter for its songs, Sangare has become one of the continent's strongest female voices. She's done this by using *wassoulou* as a potent context for addressing present-day women's issues in modern Africa. A galvanizing performer who takes her message to the people in no uncertain terms, Sangare is touring in support of the recent reissue



Misia

of her highly regarded 1993 album *Ko Sira*, (World Circuit-Nonesuch). Starting Nov. 1 and running until Dec. 3, the 20-date tour hits some major markets, while also dipping into out of the way places like Olympia, Washington; Edmonton, Alberta; Burlington, Vermont; Asheville, North Carolina and Davis, California. After all, spreading the world music gospel outside the major hubs is always a good thing. • Now that Cuban music seems to be firmly entrenched in our public consciousness, the world music eye is focused now on Brazil. This is, in part, thanks to Bebel Gilberto, who made a great debut this year, and her father João Gilberto, who put out an album for the first time in almost a decade. Also, Caetano Veloso's recent activity — albums, movies, books,

etc. — has kept him in the spotlight. And over the last few years, Veloso's tropicalia partners Tom Zé and Os Mutantes have both been given new life by Luaka Bop. Along with Bebel Gilberto, there are also the

great electronic/ Brazilian fusions created by Suba and Da Lata. So what's next? Well, the trend in world music seems to be shifting to India, where there is a happy convergence of excellent music coming from several different sources. Ravi Shankar's daughter Anousha Shankar released a traditional sitar album in August. And more recently, there have been amazing cutting-edge releases from State Of Bengal, Talvin Singh And Master Musicians Of Jajouka, Tabla Beat Science

(featuring an all-star cast of tabla players), not to mention the upcoming Real World effort from Joi. Jazz guitarist John

McLaughlin has even revived his Indian-influenced Remember Shakti after launching it back in the '70s. While Trilok Gurtu has played with McLaughlin, he also does more traditional-based

music. The Indian-born percussionist and his band have just finished touring in support of *African Fantasy*, which

came out on Blue Thumb in July. Highlights from the tour included a three-night stand at New York City's Bottom



Anousha Shankar

Line. Angelique Kidjo, Bill Laswell and Salif Keita each sat in with the band for one night apiece. One of the great percussionists of our time, Gurtu regularly tops the percussionist category in

*Downbeat's* musicians poll, and is simply a wonder to see in the live setting.

## NEW WORLD

Period Ending 11/7/2000

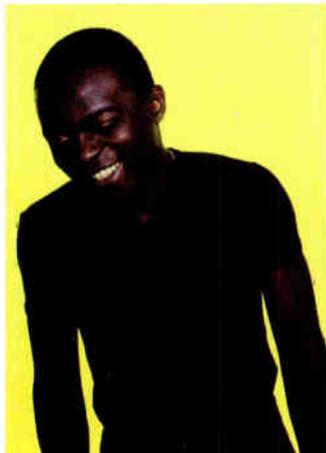
www.cmj.com

Contributing reporters this week: 106 • See page 62 for a complete list of New World airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	6	<b>YOUSOU N'DOUR</b> Joko (The Link)	<b>Nonesuch</b>
2	3	3	2	9	<b>LOS AMIGOS INVISIBLES</b> Arepa 3000	<b>Luaka Bop</b>
3	2	2	1	9	<b>TABLA BEAT SCIENCE</b> Tala Matrix	<b>Axiom-Palm Pictures</b>
4	6	6	1	11	<b>VIEUX DIOP</b> Afrika Wassa	<b>Triloka</b>
5	10	14	5	3	<b>RUBEN GONZALEZ</b> Chanchullo	<b>World Circuit-Nonesuch</b>
6	5	7	4	6	<b>VARIOUS ARTISTS</b> Afrobeat ...No Go Die!	<b>Shanachie</b>
7	7	17	7	4	<b>VARIOUS ARTISTS</b> Ethiopiques Vol. 8	<b>Buda Musique</b>
8	4	4	4	5	<b>SIOESTEPPER</b> More Grip	<b>Palm Pictures</b>
9	11	24	9	3	<b>FRIKIYWA</b> Collection 2	<b>Six Degrees</b>
10	14	9	6	7	<b>ELIADES OCHOA</b> Tribute To The Cuarteto...	<b>Higher Octave-Virgin</b>
11	8	16	8	3	<b>HENRI DIKONGUÉ</b> Mot'a Bobe	<b>Tinder</b>
12	13	-	12	2	<b>DRY &amp; HEAVY</b> Full Contact	<b>BSI</b>
<b>UP 10 POSITIONS</b>						
13	23	-	13	2	<b>NATACHA ATLAS</b> The Remix...	<b>Mantra-Beggars Banquet</b>
14	R	13	11	7	<b>SYLFORD WALKER AND WELTON IRIE</b> Lamb's...Blood And Fire	<b>Luaka Bop</b>
15	15	-	15	3	<b>VARIOUS ARTISTS</b> Italian Musical Odyssey	<b>Putumayo</b>
16	R	25	5	8	<b>VARIOUS ARTISTS</b> Latin Travels	<b>Six Degrees</b>
17	12	5	3	12	<b>CUBANISMO!</b> Mardi Gras Mambo	<b>Hannibal-Palm Pictures</b>
18	R	22	6	4	<b>LOS ZAFIROS</b> Los Zafiros Story	<b>Ahi Nama</b>
19	17	-	14	3	<b>VARIOUS ARTISTS</b> Trance Planet Volume 5	<b>Triloka</b>
<b>#1 DEBUT</b>						
20	-	-	20	1	<b>KING CHANGO</b> The Return Of El Santo	<b>Luaka Bop</b>
21	R	-	15	3	<b>VARIOUS ARTISTS</b> Jack Ruby Presents	<b>Heartbeat</b>
22	R	-	12	5	<b>SPACCANAPOLI</b> Lost Souls	<b>Real World</b>
23	R	-	5	9	<b>BOB MARLEY &amp; THE WAILERS</b> Climb The Ladder	<b>Heartbeat</b>
24	21	-	21	2	<b>SOLAS</b> The Hour Before The Dawn	<b>Shanachie</b>
25	-	-	25	1	<b>PONCHO SANCHEZ</b> Soul Of The Conga	<b>Concord</b>

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



**HENRI DIKONGUÉ**

Interview by Cristina Roden

**Henri Dikongué recently finished a promotional tour of the States in support of his new album, *Mot'a Bobe* (Tinder). CMJ sat down with the African musician for a quick chat during his stop in New York.**

**Many of your American fans know very little about African music, but they know Henri Dikongué.**

I'm pleased that people love my work so much. With the new record, it isn't such a struggle to get heard as when *C'est La Vie* and *Wa* came out. But I should stay on top of things because I'm not where I want to be yet. I have to be careful about how my music evolves from here. [I have to be careful] that nobody tries to change me from the outside, or puts pressure on me to do what they think people want to hear.

**The tunes on *Mot'a Bobe* are even more lyrical than the material on the previous two albums. Each album is different. However, there must be some kind of harmony between the text and the music, like there is between my guitar and voice. Everything must find its place before I can mix them all together.**

**There are two lyrical voices singing on the album: an older, sage-like figure and a love-sick 18-year-old.**

I would like to sound 18 years old forever! It is important to feel young and in love. People always want to know who I sing the songs for and which woman did what to me, but the messages expressed in the text are important too. I am older and wiser and have learned a lot, professionally speaking, since the last album.

**How is your music accepted in Cameroon these days?**

Mostly very well. But there is still a division between the people who understand what I am doing and those who feel that I am not the African I should be and don't honor my roots. Meanwhile, some Cameroonians were putting out so many albums so fast that it was as if they were afraid they were going to die before the year 2000!

**Did you know that there is a Kodak commercial on American TV that uses your voice?**

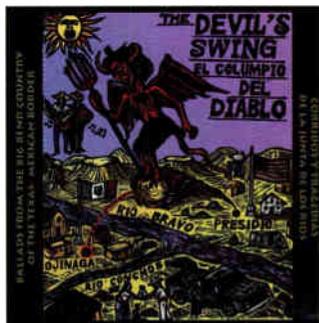
I've been watching a lot of TV trying to catch it, but I still haven't seen it yet. Somebody will send me a tape, but it won't be the same.

**Is there anything you haven't done that you plan to get around to?**

I don't know what direction I will take next, or where the music will go. The next step is to play as many live gigs as I can. I miss the stage so much! I didn't get to perform much this year because I was in the studio.

**Do you sing another way for Americans because of the language difference?**

Language is not a barrier. If I give everything I have, people will understand me.



## VARIOUS ARTISTS

**The Devil's Swing: El Columpio Del Diablo** (Arhoolie)

*The Devil's Swing* is a documentary film about the culture and history of a remote region along the Texas/Mexico border where the towns of Chihuahua and Ojinaga are located. Not so much a literal soundtrack to the movie, this album is more an audio vehicle

that takes listeners on an imaginary journey into this remote Tex-Mex region. It can also be used to study, enjoy and better understand the tradition of the *corrido*, or narrative Tex-Mex ballad, a tradition that still thrives. Most of these songs are newly sung versions of old *corridos* as performed by current musicians from the area. Getting behind the stereotypical images of the bullet-pocked, crumbling stucco buildings and the Mexican badman wearing crossed ammunition belts, this project reveals a far more complex and subtle tradition — one of fascinating balladry.

**R.I.Y.L.:** Hilda Jimenez, Arhoolie's other *corridos* compilations

**Contact:** Erik Keilholtz

**Phone:** 510.525.7471

**Email:** erik@arhoolie.com

**Release Date:** Oct. 24

## SAM MANGWANA

**Sings Dino Vangu** (Stern's Africa)

This collaboration between veteran Congolese singer Sam Mangwana and rumba songwriter/guitarist Dino Vangu is a refreshing and important event. It's also a reconvening of a collaboration first sparked in 1982. Having gone full circle through a host of styles and eras, Mangwana returns to his roots with an album of the pure guitar-driven sounds of the genre known as Congolese rumba. This is classic African music of the highest order — forceful singing, an agile and steady rhythmic pulse, and Vangu's nimble, soaring guitar. In fact, Vangu is just as much the star of the show as Mangwana, dazzling listeners with his chiming rhythm work, effortless trills and dazzling leads.

**R.I.Y.L.:** Diblo, Loketo, Mahlathini, I.K.Dairo

**Contact:** Ken Braun

**Phone:** 212.964.5455

**Email:** ken@sternsmusic.com

**Release Date:** Oct. 16

## GJALLARHORN

**Sjofn** (Northside)

The Nordic-based folk music of Finland is an ancient musical genre, dating back to when people lit bonfires in springtime to worship fertility and the returning of the sun. The quartet Gjallarhorn uses its ancient roots as a well of inspiration, and recasts them in a modern, even futuristic, setting. It's a world where didgeridoos, kalimbas and African djembe join with traditional Scandinavian instruments like violin, hardanger fiddle and whistles to create an entirely new construction that is dramatic and unique. This is a well-thought-out musical vision that makes for a surprisingly diverse listen — one in which the multi-instrumentalists carefully choose combinations of instruments and textures for each piece.

**R.I.Y.L.:** Dead Can Dance, Hedningarna, *Sweet Sunny North* compilation

**Contact:** Michele Delfino

**Phone:** 612.375.0233

**Email:** radio@noside.com

**Release Date:** Nov. 7



## THANKSGIVING EDITION

Once again, it's time for every American's favorite holiday, save perhaps Flag Day! So, in the spirit of Puritans, Pilgrims and pumpkin pie, here is a collection of sites devoted to the tastiest of ceremonies, Thanksgiving. The celebration is about much more than stuffing your hole with turkey. If you're unfamiliar with the actual meaning and history behind the holiday, be sure to visit Plimoth On The Web ([www.plimoth.org/Library/Thanksgiving/first1.htm](http://www.plimoth.org/Library/Thanksgiving/first1.htm)). The site provides a guide to understanding the holiday within a historical context and explains the Pilgrims' association with stuffing and cranberry sauce. When your newfound enlightenment is realized, head over to family website Wilstar ([www.wilstar.com](http://www.wilstar.com)), and take the Thanksgiving quiz ([www.wilstar.com/holidays/thanksgv.htm](http://www.wilstar.com/holidays/thanksgv.htm)). Stuck for recipe tips to outdo last year's award-winning popcorn and cheesecake? Check out Thanksgiving Recipes ([www.thanksgivingrecipe.com](http://www.thanksgivingrecipe.com)) for some tasty ideas. The site offers myriad turkey-cooking techniques, from grilling to deep-frying. And there's endless recipes for stuffing, casseroles and desserts (nothing says "Thanksgiving" like a chocolate bourbon pecan pie!). And after listening to your Aunt Edna complain about her bunions for four hours straight, you will definitely need a little humor to help get you through. Go directly to The 13th Thanksgiving Page ([www.geocities.com/SoHo/Museum/6581/turkey/13thanks.html](http://www.geocities.com/SoHo/Museum/6581/turkey/13thanks.html)) for jokes, witty quotes and excerpts from poems including "A Thanksgiving Prayer" by William S. Borroughs — "Thanks for the wild turkey and the passenger pigeons / Destined to be shit out through wholesome American guts." Happy Thanksgiving everyone! — **Bill Konig**

## INTERNET BROADCAST

Period Ending 11/7/2000

[www.cmj.com](http://www.cmj.com)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	6	<b>RADIOHEAD</b> Kid A	Capitol
2	4	6	2	5	<b>ELF POWER</b> The Winter Is Coming	Elephant Six-Sugar Free
<b>#1 DEBUT</b>						
3	—	—	3	1	<b>PJ HARVEY</b> Stories From The City, Stories From The Sea	Island-Idjmg
4	2	4	2	7	<b>BADLY DRAWN BOY</b> Hour Of The Bewilderbeast	XL-Beggars Banquet
5	9	5	5	5	<b>GREEN DAY</b> Warning	Reprise
6	3	2	2	7	<b>SEA AND CAKE</b> Oui	Thrill Jockey
<b>UP 17 POSITIONS</b>						
7	24	—	7	2	<b>JOHNNY CASH</b> American III: Solitary Man	American-Columbia-CRG
8	10	—	8	4	<b>BROADCAST</b> Extended Play Two	Warp-Tommy Boy
9	11	12	9	4	<b>HOOVERPHONIC</b> The Magnificent Tree	Epic
10	12	23	10	3	<b>DEATH CAB FOR CUTIE</b> Forbidden Love E.P.	Barsuk
11	20	—	11	2	<b>NEW FOUND GLORY</b> New Found Glory	Drive Thru-MCA
12	—	—	12	1	<b>IDAHO</b> Hearts Of Palm	Idaho Music
13	—	—	13	1	<b>DOVES</b> Lost Souls	Astralwerks
14	5	7	5	6	<b>J MASCIS + THE FOG</b> More Light	Ultimatium
15	22	25	15	3	<b>SUPERDRAG</b> In The Valley Of Dying Stars	Arena Rock
16	6	8	2	9	<b>BJORK</b> Selmasongs	Elektra-EEG
17	8	3	2	8	<b>GO-BETWEENS</b> The Friends Of Rachel Worth	Jetset
18	19	10	9	5	<b>DON CABALLERO</b> American Don	Touch And Go
19	15	—	15	2	<b>IOMMI</b> Iommi	Divine
20	16	—	16	2	<b>ALUMINUM GROUP</b> Pelo	Hefty
21	21	—	21	2	<b>GOMEZ</b> Abandoned Shopping Trolley Hotline	Hut-Virgin
22	—	—	22	1	<b>U2</b> All That You Can't Leave Behind	Interscope
23	13	11	9	6	<b>BLACK EYED PEAS</b> Bridging The Gap	Interscope
24	18	—	18	3	<b>GODSPEED YOU BLACK EMPEROR!</b> Lift Your Skinny Fists Like Antennas To Heaven	Kranky
25	—	—	25	1	<b>KARATE</b> Unsolved	Southern

Contributing reporters this week: 120

## INTERNET RETAIL

Period Ending 11/7/2000

[www.cmj.com](http://www.cmj.com)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
<b>#1 DEBUT</b>						
1	—	—	1	1	<b>U2</b> All That You Can't Leave Behind	Interscope
2	1	—	1	2	<b>LENNY KRAVITZ</b> Greatest Hits	Virgin
3	12	—	3	2	<b>GODSMACK</b> Awake	Republic
4	2	1	1	3	<b>LIMP BIZKIT</b> Chocolate Starfish And The Hot Dog Flavored Water	Flip-Interscope
5	3	2	1	6	<b>RADIOHEAD</b> Kid A	Capitol
6	7	9	1	10	<b>BARENAKED LADIES</b> Maroon	Reprise
<b>UP 8 POSITIONS</b>						
7	15	—	7	2	<b>PJ HARVEY</b> Stories From The City, Stories From The Sea	Island-IDJMG
8	4	4	2	5	<b>WALLFLOWERS</b> Breach	Interscope
9	6	6	2	6	<b>MADONNA</b> Music	Maverick-Warner Bros.
10	8	8	5	7	<b>MARK KNOPFLER</b> Sailing To Philadelphia	Warner Bros.
11	9	10	1	59	<b>CREED</b> Human Clay	Wind-up
12	5	3	3	4	<b>PAUL SIMON</b> You're The One	Warner Bros.
13	11	11	8	15	<b>DIDO</b> No Angel	Arista
14	13	18	3	22	<b>MATCHBOX TWENTY</b> Mad Season	Lava/Atlantic
15	18	21	15	6	<b>DAVID GRAY</b> White Ladder	ATO
16	17	12	2	30	<b>3 DOORS DOWN</b> The Better Life	Republic-Universal
17	10	5	3	5	<b>COLLECTIVE SOUL</b> Blender	Atlantic
18	—	—	18	1	<b>SOUNDTRACK</b> Charlie's Angels	Columbia-CRG
19	—	—	19	1	<b>JAY-Z</b> The Dynasty Roc La Familia	Roc-A-Fella-Def Jam-IDJMG
20	—	—	20	1	<b>HOOTIE &amp; THE BLOWFISH</b> Scattered, Smothered & Covered	Atlantic
21	14	7	4	6	<b>GREEN DAY</b> Warning	Reprise
22	—	—	22	1	<b>TYPE O NEGATIVE</b> The Least Worst Of	Roadrunner
23	24	25	1	62	<b>RED HOT CHILI PEPPERS</b> Californication	Warner Bros.
24	22	16	11	4	<b>KEB'MO'</b> The Door	550-Epic
25	16	13	13	6	<b>CORRS</b> In Blue	143-Lava-Atlantic

# JUST OUT

## AJ SONGS

P.O. Box 186, Glen Ellyn, IL 60138 630.469.4052  
ANDREW ROBB — Burning Bush [9101]

## ARENA ROCK

P.O. Box 362 Village Sta., New York, NY 10014 212.333.8000  
BROWATCHER — The Darkest Hour Is Just Before Dawn [15]

## ASTRALWERKS

104 W. 29th St. 4th Fl., New York, NY 10001 212.886.7500  
FATBOY SLIM — Halfway Between The Gutter And The Stars [850460]

## BAPHOMATIC

P.O. Box 681, Nash, TX 75569  
EROSIS — Ninety Days [9011]

## BIG BALL

P.O. Box 1949, Colorado Springs, CO 80901-1949  
LAZY SPACEMAN — Singing To Ghosts [1236]

## BIG WHEEL RECREATION

325 Huntington Ave., Apt. 24, Boston, MA 02115  
SUNSHINE — Velvet Suicide [234]

## BOMP!

P.O. Box 7112, Burbank, CA 91510 818.729.9235  
ICG & THE STOOGES — Michigan Palace 10/6/73 [4079]  
ORIGINAL MODERN LOVERS — The Original Modern Lovers [4021]  
OAVIE ALLAN & THE ARROWS — Live Run [Total Energy 3030]  
WAYNE KRAMER & THE PINK FAIRIES — Cocaine Blues [Total Energy 3028]

## CARGO

4901-906 Morena Blvd., San Diego, CA 92117-3432  
619.483.9292  
FOREVER GOLDRUSH — Halo In My Backpack [Headhunter 90]

## CHEMICAL UNDERGROUND

P.O. Box 3609, Glasgow, G42 9TP Scotland  
DELGAOS — No Onger [CD5] [44]

## CHRISTOPHERSON

398 Columbia Ave., Boston, MA 02116  
DANIEL CHRISTOPHERSON — One Zillion Guitars

## CONSPIRACY

P.O. Box 461975, Los Angeles, CA 90046  
VARIOUS ARTISTS — Blockbuster: A Glitter Glam Rock Experience [7]

## CRG

500 Madison Ave., New York, NY 10022-3211 212.833.8000  
PREPAB SPROUT — 38 Carat Collection [Columbia 496285]

## CYCLONE

24 Pheasant Run, Merrimack, NH 03041 603.424.6620  
OXYMORON — Best Before 2000 [118]

## DIRTBOX

P.O. Box 3092, Burbank, CA 91508 310.645.9717  
KITTEENS FOR CHRISTIAN — Is This What Sex Is Like? [EP] [5602]  
SUKHOTIN — Into My Ways EP[6801]

## DREAMWORKS

9268 W. Third St., Beverly Hills, CA 90210 310.234.7908, -  
LIFEHOUSE — No Name Face [50231]  
LISA ANGELLE — Lisa Angelle [50116]

## EAST SIDE DIGITAL

530 N. Third St., Minneapolis, MN 55401 612.375.0233,  
esd@noiside.com  
WENDY CARLOS — Beauty In The Beast [8155]  
WENDY CARLOS — Digital Moonscapes [8154]

## EEG

75 Rockefeller Plaza, New York, NY 10019 212.275.4000  
TAMIA — A Nu Day [Elektra 62516]

## EL SINOR

P.O. Box 5463, Bellingham, WA 98227  
REVOLUTIONARY HYDRA — The Antiphony [31]

## FILE 13

P.O. Box 2302, Philadelphia, PA 19103-0302  
LILYS — Selected [EP] [34]

## FIRE-TONE

903 S. Rural Road, Ste. 101-375, Tempe, AZ 85281  
ON THE LAM — On The Lam EP

## FOREFRONT

201 Seaboard Lane, Franklin, TN 37067 615.771.2900  
REBECCA ST. JAMES — Transform [5251]

## FOWL

P.O. Box 4462, Annapolis, MD 21403-6462 410.267.6516  
LIVE ALIEN BROADCAST — Long Way Down [14]

## GREENHOUSE

318 Sixth St., Ste. 19, Brooklyn, NY 11215  
MATT SHERWIN — Cold Reader [22673]

## HEPARIN

P.O. Box 29447, Providence, RI 02909 401.273.9142  
OLNEVILLE SOUND SYSTEM — On Safari [8]

## HIGHER OCTAVE

23852 Pacific Coast Hwy., Ste. 2C, Malibu, CA 90265  
310.589.1515  
LARA & REYES — Navidad [49488]  
LARA & REYES — World Jazz [49636]

## HIP-0

1755 Broadway, New York, NY 10019 212.373.0600  
DON WILLIAMS — Astrology [112.271]  
FOUR TOPS — Essential Collection [560.824]  
MICHAEL BALL — The Movies [559.241]  
MICHAEL BALL — The Musicals [533.892]

## IRREGULAR

539 Queen Anne Ave. N. Box 131, Seattle, WA 98109  
VARIOUS ARTISTS — Who Cares: A Tribute To The Who [5]

## JAM

3424 Wedgewood Dr., Kalamazoo, MI 49008  
KLOWFRIENDS — So Glad To Be Here [357]

## K-TEL

2605 Fernbrook Lane N., Minneapolis, MN 55447-4736  
612.559.6800  
DOUG KERSHAW — Diggy Diggy Lo [Era 5043]  
DOUG KERSHAW — Two Step Fever [Era 5050]  
VARIOUS ARTISTS — New Blues Blood [Era 6470]  
VIOLENT FEMMES — Rock!!!! [Cold Front 4409]

## KILL ROCK STARS

120 N.E. State Ave. Ste. 418, Olympia, WA 98501  
360.357.9732,  
SPORT MURPHY — Magic Beans [355]

## LFM

P.O. Box 09851, Columbus, OH 43209 614.470.3689  
EARWIG — Perfectpast Tense [16]

## LOVELESS

P.O. Box 219 Stuyvesant Sq. Sta., New York, NY 10009  
212.979.8567  
MAY OF THE YEAR — The Future Is Not Now [Tiny Beat 1]  
ORBITER — Mini LP [EP] [4]

## LOVERLY

P.O. Box 382514, Memphis, TN 38183  
VARIOUS ARTISTS — The Singles (1997-1999) Loverly Music [1]

## MCA

70 Universal City Plaza, Universal City, CA 91608  
818.777.4000  
CHARITE MOORE — Exposed [112.377]  
TOM PETTY AND THE HEARTBREAKERS — Anthology: Through  
The Years [170.177]

## MERICKU

154 Basso Rd., Boulder, CO 80302  
D. RICHARD LEWIS — Relationship Suite [1002]

## MUSICK

202 W. Essat Ave., Lansdowne, PA 19050 610.623.8467  
BLEED — Motor Psycho [17]  
VARIOUS ARTISTS — Monster Party 2000 [18]

## NATIVE LANGUAGE

111 Pacifica, Ste. 250, Irvine, CA 92618  
VARIOUS ARTISTS — Oasis Smooth Jazz Awards Compilation  
[919]

## SUNRISE-NAVARRE

7400 49th Ave. N., New Hope, MN 55428  
DAVE THE WAVE — Transcendence [1001]  
JASON OUNNE — Sunrise Sessions [1002]

## NONESUCH

75 Rockefeller Plaza, New York, NY 10019 212.275.4910  
TERESA STERNE — A Portrait [79619]

## NOT COOL

P.O. Box 6442, Rockford, IL 61125-1442  
420 — Desensitized

## OM

50 Minna St., San Francisco, CA 94105 415.247.9726  
VARIOUS ARTISTS — Sounds Of Om Vol. 2 — [63]

## ORANGE EYE

1630 Magazine St., New Orleans, LA 70115  
ORANGE EYE — Bent Over Velvet [EP]

## PAGODA

254 W. 54th St., New York, NY 10019  
BIG CHIEF ELECTRIC — Raygun & Bubblegum [6]

## PANDEMONIUM

7204 Washington Ave. S., Eden Prairie, MN 55344  
612.947.0868  
CERBERUS SHOAL — Crash My Moon Yacht [North East Indie 10]

## PHREX

P.O. Box 3490, Chapel Hill, NC 27515 706.548.2120  
HOBEEX — Wistena [3]

## PRIAPUS

1723 Illinois, Lawrence, KS 66044  
HOPEWELL — The Curved Glass [13713]

## RCA

1540 Broadway Times Sq., New York, NY 10036  
212.930.4000  
CHRISTINA AGUILERA — My Kind Of Christmas [69343]  
SAM COOKE — The Man Who Invented Soul [89318]  
AUSTIN POWERS — International Man Of Mystery & The Spy  
Who Shagged Me [63735]  
REVERBOJET  
9498 Nassau Ave., PMB 187, Brooklyn, NY 11222  
RED SODA — Halo [1]

## ROGUE

P.O. Box 73 Farnham, Surrey, GU9 7UN England  
GREGORY JAMES — Traveler [1081]

## ROUNDER

1 Camp St., Cambridge, MA 02140 617.354.0700  
CHAMPION JACK OUPREE — A Portrait Of... [11586]  
GREAT BIG SEA — Road Rage [Tidemark 157000]  
JOHNNY ADAMS — There Is Always One More Time [11581]  
ROOMFUL OF BLUES — The Blues Will Make You Happy, Too! [11589]  
VARIOUS ARTISTS — Stop Handgun Violence [9052]  
SACHIMAY  
P.O. Box 120-637, Boston, MA 02112-0637  
RAVISH MOMIN — Sound Dissolving Sound [9352]  
SAD LOUD AMERICA  
2126 W. Haddon Av., Ste. 3R, Chicago, IL 60622 themo-  
tion@hotmail.com  
THE MOTION — The Motion [2]

## SASSY BOY

P.O. Box 441988, W. Somerville, MA 2144 sassy-  
boycards@canada.com  
IVORY COAST & JODI BUONANNO — Soledad (7") [1]

## SCRATCH

109 W. Cordova St., Vancouver, BC V6B 1E1 604.687.6355  
JUNGLE — Long Time No See [34]

## SONY CLASSICAL

550 Madison Ave., New York, NY 10022-3211 212.833.8000  
THREE TENORS — The Three Tenors Christmas [89131]

## SONY LEGACY

550 Madison Ave., New York, NY 10022-3211 212.833.8000  
SPIN DOCTORS — Just Go Ahead Now: A Retrospective [61590]

## SPV

P.O. Box 72 1147, Hannover, 30531 Germany  
ULI JON ROTH — Transcendental Sky Guitar [72032]  
UMBRA ET IMAGO — Mea Culpa [62442]

## STAR TIME

244 Sixth Ave., Brooklyn, NY 11215  
FRENCH KICKS — Young Lawyer [EP] [1]  
TEENAGE FRAMES — Kingsize Sessions [2]

## STONE GARDEN

143 S. Harbor Ave., Los Angeles, CA 90048 213.655.6075  
POP ART — Really Blind Faith A Retrospective 1984-1990 [954]

## STRICTLY HYPE

9209 Ivanhoe St., Schiller Park, IL 60176  
D'JUZZ — Magic Garden Presents D'Juzz Box [Magic Garden 1005]  
MAZI — Audio Soul [After Hours 1004]

## SUB REAL SONGS

1998 Lullwater, Jonesboro, GA 30236 770.478.1735  
SOUNDTRACK — Ether Family Presents [3]

## SUB-MARINE

P.O. Box 5855, Atlanta, GA 31107  
VARIOUS ARTISTS — Sub: Marine

## TAPPERSIZE

894 Greentree Sq. Plaza Rt. 73 N., Marlton, NJ 8053  
TWIN ATLAS — The Philadelphia Parking Authority Must Die [11]

## TRON CENTER

P.O. Box P. Novato, CA 94948  
TRIBAL TECH — Rocket Science [40132]

## TRENDY

350 Redbird Rd., Bloomington, IL 60108  
TRENDY — Stepping On A Pint Size Version Of You

## UNIVERSAL

1755 Broadway, New York, NY 10019 212.373.0600  
VARIOUS ARTISTS — Universal Records 2000 [20342]

## VERITY

137-139 West 25th St., New York, NY 10001 212.620.8795  
NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE — Not  
Guilty...The Experience [43139]

## VIRGIN

304 Park Ave. S., 5th Fl., New York, NY 10010 212.253.3000,  
tyson.haller@virgin-records.com  
SPICE GIRLS — Forever [50467]

## VELLUM-W.A.R.?

2401 Broadway, Boulder, CO 80304 303.440.0666  
SUZY K — As I Am [60040]

## WALL STREET

1189 E. 14 Mile Road, Birmingham, MI 48009-2025  
810.846.2054  
ROSSONI — Downcity [2203]

## WOLVERINE

Bismarckstr. 65, Dusseldorf, 40210 49.0211 719493  
VARIOUS ARTISTS — Ska Chartbusters [74]  
VARIOUS ARTISTS — TV Sucks [76]

## HIP-HOP

## INTERSCOPE

10900 Wilshire Blvd. Ste. 1230, Los Angeles, CA 90024  
310.208.6547  
TUPAC SHAKUR — The Rose That Grew From Concrete Vol. 1  
[Amaru 490813]

## LOUD

8750 Wilshire Blvd. 2nd Fl., Los Angeles, CA 90211  
310.358.4550  
PRODIGY — H.N.I.C. [1873]  
OWELLAS — The Last Shall Be First [Stimulated 1941]

## JAZZ

## CONCORD

2450-A Stanwell Dr., Concord, CA 94520 510.682.6770  
SHEILA E. AND THE E-TRAIN — Writes Of Passage [4934]

## EJC

1027 Glendon Way, South Pasadena, CA 91030  
ELLIOTT CAINE SEXTET — Le Supercool [400212]

## K-TEL

2605 Fernbrook Lane N., Minneapolis, MN 55447-4736  
612.559.6800  
ERIC LEEOS — Now & Again [Nouveau 6476]

## LABEL M

53 W. 23rd St., New York, NY 10010 212.590.2100  
JOHN KRUTH — Everywhere You've Never Been [5714]

## LINN

Floors Road Waterfoot, Glasgow G76 0EP  
GERARD PRESENCER — Platypus [79]

## PALMETTO

71 Washington Pl. Ste. 1A, New York, NY 10011  
800.725.6237  
NORMAN HEOMAN — Taken By Surprise [2065]  
PETE MCCANN — You Remind Me Of Someone [2066]

## RHINO

10635 Santa Monica Blvd., Los Angeles, CA 90025-4900  
310.474.4778  
GEORGE BENSON — Anthology [79934]  
VARIOUS ARTISTS — Mambo Santa Mamba: Christmas From  
The Latin Lounge [79956]

## STUNT

29 W. Maple Ave., Bellmawr, NJ 8031  
ALEX RIEL — Rielatin' [19918]  
ELIANE ELIAS & BOB BROCKMEYER — Impulsive! [102]

## LOUD ROCK

## CAPITOL

1750 N. Vine St., Hollywood, CA 90028 323.871.5174  
MEGADETH — Capitol Punishment [25916]

## LIMB

info@spvusa.com  
RHAPSODY — Dawn Of Victory [23]  
SHADOWKEEP — Corruption Within [9021]

## ROADRUNNER

536 Broadway 4th Fl., New York, NY 10012 212.274.7500  
VARIOUS ARTISTS — The Return Of The Rock Volume 2 [8509]

## SPITFIRE

P.O. Box 1837, New York, NY 10009-8910 212.533.4824  
YNGWIE J. MALMSTEEN'S RISING FORCE — War To End All Wars  
[171]

## TRIPLE CROWN

331 W. 57th St., Ste. 472, New York, NY 10019 212.529.2600  
VARIOUS ARTISTS — The Worldwide Tribute To The Real Oi  
[3026]

## NEW WORLD

## EASY STAR

P.O. Box 802, New York, NY 10018 212.736.2160  
TRISTON PALMA — Two Roads [1006]

## EEG

75 Rockefeller Plaza, New York, NY 10019 212.275.4000  
ZIGGY MARLEY AND THE MELODY MAKERS — Live Vol. 1  
[Elektra 62590]

## GREEN LINNET

43 Beaver Brook Road, Gunbury, CT 6810 203.730.0333  
VARIOUS ARTISTS — A Thistle & Shamrock Christmas Celloph  
[1208]  
MAIGHREAD & TRIONA N. OHMOMNAILL WITH DONAL LUNNY —  
Idir An Da Sholas [3136]  
TANNHILL WEAVERS — Alchemy [1216]

## K-TEL

2605 Fernbrook Lane N., Minneapolis, MN 55447-4736  
612.559.6800  
VARIOUS ARTISTS — Memories Of Greece [Nouveau 4430]

## NORTHSIDE

530 N. Third St., Minneapolis, MN 55401 612.375.0233,  
chil@noiside.com  
GIALLHARRON — Sjafn [6052]

## PUTUMAYO

627 Broadway, New York, NY 10012-2612 212.995.9400  
VARIOUS ARTISTS — A Putumayo World Christmas [181]

## ROUNDER

1 Camp St., Cambridge, MA 02140 617.354.0700  
BOOZOO CHAVIS — Johnnie Billy Goat [11594]

## SIX DEGREES

1550 Bryant St. Ste. 800, San Francisco, CA 94103  
415.626.6334  
SOUNDTRACK — Genghis Blues [1038]

## STERN'S AFRICA

71 Warren St., New York, NY 10007  
ISMAEL ISAAC — Black System [1091]  
SAM MANGWANA — Sings Oino Vangu [1077]

## WEA LATINA

5201 Blue Lagoon Dr., Ste. 200, Miami, FL 33126-2065  
305.266.6077  
LUIS MIGUEL — Vivo [84573]

## RPM

## ASTRALWERKS

104 W. 29th St. 4th Fl., New York, NY 10001 212.886.7500  
FATBOY SLIM — Halfway Between The Gutter And The Stars  
[850460]

## METROPOLIS

P.O. Box 54307, Philadelphia, PA 19105 215.2

# UPCOMING

Please email upcoming release info to: [upcoming@cmj.com](mailto:upcoming@cmj.com), or fax us at 646.557.0032.

## NOVEMBER 20

FARAQUET View From This Tower	Dischord
LUNGFISH Necrophones	Dischord
VARIOUS ARTISTS Points In Time Vol. 7	Good Looking-Southern
VARIOUS ARTISTS Points In Time Vol. 8	Good Looking-Southern
VARIOUS ARTISTS Points In Time Vol. 9	Good Looking-Southern

## NOVEMBER 21

A-TEAM Who Framed The A-Team?	Ground Control
ACEYALONE "Accepted Eclectic" (12")	Ground Control
AL COHN & ZOOT SIMS Easy As Pie	Label M
ARTFUL DODGER Re-Record	London-Sire
BLUR The Best Of	Virgin
CAUSE FOR ALARM Nothing Ever Dies 1982-1999	Victory
CHRIS AND TAD SHOW The Chris And Tad Show	Orange
➤ <i>Featuring Chris Ballou of the Presidents Of The United States Of America and Tad Hutchinson of Fresh Young Fellows</i>	
CHEMICAL BRDTHERS Music Response (EP)	Astralwerks
CITIZENZ Toolz Of War Vol. 1	Replicant
DDWN BY LAW/PSEUDO HEROES Down By Law/Pseudo Heroes (EP)	Theologian
ECHOBOY Vol. 2	Mute
ELECTRIC LIGHT ORCHESTRA Flashback	Sony Legacy
➤ <i>Triple-disc set</i>	
ENDO	Columbia-CRG
ENEMYMINE The Ice In Me	Up
ENYA A Day Without Rain	Reprise
GRADE The Embarrassing Beginning	Victory
IMMORTAL LEE COUNTY KILLERS "Let's Get Killed" (7")	Estrus
➤ <i>Featuring former leader of the Quadrajets</i>	
KREIDLER Kreidler	Kiff SM-Mute
MONROE MUSTANG I Am The Only Running Footman (EP)	Emperor Jones
MOUSE ON MARS Instrumentals	Thrill Jockey
NEIL YOUNG, FRIENDS AND RELATIVES Road Rock Vol. 1	Reprise
➤ <i>Live album recorded during this year's tour; includes never-before-released tune "Fool For Your Love"</i>	
NOBUKAZU TAKEMURA "Sign" (12")	Thrill Jockey
PAUL DESMOND Let Me Tell Ya About Desmond	Label M
PAUL VAN DYK We Are Alive (EP)	Vandit-Mute
SANTANA The Best Of Santana Vol. 2	Sony Legacy
SICK OF IT ALL Yours Truly	Fat Wreck Chords
SKYCLAD Rhymes Against Humanity	Nuclear Blast America
STEVEN R. SMITH The Death Of Last Year's Man (EP)	Emperor Jones
STEVIE RAY VAUGHAN SRV	Sony Legacy
➤ <i>Three discs of music and one DVD box set</i>	
SUPA DJ DMITRY Scream Of Consciousness	TVT
➤ <i>Former DJ of Deee-Lite</i>	
TRICKY WOOD "Trouble" (7")	Estrus
TUPAC SHAKUR The Rose That Grew From Concrete, Volume 1	Amaru-Interscope
THE CULT Rare Cult	Beggars Banquet
VARIOUS ARTISTS Hot Caribbean Hits	Victory World
WU-TANG CLAN The W	Loud

WYCLEF JEAN "911" (12")	Columbia-CRG
ZEN GUERRILLA "Dirty Mile" (7")	Estrus

## NOVEMBER 28

ADONAI The Sound Of The Future	VP
BILLY MCLAUGHLIN Inhale Pink	Nouveau
BILLY MCLAUGHLIN Exhale Blue	Nouveau
BILLY MCLAUGHLIN The Archery of Guitar	Nouveau
BILLY MCLAUGHLIN The Bow and The Arrow	Nouveau
BILLY MCLAUGHLIN Stormseeker	Nouveau
JIMMY JOHNSON Pepper's Hangout	Delmark
MIKEY SPICE Harder Than Before	VP
MICHAEL COLEMAN Do Your Thing!	Delmark
MICHAEL WEBSTER Lotus Festival	Lovethink
MRI Rhythmogenesis	Force Inc.
OYSTERBAND Granite Years (Best Of)	Era
TERRE THAEMLITZ Interstices	Mille Plateaux
TOMAS JIRKU Sequins	Force Inc.
VANILLA ICE Mind Blowin' (reissue)	Ultrax
VARIOUS ARTISTS Chillout Experience	Cold Front
VARIOUS ARTISTS Club Mix Retro: The 80s Vol. 1	Cold Front
VARIOUS ARTISTS Club Mix Retro: The 80s Vol. 2	Cold Front
VARIOUS ARTISTS Harmony House Verse One	VP
VARIOUS ARTISTS Naked Ibeza	Cold Front
VARIOUS ARTISTS Newgrass	K-tel
VARIOUS ARTISTS This Is Blues Harmonica	Delmark
ZORA YOUNG Learned My Lesson	Delmark

## DECEMBER 4

VARIOUS ARTISTS Christmas Singles	Parasol
➤ <i>Exclusive holiday tracks by Sarge, White Town, Vitesse, Doleful Lions and others</i>	

## DECEMBER 5

3LW 3LW	Epic
ALICE IN CHAINS Live	Columbia-CRG
CALL AGENTS "Neva Forget" (12")	Ground Control
DJ RECTANGLE Box Set	Ground Control
HOLGER HILLER Holger Hiller	Mute
MEMPHIS BLEEK The Understanding	Def Jam-IDJMG
RAGE AGAINST THE MACHINE Renegades	Epic
➤ <i>Album of punk and hip-hop covers</i>	
SOUNDTRACK Disappearing Acts	Antra-Artemis

## DECEMBER 11

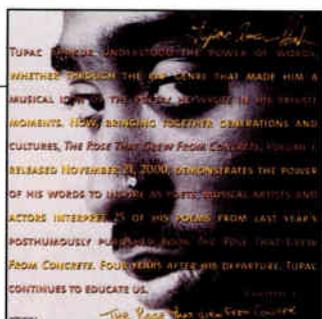
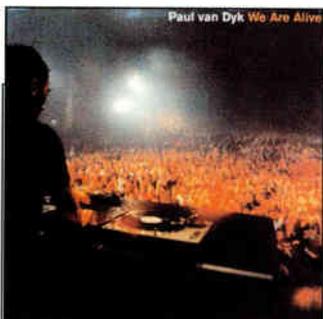
HOWARD ZINN Heroes & Martyrs	Alternative Tentacles
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## DECEMBER 12

BEENIE MAN Best Of	VP
BEENIE MAN Best Of...Collector's Edition	VP
➤ <i>Double-disc collection</i>	
COCK SPARRER Runnin' Riot Across The USA	TKO
CYPRESS HILL Live	Columbia-CRG
JUJU/PIETER K Juju/Pieter K (12" EP)	Phunkatek
PETER FRAMPTON Peter Frampton (reissue)	Sony Legacy
REDMAN	Def Jam-IDJMG
SOUNDTRACK Family Man	London-Sire
VARIOUS ARTISTS Reggae Lasting Love Songs	VP

## DECEMBER 15

GREEN DAY Warning (reissue)	Reprise
➤ <i>Special enhanced edition of Green Day's latest release; includes a 20-minute interview, videos, a 64-page booklet and more</i>	
MIKE LEVY Fireflies	Bus Stop-Parasol
➤ <i>Debut solo album from former lead singer of the Sneketches</i>	



**PAUL VAN DYK** We Are Alive **Nov. 21**  
**TUPAC SHAKUR** The Rose That Grew From Concrete, Vol. 1 **Nov. 21**

REPORTING DATES

Nov. 24 - Nov. 28
Dec. 1 - Dec. 5
Dec. 8 - Dec. 12

\*NOTE TO REPORTERS: Printed playlists reflect airplay reported to CMJ two weeks prior to magazine's cover date.

REPORTING HOURS

FAX, EMAIL OR WEB 6 a.m. Friday - 3 p.m. Tuesday EST

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416.738.5293
chry@york.ca

CIBL
Montreal, PQ 101.5 FM
Louis & Omar
514.944.1481
afaxid\_cibl@hotmail.com

CLO
Montreal, PQ 88.9 CaFM
Louis & Omar
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KAGJ
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Bellevue, WA 88.3 FM
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Athens, OH 98.3 FM
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acrn@radio430.com

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jvw@haccamco@yahoo.com

CNSR
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Elaine Brien
506.453.4805
cnsr@nb.ca

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604.228.2211
cjsfmusic@vul.ca

CKUL
Lethbridge, AB 90.7 FM
Scott Bishop
403.328.2211
scott@music@vul.ca

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Berkeley, CA 90.7 FM
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kax@cmj.com

CKUT
Edmonton, AB 90.3 FM
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muse@cmj.com

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1416.396.8707
muse@cmj.com

KBCS
Bellevue, WA 88.3 FM
Erin Prysia
425.456.7121

CAPR
Syracuse, NY 88.3 FM
Bryan
813.438.4888
capr@calocal.com

CFUV
Victoria, BC 101.9 FM
Gardner Boscato
250.721.4762
muse@cmj.com

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Ottawa, ON 88.1 FM
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chuo@ottawa.ca

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Kevin D'Amico/Scott
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cfbu@radio430.com

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Bryl
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chru@radio430.com

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Randy
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chry@york.ca

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KTWS San Marcos, TX 89.9 FM Radio Blvd 512.551.8888

KTHU Honolulu, HI 90.3 FM Jolene 808.958.4948

KTAT Lubbock, TX 88.1 FM Eric Thompson 806.742.3818

KUCI Irvine, CA 88.9 FM William Gentry & Michael Hibbert 949.824.4591

KUSB Albuquerque, NM 89.3 FM Lori Hamilton 505.276.2936

KULY The Verno, CA 107.9 FM Michaela Boegner 909.592.8427

KUMO Duluth, MN 103.3 FM Scott Green 218.724.2261

KUMH Harrisburg, PA 89.7 FM Patrick Smith 717.509.1878

KUNI Fort Falls, IA 90.0 FM Al Schares 319.273.8400

KUNM Albuquerque, NM 89.0 FM Allison Blair 505.277.8622

KUOI Moscow, ID 88.3 FM Cristina Carney 208.842.7100

KUOM Minneapolis, MN 77.0 AM Charles Erickson 612.825.3506

KUPS Dallas, TX 90.1 FM Terry Lyte 214.758.2556

KUSP San Francisco, CA 90.3 FM Seth Heller 415.368.5073

KUTE Salt Lake City, UT 162.0 AM Tiffany Anderson 801.581.7981

KUWR Laramie, WY Music Director

KUWS Spokane, WI 91.3 FM Dave Hendrick 715.394.8538

KUCV Denver, CO 118.0 AM Denise Rogers 303.482.7405

KVMR West Valley, WA 88.5 FM Mike MacLellan 509.327.5285

KVSC St. Cloud, MN 88.1 FM Emily Shum 320.325.3126

KUWR Pl. Reyes, CA 90.5 FM Sherry Carter 415.935.9692

KWBO West 107.1 FM Ryan White 254.710.8598

KWBR Denver, CO 81.1 FM Gabe Gaudin 303.483.3833

KWVC West Valley, WA 88.5 FM Mike MacLellan 509.327.5285

KWLC Decatur, IA 1240 AM Emily Shum 515.281.1371

KWNR Santa Cruz, CA 90.3 FM Bill Tolson 408.282.2000

KWWS Eugene, OR 88.1 FM Adam Horvath 541.468.4901

KWXB Los Angeles, CA 88.9 FM Eric Galt 213.338.2875

KWYK Fayetteville, AR 88.3 FM 91.7 FM 501.755.4273

KWZB Santa Barbara, CA 90.1 FM 91.1 FM 805.962.2224

KWXR Santa Cruz, CA 90.1 FM Zach Frier 408.458.2111

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KZSB Santa Barbara, CA 90.1 FM 91.1 FM 805.962.2224

KZSC Santa Cruz, CA 90.1 FM Zach Frier 408.458.2111

KZSU Stanford, CA 90.1 FM 91.1 FM 650.723.4829

KZWO Moab, UT 88.7 FM Glenn Patten 435.258.0824

KZOW Forest City, IA 91.9 FM Eric Galt 213.338.2875

KZSB Santa Barbara, CA 90.1 FM 91.1 FM 805.962.2224



WDSR Pittsburgh, PA 87.7 FM... WDSR Pittsburgh, PA 87.7 FM... WDSR Pittsburgh, PA 87.7 FM...

WECB Boston, MA 89.9 FM... WECB Boston, MA 89.9 FM... WECB Boston, MA 89.9 FM...

WEIU Boston, MA 89.9 FM... WEIU Boston, MA 89.9 FM... WEIU Boston, MA 89.9 FM...

WERW Boston, MA 89.9 FM... WERW Boston, MA 89.9 FM... WERW Boston, MA 89.9 FM...

WFAL Orlando, FL 89.9 FM... WFAL Orlando, FL 89.9 FM... WFAL Orlando, FL 89.9 FM...

WFDU Tampa, FL 89.9 FM... WFDU Tampa, FL 89.9 FM... WFDU Tampa, FL 89.9 FM...

WFNN Lancaster, PA 89.1 FM... WFNN Lancaster, PA 89.1 FM... WFNN Lancaster, PA 89.1 FM...

WGBK Glenview, IL 89.5 FM... WGBK Glenview, IL 89.5 FM... WGBK Glenview, IL 89.5 FM...

WGRJ Jersey City, NJ 54.0 FM... WGRJ Jersey City, NJ 54.0 FM... WGRJ Jersey City, NJ 54.0 FM...

WHCL Clinton, NY 87.7 FM... WHCL Clinton, NY 87.7 FM... WHCL Clinton, NY 87.7 FM...

WDBS Washington, DC 62.0 AM... WDBS Washington, DC 62.0 AM... WDBS Washington, DC 62.0 AM...

WECB Richmond, VA 91.5 FM... WECB Richmond, VA 91.5 FM... WECB Richmond, VA 91.5 FM...

WESB Denver, CO 89.7 FM... WESB Denver, CO 89.7 FM... WESB Denver, CO 89.7 FM...

WFCF Saint Augustine, FL 89.5 FM... WFCF Saint Augustine, FL 89.5 FM... WFCF Saint Augustine, FL 89.5 FM...

WFBH Bloomington, IN 91.3 FM... WFBH Bloomington, IN 91.3 FM... WFBH Bloomington, IN 91.3 FM...

WFRP Owen Sound, ON 91.1 FM... WFRP Owen Sound, ON 91.1 FM... WFRP Owen Sound, ON 91.1 FM...

WGCC Baton Rouge, LA 90.7 FM... WGCC Baton Rouge, LA 90.7 FM... WGCC Baton Rouge, LA 90.7 FM...

WGLS Glasgow, ON 89.7 FM... WGLS Glasgow, ON 89.7 FM... WGLS Glasgow, ON 89.7 FM...

WHYS New York City, 59.0 AM... WHYS New York City, 59.0 AM... WHYS New York City, 59.0 AM...

WDOB Greenville, SC 91.1 FM... WDOB Greenville, SC 91.1 FM... WDOB Greenville, SC 91.1 FM...

WECB Williamsport, CT 90.1 FM... WECB Williamsport, CT 90.1 FM... WECB Williamsport, CT 90.1 FM...

WERC Erie, PA 98.9 FM... WERC Erie, PA 98.9 FM... WERC Erie, PA 98.9 FM...

WESS East Stroudsburg, PA 90.1 FM... WESS East Stroudsburg, PA 90.1 FM... WESS East Stroudsburg, PA 90.1 FM...

WFCI Franklin, IN 89.5 FM... WFCI Franklin, IN 89.5 FM... WFCI Franklin, IN 89.5 FM...

WFHC Henderson, TN 91.5 FM... WFHC Henderson, TN 91.5 FM... WFHC Henderson, TN 91.5 FM...

WFSE Edinboro, PA 89.9 FM... WFSE Edinboro, PA 89.9 FM... WFSE Edinboro, PA 89.9 FM...

WFCR Plainfield, NJ 91.1 FM... WFCR Plainfield, NJ 91.1 FM... WFCR Plainfield, NJ 91.1 FM...

WGMU Fairfax, VA 137.0 AM... WGMU Fairfax, VA 137.0 AM... WGMU Fairfax, VA 137.0 AM...

WHEI Titus, VA 89.5 FM... WHEI Titus, VA 89.5 FM... WHEI Titus, VA 89.5 FM...

WDBN Auburn, NY 89.1 FM... WDBN Auburn, NY 89.1 FM... WDBN Auburn, NY 89.1 FM...

WECX St. Petersburg, FL 99.9 FM... WECX St. Petersburg, FL 99.9 FM... WECX St. Petersburg, FL 99.9 FM...

WERS Boston, MA 89.9 FM... WERS Boston, MA 89.9 FM... WERS Boston, MA 89.9 FM...

WESU Middletown, CT 107.7 FM... WESU Middletown, CT 107.7 FM... WESU Middletown, CT 107.7 FM...

WFWB New Britain, CT 107.7 FM... WFWB New Britain, CT 107.7 FM... WFWB New Britain, CT 107.7 FM...

WFIT New York, NY 54.0 AM... WFIT New York, NY 54.0 AM... WFIT New York, NY 54.0 AM...

WFRQ Quebec, QC 92.7 FM... WFRQ Quebec, QC 92.7 FM... WFRQ Quebec, QC 92.7 FM...

WGSU Denver, CO 89.3 FM... WGSU Denver, CO 89.3 FM... WGSU Denver, CO 89.3 FM...

WHRF Dearborn, MI 89.3 FM... WHRF Dearborn, MI 89.3 FM... WHRF Dearborn, MI 89.3 FM...

WHPR Chicago, IL 89.5 FM... WHPR Chicago, IL 89.5 FM... WHPR Chicago, IL 89.5 FM...

WEEK Millington, VT 105.3 FM... WEEK Millington, VT 105.3 FM... WEEK Millington, VT 105.3 FM...

WETA Auburn, AL 91.1 FM... WETA Auburn, AL 91.1 FM... WETA Auburn, AL 91.1 FM...

WERU East Dorton, NE 89.9 FM... WERU East Dorton, NE 89.9 FM... WERU East Dorton, NE 89.9 FM...

WEXP Philadelphia, PA 53.0 AM... WEXP Philadelphia, PA 53.0 AM... WEXP Philadelphia, PA 53.0 AM...

WFMJ Madison, NJ 89.3 FM... WFMJ Madison, NJ 89.3 FM... WFMJ Madison, NJ 89.3 FM...

WFMU Jersey City, NJ 91.1 FM... WFMU Jersey City, NJ 91.1 FM... WFMU Jersey City, NJ 91.1 FM...

WGAJ Deerfield, IL 91.7 FM... WGAJ Deerfield, IL 91.7 FM... WGAJ Deerfield, IL 91.7 FM...

WGRH Chicago, IL 102.5 FM... WGRH Chicago, IL 102.5 FM... WGRH Chicago, IL 102.5 FM...

WGTB Washington, DC 92.3 FM... WGTB Washington, DC 92.3 FM... WGTB Washington, DC 92.3 FM...

WHPR Chicago, IL 89.5 FM... WHPR Chicago, IL 89.5 FM... WHPR Chicago, IL 89.5 FM...

# CMJ RADIO 200 AIRPLAY

- WHRB**  
Cambridge, 95.3 FM  
Liz Flynn
- IN/HUMANITY  
STEPS PISTOLS  
CINERAMA  
MOBILE  
CHICKS ON SPEED  
ERASE  
ELF POWER  
MOUNTAIN GOATS  
PETS  
AVOCADO  
CANNANES AND STEW  
EBCOR  
GARD PLAINS  
MUZZLE  
PLACES  
TOMMOTIANS/TEA  
THE HEX  
90 DAY MEN  
OHIA YANIS  
DEATH CAB FOR CUT  
SCIENCE OF CRISIS  
CRASH SMASH EXPLO  
ENEMYMINE  
PARTY OF HELICOPT  
ELF POWER  
333  
SMITHING BOLT  
SOUNDS OF THE GEO  
TRISTEZA
- WHRB**  
Haverford, PA 530 AM  
Dariusz Gielczynski  
910.896.2920  
dgiel@haverford.edu
- BADLY DRAWN BOY  
OUTKAST  
RADIOHEAD  
ELASTICA  
GOMEZ  
BADLY DRAWN BOY  
ELLIOTT SMITH  
TITAN  
UNDERWORLD  
J MASCIS [PLUS] T  
WALLFLOWERS  
GURUS JAZZ  
BLACK EYED PEAS  
SUBMARINE  
TABLA BEAT SCIENCE  
GREEN DAY  
MOBY  
ALICE COOPER  
SLEATER-KINNEY  
WESTON  
DJ SUSHI  
PLASTILINA MOSH  
ELF POWER  
PRIMITIVE REASONS  
DYNAMITE HACK
- WHRB**  
Fairfield, CT 95.1 FM  
Justin Lane  
703.361.8643
- RADIOHEAD  
EVERLAST  
DE LA SOUL  
BLACK EYED PEAS  
AT THE DRIVE-IN  
WESTON  
JULIANA THEORY  
JURASSIC-S  
GAMEFACE  
RADIOHEAD  
ELLIOTT  
NEW AMSTERDAMS  
JIMMY EAT WORLD  
WEAKERHANDS  
MOVIEFLE  
HOT ROD CIRCUIT  
JESSIE  
CATCH 22  
MONI ORANGE  
MOS THAN JAKE  
BARENAKED LADIES  
GREENWOOD  
SUNDAYS BES  
GLASSIAW  
EVERGLOW  
BIM TENOR  
ACE TROUBLESHOOTE
- WHRV**  
Horseshoe, VA 88.5 FM  
Bodie Brown  
757.860.9403
- JOHN HIAAT  
MIR WILLIAMS  
PAUL SIMON  
MARK KNOPFLER  
JOHN OSBORNE  
WALLFLOWERS  
EMMYLOU HARRIS  
RADIOHEAD  
BETTIE SERVERT  
BARENAKED LADIES  
DANIEL BREEZLER  
VICTORIA WILLIAMS  
KERMO  
DYING FETUS  
PATTY LARKIN  
HOOPERHONIC  
BADLY DRAWN BOY  
SARAH HARMER  
VAN MORRISON &  
DAN WICKS & H  
SONNY LANDRETH  
AMY CORBIA  
DAVID WILCOX  
SHENEXIA COPELAND  
TWILIGHT SINGERS  
KASEY CHAMBERS  
STEVE EARLE  
GO-BETWEENS  
COLDPLAY
- WHRV**  
Binghamton, NY 90.5 FM  
Jared Widesinger  
607.721.7130  
widesinger@binghamton.edu
- RADIOHEAD  
PALO ALTO  
DEATH CAB FOR CUT  
PJ HARVEY  
ELF POWER  
KITTY CRAFT  
PARIS, TEXAS  
NEW FOUND GLORY  
BRATMOBILE  
VERSUS  
JED DAVIS  
ANY CASH  
MOVIEFLE  
GAMEFACE  
LETTER E  
RONI SIZE /REPRAZE  
CINERAMA  
FATBOY SLIM  
COLDPLAY  
VANACOVER NIGHTS  
EVERYBODY WANTS T  
STONED IMMACULATE  
SUN IN A HIC  
BADLY DRAWN BOY  
JE SUIS FRANCE  
TRISTEZA  
SWINGING LTT  
CREEPER LAGOON  
PENNYWISE  
ORANGER
- WHUS**  
Shurtz, CT 91.7 FM  
Paul Thomas & Jesse Russell  
860.486.4087  
wusfm@radio.com
- RYAN NADER GREEN  
RICHARD BUCKNER  
OUTKAST  
NINA MAID  
XEN CUTS  
ADD N TO [K]  
CUT  
LESS THAN JAKE  
RADIOHEAD  
CHICKS ON SPEED  
DOVES  
WE THANK YOU -- K  
JULIANA THEORY  
SONGS: OHIA  
MAGNETOPHONE  
GO-BETWEENS  
CANNANES AND STEW  
NICK DRAKE  
COLDPLAY  
JIGSAW SEEN  
BADLY DRAWN BOY  
ALL NATURAL LEMON  
MEAT PUPPETS  
ROCK A TEENS  
CRASH SMASH EXPLO  
SUPERDRAG  
R.L. BURNSIDE  
COLDPLAY  
BIORK  
SHOTMAKER  
ELASTICA  
GOMEZ  
AUTOMATOR
- WHUS**  
Methu, NY 91.7 FM  
Dariusz Gielczynski  
910.896.2920  
dgiel@haverford.edu
- WENDY  
WALLFLOWERS  
GURUS JAZZ  
BLACK EYED PEAS  
SUBMARINE  
TABLA BEAT SCIENCE  
GREEN DAY  
MOBY  
ALICE COOPER  
SLEATER-KINNEY  
WESTON  
DJ SUSHI  
PLASTILINA MOSH  
ELF POWER  
PRIMITIVE REASONS  
DYNAMITE HACK
- WHUS**  
New Rochelle, NY 610 AM  
Jason Berman  
703.361.8643
- LINKIN PARK  
JED DAVIS  
GODSMACK  
EVERLAST  
DE LA SOUL  
KOHMI  
AT THE DRIVE-IN  
WESTON  
JULIANA THEORY  
JURASSIC-S  
GAMEFACE  
RADIOHEAD  
ELLIOTT  
NEW AMSTERDAMS  
JIMMY EAT WORLD  
WEAKERHANDS  
MOVIEFLE  
HOT ROD CIRCUIT  
JESSIE  
CATCH 22  
MONI ORANGE  
MOS THAN JAKE  
BARENAKED LADIES  
GREENWOOD  
SUNDAYS BES  
GLASSIAW  
EVERGLOW  
BIM TENOR  
ACE TROUBLESHOOTE
- WHUS**  
Philadelphia, PA 88.7 FM  
Elizabeth Zeeuw  
215.287.4457  
wusfm@wiscpa.com
- PJ HARVEY  
SEAN AND CAKE  
BROADCAST  
TALB KWELI AND H  
ELYSIAN FIELDS  
COMAS  
WIR  
IDAH0  
MAGNETOPHONE  
GO-BETWEENS  
BANCO DE GAIA  
KITTYCRAFT  
PALO ALTO  
UNDERWORLD  
GO-BETWEENS  
BADLY DRAWN BOY  
SARAH HARMER  
VAN MORRISON &  
DAN WICKS & H  
SONNY LANDRETH  
AMY CORBIA  
DAVID WILCOX  
SHENEXIA COPELAND  
TWILIGHT SINGERS  
KASEY CHAMBERS  
STEVE EARLE  
GO-BETWEENS  
COLDPLAY
- WHUS**  
Horton, NY  
Hilton Price
- RUSSELL SIMINS  
JULIANA THEORY  
GO-BETWEENS  
AMANDA GHOST  
GOLDTRAP  
BLACK EYED PEAS  
PALO ALTO  
NELLY FURTADO  
HOOPERHONIC  
SUBMARINE  
UNDERWORLD  
DE LA SOUL  
SNAKE RIVER CONSP  
CREEPER LAGOON  
UR  
FASTBALL  
SUPERDRAG  
MAGNETOPHONE  
RADIOHEAD  
GURUS JAZZ  
ELASTICA  
GREEN DAY  
LESS THAN JAKE  
EMILIANA TORRINI  
JOY ZIPPER  
NEW FOUND GLORY  
DE LA SOUL  
DON CABALLERO  
RIVER CITY REBELS  
EFFI WITZMAN BAM  
OUTKAST  
DANIEL BREEZLER  
STONED IMMACULATE  
FRIGATE  
TURK SHAKUR  
A3  
JOY ZIPPER  
J MASCIS [PLUS] T  
PEPE DELUNE
- WJUL**  
Lowell, MA 91.5 FM  
Paul Thomas & Jesse Russell  
860.486.4087
- NEW FOUND GLORY  
AT THE DRIVE-IN  
PENNYWISE  
SUPERDRAG  
CAVE IN  
SAMAM  
JEBEDIAH  
JIMMY EAT WORLD  
SUNDAYS BES  
JULIANA THEORY  
AVAIL  
AFI  
ANY CASH  
MAGNETOPHONE  
DIRTY DRIVEN BOY  
WESTON  
IAN POOLEY  
GURUS JAZZ  
RADIOHEAD  
TALB KWELI AND H  
SELF  
GOMEZ  
REFUSED  
WHEATLUS  
GO-BETWEENS  
KOUFAX  
GAZA STRIPPERS  
CASH  
PAPER CHASE  
ELPHONE
- WKLL**  
West Barnstable, MA 90.7 FM  
Amanda Gost  
508.375.4094  
twilight200@hotmail.com
- AT THE DRIVE-IN  
TITAN  
RED WYLOU  
NEW AMSTERDAMS  
NEW FOUND GLORY  
TURK SHAKUR  
RADIOHEAD  
SQUIRREL NUT ZIPP  
LESS THAN JAKE  
RUSSELL SIMINS  
MARRILYN MANSON  
BLUR  
DE LA SOUL  
EMILIANA TORRINI  
AMERICAN  
MARLA TORRINI  
BONI SIZE /REPRAZE  
RONI SIZE /REPRAZE  
PJ HARVEY  
LOWELL  
TALB KWELI AND H  
PAUL OAKENFOLD  
STRAIT UP  
OUTKAST  
ANTHONY  
ELIEN KRACKER  
SR-71
- WKWZ**  
Syracuse, NY 88.5 FM  
Paul Thomas & Jesse Russell  
860.486.4087
- TAKE A BITE OUTTA  
J MASCIS [PLUS] T  
PALO ALTO  
DIT ACUCRACK  
WESTON  
PENNYWISE  
TURK SHAKUR  
RADIOHEAD  
SQUIRREL NUT ZIPP  
LESS THAN JAKE  
RUSSELL SIMINS  
MARRILYN MANSON  
BLUR  
DE LA SOUL  
EMILIANA TORRINI  
AMERICAN  
MARLA TORRINI  
BONI SIZE /REPRAZE  
RONI SIZE /REPRAZE  
PJ HARVEY  
LOWELL  
TALB KWELI AND H  
PAUL OAKENFOLD  
STRAIT UP  
OUTKAST  
ANTHONY  
ELIEN KRACKER  
SR-71
- WLR**  
Pomona, NJ 91.7 FM  
Paul Thomas & Jesse Russell  
860.486.4087
- ALCHEMISTS  
GLUECIEFER  
GAZA STRIPPERS  
RED WYLOU  
BIG ASS TRUCK  
SPEEDEALER  
TURK SHAKUR  
CANNED HEAT  
JIGSAW SEEN  
LESS THAN JAKE  
CATCH 22  
ZULU DAWN  
LARA & THE C  
DRIVE-BY TRUCKERS  
BLACK EYED PEAS  
ANTHONY BARBEAU  
FRIGATE  
OM LOUNGE 4  
DJ MICRO  
BARE WIRE & W  
MOONSHINE COVER AM  
DIT ACUCRACK  
PLASTILINA MOSH  
GOD MODULE  
LONGWAVE  
THEIVERY CORPORAT  
KING ROOBA  
PARIS, TEXAS  
KARAS  
DIT TIESTO  
VICTOR DINAIRE
- WLR**  
Athens, OH 100.3 FM  
Dariusz Gielczynski  
910.896.2920  
dgiel@haverford.edu
- OUTKAST  
MEDESKI MARTIN AN  
GOOD LIFE  
BADLY DRAWN BOY  
SELTYS  
R.L. BURNSIDE  
RADIOHEAD  
GO-BETWEENS  
INTERNATIONAL J  
BAWLANDS: A TRIBU  
LIBRANESS  
DEATH-RY DAVIES  
EFFEL  
TAMARA  
RUSSELL SIMINS  
BRATMOBILE  
ELIEN KRACKER  
BRILLE DRIVERS/M  
HIGHER BURNING P  
COCOA  
BROADCAST  
KARATE  
RICHARD ASHCROFT  
TITAN  
ANI DIFRANCO  
MOBY  
VAST  
DE LA SOUL  
HIGHER BURNING P  
MONI ORANGE  
TRAGICALLY HIP  
RICHARD ASHCROFT  
TITAN  
ANI DIFRANCO  
MOBY  
DEFONES  
NEIL YOUNG  
TWILIGHT SINGERS  
CHICKS ON SPEED  
SHELLAC
- WLR**  
West Chester, OH 89.9 FM  
Dariusz Gielczynski  
910.896.2920  
wlr@radio.com
- GREEN DAY  
REBECCA ST. JAMES  
GALACTIC COWBOYS  
SEVEN STOREY MOUN  
BLACK EYED PEAS  
RADIOHEAD  
LENNY KRAVITZ  
LESS THAN JAKE  
TAKE A BITE OUTTA  
MARVELOUS J  
WESTON  
TURK SHAKUR  
ELASTICA  
TITAN  
KITTY CAT STEW  
MEGADETH  
PRIMITIVE REASONS  
SELF  
PATRICK SWIM  
QUASIMOTO  
CRADLE OF FILTH  
THEY  
GREEN DAY  
TATTOO THE EARTH  
SCREENTHING WEASEL  
MOCEAN WORKER  
JOHNNY CASH  
GOMEZ  
WESTON  
SQUIRREL NUT ZIPP  
COMAS  
SHELLAC
- WLR**  
Lantern, VA 88.1 FM  
Dariusz Gielczynski  
910.896.2920  
wlr@radio.com
- GREEN DAY  
EVE  
MIXP  
METALLICA  
COLDPLAY  
INCUBUS  
CREED  
LESTER LEAR  
RAGE AGAINST THE  
PULS  
CHICKEN LIT  
GREEN DAY  
PJ HARVEY  
QUEENS OF THE STO  
BIM SKALA BIM  
AMEN  
DANIEL BREEZLER  
TAD MAHAL  
BAD RELIGION  
LIT  
RADIOHEAD  
LENNY KRAVITZ  
ULTRASPUNK  
STONED IMMACULATE  
CHICKEN LIT  
AMANDA GHOST  
GREEN DAY  
SQUIRREL NUT ZIPP  
VAST  
SUBMARINE  
RADIOHEAD  
TEDDY THOMPSON  
VAN MORRISON &  
DAN WICKS & H  
BLACK EYED PEAS  
TITAN  
PLASTILINA MOSH  
MOVIEFLE  
TWILIGHT SINGERS  
R.L. BURNSIDE  
DOVES
- WLR**  
Appleton, WI 91.1 FM  
Jim Daley  
920.832.5667  
wlr@radio.com
- PALO ALTO  
SELF  
ALUMINUM GROUP  
DIT ACUCRACK  
ELF POWER  
JETS TO BRAZIL  
GO-BETWEENS  
JEJUNE  
SPOKANE  
AT THE DRIVE-IN  
RADIOHEAD  
IDAH0  
RICHARD BUCKNER  
OUTKAST  
TRISTAN PSIONIC  
COMAS  
MAGNETOPHONE  
COLDPLAY  
DIT ACUCRACK  
SQUIRREL NUT ZIPP  
SUPERDRAG  
DANIEL BREEZLER  
ELYSIAN FIELDS  
GARGANTUA SOUL  
TITAN  
JOHNNY CASH  
DEFONES  
FRISBIE
- WLR**  
Jacksonville, FL 91.9 FM  
Kristen Bonefield  
256.782.5509
- RADIOHEAD  
PALO ALTO  
SELF  
ALUMINUM GROUP  
DIT ACUCRACK  
ELF POWER  
JETS TO BRAZIL  
GO-BETWEENS  
JEJUNE  
SPOKANE  
AT THE DRIVE-IN  
RADIOHEAD  
IDAH0  
RICHARD BUCKNER  
OUTKAST  
TRISTAN PSIONIC  
COMAS  
MAGNETOPHONE  
COLDPLAY  
DIT ACUCRACK  
SQUIRREL NUT ZIPP  
SUPERDRAG  
DANIEL BREEZLER  
ELYSIAN FIELDS  
GARGANTUA SOUL  
TITAN  
JOHNNY CASH  
DEFONES  
FRISBIE
- WLR**  
Berthelton, PA 91.3 FM  
Dariusz Gielczynski  
910.896.2920  
dgiel@haverford.edu
- CANNANES AND STEW  
CHICKS ON SPEED  
ENEMYMINE  
SEA AND CAKE  
BADLANDS: A TRIBU  
GO-BETWEENS  
HIGH LLAMAS  
JIGSAW SEEN  
BRATMOBILE  
BADLY DRAWN BOY  
ELYSIAN FIELDS  
ELPHONE  
FUELED BY RAMEN  
MEDESKI MARTIN AN  
SUNCLINER  
MARK ROBINSON  
VIRGIL SHAW  
EGO PLUM  
ADD N TO [K]  
TRISTEZA  
QUEENS OF THE STO  
HAR MAR SUPERSTAR  
ROCKETHOUSE  
HIGHER BURNING P  
PJ HARVEY  
LIT  
BURROUS  
OCTAN  
SELBY TIGERS
- WLR**  
Boca Raton, FL 96.1 FM  
Dariusz Gielczynski  
910.896.2920  
wlr@radio.com
- RADIOHEAD  
GO-BETWEENS  
GOMEZ  
UNDERWORLD  
BLACK EYED PEAS  
SPOOZYS  
LENNY KRAVITZ  
RADIOHEAD  
JESSIE  
RICHARD ASHCROFT  
PALO ALTO  
DIT ACUCRACK  
WALLFLOWERS  
ORGY  
BROADCAST  
SQUIRREL NUT ZIPP  
COMAS  
OCTOBER  
QUASIMOTO  
CRADLE OF FILTH  
THEY  
GREEN DAY  
TATTOO THE EARTH  
SCREENTHING WEASEL  
MOCEAN WORKER  
JOHNNY CASH  
GOMEZ  
WESTON  
SQUIRREL NUT ZIPP  
COMAS  
SHELLAC
- WLR**  
Lantern, VA 88.1 FM  
Dariusz Gielczynski  
910.896.2920  
wlr@radio.com
- GREEN DAY  
EVE  
MIXP  
METALLICA  
COLDPLAY  
INCUBUS  
CREED  
LESTER LEAR  
RAGE AGAINST THE  
PULS  
CHICKEN LIT  
GREEN DAY  
PJ HARVEY  
QUEENS OF THE STO  
BIM SKALA BIM  
AMEN  
DANIEL BREEZLER  
TAD MAHAL  
BAD RELIGION  
LIT  
RADIOHEAD  
LENNY KRAVITZ  
ULTRASPUNK  
STONED IMMACULATE  
CHICKEN LIT  
AMANDA GHOST  
GREEN DAY  
SQUIRREL NUT ZIPP  
VAST  
SUBMARINE  
RADIOHEAD  
TEDDY THOMPSON  
VAN MORRISON &  
DAN WICKS & H  
BLACK EYED PEAS  
TITAN  
PLASTILINA MOSH  
MOVIEFLE  
TWILIGHT SINGERS  
R.L. BURNSIDE  
DOVES
- WLR**  
Cambridge, MA 88.1 FM  
Keith Sawyer  
617.253.7177
- GAZA STRIPPERS  
ALCHEMISTS  
RICHARD BUCKNER  
ELF POWER  
SWINGING LTT  
MAGNETOPHONE  
GOMEZ  
BLOWTOPS  
PHOTON BAND  
LONGWAVE  
MY OWN WORST ENEM  
HOPELESSLY DEVOTE  
ELF POWER  
GREEN FOUR  
BROADCAST  
ALL NATURAL LEMON  
KARAS  
MAGNIFICA PHASER  
ZERO BOYS  
NITZ  
MARK ROBINSON  
PARIS, TEXAS  
POW & MICE  
ASHLEY LYN  
ENEMYMINE  
LIBRANESS  
IDAH0  
MINDERS  
SHOTMAKER  
JULIANA THEORY  
DEKE DICKESSION  
TRISTAN PSIONIC  
SPOON
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Kristen Bonefield  
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DEATH CAB FOR CUT  
RICHARD BUCKNER  
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MEDESKI MARTIN AN  
ORGY  
RAMP NADER GREEN  
BIORK  
KOUFAX  
LONGWAVE  
SUPERDRAG  
STAR HUSTLER  
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KTRM Knoxville, MO 89.7 FM Jared Kovacs 760.745.4206 ktrmradio@hotmail.com LITTLE NICKY POE STRAIT UP EUPHONIE

KWAR Waverly, IA 89.1 FM Brian Bowman 318.352.8208 kwarmusic@earthlink.net LITTLE NICKY EYE DYNAMITE HACK BLINK 182 SYNTHETIC 16 ZUNO 420

WAHS Auburn Hills, MI 89.5 FM Deborah Hest 248.854.2780 WAHS NINE INCH NAILS EYE DYNAMITE HACK BLINK 182 SYNTHETIC 16 ZUNO 420

WBZC Pemberton, NJ 89.9 FM Charles Hennessy/Jenny 609.894.9311 WBZC JOSH JOPLIN SONNY LYON LITTLE NICKY U2 LITTLE NICKY

WDRR Miami, 1600A Wynnton Yeltes NINE INCH NAILS LITTLE NICKY U2 LITTLE NICKY

WESU Middletown, CT 88.1 FM Charles Hennessy/Jenny 860.895.3742 WESU wscw@wesu.com DELTRON 3030 EUPHONIE LILYS

WETB Washington, DC 92.3 FM Brian Hest/Johnathan 202.687.3702 WETB wgd@gsun.org DELTRON 3030 EUPHONIE

WKPS State College, PA 90.7 FM Brian Hest/Johnathan 814.855.7983 WKPS SLUM VILLAGE BLACK THOUGHT CASH BROWN, P DAP CORMEGA

WWEB Oroon, ME 81.8 FM Kristin Benson/Kate 207.561.4541 WWEB kate.benson@earthlink.net BADLANDS: A TRIBU MAN OF THE YEAR HOPEWELL ALUMINUM GROUP RUBIC RECORDS SA

WNCW Salem, NH 91.7 FM Elizabeth Beckack 603.745.9461 WNCW wncw@stet.net STRAIT UP VIRGIL SHAW SUNSHINE JUNCTION 18 SPRUCE

WPLH
Tifton, GA 103.1 FM
Damon Crowley
912.386.7158
FATBOY SLIM
GODSMACK
POE
STRAIT UP
STONED IMMACULATE

WRUC
Hamilton, NY 90.1 FM
Dora Ciani
518.322.7104
DELTRON 3030
POE
MAN OF THE YEAR
ROSSONI
POP ART

WRVU
Huntsville, TN 91.1 FM
Paul Ciani
518.322.3691
ONDR
BADLANDS: A TRIBU
EUPHONIE
MOUNTAIN GOATS
DEAD HOLLYWOOD ST

WSVA
Roanoke, VA 90.9 FM
Chris McDonnell
478.555.2800
PROFESSIONS
MORBIID ANGEL
BADLANDS: A TRIBU
KID RIANS
PERLA BATELLA

WTVU
Boston, MA 88.3 FM
Gale Wray
617.353.8401
PALO ALTO
PLASTIC MUSH
PAT MCGEE BAND
HAPPY TONES

WVIA
Harrisburg, PA 88.9 FM
George Graham
717.776.4141
wvia@hotmail.com
PROFESSIONS
MORBIID ANGEL
BADLANDS: A TRIBU
KID RIANS
PERLA BATELLA

WVLY
Schuylkill, PA 90.3 FM
Truman Loggaber
807.776.1840
wvlyradio@gmail.com
MORBIID ANGEL
MORBIID ANGEL
DYLING FETUS
LAMB OF GOD
SLAVES ON DOPE
NILE

WVNC
Greenville, SC 90.7 FM
Russ Boyd
864.554.5045
wvnc@btinternet.com
DWAYNE YOKAAM
BADLANDS: A TRIBU
HOPEWELL
U2

WVPL
Pittsburgh, PA 87.0 FM
Deanna Vermeiren
412.382.4725
wvpl@wvpl.com
U2
LITTLE NICKY
SLACK
LESS THAN JAKE
STRAIT UP

WVPR
Worcester, MA 90.7 FM
Charles A.
315.782.3060
GODSMACK
MTV: THE RETURN O
STRONG A.R.M.
ROCKMAN
MAN OF THE YEAR

WVPS
Pittsburgh, PA 87.0 FM
Deanna Vermeiren
412.382.4725
wvpl@wvpl.com
U2
LITTLE NICKY
SLACK
LESS THAN JAKE
STRAIT UP

WRFL
Laurinburg, NC 88.1 FM
Claire Burton
LIVS
DELTRON 3030
UNSLING HEROES
TRISTAN PSIONIC
BADLANDS: A TRIBU

WSBU
St. Bonaventura, NY 88.3 FM
Joseph Smith
716.375.2307
wbsu@wbsu.edu
6X
FATBOY SLIM
U2
SUNSHINE
VIRGIL SHAW

WVBC
New Britain, CT 1340 AM
Sam Frank/Jannah
203.432.4127
samfrankfrank@yahoo.com
POE
MAN OF THE YEAR
SLACK
SINCLAIRE

WVWF
Fairfield, CT 88.5 FM
Mike Lovett
203.254.4111
BADLANDS: A TRIBU
U2
JOSH JOPLIN
DAVID SYLVIAN
420

WVXU
Ylanova, PA 88.1 FM
Ylanova Radio
610.518.1720
wvxu@yilanova.com
FATBOY SLIM
U2
LILYS
EUPHONIE

WVYB
New Britain, CT 1340 AM
Sam Frank/Jannah
203.432.4127
samfrankfrank@yahoo.com
POE
MAN OF THE YEAR
SLACK
SINCLAIRE

WVYU
Cincinnati, OH 91.7 FM
Lee Hays
513.458.3143
lhay@starstnet.com
STOP HANDGUN VIOL
ROSSONI
U2

WVZBC
Cherterton, VA 90.3 FM
Sandra Barrett
617.552.3511
LILYS
FRANKIE SPARO
SUNSHINE
MOUNTAIN GOATS

WVZM
Greenville, NC 91.3 FM
Kevin Armstrong
252.328.4783
HOPEWELL
DAN BRUX
SINCLAIRE
EYERLAST
TRISTAN PSIONIC

WRFM
Blue Bell, PA 61.6 FM
Arvid Cameron
215.615.7305
GODSMACK
MTV: THE RETURN O
STRONG A.R.M.
ROCKMAN
MAN OF THE YEAR

WRWV
Washington, DC 540 AM
Dave Rawlinoff
202.894.7554
wrwv@wrwv.com
NINE INCH NAILS
POE
VELVETS
STRAIT UP

WRWU
Detroit, MI 88.7 FM
Emily Tweedy & Casey Miles
518.463.5105
FATBOY SLIM
HOPEWELL
SINCLAIRE
TAKE A BITE OUTTA
6X

WRWV
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Dave Rawlinoff
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Detroit, MI 88.7 FM
Emily Tweedy & Casey Miles
518.463.5105
FATBOY SLIM
HOPEWELL
SINCLAIRE
TAKE A BITE OUTTA
6X

WRWV
Washington, DC 540 AM
Dave Rawlinoff
202.894.7554
wrwv@wrwv.com
NINE INCH NAILS
POE
VELVETS
STRAIT UP

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KSUA Fairbanks, AK 91.5 FM Ryan Solow 90.7 474.7854

KUOM Minneapolis, MN 770 AM Eric Bredal 91.5 3500 music@radio.org

KZSU Stanford, CA 90.1 FM Brent Zantelli 97.5 725.9210

WBOR Brunswick, ME 91.1 FM John Pooles 91.1 757.2287

WCWM Williamsport, VA 90.7 FM Lauren Zametti 91.1 550.4200

WEDS Geneva, 90.7 FM John Pooles 91.1 550.4200

WHCL Clinton, NY 89.7 FM Deborah White 91.1 550.4200

WKXP Sunrise, FL 90.5 FM Stephen 91.1 550.4200

WMLN Milton, MA 91.5 FM John 91.1 550.4200

WTFE Manassas, VA 89.5 FM Todd Lechnick 91.1 550.4200

KSUB Seattle, WA 1330 AM 206.796.8636

KUPS Tacoma, WA 90.1 FM Lisa McDougal 206.796.8636

KZLU Pullman, WA 90.7 FM 509.325.2200

WBSP Providence, RI 88.1 FM 401.883.9000

WDBN Charlotte, NC 90.5 FM 704.376.8462

WERC Erie, PA 88.9 FM 814.847.8462

WHUS Springfield, IL 91.7 FM 217.247.1800

WLFM Portland, ME 91.1 FM 603.876.8462

WMPG Portland, ME 90.9 FM 603.876.8462

WBOB Denver, CO 91.5 FM 303.733.2868

KSVM N. Vernon, WA 90.1 FM 360.416.7022

KUSF San Francisco, CA 90.3 FM 415.398.5873

MUSIC CHOICE 97.1 FM 97.1 713.0500

WBUL Buffalo, NY 83.5 CaFM 413.874.4888

WDCD Tampa, FL 90.5 FM 813.775.5401

WERS Columbia, MO 88.9 FM 660.328.8000

WICB West Nyack, NY 91.7 FM 845.333.3333

WFLR Ft. Lauderdale, FL 91.7 FM 561.527.1700

WMSW Milwaukee, WI 91.7 FM 414.377.8842

WONC Worcester, MA 89.1 FM 978.852.4788

KTAG Toledo, OH 101.9 FM 419.242.2222

KVSC St. Louis, MO 88.1 FM 636.325.3126

WBWH Albany, NY 90.3 FM 518.267.4888

WDCB Richmond, VA 90.1 FM 804.288.8000

WDEF Detroit, MI 101.9 FM 313.377.1148

WESN Bloomington, IL 88.1 FM 309.525.2200

WTR Rochester, NY 89.7 FM 716.422.2200

WYLL Chicago, IL 88.7 FM 312.913.8559

WMSY Mississippi State, MS 91.1 FM 662.558.5001

WORT Madison, WI 89.9 FM 608.258.5001

KTEK Socorro, NM 88.7 FM 505.776.8000

KWBU Waco, TX 107.1 FM 817.768.8000

WBAM Albany, NY 90.3 FM 518.267.4888

WDCB Albany, NY 90.3 FM 518.267.4888

WDEF Detroit, MI 101.9 FM 313.377.1148

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WTR Rochester, NY 89.7 FM 716.422.2200

WYLL Chicago, IL 88.7 FM 312.913.8559

WMSY Mississippi State, MS 91.1 FM 662.558.5001

WORT Madison, WI 89.9 FM 608.258.5001

KTWH Honolulu, HI 90.3 FM 808.558.4546

KWSB Guntersville, TN 91.1 FM 615.943.3033

WBAM Albany, NY 90.3 FM 518.267.4888

WDCB Albany, NY 90.3 FM 518.267.4888

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WTR Rochester, NY 89.7 FM 716.422.2200

WYLL Chicago, IL 88.7 FM 312.913.8559

WMSY Mississippi State, MS 91.1 FM 662.558.5001

WORT Madison, WI 89.9 FM 608.258.5001

KUCI Irvine, CA 88.9 FM 949.824.4561

KWTS Canyon, TX 91.1 FM 806.851.2787

WBAM Albany, NY 90.3 FM 518.267.4888

WDCB Albany, NY 90.3 FM 518.267.4888

WDEF Detroit, MI 101.9 FM 313.377.1148

WESN Bloomington, IL 88.1 FM 309.525.2200

WTR Rochester, NY 89.7 FM 716.422.2200

WYLL Chicago, IL 88.7 FM 312.913.8559

WMSY Mississippi State, MS 91.1 FM 662.558.5001

WORT Madison, WI 89.9 FM 608.258.5001

KUCR Riverside, CA 88.3 FM 951.787.3820

KWUR St. Louis, MO 90.3 FM 636.325.3126

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WDCB Albany, NY 90.3 FM 518.267.4888

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WESN Bloomington, IL 88.1 FM 309.525.2200

WTR Rochester, NY 89.7 FM 716.422.2200

WYLL Chicago, IL 88.7 FM 312.913.8559

WMSY Mississippi State, MS 91.1 FM 662.558.5001

WORT Madison, WI 89.9 FM 608.258.5001

KUMD Duluth, MN 103.3 FM 218.724.2861

KWVA Eugene, OR 88.1 FM 503.348.4091

WBAM Albany, NY 90.3 FM 518.267.4888

WDCB Albany, NY 90.3 FM 518.267.4888

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WTR Rochester, NY 89.7 FM 716.422.2200

WYLL Chicago, IL 88.7 FM 312.913.8559

WMSY Mississippi State, MS 91.1 FM 662.558.5001

WORT Madison, WI 89.9 FM 608.258.5001

KUMM Albuquerque, NM 89.9 FM 505.241.8022

KWNY Buffalo, NY 91.3 FM 518.582.8196

WBAM Albany, NY 90.3 FM 518.267.4888

WDCB Albany, NY 90.3 FM 518.267.4888

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WTR Rochester, NY 89.7 FM 716.422.2200

WYLL Chicago, IL 88.7 FM 312.913.8559

WMSY Mississippi State, MS 91.1 FM 662.558.5001

WORT Madison, WI 89.9 FM 608.258.5001

KUNM Albuquerque, NM 89.9 FM 505.241.8022

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WBAM Albany, NY 90.3 FM 518.267.4888

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WORT Madison, WI 89.9 FM 608.258.5001

WRAS Atlanta, GA 88.5 FM... 404.651.2240

WRPI Troy, NY 91.5 FM... 518.276.2848

WUW Whitewater, WI 91.7 FM... 920.752.8500

WUSB Stony Brook, NY 90.1 FM... 516.582.8500

WUWH West Hartford, CT 91.3 FM... 860.186.4725

WZBC Chestnut Hill, MA 90.3 FM... 617.352.3511

CFBU St. Catharines, ON 103.7 FM... 905.688.5550

CKUT Montreal, PQ 90.3 FM... 514.398.8787

KCWU Anchorage, AK 88.1 FM... 907.795.6802

WRBC Hamilton, NY 91.5 FM... 518.757.7532

WRRG Rome, NY 88.9 FM... 708.458.0300

WVSA Winston-Salem, NC 90 AM... 703.452.6000

WUSC Columbia, SC 90.5 FM... 803.733.2323

WVWU Lewiston, NY 91.7 FM... 716.283.2690

WZLY Waukesha, WI 91.5 FM... 708.283.2690

CFMU Utica, NY 93.3 FM... 905.525.9140

KAFK USAF Academy, CO 104.3 FM... 303.433.4664

KDCC Cincinnati, OH 88.5 FM... 513.289.3333

WRCT Pittsburgh, PA 88.3 FM... 412.781.7771

WRTG Trenton, NJ 89.3 FM... 609.392.3370

WTBU Boston, MA 88.3 FM... 617.353.6401

WUSM Hattiesburg, MS 88.5 FM... 601.286.5849

WVXK Reading, PA 91.3 FM... 610.921.7545

WZMB Greenville, NC 91.3 FM... 252.328.4783

CFRE Mississippi, ON 91.3 FM... 905.568.4172

KAMP Tucson, AZ 1570 AM... 520.626.4460

KDKH Grand Rapids, MI 90.5 FM... 616.963.0139

WRUC Hamilton, NY 90.1 FM... 518.757.7532

WRUB Amherst, NY 77.0 FM... 716.463.3370

WTGP Greenville, PA 88.1 FM... 716.254.2730

WUSR Spartanburg, SC 90.5 FM... 803.837.8387

WVCI Danbury, CT 91.7 FM... 954.568.6878

WZMC Harrisburg, VA 88.7 FM... 804.568.6878

CHSR Fredericton, NB 97.9 FM... 506.453.4985

KASJ Alamosa, CO 90.9 FM... 719.587.7159

KFSR Fresno, CA 90.7 FM... 559.218.4500

WREK Atlanta, GA 91.1 FM... 404.894.2468

WRUR Rochester, NY 88.5 FM... 716.275.8400

WTLJ Charlotte, VA 91.1 FM... 804.365.5807

WUOS Waukesha, WI 91.5 FM... 920.752.8500

WVUT Blacksburg, VA 90.7 FM... 540.521.1580

WVXV Schenectady, NY 90.3 FM... 518.388.4388

CHSR Fredericton, NB 97.9 FM... 506.453.4985

KASF Alamosa, CO 90.9 FM... 719.587.7159

KGLT Bozeman, MT 91.9 FM... 406.558.4483

WRHU Honesdale, NY 88.7 FM... 518.463.5105

WRVU Burlington, VT 90.1 FM... 802.565.0796

WTUL New Orleans, LA 91.5 FM... 504.365.5807

WVWV Blacksburg, VA 90.7 FM... 540.521.1580

WVXV Schenectady, NY 90.3 FM... 518.388.4388

CIBL Montreal, PQ 101.5 FM... 514.526.2581

KAUR Sioux Falls, SD 89.1 FM... 605.336.4388

KIDE Hoopa, CA 91.3 FM... 907.825.4500

WRWU Kingston, RI 90.3 FM... 401.874.4949

WRVU Burlington, VT 90.1 FM... 802.565.0796

WTUL New Orleans, LA 91.5 FM... 504.365.5807

WVWV Blacksburg, VA 90.7 FM... 540.521.1580

WVXV Schenectady, NY 90.3 FM... 518.388.4388

CIUT Toronto, ON 89.5 FM... 905.336.4388

KBGA Portland, ME 89.9 FM... 406.243.5715

KLC Portland, ME 89.9 FM... 406.243.5715

WRKW Kutztown, PA 640 AM... 610.883.4653

WSJU Jamaica, NY 590 AM... 718.590.5563

WVUM Dearborn, MI Ch. FM... 313.983.1152

WVYU Coral Gables, FL 90.5 FM... 305.432.4127

WVXV Schenectady, NY 90.3 FM... 518.388.4388

CILO Montreal, PQ 89.9 CaFm... 514.398.8787

KBUT Crested Butte, CO 90.3 FM... 970.248.1718

KMSA Grand Junction, CO 91.3 FM... 970.248.1718

WRWC Piscataway, NJ 1110 AM... 732.445.4105

WSWJ Southborough, MA 530 AM... 508.786.6776

WVUM Dearborn, MI Ch. FM... 313.983.1152

WVYU Coral Gables, FL 90.5 FM... 305.432.4127

WVXV Schenectady, NY 90.3 FM... 518.388.4388

CJSE Burnaby, BC 93.9 FM... 604.291.3076

KBUX Columbus, OH 91.1 FM... 614.292.0436

KMVC Marshall, WI 91.7 FM... 920.752.8500

WRWC Piscataway, NJ 1110 AM... 732.445.4105

WSWJ Southborough, MA 530 AM... 508.786.6776

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KBUX Columbus, OH 91.1 FM... 614.292.0436

KMVC Marshall, WI 91.7 FM... 920.752.8500

WRNP New Paltz, NY 88.7 FM... 845.257.3984

WSUC Canandaigua, NY 90.5 FM... 716.254.2730

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WVXV Schenectady, NY 90.3 FM... 518.388.4388

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KBUX Columbus, OH 91.1 FM... 614.292.0436

KMVC Marshall, WI 91.7 FM... 920.752.8500







WYXC Chapel Hill, NC 98.3 FM... 913.962.7786... wycx@unc.edu

WYSD Yellow Springs, OH 91.3 FM... 737.787.8420... vic@wysd.org

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KCSB Santa Barbara, CA 91.9 FM... 805.882.8543... sba@scsib.com

KCSM San Mateo, CA 91.1 FM... 650.524.6946... chuyvazara@aol.com

KONK Carbondale, CO 90.5 FM... 719.963.0138... dukandras@aol.com

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KSAN San Antonio, TX 720 AM... 210.202.3503... krfh@ksan.com

ALFA RADIO New York, NY... 212.683.1063... alfa@radio.com

KASC New York, NY... 516.963.4166... jvillanovaz@hotm.com

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WOU Chicago, IL 88.9 FM... 312.567.3087... marloc@hotmail.com

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3WK St. Louis, MO www.3wk.com... 314.481.4711... 3wk@3wk.com

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CKDJ Ottawa, ON 96.9 FM... 613.271.4723... ckdj@radioquebec.ca

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ELECTRIC EYE RADIO KAPU... 310.545.5183... kapu@apu.edu

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KAPU Azusa, CA 104.7 FM... 626.815.3877... kapu@apu.edu

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KRSC Stillwater, OK 91.3 FM Hugh Foley 405.241.0338 hfoley@krsc.com

KSMC Moraga, CA 89.5 FM Radio Mezmeria 510.378.1242

KXUL Monroe, LA 91.1 FM Shayne Carter 504.265.2652 kxulradio.com

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THE GROOVE SITE DUP2 Nuno Tummers 415.231.1467

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WGLB Auburn, AL 91.1 FM Richard Buckner 205.486.4174

WHTU Houston, TX 91.9 FM Elliott Mock Orange 281.486.4174

KSCR Los Angeles, CA 104.7 FM Billy Holt 213.740.5727

KTSW San Marcos, TX 89.9 FM Rachel Bulla 512.245.8688

KZSU Stanford, CA 90.1 FM Mike Kuzis 650.723.4839

RADIO FREE AL'S Scott Diamond, DUP2 Sam Ham 415.231.1467

SHAKENET.COM Jerry Strach 415.231.1467

THE HOWL Albuquerque, DUP1 FM Zachary Shank 505.241.1467

WCBS Cleveland, OH 89.3 FM Cathy Sunday 216.423.2700

WBFB Bloomington, IN 91.3 FM Jim Hannon 765.486.4007

WIXQ Millersville, PA 91.7 FM Matt Aragon 717.671.1416

KFSF San Francisco, 88.1 FM Charles Pham 415.223.5906

KUDM Minneapolis, MN 77.0 FM Charles Erickson 612.323.5906

LOUD RADIO Phoenix, AZ Rancid Randy 602.530.8766

RADIO FREE KANSAS Steve Taaffo 316.733.1414

SOUNDBREAK West Hollywood, DUP1 FM Brad Lambert 310.451.1414

WBTV Watfham, MA 530 AM Walsleyville 781.891.2800

WDBM West Lansing, MI 89.9 FM Richard Starnard 517.353.1414

WFUM Jersey City, NJ 91.1 FM Brian Turner 201.511.4116

WFLY West Lafayette, IN 90.1 FM Dan Adelstein 219.486.4174

KSJN San Jose, CA 90.5 FM Daniel Severin 408.224.4549

KUSF San Francisco, CA 90.3 FM Seth Heller 415.386.5873

NETRADIO Eden Prairie, MN DUP1 John Michaels 952.259.5700

RADIOVALVE Boulder, CO FM Brian Gomerford 303.442.8386

SPINNER.COM San Francisco, DUP1 Michele Flannery 415.783.0981

WCCR Anchorage, AK 90.5 FM Danny Grigory 314.384.5555

WEEK Killebrew, UT 105.3 FM Dan Ewald 801.222.5156

WGR Queensbury, NY 82.7 FM Jeffrey Proctor 518.743.2300

WLS Jacksonville, AL 91.9 FM Stephen Benoit 256.782.5509

KSJU Hammond, LA 90.9 FM Carlett 504.345.2330

KVCU Boulder, CO 1190 AM Dorian Roberts 303.482.7405

NETRADIO Minneapolis, MN DUP1 John Michaels 952.259.5700

ROCKNROLLSTATION Canoga Park, DUP1 FM Mickey Kravitz 818.345.2330

TECHNOTICA Linda Leigh 415.783.0981

WCFM Williamstown, MA 91.9 FM Eric Katerman 413.587.2373

WECB Boston, MA 99.3 FM Tom 617.824.8850

WHRW Brighton, NY 90.5 FM Jared Widjeskog 607.777.2123

WMSV Winston-Salem, NC 91.1 FM Music Director 867.321.8034

ELLIOTT METROSHIFTER ETC

WMCU College Park, MD 88.1 FM Matt Aragon 301.314.7858

ZDTEK WORLD St. Paul, MN Eric Iverson

CONTRIBUTING REPORTERS NOT PRINTED (SEE RADIO AIRPLAY FOR COMPLETE PLAYLIST)

WNBY WNVI WNUR WQWZ WPTS WRBC WRPT WRUC WRUV WWSU WWSV WYUE WYUN WYUX WYUS WYWC WYUC

# THE CMJ NETWORK

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Roadrunner Records' Web department is looking for an intern to work with its e-team and the RR site. Knowledge of HTML is a plus, but what is really wanted is someone that knows way too much about the online hard rock scene. Position requires a commitment of 20 hours a week. College credit is available. Contact [severson@roadrunnerrecords.com](mailto:severson@roadrunnerrecords.com). Roadrunner's ultra-busy publicity department also needs interns. Flexible hours/days. An opportu-

nity to acquire a great working knowledge of publicity/ artist relations and Roadrunner bands in general, the position entails more than just photocopying duties. Fax resume and cover letter to Patrick Lowe at 212.334.6921, or email [publicity@roadrunnerrecords.com](mailto:publicity@roadrunnerrecords.com).

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Thirsty Ear Recordings is seeking an experienced publicist for its New York City offices. Individual must possess strong writing and computer skills and be well versed

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## INTERNET

World Music Portal is seeking commission-based advertising sales reps for its website. There are also internship positions available. Telecommuting is an option. Contact Angel at 919.416.9454, or email [info@worldmusicportal.com](mailto:info@worldmusicportal.com).



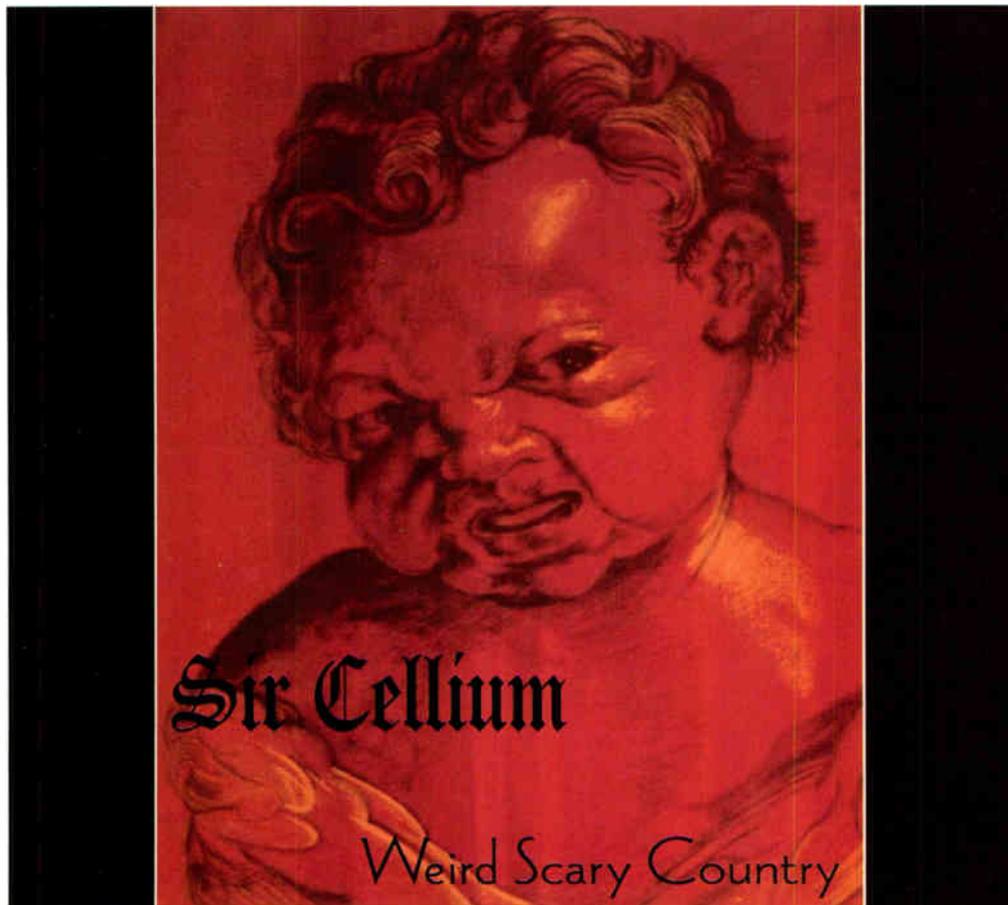
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