

# cmj

## NEW MUSIC REPORT

November 27, 2000 | www.cmj.com

ESSENTIAL



WU-TANG CLAN



GARAGELAND



LORETTE VELVETTE



SUSI HYLDGAARD

### TAG-TEAM TOURS

HITCHCOCK & GRANT-LEE GUFFAWS **P.12**

### TITAN

PUTTING THE ROCK 'N' ROLL IN DISCO **P.14**

### Q&As

SUPERDRAG **P.13**

CRADLE OF FILTH **P.23**

KUTMASTA KURT **P.27**

PERICOS **P.31**

### RADIOHEAD RULES

#1 FOR THE SIXTH STRAIGHT WEEK **P.36**



# college RADIO 2000

DO YOU LEAD OR FOLLOW? **P.8**

132.0\*\*\*\*\*ALL FOR ADC 90198  
24498  
Frederick Gier  
KUOR - REDLANDS  
5319 HONDA AVE APT G  
ATASCADERO, CA 93422-3428



# Marilyn Manson

DISPOSABLE TEENS

FROM THE NEW ALBUM HOLY WOOD  
*(In the shadow of the valley of death)*

notint  
MARILYNMANSON.COM  
NOTHINGTHECORPUS.COM  
PRODUCED BY MARILYN MANSON AND D. SANO  
PHOTO BY G. SANO  
LITHOGRAPHED BY THE CORPUS MANUFACTURING CO. FROM BOSTON, MASSACHUSETTS  
© 2000 THE CORPUS MANUFACTURING CO.

AUTOPSY

JH: ec)

DATE AND HOUR AUTOPSY PERFORMED  
22 November 1963 2000  
ASSISTANT (489878)

HEAD ONLY TRUNK ONLY

World Radio History

## FEATURES

### 8 What's Left Of The Dial?

Even with its short memory span and inevitable staff turnover, college radio can make a difference in these trying commercial-pop times. Former campus M.D. Douglas Wolk rallies the troops.

### 11 Radio Boot Camp

Are you part of the solution, or part of the problem? Is college radio experience still the ticket to a professional future in broadcasting? Lyssa Graham reports.

### 12 Two For The Road

For some artists, doubling-up on tour is simply the natural thing to do. Patrick Berkery grills Grant-Lee Phillips, Aimee Mann and Michael Penn on the benefits of the buddy system.

### 13 Q&A: Superdrag

Frontman John Davis on his band's remarkable break from the majors.

### 14 We Don't Need No Stinkin' Latin Explosion

Bill Werde locks into Titan's heady grooves.



13



14



20

## DEPARTMENTS

### 4 Essential

Wu-Tang Clan, Lorette Velvette, Garageland, and Susi Hyldgaard.

### 7 The Week

All the industry news you need to know, bite-sized.

### 36 CMJ Radio 200

Radiohead at No. 1.

### 34 Core Radio 75

Radiohead at No. 1.

### 35 Adds & Going For Adds

U2 at No. 1.

### 16 Heard Here First

Jeepster's impressive indie rock Christmas comp, The Telegraph Company's new 7-inch singles club, the real Wesley Willis, Steve Malkmus's new band, and more.

### 17 Reviews

Ashtray Babyhead, Everlast, Kid Million, the Motion, Oma Yang, and more.

### 20 RPM

King Britt revives Sylk 130, Q&A with Jazzanova, the new Gatecrasher comp, the latest from Grooverider, and more.

### 23 Loud Rock

Battle of the holiday metal comps, Amen's weekend from hell, Q&A with Cradle of Filth's Dani Filth, the latest from Neurosis, Cannae and Boiler Room, and more.

### 26 Hip-Hop

Beats vs. rhymes — it's a quality-control issue, Q&A with Kutmasta Kurt, and more.

### 28 Jazz

Dissecting the latest from Atavistic's Unheard Music Series, Hat Hut's search for a new set of deep pockets, Ran Blake's latest, and more.

### 30 Ñ Alternative

Jaguares and Revolución Tour 2000 wrap-up, Q&A with Argentina reggae combo Pericos, erasing the invisible U.S.-Mexico border with the *Mexamérica* comp, and more.

### 32 Triple A

Jonny Lang guitarist Greg Nelson dies, John Lennon bricks are on the auction block, the latest from Dwight Yoakam and the V-Roys, and more.

### 40 New World

Ubiquity celebrates a decade in business, a tribute to Hector Lavoe, the latest from Mercedes Peon, the new *Zubeidaa* soundtrack, and more.

### 42 Internet Broadcast & Retail

Website of the Week: badads.org

### 43 Just Out

### 44 Upcoming

### 45 Airplay

### 71 Get A Job / Photo Ops

# THE WEEK'S ESSE



## WU-TANG CLAN

The W  
(Loud)

**T**he W is a retreat of sorts for the Wu army. Inspired by the critical acclaim heaped upon Ghostface Killah's back-to-roots effort, *Supreme Clientele*, this album is the Clan's attempt to pull out of a downward spiral by revisiting the loose, grimy methods that first propelled them to stardom. It's all here: RZA's kicks tripping over one another in the gloom of "Redbull," Raekwon reminiscing on street life over spare soul on "Hollow Bones," rowdy anthems like "Do You Really (Thang, Thang)." Only "Gravel Pit" reflects RZA's recent, much-disparaged fascination with synthesizers. But *The W* is hardly a throwback; the haphazardness is a carefully planned illusion. Just before Ghostface has an emotional breakdown on "I Can't Go To Sleep," he leaks more than tears: "Check how I spill, son, technique is ill, son." Even Raekwon's gangster musings have matured ("Handle your bid and kill no kids"). The album's best moment comes when the Wu lets its polish show: "One Blood Under W" is a crisp, well-engineered stomper with a fleshed-out hook by guest raga-crooner Junior Reid and only one MC. Despite what they may want you to believe, the Wu aren't flying by the seat of their pants anymore — and lucky for fans, there's no turning back.

— Neil Drumming

**R.I.Y.L.:** M.O.P., Redman, Busta Rhymes

**Contact:** Ted Dougherty

**Phone:** 212.833.5118

**Email:** columbia\_college\_promotion@sonymusic.com

**Release Date:** Nov. 17; at radio now



## LORETTE VELVETTE

Rude Angel  
(Okra-Tone)

**S**he was born in rural Tennessee, wooed as a youth by the late-night mojo of Memphis radio, and later befriended musically by the likes of Alex Chilton, Tav Falco and Doug Easley. She's Lorette Velvette, and if you haven't had the pleasure already, give a listen to her exceptional album, *Rude Angel*. Much of *Rude Angel's* musical bones comes from producer Easley, who provides not only production acumen but skillful multi-instrumental accompaniment. It's easy to spot the rawness in the earlier recordings — the Alex Chilton-produced "Eager Boy" among them. But like great soul music or Big Star's *Third*, it's the flaws and the immediacy of the moment on tape that give the music a big part of its impact. One could argue that *Rude Angel* feels a bit like a collection of scattered recordings, considering that nine years of work went into it. But it actually hangs together far too well to qualify as mere happenstance. Loads of artists can throw together original punk-blues songs with unexpected covers from a diverse range of acts — from R.L.

Burnside to Big Star to T. Rex to David Bowie — but precious few can do it successfully. Velvette has found a way to make the whole package into something that's new and true to Memphis' soulful organic roots. *Rude Angel* is more than just a great album. It's an arrival of a major talent. — James Lien

**R.I.Y.L.:** Tav Falco, Jon Spencer Blues Explosion, Jessie Mae Hemphill

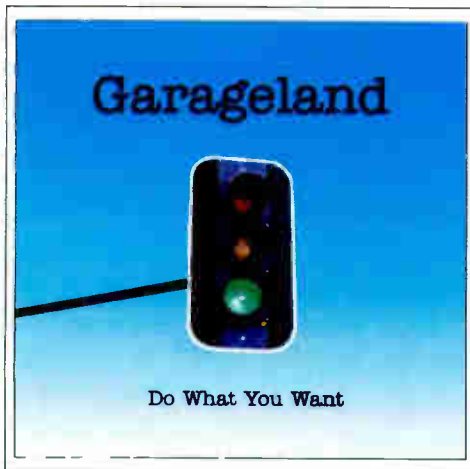
**Contact:** Todd Cronin

**Phone:** 203.622.1570

**Email:** toddcronin@earthlink.net

**Release Date:** Oct. 6; at radio now

# INITIAL NEW MUSIC



**GARAGELAND**  
**Do What You Want**  
(Flying Nun)

**A**nyone pining for the glory days of New Zealand guitar-pop — the pretty, chiming Flying Nun stuff, in particular — would do well to take note of Garageland. Softly bouncing melodies, warm, lucid vocals and sophisticated pop songcraft earmark this Auckland-born/sometimes-London-based quartet as a product of the late-'80s/early-'90s Kiwi scene. But comparisons to the Chills and the Bats end there. Despite singer/guitarist Jeremy Eade's obvious affection for the sly melodic charm of his forebears, Garageland thinks much more like an American indie-rock band, wrenching its riffs where its peers would be content to strum. "Love Song," *Do What You Want's* mildly sinister opener, plays like a classic Frank Black post-punk anxiety-attack, placating its lurching riffs with Eade's reassuring "this is just a love song, a very sick love song" refrain. The dissonant buzz energizing "Not Empty" does nothing to take away from the hooky appeal of Eade's Mac McCaughan-worthy yelp, and its anthemic "I want to be free, not empty!" chorus instills it with a scrappy, adolescent yearning almost out-of-sorts with the album's otherwise-refined emotional surface. Balancing sweet, arching melody with a welcome sonic crunch, *Do What You Want* further establishes Garageland's new position in the Kiwi pop court. — **Colin Helms**

**R.I.Y.L.:** Verlaines, the 3Ds, Pixies  
**Contact:** John Brodey  
**Phone:** 310.360.6708  
**Email:** jbrody@foodchainrecords.com  
**Release Date:** Jan. 30; at radio now



**SUSI  
HYLDGAARD**  
**Something So Special**  
(Stunt)

**J**azzy textures do not always equal jazz music. But molded by the right pair of songwriting hands, they can be fashioned into a unique style that defies simple categorization. Need examples? Think back to Joni Mitchell's mid-'70s folk tales, and how they tiptoed through fields of fusion wonder. Or how Tom Waits' ratty diatribes were engulfed in the smoke of beat-bop, and made more pronounced by the avant-noise of downtown. Along similar lines, Susi Hyldgaard's 1999 Danish Grammy for Best Jazz Newcomer is a bit of a misnomer. Jazz is but a single color for this Danish-born, New York-reared pianist/singer — and *Something So Good*, her U.S. debut, is a multi-hued extravaganza as likely to touch upon chamber ambience as it is scat-singing freneticism. The sonic freedoms under which Hyldgaard operates happily cross over into her elastic way with language (hallucinately so on the word-tripping "Diddle Li Di"), not to mention her everything-*and*-the-kitchen sink arrangements (check the ECM-meets-feedback-dub lyricism of "Springtime"). And if, at times, it seems like Hyldgaard tries to overstuff every moment with meaning, well, there are plenty of precedents that involve cramming too many ideas into a single stroke. Just so long as she doesn't run out of them. — **Peter Orlov**

**R.I.Y.L.:** Joni Mitchell, Tom Waits, Tori Amos  
**Contact:** Roberta Lawrence  
**Phone:** 212-627-0297  
**Email:** rolawr@aol.com  
**Release Date:** Oct. 25; at radio now

# cmj

## NEW MUSIC REPORT

### EDITORIAL

**Editor** Colin Helms  
**Senior Music Editor**  
 Cheryl Botchick  
**Managing Editor** Hobart Rowland  
**News Editor** Josh Holbreich  
**Associate Editor** Kelso Jacks  
**Beat Box Editor** Neil Drumming  
**Internet Editor** Bill Konig  
**Jazz/New World Editor**  
 Tad Hendrickson  
**Loud Rock Editor** Amy Sciarretto  
**Alternative Editor**  
 Enrique Lavin  
**RPM Editor** M. Tye Comer

### Staff Writers

Michael Dabaie  
 Lisa Hageman  
 Chris Parker

### Contributing Editor Peter Orlov

### Contributing Writers

David M. Avery  
 James Lien  
 Amir Hijazi  
 Deborah Orr

### Interns

Erich Fletschinger  
 Lisa Viola  
 Joseph Wrenn

### ART

#### Creative Director

James Gallagher

#### Art Director

Sara Brownell

#### Associate Art Director

Hilla Katki

#### Production Artist

Drew Goren

#### Production Manager

Bob Green

### CIRCULATION

#### Distribution & Fulfillment Manager

Lynn Spector

#### Distribution Assistant

Ryan Romana

### PUBLISHING

**Publisher** Robert K. Haber  
**Vice President, Sales**  
 Henry Watkins  
**National Advertising Director**  
 James Belzer  
**Sales Representatives**  
 B.J. Bernard  
 Greg Corrao  
 Chad Feinstein  
 Greg Maniha  
**Sales Coordinator**  
 Andrea Munroe

### CONTACT US

**Phone:** 646.485.6600  
**Fax:** 646.557.0010  
**Web:** [www.cmj.com](http://www.cmj.com)  
**Personal Email:**  
[firstname.lastname@cmj.com](mailto:firstname.lastname@cmj.com)  
 (e.g., [colinh@cmj.com](mailto:colinh@cmj.com))

### SUBSCRIPTIONS & CUSTOMER SERVICE

(Orders, Address Changes,  
 Music Director updates)  
**Phone:** 1.800.CMJ.WKLY  
**Email:** [subscriptions@cmj.com](mailto:subscriptions@cmj.com)

### TO ADVERTISE

**Phone:** 212.883.6940 ext. 172  
**Fax:** 646.557.0032  
**Email:** [sales@cmj.com](mailto:sales@cmj.com)

### TO REPORT

Airplay reports accepted from  
 6 a.m. Friday to 3 p.m. Tuesday EDT  
**Email:** [reports@cmj.com](mailto:reports@cmj.com)  
**Web:** [www.cmj.com/cmjReporting/cmjlogin.phtml](http://www.cmj.com/cmjReporting/cmjlogin.phtml)

### MUSIC/NEWS SUBMISSIONS

**CMJ** Attn: Music Editor/News Editor  
 810 Seventh Ave., 21st Fl. New  
 York, NY 10019

### BACK ISSUES/TEAR SHEETS

[subscriptions@cmj.com](mailto:subscriptions@cmj.com)

### EDITORIAL COMMENT

**Fax:** 646.557.0010  
**Email:** [nmredit@cmj.com](mailto:nmredit@cmj.com)

### CMJ DIRECTORY

(For submissions, updates,  
 corrections)  
**Phone:** 646.485.6522  
**Email:** [directory@cmj.com](mailto:directory@cmj.com)

CMJ New Music Report (ISSN 0890 0795) is published weekly except the week of July 4, the week of Thanksgiving, and last two weeks of December. Published by The CMJ Network, Inc. with offices at 810 Seventh Ave., 21st Fl., New York, NY 10019. Subscription rates are \$345.00 per year; 2 years, \$575.00. Subscription offices: 810 Seventh Ave., 21st Fl., New York, NY 10019. Tel 800.CMJ.WKLY (800.265.9559). Fax 646.557.0029. Outside U.S. and Canada 646.485.6600. Periodicals postage paid at New York, NY and additional entry point. CMJ New Music Report is copyright ©2000 by The CMJ Network, Inc. All Rights reserved; nothing may be reproduced without written consent of publisher. Unless indicated otherwise, all letters sent to CMJ are eligible for publication and copyright purposes, and are subject to CMJ's right to edit and comment editorially. Unsolicited manuscripts, photos and artwork are welcome; please enclose a self-addressed, stamped envelope to facilitate return. Postmaster: send address changes to The CMJ Network, 810 Seventh Ave., 21st Fl., New York, NY 10019.



## CMJ NEW MUSIC REPORT

### THE FIRST NAME IN NEW MUSIC

- Exclusive college/non-commercial radio charts, including the CMJ Radio 200 pullout
- Genre charts and columns dedicated to Internet Radio, Hip-Hop, Loud Rock, Americana, Electronic/Dance, Jazz and World Music
- In-depth feature stories on the artists, labels and issues shaping the music community
- Over 40 reviews of essential new music every week!
- Extensive listings of new and upcoming releases by street date
- Comprehensive radio airplay reports
- Complete label contact information

# SUBSCRIBE NOW!

Call **1-800-CMJ-WKLY**  
 (1-800-265-9559)

Email [subscriptions@cmj.com](mailto:subscriptions@cmj.com)

Or go to [www.cmj.com](http://www.cmj.com)

**N**ow that the Warner-EMI deal is on hold to grease the European wheels for AOL-Time Warner, **EMI** — the only major label still on its own among a sea of conglomerates — is looking for a new mate. And it looks like the British label may be warming to the Germans. EMI has confirmed that it's been approached by **Bertelsmann AG**. Executives from both companies met recently to discuss a deal that would see Bertelsmann pour its BMG music assets into EMI in return for a sizable stake in the London-based company. EMI-BMG would control 25 percent of the world's music market, making it second only to Universal Music Group. Bertelsmann is also reportedly eyeing the purchase of Liquid Audio, which already manages part of BMG's digital music distribution program.

**MP3.com** has agreed to pay **Universal Music Group** \$53.4 million under a consent judgment handed down by federal Judge Jed Rakoff. UMG will receive warrants to purchase a stake in the company. MP3.com officials would not say how much UMG's potential stake could be, but published reports quoted company President Michael Robertson saying that if UMG exercised all its warrants, it would own less than 20 percent of the company. All five majors filed suit against MP3.com earlier this year, and in April, Rakoff determined that the company had violated copyright laws by creating a library of CDs which customers could tap into online after proving they had their own copy of the disc. The cases brought by EMI, Warner Music, Sony, BMG and other music publishers were settled out of court for around \$20 million. MP3.com disabled the My.MP3.com service in May after Rakoff's initial decision.

While we're on the subject of MP3.com, several independent labels still have suits outstanding against the company, including Zomba and TVT. The latest on that list is inde-

pendent jazz label **Unity Entertainment**, which is suing the company, alleging — like all the others — that MP3.com violated copyright law by copying songs owned by Unity and others. The suit seeks \$150,000 per infringed work, the maximum penalty allowed by law. Unity is home to artists Keiko Matsui and Paul Taylor.

Well, it's *guaranteed* to go platinum now. Both **Circuit City** and **Best Buy** are refusing to stock **Marilyn Manson's** new album, *Holy Wood (In the Shadow of the Valley of Death)*, citing a controversial cover that shows Manson in a harrowing crucifixion pose. Not that the news has surprised Manson or his label: alternate plans have been approved.



The Make Up

**The Make Up** has split up after six years and five albums. Emerging from the ashes of mythic Dischord Records punkers Nation of Ulysses in 1995, the band merged a soulful rock feel with elements of psychedelia, gospel and post-punk, developing a particularly devoted following in the process. Wasting no time, lead singer Ian Svenonius is forming a new band, **Weird War**, with fellow Make Up member Michelle Mae and Bikini Kill's Kathi Wilcox.

We'll say it again: The Brits seem to have their act together in more ways than American labels do when it comes to this whole digital thing. The U.K.'s version of the RIAA for indie labels, the **Association of Independent Music**, has struck a deal with tech developer **DigMedia** to help AIM mem-

ber labels sell music on the Web. DigMedia has agreed to develop backend e-commerce technology for 400 imprints by next spring. The list of labels includes Beggars Banquet, V2, XL and Ministry of Sound.

Three technologies have survived **Secure Digital Music Initiative's** hacker challenge, which invited individuals and groups to try to break the digital protection schemes on several pieces of music, offering up to \$10,000 in prize money to anyone who could do so. Among the more than 447 challenges submitted were those from researchers at Rice University, Princeton University and the world-famous Xerox Palo Alto Research Center. Applicants had to remove the protection without jeopardizing sound quality. Protection protocols that survived the challenge included both watermark and non-watermarking technologies.

Pioneering British trip-hop crew **Massive Attack** is giving fans an early taste of its fourth album, *The Nature Of Threat*. Tracks from the release, along with a bevy of rare cuts, will be available through a pair of Web events. Online galleries at 10 sites will offer downloads of the album's title track, and a number of unreleased mixes and B-sides. The band will host an online chat Nov. 17, and a book of artwork by



Massive Attack

Massive Attack member Robert "3D" Del Naja (titled *Fitting In*) will be available for sale on participating sites, including the Photographer's Gallery ([www.photonet.org.uk](http://www.photonet.org.uk)), the Red Cross ([www.redcross.org.uk](http://www.redcross.org.uk)) and the-raft.com. Any money raised from the two events will be donated to the Red Cross.

**Sirius Satellite Radio** and **XM Satellite Radio** are set to do battle for the hearts and minds of drivers everywhere in their efforts to provide wireless CD-quality audio programming. Of course, in a battle, someone has to keep score. To that end, the companies have chosen **Statistical Research, Inc.** to develop measurements and related services for this new medium. SRI's research will help Sirius and XM — as well as advertisers — track and understand the listening behavior of satellite radio subscribers.

A California judge has ruled that online auction house **eBay** cannot be held liable for bootleg music sold on its site. The ruling was made after Randall Stoner brought suit against the company under California's unfair competition laws in an effort to bar it from allowing users to sell bootlegs. Judge Stuart Pollack based his decision on the Communications Decency Act, which gives Internet service providers immunity from liability involving the speech of their users. Stoner — an avid fan of the most bootlegged band in rock, the Grateful Dead — is likely to appeal, according to his attorneys.

Former SFX Entertainment chairman **Robert Sillerman** and webcasting billionaire **Mark Cuban** have purchased **The Firm**, the artist management company that represents the Backstreet Boys, Limp Bizkit, Korn, Michael Jackson and actor/comedian Martin Lawrence, among others. Though the dollar figures involved were not announced, a source close to the deal suggests that Cuban laid out about \$50 million.

WHAT'S LEFT OF THE

FM 88 90 92 94 96 98 100

# Dial?

ONE FORMER COLLEGE M.D. PONDERES THE FUTURE OF A FORMAT WITH NOTHING AND EVERYTHING TO LOSE. By Douglas Wolk



## Programmers, DJs, et al.,

You're going to get a lot of valedictory addresses over the next couple of years, mostly from people who want to send you into the rest of the world with some good advice. This one's a little different. It's coming from someone who's gradually drifting out of your current orbit. But what I want to do is give you some perspective on where you are right now — while you're at a college radio station — and what to do about it.

**College radio has the shortest memory span of just about any medium.** Within any four-year period, there's a near-complete turnover of everyone who participates in it; there's almost no documentation of the way it used to be, unless you listen to old airchecks or pore over decaying playlists. Individual radio stations may change (music directors, facilities, formats), but it's easy to assume that college radio in general has always been the same.

It has and it hasn't. For a certain generation of college music directors (including me and a lot of the senior editorial staff at CMJ), the pivotal moment in the culture of college radio was the explosion of Nirvana's *Nevermind* from the left-of-the-dial ghetto into the consciousness of the world. But a lot of current music directors were 10 or 11 years old when *Nevermind* came out. It is to them — to you, that is — what, say, the Clash's *London Calling* is to us: an inescapable but not hugely relevant part of the past. We're wondering — what's going to change *your* world? "Part of the college radio philosophy is that everybody should get outmoded," says Franz Kunst, who's been at WXYC (University of North Carolina at Chapel Hill) since 1990. "When people aren't keeping up more than I am, then it's a problem, because I should be an old fart by now."

We're not feeling outmoded yet, and we're getting worried about it. **Let's look at how you got where you are. Before the '80s, college radio was little more than a training ground for commercial radio DJs.** Then it became a petri dish for the sound of the musical underground; then, briefly, the overfished pond where the Next Big Thing was lurking. To paraphrase Martin Mull, "Remember the great alt-rock scare of the '90s? That shit almost caught on."

So now college radio is casting about for an identity again. And this time it's got competition from Internet radio (which can narrowcast to specific tastes) and file-trading services (which can give college students with fast Net connections the songs they already know they want to hear.)

A large but shrinking number of college stations concentrate on the records that are big hits of commercial-alternative radio. Rich Stannard, of Michigan State University's WDBM, says that 10 of his station's current top 30 fall into that category, though they're playing different tracks. Others make it a policy to do exactly the opposite. "If anything is on MTV or Top 40 radio in the Hudson Valley, we can't play it — it's in our constitution," reports Tal Levin of Vassar College's WVKR in Poughkeepsie, New York.

While both are slightly perverse responses, WVKR's is probably smarter. What makes sense — especially now that a Napster client is running in almost every dorm room in America — is to give listeners music they

don't already know they want to hear. Commercial-alternative stations cover commercial-alternative music way better (that's why they have the big budgets), and college listeners can download those songs on demand anyway. But college radio has what they don't: the power of surprise.

Fortunately, you've been catching on to that. One big change that's happened over the last decade is the rise of independent labels on college playlists. A quick analysis of CMJ's radio chart from Nov. 1, 1993 shows that 60 of the top 75 records were on major labels. The highest-charting indie that wasn't a co-release with a major was the Connells' *Ring* (TVT), at No. 17. Of the top 75 positions on the Nov. 1, 2000 Radio 200 chart, only 24 are major-label releases — and three of the top five are indies. (Present on both charts: Björk, Idaho, Morphine, and Don Caballero. Some things never change.) That makes sense: Major labels are now concentrating more on potential hit releases, and less on the arty fringes that never did produce much in the way of sales.

**But DJs — or music directors, or listeners — have also developed a shorter attention span for new releases.** The top 75 records on the Nov. 1, 1993 chart had spent an average of 6.8 weeks charting; on the Nov. 1, 2000 chart, that average is down to just over 4.9. Ten albums had been charting for at least a quarter of a year in the 1993 issue's top 75; in the 2000 issues, none had.

That might have something to do with how uninspiring the standard-issue alt-rock of the moment is in general. We're obviously getting into dangerously subjective territory here, but just compare the upper reaches of the charts. Nov. 1, 1993's chart is led by *In Utero*, *Last Splash*, *Siamese Dream*, *Big Red Letter Day* and *Vs.*; further down, it includes *Houdini*, *Painful*, *Cure For Pain*, *Gentlemen*, *Transient Random-Noise Bursts With Announcements*, *Debut*, *Everybody Else Is Doing It, So Why Can't We?*, and *Yes I Am*. The fact that you probably recognize most of those titles without their artists suggests how significant they all are to music history. What's likely to be equally important, seven years from now, from the November 2000 chart? *Kid A* and maybe *Hour Of The Bewilderbeast* I'll give you, but anything else? *Lift Your Skinny Arms...?* Anyone want to make a case for the Gomez B-sides comp? Do I hear a New Found Glory, anybody? (And no, Nick Drake doesn't count.)

Another good thing, and a hint on how to escape the alt-rock cul-de-sac: **The range of music that's heard on college radio these days is broader than ever.** Alan Salmaffian, former KSCU music director (Santa Clara University) and a 12-year college radio vet, points out that it was once a big deal for college DJs to play Public Enemy — and any other hip-hop was nearly unthinkable. Now Black Eyed Peas is in the top 5, Jurassic 5 went to No. 1, and it's just not an issue anymore.

The new waves of electronic music have infiltrated DJs' consciousness and playlists, too. Still, Salmaffian also notes that a dangerous attitude has crept in from the club world: young radio DJs, brought up in club culture, often treat the act of spinning as more important than what's being spun.

The shelves of your record libraries are overstuffed and groaning with all of these catalogs and subgenres —

I know, I know. We sometimes expect you to know all the historical minutiae we cared about, and you've got another decade on top of that to deal with. **But it really scares us when you form your affinities — or backlashes — by genre rather than by individual artists' work.** Young DJs often like New York techno or post-rock or free improv, rather than Joey Beltram or Laika or Derek Bailey. They can't stand emo or digital dub or Krautrock, rather than Braid or Pole or Amon Düül. It's a way of thinking about music that ultimately suggests more of an interest in its social context than in the art itself. It also leads to the Balkanization of programming, and the proliferation of specialty shows — which can be terrific, but can also be an excuse to keep listeners' (and DJs') ears closed.

Then there's the problem of promotion companies' chokehold on a portion of the airwaves. Nearly every music director I've talked to recently has mentioned that there are legendarily sleazy promoters, labels and music directors, and a certain number of disreputable stations whose playlists bear little resemblance to what they actually air. None were willing to name names on the record. Still, one music director says that "if people are really trying to work well with the records, then we'll help push 'em... I just want to try and make everything easier. I try to be nice to everybody."

This is exactly the wrong attitude. Smaller, non-Core stations are more susceptible to certain kinds of promotion. Nov. 1's Top 200 Nos. 33, 36, 39 and 40 — Less Than Jake, Palo Alto, Guru's Jazzmatazz and Elysian Fields, all heavily promoted — appear nowhere on the same week's Core Radio 75. ("We've been playing the new

Jazzmatazz, and the guys from Virgin just sent us the entire Gang Starr back catalog as an inducement," says Toby from Knox's College's WVVC in Illinois.) Chris Rohn of WUDM, a radiated cable station in the middle of Detroit, says that he has to work to convince his DJs that "there's more than Limp Bizkit out there," and complains that he can't even get a promotional copy of the new OutKast album. But he says he's often offered tickets, shirts and CD catalogs to report records at No. 1.

## What makes sense — especially now that a Napster client is running in almost every dorm room in America — is to give your listeners music that they don't already know they want to hear.

**Young music directors, here is the secret to dealing with promoters: Blow them off, unless you feel like talking to them.**

You are under no obligation to make them happy. None. They need you far more than you need them — the worst they can do is stop sending you CDs. If you play the things they send you, they're never going to stop,

no matter how much they threaten. And if you don't play the things they send you, you have no use for them anyway. Most honest promoters know that an add on a picky station means more than an easy-to-please one, no matter how frustrated they may sound.

While you're at it, for God's sake, ask for things that don't automatically come to you in the mail — it's easier than ever to do. That's one huge change the Internet has brought about that too few music directors

tance bill.

**There's vastly more music released now than ever before, and a lot of it is amazing. So why are so many college playlists occupied by the same damn stuff from the same damn promoters?**

A possible answer: There's just not enough *time* for any but the most committed music directors to listen to everything they get, let alone hunt down good stuff that may not be served to them on a platter. WVCR's Levin claims that she gets about 50 CDs a day, and relies on "reviews and notes" to get through most of them — meaning the stickers that promotion companies have taken to gluing to the front of jewel cases. It's hard work, of course — but that's the M.D.'s job. And the best college radio stations, without exception, are the ones that go the extra mile to find good things to play.

One final note: While your faculty advisors will tell you over and over that college radio is not an excuse for unlimited self-indulgence, it's not just a dry run for a career in broadcasting, either. (And the worst college radio is the kind that sounds like an audition tape for the local commercial station.) Even if you decide to keep going in radio — or the music business or telecommunications — beyond graduation, you'll probably never again have the opportunity you've got right now to do something creative, risky and beautiful on the airwaves. Make the most of it.

Now get out there and make us feel outmoded.

---

*Douglas Wolk, formerly M.D. at WHRB and managing editor of CMJ New Music Monthly, currently writes for the Village Voice and Spin, DJs at WFMU, and runs the label Dark Beloved Cloud.*

Intrigued, inspired or pissed-off by this article? CMJ invites your comments at [nmredit@cmj.com](mailto:nmredit@cmj.com) and on our bulletin board at [www.cmj.com/hottopic/](http://www.cmj.com/hottopic/). Select responses and postings will appear in an upcoming issue.

# RADIO BOOTCAMP

YOU'RE HAVING THE TIME OF YOUR LIFE, BLOWING OFF CLASSES AND WORKING AT YOUR CAMPUS STATION. BUT DO COLLEGE CHOPS STILL CARRY ANY WEIGHT ON TODAY'S COMMERCIAL AIRWAVES? By Lyssa Graham

**C**ollege radio — when it's taken seriously, not treated like another campus club — can really develop into something very useful for aspiring broadcasters. It can offer a lot of opportunities," says Barry Mardit, national director of marketing for Metro Networks and Shadow Broadcast Services, a division of Westwood One.

Mardit speaks from experience, years of experience. A New York City native, Mardit attended Brooklyn College, where he served as program director for WBCK for three and a half years. The experience gained from his time in college radio led to a career that included stints in Detroit and Pittsburgh.

"I spent a lot of time in programming," says Mardit. "But there were people [from WBCK] who went into TV, radio, the record business. When we were in college radio, we always used to say that it was preparation for the real world. We took our radio station seriously. It was quite influential in my life."

Mardit is not alone in crediting his career successes to his college experience. Ann Shepherd, host of *Shepherd And Shepherd In The Morning* on WWRM in St. Petersburg, Florida, says that her time in college radio at Bowling Green University was similar to being in a "farm market for the Toledo radio industry. We were so damn lucky."

Shepherd sees differences in college radio now. "I look at a lot of these college radio station websites and the things they're doing now — they're professionals. The days of 'send me a cassette' are over. It's 'boot me up on your computer, baby' now. You can listen live. It's amazing."

The Internet has created a

new playing field for broadcasters. Tony Yoken, president and general manager of Memphis Radio Group (part of Barnstable Broadcasting, Inc.), sees a distinct advantage for college radio broadcasters on that new field. "What I'm hearing is not that they're going to be tomorrow's broadcasters, they're going to be tomorrow's Netcasters. They're going to be on the Internet," Yoken says. "That's the issue that [traditional] broadcasters are going to have to deal with now," he says.

In an attempt to counter the race to Internet broadcasting, Yoken spends a considerable

**"What I'm hearing is not that college DJs are going to be tomorrow's broadcasters, but that they're going to be tomorrow's Netcasters. That's the issue that traditional broadcasters are going to have to deal with now."**

amount of time working with and recruiting from college radio stations. He participates in a program involving the University of Tennessee in Martin. "I go up there several times a year. It's become kind of a recruiting ground for me for all aspects of the business."

Each year, Yoken hires at least one person from the Martin campus.

Students need to realize that there are other opportunities in radio, beyond on-air positions, says Mardit.

"I think you have to keep a very open mind," he says. "Once upon a time, you went to broadcast schools or to college stations with the one sole purpose of being a DJ. There are other opportunities that you need to remain open to; there are opportunities in news, sports and other aspects

of the media, not to mention management opportunities down the road."

Still, the rapid consolidation of terrestrial radio broadcasting following the 1996 Telecommunications Act has decreased the availability of entry-level positions in radio.

"I am concerned that there appear to be fewer outlets for fledgling radio talent," says long-time talk-radio host Tracey Miller [KLSX-FM in Los Angeles and WCKG-FM in Chicago]. "The problem is all of the consolidation and syndication. When I was getting into radio, there were any number of local stations in small

the only place where one can find those entry-level jobs, although internships are still available in the larger markets and groups."

Internships don't always lead to jobs. Calling internships "legal slavery," Shepherd says, "We've got people that are entry-level that are making... Well, it's not a salary position, no benefits, but they're getting a good hourly wage. The thing is, they work like dogs. I think there's entry-level [available], but you have to be willing to work your ass off."

So are there opportunities out there for college radio veterans? Yes and no. While internships may be readily available, permanent positions may be harder to find. David Earl Honig, executive director of the Minority Media and Telecommunications Council, points to the effects of industry consolidation. "Since consolidation began [in 1996], the number of employees overall [in the radio industry] has dropped by four or five percent," he says.

Even with consolidation creating fewer opportunities, Mardit still sees a wide-open playing field for college broadcasters.

"There are a lot of new opportunities that continue to develop. New things that didn't exist in the past, those represent new opportunities," he says. "Do a lot of networking and learn the changes that are happening in the industry. Learn about the new opportunities."

Mardit remains hopeful for today's aspiring broadcasters:

"There's just more out there for them than there was for us," he says.

*Lyssa Graham lives in Miami, where she did not accidentally vote for Pat Buchanan.*



Grant Lee Phillips and Robyn Hitchcock

# TWO FOR THE ROAD

WHAT DO ROBYN HITCHCOCK, GRANT-LEE PHILLIPS, AIMEE MANN AND MICHAEL PENN ALL HAVE IN COMMON? A NEW LEASE ON THEIR ARTISTIC AND FISCAL LIVES, THANKS TO THEIR INGENUOUS PAIRINGS OF MUSIC AND COMEDY. By Patrick Berkery

**F**or all the traditions and barriers that have been eradicated in popular music over the years, rock tours have steadfastly remained serious business. There are albums to promote, tickets and T-shirts to sell, not to mention that per diem for the 25-person road crew.

But two recent outings have proved you can meet your overhead, hit the open road with a loved one and even have a few laughs, all under the guise of a legitimate "tour": Both Aimee Mann and Michael Penn's "Acoustic Vaudeville" show, and Robyn Hitchcock and Grant-Lee Phillips' "Grant Lee Hitchcock" venture harken back to the days when troubadours wandered from town to town with acoustic instruments and a rucksack full of catchy tunes and pithy one-liners.

Similarities abound between the two tours. All four principals are major-label defectors now setting their own rules. Each tour features the artists playing together onstage, back-

Hitchcock show, the juxtaposition between Hitchcock's arcane monologues and former Grand Lee Buffalo leader Phillips' straight-man cracks brings the yuks.

**"It's like taking home on tour with you. And it's nice to be able to hook up with somebody and say, 'I can expose my music to your audience, you can expose your music to my audience.'"**

— MICHAEL PENN

ing each other on their own material, and interspersing the songs with humor. Acoustic Vaudeville is highlighted by a rotating cast of comedians who provide the between-song banter, while at the Grant Lee

The most significant link between the two tours is their origins in L.A.'s Largo club, the axis upon which the city's somewhat incestuous singer-songwriter and comedic communities turn.

Though they had known each other since the early '90s, it wasn't until L.A. resident Phillips introduced visiting Brit Hitchcock to Largo and producer/songwriter Jon Brion (whose Friday night residency is the club's marquee attraction) that the collaborative juices began to flow, and the idea for Grant Lee Hitchcock was hatched.

"I said to Robyn, 'I know the place that's perfect for you, a place where you would feel at home to take chances,' recalls Phillips. "The issue of spontaneity was at the heart of it. Robyn would show up at Largo and Jon and I would join in and back him up. After we did that for a year or two, Robyn said one day, 'Let's take Largo on the road,' and that's as far as we got — just Robyn and I."

As husband and wife, the partnership between Mann and

Penn was already in place, but Largo was still the impetus behind Acoustic Vaudeville.

It all started when Penn started playing alternating sets with Mann at her Tuesday night Largo stand, which eventually led to the couple backing each other on certain songs. Soon after, comedians began working their way into the act, providing banter while a broken guitar string was changed, or doing a few minutes between sets. Taking the act on the road offered the duo the kind of stability rarely associated with touring.

"With us, it's like taking home on tour with you," explains Penn. "And it's nice to be able to hook up with somebody and say 'I can expose my music to your audience, you can expose your music to my audience.' We have the added bonus of being able to have some kind of civility of not leaving a loved one behind. That's awfully nice."

Since earlier this year, both tours have been hitting various parts of America in short spurts of no longer than three weeks. Phillips and Hitchcock did a West Coast swing over the summer, and followed up with a recently completed tour of the Northeast. Acoustic Vaudeville has hit both coasts twice since kicking off in February. Mann's manager (and former "Til Tuesday bandmate) Michael Hausman says another tour is planned for next year, along with a live album (to be released on Mann's own SuperEgo label) and a DVD documenting the shows.

Of the two tours, Acoustic Vaudeville most closely resembles a traditional rock tour in that it travels with a road manager who doubles as a soundman, a lighting designer and a monitor engineer. The ticket also carries a traditional rock tour price, fetching between \$20 and \$30 (a Phillips/Hitchcock ticket averages around \$15). Hausman stresses that two-and-a-half hours of music and comedy from two established artists justifies the price. And since they can't rely

on the deep pockets of a major-label to bankroll the tour, the artists are the ones responsible for maintaining the bottom line.

"When you're in the major label system, if you've got an idea and you're not a priority, you can't get anything done," explains Mann. "They don't want to hear about it; you're just annoying them with your ideas. Once you're out of that system, though, you can have all sorts of ideas. I'm not getting support for tours anymore, so touring has to be completely self-sufficient."

Hausmann elaborates: "Because neither of them is on a [major] label [Penn emancipated himself from Sony after the label failed to adequately promote his *MP4* album earlier this year], we have to be really careful about our expenses. "It's a fairly high ticket price, but it's a great night of music and comedy. And we only play seated theaters, so it's a really comfortable show."

The opening night of Grant Lee Hitchcock's most recent leg is a good indication as to how stripped back and informal the tour is. The duo arrived at the Philadelphia venue with barely enough time to tune it's guitars (they travel sans road crew), rehearse a few songs, and scribble a set list on a paper plate. When they exceeded their allotted stage time (the venue was double-booked with another show later that evening), they performed the encore in the lobby. Modus operandi: Have guitars, have Internet releases — (Phillips' *Ladies Love Oracle* ([www.grantleephillips.com](http://www.grantleephillips.com)) and Hitchcock's *A Star For Bram* ([www.robynhitchcock.com](http://www.robynhitchcock.com)) — will travel.

"The two of us keep it very simple," says Phillips. "Because we're both major-label refugees, we delighted in the fact that he called a few hotels, I called a few myself. I rented a car, and with the assistance of our staff, we were able to put together a very simple tour. It was more like a vacation than a tour."

## Q&A

# SUPERDRAG



[1996's "Sucked Out"] and turn around and try to make a follow-up album where you try to achieve something other than cutting 12 carbon copies of that song. We really wanted to take full advantage of the studio [on *Head Trip In Every Key*]. Our first album [*Regretfully Yours*] was really just our live set. We were in a big hurry; we really didn't have time to do anything.

**J**ust how perfect would it be for Superdrag and its fans if the group were to score big with its latest release, *In The Valley Of Dying Stars*? The Knoxville, Tennessee, quartet was cut loose by Elektra after delivering what may turn out to be the defining album of its career, 1998's *Head Trip In Every Key* — a brilliant stroke of retro-fueled pop brilliance, but an unwieldy concept album nonetheless. For *Valley*, the band turned to its old pals at the small Brooklyn-based indie Arena Rock Recording Company. Weirdly enough, the album is Superdrag's most accessible to date, and it's currently making its way up the CMJ charts at a steady clip. You can trust the bittersweet irony of all this isn't lost on bandleader John Davis. CMJ caught up with Davis back home in Tennessee, where the band was gearing up for the next leg of its U.S. tour.

**So what led up to your falling out with Elektra? It's a pretty common scenario — to have a hit**

**Do you think Elektra would've been happier if you'd delivered *In The Valley Of Dying Stars* rather than *Head Trip In Every Key*?**

Actually, seven of the songs on *Valley* were ones that we had cut when we were on the Elektra budget. We got to the point where we had nine or 10 songs in the can, and we thought the record was like 70 percent done. Elektra didn't feel that way at all; let's just say they weren't too enthused about the material. And at that point, it was time for us to make a move. To make a long story short, we wanted off the label, and they let us off — and by some miraculous set of circumstances, we ended up walking away with those masters. Plus, we got a pretty nice settlement, so we used that to buy all-new equipment.

**It sounds like you guys made out pretty well, all things considered.**

I still don't know how we managed to pull it off. All we really ever wanted out of this was to make our records and go play for people.

— Hobart Rowland

# WE DON'T NEED NO STINKIN' LATIN EXPLOSION

MEXICO CITY'S **TITAN**  
ROCKS THE DANCEFLOOR  
ON ITS OWN TERMS.

By Bill Werde



Titan's Julian Lede,  
Emilio Acevedo  
and Jay de la Cueva (L-R).

**T**his past summer, electronic fusionist trio Titan (pronounced “tee-tahn”) played a small club in New York City, a month or so before its full-length U.S. debut, *Elevator* (Virgin), hit the streets. It was the typical sort of industry meet-and-greet, an open bar quenching the spirits of the jaded, and fried lumps on sticks (with dipping sauce) feeding their hungry stomachs.

But if it was meant to be just another card-punching night in industry-land, Titan misread the script.

Mixing funk licks, surf riffs, heavy beats and a healthy dose of post-modern irony, Titan held the crowd — including David Byrne, who knows a thing or two about avant-garde cleverness — at rapt attention. Guitarist Julian Lede and bass player Jay de la Cueva headbanged, subdued and synchronized, as they flanked Emilio Acevedo on synths and keyboards. Four- or five-minute tracks from the album were turned into 15-minute, space age funk jams that included samples from vintage ’70s television and covers of Quiet Riot songs. One track used Moog tones and a heavy bassline to climb to funky breakdown after funky breakdown, each time Lede leaning into the mic and deadpanning the song’s only words, “hey baby.” Titan managed the rare feat that so few electronic groups accomplish in the live setting: They were *fun*.

“We like to play musical jokes onstage and hope people get them,” says Lede, on the phone from Mexico City. There, the trio is working on a new track in the home studio of Francisco Huidobro, the founder of Fobia, an influential Mexican new wave band popular in the late ’80s. Titan needs some new material, as it will soon be opening on Moby’s European tour through December. (The great

bald hope of electronic music saw Titan in London last year and was impressed.) The group has rented an enormous organ, and as Lede speaks, what sounds like LSD polka is being played in the background. “So many electronic bands are so boring on stage. It’s always some guy pushing buttons, and they have to play up an image,” he says. “We’ve always approached shows completely differently than the studio. We like to extend the songs, play parts of other songs, from other people... a big mix. You can’t do that on a record, with all the clearance problems. In the studio, everybody plays whatever they want. But live, Emilio plays keyboards, Jay plays bass and I play guitar. We want to have the spirit of a rock ’n’ roll band.”

Lede and Acevedo were both part of Melamina Ponderosa, a group that was on the cutting edge of two important musical revolutions in Mexico in the late ’80s: electronic instrumentation and bands singing in their native Spanish. “We were very noisy, very experimental then,” says Lede. After Melamina disbanded, the pair used another bass player before joining with de la Cueva. They honed their sound with a 1995 EP called *Terrordisco*, and made it to L.A. in ’97. There they met fellow Moog-poppers Sukia; that group’s Craig Borrell and Ross Harris produced four of *Elevator*’s 12 tracks. Production credits also include Michael Franti, the genius behind the Disposable Heroes Of Hiphoprisy and Spearhead.

The album can’t deliver the spontaneity (or legion of samples) of a Titan live show — although the hilariously kitschy CD-ROM element comes close. But *Elevator* is certainly a testament to the band’s technical mastery, creative vision and overall sense of fun. The group covers

Carole King’s “Corazón,” turning it from a light piano romp into a bottom-heavy bag of funk. On “C’mon Feel The Noise,” the theme to the TV series *Starsky & Hutch* gets an electronic reworking; the swirling Moog tones and washed-out, wah-wah feel of the track beg for an X rating. The jazzy hi-hats on “King Kong” quickly give way to fuzzy guitar and bleepy techno garnishes, as well as the group chant of the song’s title. If it all sounds eclectic, Lede says it’s because Titan’s influences are so hard to pinpoint.

“I think we spent so much of our time in the studio since we’ve been together that we haven’t really picked up any particular strong influences,” says Lede. “We like all kinds of music. New heavy metal, then also bands like Sleep or the Melvins. We like romantic ballads from Mexico. I’d say we were influenced more by images and sounds from ’70s television and movies. I don’t know the name of the bands, but we’ve recorded a lot of stuff from movies and television shows from that time. There are a lot of psychedelic influences, mixed with Mexican. There is psychedelic cumbia... It’s guitar, organ and a lot of percussion, but the guitar has a lot of distortion. It’s the garage

sound of the guitar, mixed with cumbia and instrumental music.”

Titan slyly embraces Mexican influences in its music, but it frowns on being lumped in with any sort of “Latin explosion.” Lede was unfamiliar with the Latin Alternative Music Conference that drew alternative bands to New York from around the globe this past summer.

“We are wary of this boom,” he says. “It isn’t like we have a problem playing with Latin bands. But there was a boom of rock in Spanish back when we started Melamina, and no one took us seriously then. Those days were starting what is so big now. We played in Spain with Molotov, and bands like that. And it’s OK — we meet them, and they are really nice people. But we just want our music to be listened to for what it is. We don’t care to be grouped with anyone.”



**“So many electronic bands are boring on stage. It’s always some guy pushing buttons. We want to have the spirit of a rock ’n’ roll band.”**

With the certainty and regularity of death and taxes, fourth-quarter holiday compilations are starting to pile up at CMJ headquarters, but they're not all retail bin-cloggers like

*Another Rosie Christmas* with Rosie O'Donnell (Columbia-CRG) or *A Very Ally Christmas Featuring Vonda Shepard* (550-Epic). U.K. label



Jeepster has put together a pretty impressive line-up for its holiday compilation, *It's A Good, Cool Christmas*. Not only is the disc charitable (all proceeds go to the U.K.'s Big Issue Foundation), but it features an all-star college radio-friendly lineup doing original holiday-inspired tunes or versions of Christmas favorites. Check out the roster: Grandaddy, the Dandy Warhols, the Eels, El Vez (doing "Feliz Navidad"!), Belle & Sebastian, Giant Sand, the Flaming Lips, Saint Etienne, Six By Seven, Titan, Teenage Fanclub, Caexico and Low, among others. We might actually shelve our tattered copy of Rhino's *Bummed Out Christmas* in

favor of this one! There may never be another like the Sub Pop Singles Club, but god bless someone for carrying on an old and beloved tradition. Brooklyn,

New York, label The Telegraph Company is launching a bi-monthly 7-inch single subscription service in January. Called "With An X" (or "WAX" for

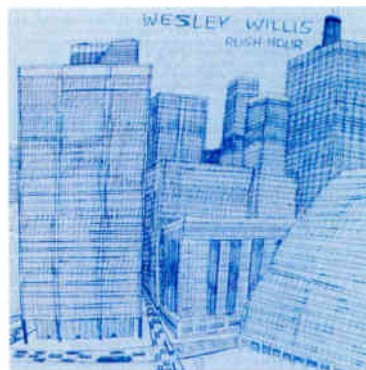
short, of course), the series promises to send each subscriber two separate 7-inch singles on a bi-monthly basis. The early release schedule is already looking quite solid, with singles slated from the Dirtbombs (featuring former Gories cat Mick Collins), the Causey Way, D.C. band Adam West (the countdown to a lawsuit from the former *Batman* star begins now), Dimestore Halos and the Deadbeats, among others. According to the series' "high priestess," Alexandra Zorn, "I think we're all a little tired of the crossed-arm irony of indie rock... Rock has become so rigidly defined —

there are more sub-genres than there are bands — that straight-up rock 'n' roll bands have gotten lost in the nomenclature shuffle. Forget about the bin cards for a minute; we just want these bands and their fans to find each other." Amen to that. To subscribe or get more information, visit [www.withanx.com](http://www.withanx.com).

The Wesley Willis craze that hit an ugly apex a couple of years ago has mercifully died down. But what's interesting, looking back at it, is that all those claims about the validity of "outsider art" that were used to explain the macabre interest in Willis's music hold a lot more water now that the schizophrenic Willis isn't being

dragged across the country and paraded in front of sniggering hipsters every night. Alternative Tentacles gives the true definition of "outsider art" more meaningful support with the release of *Rush Hour*, a compilation of Willis's eccentric "songs" recorded before his brief, but total, submersion in the hipster world. These songs aren't like his fits about popular artists and bands (those were the favorites of the indie rock cognoscenti, of course), but instead about Willis's own imagined worlds, and his strange interpretations of his experiences. Though we're sure Willis would simply say that this record "whoops a horse's ass," we can assure you that it's a real piece of "outsider art," and a revealing look at the workings of a truly non-traditional mind.

No sense in holding your breath for another Pavement album; it seems like the band is drifting further and further apart as more time passes since its last album, *Terror Twilight*. The good news is that obtuse lo-fi efforts like Pavement side-project the Silver Jews are no longer your only option for hearing new music from the seminal indie rockers. Band frontman Steve Malkmus has a new solo project ready, in which he's backed by two musicians from his new home of Portland, Oregon. The Matador Records website reports that Malkmus's solo debut album is finished and slated for a Feb. 13 release date, but rumors that the new band goes by the odd name



the Jicks still fly among Pavement superfans. Matador has convinced Malkmus to release the album under his own name, no doubt making it

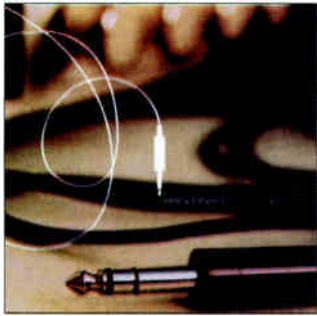
more marketable to those of us without our own Pavement fansites.

Rockers of all shapes and sizes are hunkered down in the studio, preparing for the spring semester. A very partial list: Enon, the Breeders, the Mercury Program, Ozzy Osbourne, Creeper Lagoon, Echo & The Bunnymen (no kidding!), Ida, Manic Street Preachers, Weezer, R.E.M., Korn, the Go-Go's (Hey, have you heard yet about them reuniting? *Groan.*), Stereophonics, and Slipknot (well, the band currently writing songs, with studio time slated for January). More to come...



Causey Way





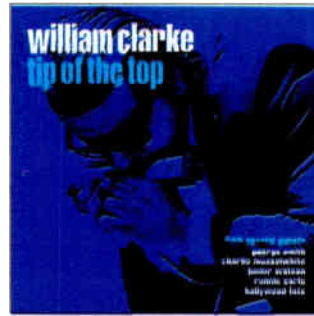
**ASHTRAY  
BABYHEAD**

**Radio** (Glue Factory)  
Like Weezer's self-titled debut, Ashtray Babyhead's *Radio* could easily achieve the coveted dual honor of pleasing both the mainstream and the underground — especially if it ever got a major-label promotional push. The Little

Rock, Arkansas, quartet's super-charged power pop is the sort of clever, sing-along remedy that could cure commercial radio's aches while still making it into college rock's quirky medicine cabinet. The band unloads snappy, smart-assed tunes with charming vocal harmonies and space-age titles like "Mir" and "Satellite," and its music is infectious enough to please the mindless masses, with references obscure enough to make the hipsters smirk. The band gets extra credit for baring its teeth on "Radar," attacking both dance clubs and rich kids in one breath ("Disco bars will kill this sound and trust fund kids will rule this town").

— **Kelso Jacks**

**R.I.Y.L.:** Weezer, Harvey Danger, radio-friendly Pavement  
**Contact:** McGathy Promotions  
**Phone:** 212.924.7776  
**Email:** rbrown@mcgathypromotions.com  
**Release Date:** Oct. 17; at radio now

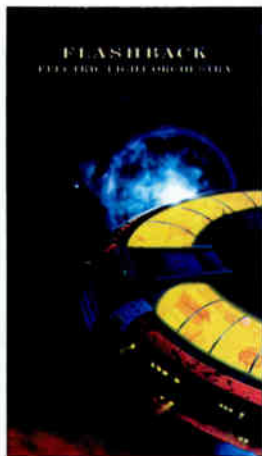


**WILLIAM  
CLARKE**

**Tip Of The Top** (King Ace)  
When William Clarke died during surgery in 1996, he was only 45 and had just begun to hit his stride as a premier blues harp player. In fact, his greatest albums were recorded in the years right before his

death: 1990's *Blowin' Like Hell* and 1992's *Serious Intentions*. This reissue of 1987's *Tip Of The Top*, however, reflects an important period in Clarke's artistic development. Recorded as a kind of tribute to his mentor, George "Harmonica" Smith (a vet of Muddy Waters' band), the disc captures Clarke at the precipice of turning his beloved influences into something new and entirely his own. Available for the first time on CD, this new version of the album has four tracks not included on the original pressing. It also features guest appearances by Charlie Musselwhite, Junior Watson, Hollywood Fats and others. But the album's real stars are its gritty, raucous spirit, the raspy vocals of Clarke (who was nearly as great a blues belter as he was a harp player), and his inspired manipulation of both cross and chromatic harmonica. — **Cheryl Botchick**

**R.I.Y.L.:** George "Harmonica" Smith, Junior Wells, Little Walter  
**Contact:** Christine Vitale  
**Phone:** 415.665.3091  
**Email:** cv@christinevitale.com  
**Release Date:** Oct. 3; at radio now



**ELECTRIC LIGHT  
ORCHESTRA**

**Flashback** (Sony Legacy)  
England's beloved '60s psychedelic rockers The Move collapsed at the end of that decade, but ELO's neon Day-Glo spaceship rose from the ashes. The Electric Light Orchestra remains one of the essential bands of the high-flying '70s. In the hands of leader Jeff Lynne, ELO's formula of well-crafted, lush Beatles-esque harmonies and over-the-top symphonic ear-candy set the tone for the second half of the decade. *Flashback* is a three-CD, 53-track testimonial to the band's

grandiose, operatic and — let's face it — often quite silly legacy. From 1974 to 1981, it was as if ELO could do no wrong, scoring an almost unbeatable string of hits and taking the world by storm with a smoke-and-laser-filled stadium show that lived up to the group's pretensions of operatic grandeur. All the hits are here, and there's simply no denying that many of today's musicians could, at one time, be found eagerly clutching copies of the band's albums in their young mitts, making ELO a tremendous influence on the current musical landscape. — **James Lien**

**R.I.Y.L.:** Beatles, Olivia Tremor Control, Phoenix  
**Contact:** Thomas Burleigh  
**Phone:** 212.833.4170  
**Email:** thomas\_burleigh@sony-music.com  
**Release Date:** Nov. 21



**EVERLAST**

**Eat At Whitey's** (Tommy Boy)  
Ya gotta give it up to Everlast for hanging tough following two totally unexpected career swerves — the disbanding of House Of Pain and his hospitalization for heart trouble last year. On the musical front, it's been painfully obvious that since drifting away from the for-

mula that made him a success — and without the help of partner Danny Boy and producer DJ Muggs to deliver him hits like "Jump Around" — Everlast is not the same man. But he's still managed to branch out. Specifically, he's added more guitar and a live band to his arsenal, and has pretty much cut down on the raucous party anthems. His recent folk-rock/rap hybrid is far from his previous white-boy-rapper image, but at least he's staying true to himself and his tougher-than-everyone persona. Everlast also quit smoking, which means his voice has lost much of that trademark pub-hoarsened quality. "Deadly Assassins," featuring B-Real, is really the only track here that comes close to the head-bobbing swagger of old. But, then again, you'd be a different person too if you woke up every day just glad to be alive. — **James Lien**

**R.I.Y.L.:** Beck, House Of Pain, Beastie Boys  
**Contact:** Liz Koch  
**Phone:** 800.760.8950  
**Email:** liz.koch@tommyboy.com  
**Release Date:** Oct. 17; at radio now



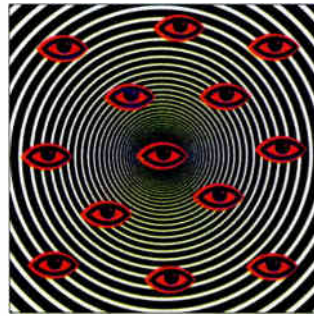
## GOATSLAKE

**Flower Of Disease**  
(Man's Ruin)  
*Flower Of Disease* is L.A. stoner outfit Goatsnake at its heaviest and most original. What separates the 'Snake from the hordes of other St. Vitus-inspired bands is the added color around the edges — like the eerie harmonica

solo on the title track. Augmenting the witchy feeling on that tune are the wailing background vocals from Petra Haden of That Dog. Elsewhere, "Live To Die" has a greasy, boogie-rock flavor that sounds like Humble Pie jamming with Black Sabbath. Former Thor's Hammer/Engine Kid guitarist Greg Anderson's thick, down-tuned riffs and the funeral-dirge drums of Greg Rogers (ex-Obsessed) slowly push the songs along. Meanwhile, vocalist Pete Stahl puts in a typically soulful performance, and new bassist Stuart Dahlquist lays a dense low-end foundation with the same heaviness he provided for nihilistic doom-masters Burning Witch. *Flower Of Disease* is a 45-minute dark night of the soul.

— **Michael Dabaie**

**R.I.Y.L.:** Black Sabbath, Cathedral, St. Vitus  
**Contact:** Jami Wolf  
**Phone:** 415.865.2790  
**Email:** jamiwolf@sirius.com  
**Release Date:** Oct. 24; at radio now



## INSANE CLOWN POSSE

**Bizaar/Bizzar**  
(Island-IDJMG)  
You don't have to be a ninja jugaloo in full grease paint to know it's a twisted world we live in. That much is obvious even without hearing a single note of Insane Clown Posse's *Bizaar/Bizzar*. Think of the ICP formula

as the raucous dumbing-down of some already dumb stuff — the made-up personas of KISS, the anti-social weirdness of the Butthole Surfers, the vintage violence of the Geto Boys. Then there's ICP's most obvious move: swiping their entire look and concept from the clownish fantasyland cartoons of fellow Detroitier Mike Rubin, of *Motorbooty* fame. While the dual, relentless metal/rap assault may be numbing to anyone over 16, something on this double-disc set is bound to raise an eyebrow or elicit a snicker, and thereby keep you on your toes. But ultimately, *Bizaar/Bizzar* is like a gorilla throwing its own feces around: It's shocking; it's rude; at times it's even funny. Clowns to the end, ICP's Violent J and Shaggy 2 Dope are laughing all the way to the bank. — **James Lien**

**R.I.Y.L.:** Eminem, Geto Boys, Slipknot  
**Contact:** John Rosenfelder  
**Phone:** 212.683.7871  
**Email:** earbender@earthlink.net  
**Release Date:** Oct. 31; at radio now



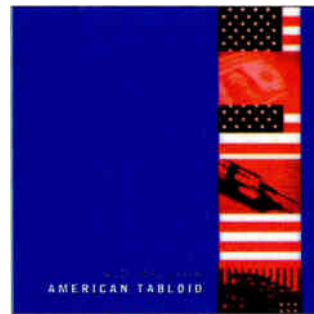
## JIGSAW SEEN

**Zenith** (Vibraphonic)  
In recent years, the Jigsaw Seen has been a part of tribute albums honoring the Hollies, the Left Banke and the ('60s-era) Bee Gees, and two of its members backed Kinks guitarist Dave Davies on a solo tour. All of which says a lot about *Zenith*. Yes, power-pop

is the ticket here, and this band does it uncannily well, echoing Big Star-obsessed bands like Teenage Fanclub, Matthew Sweet and the Posies. In fact, those artists are actually the Jigsaw Seen's contemporaries; the band's last disc was released in 1991, and they've since worked with the likes of Ann Magnuson, the Wondermints and Rufus Wainwright. The Seen's finely honed harmonies and guitar work deliver all the finesse that the style requires when combined with neo-baroque melodies, gently plucked violins and harmonium. Though the group clearly reveres its influences, it manages to stake out its own territory as well. Here's hoping it won't be another nine years before the next album.

— **Amir Hijazi**

**R.I.Y.L.:** Big Star, Posies, Wondermints  
**Contact:** Team Clermont  
**Phone:** 888.548.TEAM  
**Email:** radio@teamclermont.com  
**Release Date:** Oct. 24; at radio now

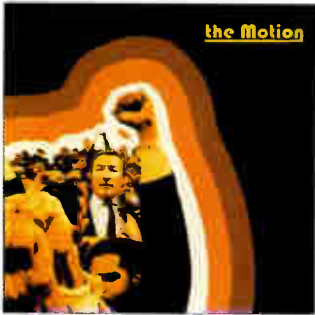


## KID MILLION

**American Tabloid**  
(The Sweet Science)  
Kid Million begins its second album with a bitter lament about its first. "Flew By" is a hazy, shoe-gazey tune about a label deal gone sour, sketching a somewhat one-sided portrait of naïveté and incompetence to which hun-

dreds of bands could testify. From there, the Chicago quartet heads toward the comforts of broadly catchy melodies that wander through dorm-rock heavy rotations of decades past, floating from *Revolver*-era Beatles to Jellyfish and coming to rest in the shadow of the Eels. The Eels comparison is worth expounding on, as both groups share a mistrust of societal forces as well as similar melodic stylings and multihued instrumentation, swinging from orch-pop flourishes to Beckified funky hipster beats. The music is busy and bright, offsetting the slightly paranoid mutterings of lead vocalist David Singer. Overall, the members of Kid Million blend musical adventurousness and taciturn lyrics like road-weary rock vets twice their age. — **Deborah Orr**

**R.I.Y.L.:** Eels, Jellyfish, Revolver-era Beatles  
**Contact:** Alvy Combs  
**Phone:** 773.278.1478  
**Release & Add Date:** Nov. 14

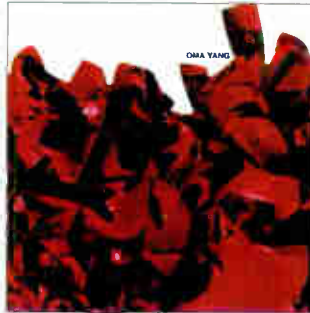


## MOTION

**The Motion**  
(Sad Loud America)  
The Windy City's got a juggernaut in the Motion, but not necessarily because this trio of crazed rock 'n' rollers has its act down to a science. It's actually because they play like such wailing madmen on their self-titled debut, they get

over by sheer force of personality alone. There are certainly weak spots in this wall of rock (muddy production, obvious influences), but at the end of the day, it's fantastic just to hear three cats kick out the jams. Besides, the Motion mixes heretofore disparate rock styles: the heavy, fuzzed-out riffing of Fu Manchu, the Neil Young-inspired guitar heroism of Dinosaur Jr. (or, more recently, Built To Spill live), the psychedelia of Jefferson Airplane, the populist political motives of the MC5, the leaden quality of stoner metal. Though the trio may still be working on lassoing all that loud counterculture into a single, seamless whole, the potential for greatness heard on *The Motion* is pretty impressive. Keep an eye on the Motion — they just may invent a whole new subgenre.  
— Cheryl Botchick

**R.I.Y.L.:** Lutfesk, Hellcopters, Tricky Woo  
**Contact:** The Motion  
**Phone:** 773.645.0250  
**Email:** themotion@hotmail.com  
**Release Date:** Oct. 31; at radio now



## OMA YANG

**From The Heart Of Jumbo Malaria** (Slowdance)  
Thanks to Tortoise, a mini-glut of post-rock instrumental acts has arisen. And as with any exploding genre, it can be difficult for a band to distinguish itself. Thus, on *From The Heart Of Jumbo Malaria*, Oma Yang chooses

to focus on the "rock" in "post-rock." In fact, it gets downright psychotic. So while the lush, rambling songs have eyebrow-raising titles like "Spiders Making Love Like Bears" and "There Is No General Chow In Team," they're also musical encapsulations of lunacy. The slow, careful guitar progressions and gorgeous, rippling percussion often deteriorate into noisy, breakneck-speed spurts of improvisational-flavored jazz. The best display of this madness comes at the three-and-a-half minute mark of the otherwise gentle "Corn On One Side," when a Boredoms-style outburst erupts for a minute before the tune settles into another half minute of quiet gurgling sounds. With such wild, unexpected disturbances throughout *Jumbo Malaria*, the only response is to smile insanely along with Oma Yang. — Kelso Jacks

**R.I.Y.L.:** Tristeza, Polvo, Tortoise  
**Contact:** AAM  
**Phone:** 212.924.3005  
**Email:** justin@aaminc.com  
**Release Date:** Aug. 29; at radio now

**NEW & IMPROVED**

# THE 2001 CMJ DIRECTORY

**YOUR DIRECT CONNECTION TO THE MUSIC INDUSTRY**



- Radio Station Contacts
- Major & Independent Label Executives
- Artist Managers
- Booking Agents
- Music Publishers
- Dot-Coms

# OVER 15,000 LISTINGS!

Remember, it's not what you know – but who you know.  
Don't accept cheap imitations!!!

**ORDER ONLINE AT [WWW.CMJ.COM/DIRECTORY](http://WWW.CMJ.COM/DIRECTORY)**

For more information, contact us at 646-485-6600 or [directory@cmj.com](mailto:directory@cmj.com)

## SYLK 130 JOINS SIX DEGREES

**A**fter a three-year hiatus, Philadelphia's King Britt and his Sylk 130 project will return in February 2001 with *Re-Members Only*, the thematic sequel to the outfit's 1998 retro-soul debut *When The Funk Hits The Fan*. Keeping in line with the autobiographical *Funk*, which centered around 24 hours in the life of a Southwest Philly DJ circa 1977, *Re-Members* finds that DJ turning to the sounds of the British pop, new wave, early hip-hop and disco that emerged in clubs and on radio during the early '80s.

Originally scheduled for release in the spring of 2000, the album was lost in limbo for almost a year after Ovum Recordings (the Philly-based dance label co-owned by Britt and Josh Wink) severed its ties with Columbia-CRG earlier this year. Britt recently announced that *Re-Members Only*, as well as future Sylk 130 projects, will now be distributed through San Francisco's Six Degrees Records. "I have tremendous admiration



King Britt

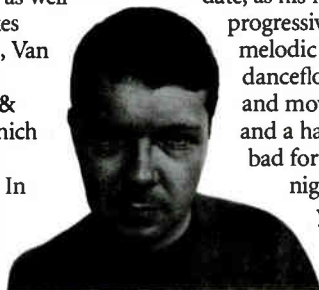
for Britt as producer, a composer and as a DJ," says Six Degrees co-founder Bob Duski. "And, simply put, it's a great record. The music that *Re-Members* pays tribute to has, for whatever reason, come back in fashion. But you can listen to it and enjoy it even if you don't know the context of the record." To authenticate the retro vibe, Britt unearthed a slew of (once) popular pop, hip-hop and jazz artists

— such as ABC's Martin Fry, Allison Moyet, Digable Planets' Doodlebug, De La Soul, Grover Washington

Jr. and others — to join Sylk 130 on the album. "The LP will definitely take you into a time warp," says Britt. "[Twenty-somethings] will remember high school, the prom, your first love, what it was like to have a fresh outlook on life. [Basically], you will remember the '80s as a good time to be alive." *Re-Members Only's* first single, "Happiness," featuring Sylk chanteuse Alma Horton, will hit airwaves in January.

## DIGWEED TO DATE

**O**n Nov. 14, Britain's Bedrock label released the first comprehensive collection of its singles called *Foundations*, inspired by John Digweed's U.K. club night of the same name, through Pioneer Records. The two-CD collection includes material from Digweed's own Bedrock recording moniker, as well as tracks and remixes from Science Dept., Van M & Leeds, Steve Lawler, and Saints & Sinners, most of which where previously unavailable on CD. In other news, Digweed and 1,500 enthusiastic West Coast



John Digweed

fans descended on Los Angeles' Mayan Theater on Oct. 30 for a gig that will inspire his forthcoming *Global Underground: Los Angeles* mix (the 19th CD in the series and Digweed's third). Judging from his performance that night, fans should expect one of the best mixes to come out of Digger's record box to date, as his fusion of funky progressive house and melodic techno kept the dancefloor mobbed and moving for five and a half hours. (Not bad for a Monday night.) Judge for yourself when *GU:LA* hits shelves in Feb. 2001.

## Q&amp;A



## JAZZANOVA

**The Jazzanova collective — a Berlin-based, six-member DJ/production team that brings elements of jazz, Brazilian and rare groove to the dancefloor — has gained considerable clout since its inception in 1995, despite the fact that *Remixes: 1997-2000* (JRC-Compost) is the band's first full-length release. The album — a two-disc collection of grooves featuring the band's takes on songs by 4 Hero, Incognito and Ian Pooley — also sets the stage for the first LP of Jazzanova originals, scheduled to drop in 2001. Leader Alexander Barck fills in the blanks.**

**Why an album of remixes before an album of originals?**

Actually, our plan was to release our originals album first. We didn't want to take the Kruder & Dorfmeister route where we became known more for our remixes. But we've been making music since '95, and because we didn't have any [album-length] release out, everybody knows the name Jazzanova, but they don't really know why. We wanted to show people what we've done during the past few years and give them a reason to know our name before our album comes out. Plus, there are already so many compilations out with our remixes on them, and we were getting a bit scared that someone would just license all of them and put them out one day, and we wanted to avoid that.

**What can we expect from the *real* Jazzanova album?**

It will be very song oriented. When we DJ, we just play music we like, whether it's folk, rock, jazz, hip-hop, whatever. We used loads of singers, and tried to feature all of

the styles we like on one album. Right now it has is a working title of *Spaces And Places*.

**You use live vocalists, but no live instruments, because you sample everything from other sources, right?**

Our two musical engineers come from hip-hop, which is really a sample-based music. They've learned everything about cutting and pasting music together, but none of them are "real musicians." But it's much more difficult to find a good sample and use it correctly rather than playing chords on the keyboard. We think that recycling and handling music with skill and respect is kind of an art form.

**Do you treat your remixes with the same respect you bring to your own music?**

Actually, we'll spend as much time on a remix as we will on our originals. A remix is kind of like a business card. If you're known for making successful ones, then you'll get more [clients]. But we were lucky because we've had previous relationships with everyone we've remixed. They're either friends or artists whose music we really respected. We don't just remix for the money. Doing a lot of remixes was also like going to school in a way, and we learned a lot that we've used to create our own music. We just had to be careful not to make too many. [It's better to] design 10 Ferraris a year rather than 100 Volkswagens.



## VARIOUS ARTISTS

### Gatecrasher: Global Sound System (Incredible-Epic)

Although Gatecrasher's resident DJs — Ashley Casselle, Scott Bond, Robbie Nelson and Matt Hardwick — consistently hold their own against a rotating cast of superstar trance DJs that frequent the wildly popular Sheffield, England venue, you won't see their names

emblazoned on any of the club's compilations. The Gatecrasher crew asks to be viewed as a cohesive musical entity rather than a group of individual DJs, meaning that their domestic debut, *Global Sound System*, will sell on the same criteria as the club itself: the overall energy and excellence of its music, not who's playing it. The double-disc set gives virgin 'crashers an accurate audio tour of the weekly event. The discs flow from deep, acidic progressive house to melodramatic, insufferably optimistic trance, as obscure cuts are sprinkled amongst well-known anthems by artists such as Paul van Dyk, Moby, BT, Delerium, Bedrock and Freefall. Jaded clubbers will undoubtedly scoff at the music's shiny-happy, bubblegum aesthetic, but GSS's youthful naïvety is a guilty pleasure too endearing to deny.

**R.I.Y.L.:** Paul van Dyk, DJ Tiesto, Paul Oakenfold  
**Contact:** Bold Marketing  
**Phone:** 212.265.3740 **Email:** mctbold@aol.com  
**Release Date:** Oct. 31; at radio now

## GROOVERIDER

### Essential Rewindz (Renegade Hardware)

It seemed that London's Grooverider lost the plot on his 1998 release *Mysteries Of Funk*, choosing the smooth textures of jazz and R&B flavors over the menacing rhythms and coarse basslines that made him the undisputed don of drum 'n' bass. *Essential Rewindz*, the Rider's first release since *Mysteries*, begs us to forgive past slips with a two-disc mix full of bowl-churning bass moans, hardcore beats and sci-fi funk. Artists such as Future Forces, Krust, Bad Company, Dillinja, and Dom & Roland represent with spankin' new tracks and remixes. The third unmixed disc, featuring all new gems from the Renegade Hardware imprint, ices the cake. Apology accepted.

**R.I.Y.L.:** Ed Rush, Matrix, Fabio, Dillinja  
**Contact:** Karen Joeseeph  
**Phone:** 917.204.5079 **Email:** tov\_uspromo@hotmail.com  
**Add Date:** Nov. 7

## VARIOUS ARTISTS

### Dr. Speedlove Presents Vol. 2 (Invisible)

This second volume of Dr. Speedlove's "Chemical Warfare" remix project asks what happens when artists who reside on the darker side push the sounds and rhythms of their contemporaries even closer to the edge. The answers sometime verge on the ridiculous, such as Alec Empire's messy and mindless remix of Mad Capsule Market's "Crash Pow," or the unnecessary, such as the Orb's surprisingly mundane remake of Damage Manual's "Sunset Gun." But there are also some diamonds in the rough: Coldcut's reworking of OSO Finsengi's "Luxor" (a sample-silly slice of dub hip-hop) is brilliant; Pig creates a minimal but tense take on Chemlab's "Vera Blue"; and TRS-80 contributes a new, drum 'n' bass-inspired version of their own "Bamboo Shoot Battle."

**R.I.Y.L.:** *Warp 10 Vol. 3: The Remixes, Old School Vs. New School*  
**Contact:** Luke Stokes  
**Phone:** 312.421.1214 **Email:** invisibleguy1@hotmail.com  
**Release Date:** Nov. 21

# RPM

Period Ending 11/14/2000

www.cmj.com

Contributing reporters this week: 230 • See page 60 for a complete list of RPM airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	4	RONI SIZE/REPREZENT In The Mode	Island-IDJMG
2	3	4	2	5	VARIOUS ARTISTS Xen Cuts	Ninja Tune
3	2	2	2	7	TIMO MAAS Music For The Maases	Kinetic
<b>#1 DEBUT</b>						
4	-	-	4	1	FATBOY SLIM Halfway Between...	Astralwerks
5	6	9	5	4	VARIOUS ARTISTS Plastic Volume 4	Nettwerk
6	11	35	6	3	PAUL OAKENFOLD Perfecto Presents...	London-Sire
7	4	3	3	7	MOCEAN WORKER Aural & Hearty	Palm Pictures
8	15	19	8	3	NIGHTMARES ON WAX DJ Kicks	Stud!o K7
9	10	10	9	7	BANCO DE GAIA Igizeh	Six Degrees
10	13	31	10	3	DIESELBOY The Sixth Session	Palm Pictures
<b>UP 11 POSITIONS</b>						
11	22	30	11	3	STATE OF BENGAL Visual Audio	Six Degrees
12	9	6	2	9	DJ? ACUCRACK Sorted	E-Magine
13	8	13	7	7	DAVE RALPH Love Parade: Berlin	Kinetic
14	19	39	14	3	VARIOUS ARTISTS XXX'd Generation	Possessive Blindfold
15	14	14	9	12	JUNO REACTOR Shango/Pistolero EP	Metropolis
16	21	-	16	2	VICTOR DINARE Logic Trance 4	Logic
17	17	12	10	6	DJ MICRO DJMixed.com	Moonshine
18	5	7	1	10	PHOTEK Solaris	Astralwerks
19	20	18	8	7	DJ TIESTO Summer Breeze	Nettwerk
20	-	-	20	1	GROOVERIDER Essential Rewindz	Renegade Hardware
21	30	24	21	4	DOWNLOAD Effector	Nettwerk
22	26	27	22	3	BEN WATT/JAY HANNAN Lazy Dog	Astralwerks
23	7	5	1	8	IAN POOLEY Since Then	V2
24	-	-	24	1	ICON OF COIL Serenity Is The Devil	Metropolis
25	12	8	2	11	UNDERWORLD Everything, Everything	V2
26	-	-	26	1	VELVET ACID CHRIST Twisted Thought Generator	Metropolis
27	R	36	3	23	BT Movement In Still Life/ Extended Movement	Nettwerk
28	34	28	28	3	RED SNAPPER Our Aim Is To Satisfy Red Snapper	Matador
29	39	33	29	3	DZIHAN & KAMIEN Freaks & Icons	Six Degrees
30	18	15	15	7	JEGA Geometry	Matador
31	16	11	11	7	GOD MODULE Artificial	Inception (Canada)
32	R	-	32	2	PRAGA KHAN Mutant Funk	Antler Subway-Never
33	32	17	17	6	VARIOUS ARTISTS Shadow Dancing	A Different Drum
34	37	-	34	2	BRYAN GEE/RAY KEITH Movement...	Movement
35	33	21	21	7	FLESH FIELD Redemption	Inception (Canada)
36	38	25	16	8	VARIOUS ARTISTS Electropolis Volume II	Metropolis
37	24	22	22	4	LAURENT GARNIER Unreasonable...	F Communications-Mute
38	-	-	38	1	ADD N TO (X) Add Insult To Injury	Mute
39	29	20	7	10	SAINT GERMAIN Tourist	Blue Note
40	R	40	40	2	DAVID HOLMES Bow Down To The Exit Sign	1500

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	VARIOUS ARTISTS Gatecrasher...	Epic-Incredible
2	TRINITY HI-FI Fuego	TVT
3	VARIOUS ARTISTS Hi-Fidelity Lounge...	Guidance
4	LITTLE LOUIE VEGA/ERICK MORILLO	Ministry Of Sound-Ultra
5	JAZZANOVA Remixes 1997-2000	Compost

## BACK TO THE FUTURE: PLUS 8 CELEBRATES ITS PAST AND PREPARES FOR TOMORROW

**T**he task of transforming an ordinary concert space into an environment appropriate for futuristic dance music is a daunting one, especially when the venue in question is Detroit's drab church-cum-venue, St. Andrew's Hall. But on Oct. 28, Plus 8 Records, the Ontario-based techno imprint headed by Richie Hawtin (Plastikman) and John Acquaviva, would settle for nothing less. First, the entire building was literally covered with black cloth, making the venue "disappear" David Copperfield style. From there, additional adornments — such as a huge "Plus 8 Classics" banner and cargo netting on the main floor, a parachute-lined ceiling in the upstairs ambient room, an arsenal of darkness-piercing lasers, and, of course, one of the most intense sound systems imaginable — livened things up. But despite the unique accessories, it was the lineup that really made this stop of Plus 8 Records' 10th anniversary world tour one of the most anticipated dance events the Motor City has seen in recent years. Though the Detroit party — the main event of a 41-city tour that will take Hawtin and Acquaviva to 15 countries before year's end — featured a reunion of some of the key names responsible for making Plus 8 one of techno's most formidable forces, neither the artists nor the 1,500-strong crowd took the time to reminisce about the success of the past. Amidst Theorem's and Kooky Scientist's heady live sets, John Acquaviva's and Kenny Larkin's sophisticated blend of house and techno, and Richie Hawtin's four hours of transcendental Decks, EFX & 909 magic, it was clear that this party, like the label itself, was only concerned with celebrating the future.

A decade ago, while most of Detroit was blind its hometown techno phenomenon, Hawtin and Acquaviva were discreetly drafting the blueprint for Plus 8, a label that would become one of the most globally recognized and revered in electronic music history. While they



Richie Hawtin

were inspired by the seminal electronic artists from across Lake Huron — Derrick May, Kevin Saunderson and Juan Atkins — the Canadian duo sought to broaden the scope of Detroit techno by giving it a more global perspective. "We were inspired by the Detroit records," says Hawtin, "but we were starting to hear the reverberations of what [May, Saunderson and Atkins] were doing from [music that we were getting] overseas. We wanted to take that inspiration and show it to the world. The thing that we took from Detroit techno was its futurism: the idea of creating something that never existed before with every record."

Even Plus 8's name — referring to "+8" BPMs, the highest pitch control setting on a turntable — represents the label's forward-thinking ethos. "Plus 8 was the perfect name," Hawtin says. "It was always about [pushing] the next sound, the next rhythm. We're interested in embracing electronic music how we [believe] it should be embraced — to be completely freeform, [to have] no boundaries."

For seven years, the label succeeded at broadening elec-

tronic music's horizons by releasing works by Hawtin (as Plastikman), Legion Of Green Men, Speedy J, Vapourspace, and many other pioneering artists. But in early 1997, Plus 8 reached a crossroads. With their DJ schedule growing more demanding, and the label's expanding release schedule nearly out of their control, Hawtin and Acquaviva faced the realization that the Plus 8 roster had in fact grown too successful to maintain under the label's construct of the time (Hawtin was doing almost all of the label promotion.) They saw only two choices: either shut down or sell out.

"[Most people who run independent labels] are waiting for the pay-off," Hawtin says. "They either want to sell the company to a major or they want everyone [on their roster to] become superstars. We never had that idea with Plus 8. It was always something personal. I think that the first life cycle of Plus 8 was complete. By expanding [the label], we would have lost [what] it was about."

"We've worked hard to go with our hearts," Acquaviva adds. "We never released anything for the sheer business aspect of it."

Plus 8 went on hiatus, existing for the next three years as nothing more than a concept. In the interim, Speedy J signed with NovaMute Records, Legion Of Green Men moved on to Swim Records, and Hawtin launched M\_nus records, confounding critics

and Plastikman fans alike with '97s eerie *Consumed* (Theorem remains the only other artist signed to the imprint).

Acquaviva, meanwhile, turned his full attention to DJing. But now, after three years of laying-low, Plus 8 awakes from hibernation and is poised to lead the revolution just as it did at its inception.

In order to bring newcomers up to speed, the label released a series of three "classic" CDs in October and November, chronicling key tracks from the label's first decade. The compilation, label tour and revamped website ([www.plus8.com](http://www.plus8.com)), which includes a diary and photos from each stop on the tour, serves both as a celebration of the label's past, as well as a declaration that there will be a future.

"It's a closure to the last decade as well as a step into this new one," says Acquaviva, who

also warns that the Plus 8 release schedule will be "predictably unpredictable."

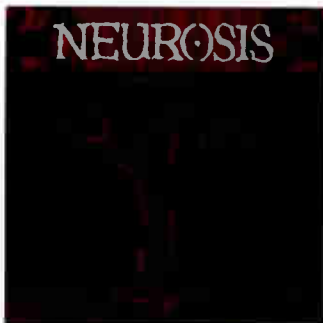
Hawtin concurs: "Whenever a demo comes to me that is really forward-thinking, and really progressive, there'll be a Plus 8 release. Right now,

I'm focused on the dancefloor for Plus 8. There are a lot of good records out now, but not as many progressive dancefloor tracks. [We're doing] exactly what we were doing 10 years ago." Though it's safe to say that Detroit, as well as the rest of the world, is certain to pay attention to the revolution from the get-go this time around.

— Robert Gorell



John Acquaviva



## NEUROSIS

**Sovereign** (Neurot)  
Relax, Neurosis is still an avid member of the Relapse Records cult. *Sovereign* is merely a special EP issued by the band's own Neurot Recordings. But while it's only four songs long, it feels like a full album. Listening to it is work-intensive — you can't put it on as background music; you have to immerse yourself in it. Which should be expected from a band

like Neurosis, which crafts its songs like epics, monuments and sculptures. Slow and hard, *Sovereign* is like walking through a dungeon: It's grim, it's damp, and it obscures your vision. But you know that once you come out the other side, you'll be a smarter, better person for surviving it. Engineered by Steve Albini, *Sovereign* almost feels instrumental, the vocals taking a backseat to the web of sound. The percussion is particularly hypnotic — so trance-like, in fact, that you might even submit to Neurosis's every whim.

**R.I.Y.L.:** Will Haven, Tool, Swans, Isis  
**Contact:** The Syndicate  
**Phone:** 888.666.2061  
**Email:** hardrock@thesyn.com  
**Release Date:** Oct. 31; at radio now



## HOPE CONSPIRACY

**Cold Blue** (Equal Vision)  
New England is one of the control centers of the noisy, discordant metalcore scene. With the likes of Converge, Cave In, Diecast and Drowningman (to name a few) calling the area home sweet home, how can it not be? Featuring former members of Harvest and Piecemeal, Boston's Hope Conspiracy annihilates with pit-

certified breakdowns, inner-ear-canal-crushing dissonance, screamed-vs.-spoken vocals, and thought-provoking lyrics. But *Cold Blue* also has a little melodic, post-hardcore blood pumping through its veins — like Shai Hulud, Hope Conspiracy is smart and sassy. Roust up a circle pit and pick up change with "Truth And Purpose," "Divinity Sickness" and "Consumed."

**R.I.Y.L.:** Shai Hulud, early Cave In, Harvest, Piecemeal  
**Contact:** Concrete  
**Phone:** 888.687.9663  
**Email:** ericcole@concreteplanet.com  
**Release Date:** Oct. 24; at radio now



## CANNAE

**Troubleshooting Death** (East Coast Empire)  
Cannae's *Troubleshooting Death* erupts with extreme nail-biting urgency. Like the Energizer Bunny of abrasively progressive metal-core, the Massachusetts fivesome keeps going and going and going until listeners drop from sheer exhaustion. Making the likes of

Coalesce and Converge seem laid back by comparison, Cannae dishes out unbridled, two-guitar chaos-core. Thanks to some odd production, Adam Dulong's slobbering vocal parts are echoed and distorted throughout — and that somehow allows Cannae to move ahead of its peers. Featuring ex-members of Fortydaysrain (which, in turn, included ex-members of One King Down during that whole switchin'-singers saga), Cannae breaks it down and erodes skulls with "Pretty Noise," "Dawn Of Dark Skies" and the hellbent title track.

**R.I.Y.L.:** Blood Has Been Shed, Converge, Coalesce  
**Contact:** Concrete  
**Phone:** 888.637.9663  
**Email:** ericcole@concreteplanet.com  
**Release Date:** Nov. 21; at radio now

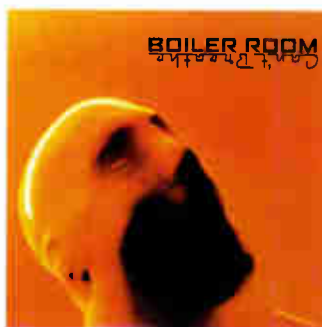


## SUNK LOTO

**Society Anxiety** (EP)  
(Columbia-CRG)  
Hopefully, you're among the lucky ones who received Sunk Loto's *Society Anxiety* EP. It's got bouncy tunes that won't be appearing on the Australian band's forthcoming Columbia debut. The members of Sunk Loto are in all their teens, and the down-low guitar work and raging vocals of "Porcelain

Buddah" and "Lift" finds them proudly displaying their new-metal influences. But they *aren't* the Silverchair of Loud Rock. Give 'em a couple of years to break it in. The quality of this EP is evidence that Sunk Loto's time is coming.

**R.I.Y.L.:** early Deftones, Korn, Kittie  
**Contact:** Ted Dougherty  
**Phone:** 212.833.5118  
**Email:** columbia\_college\_promotion@sonymusic.com  
**Release Date:** at radio now



## BOILER ROOM

**Can't Breathe** (Tommy Boy)  
Boiler Room's *Can't Breathe* has finally seen the light of day thanks to Tommy Boy Records. The New York City band was tangled in label red tape and amicably parted ways with Roadrunner before ever releasing an album. But Tommy Boy stepped in and picked up *Can't Breathe*, which should spring

from the metal format and be gobbled up by active rock programmers on the strength of its polished punch. Boiler Room's rock 'n' roll boasts a Sevendust guitar approach, clean, enunciated vocals (singer Chris Lino sounds a bit like Disturbed's David Draiman), and radio-ready anthems like "Do It Again," "Insomnia" and "Crash."

**R.I.Y.L.:** Incubus, Disturbed, Godsmack, 3 Doors Down  
**Contact:** McGathy Edge  
**Phone:** 888.744.8636  
**Email:** edge@mcgathypromotions.com  
**Release Date:** Nov. 7; at radio now

## HOLIDAY COMPILATION WARS

**W**ith Christmas right around the corner, it's prime time for compilations and soundtracks. Maverick's *Little Nicky* soundtrack boasts an MVP-style lineup of nü metalists — and it's not just previously released tunes, either. P.O.D.'s fun anthem "School Of Hard Knocks" is the surefire hit here. (It's ironic that these Christian kids contributed a song to a movie where Adam Sandler plays the son of Satan.) There's also an acoustic version of the Deftones' "Be Quiet And Drive"; a remix of Disturbed's "Stupify"; Insolence's funkadelic, Clay People-sounding "Natural High"; and Unloco's Prong-meets-Coal Chamber offering, "Nothing."

Roadrunner is unleashing *Return Of The Rock Volume 2*, which has some previously unreleased gems. The CD includes Limp Bizkit's "Show Me What You Got (Live)," Disturbed's "God Of The Mind" and Marilyn Manson's "Mechanical Animals (Live)," along with rarities like Papa Roach's "Legacy," P.O.D.'s "Freestyle (Knock 'Em Out Of The Box Mix)" and Orgy's "The Spectrum."

As if that weren't enough, there's also *Book Of Shadows: The Blair Witch 2*, out on Marilyn Manson's vanity label, Posthuman Records. The gothy,

synthy Nine Inch Nails-esque "The Reckoning" — from Godhead, the first band signed to Posthuman — is the album's first single. Project 86,

Nickelback, At The Drive-In, System Of A Down, Iommi, P.O.D. and Slaves On Dope also contribute tracks. Hurray for mall metal!

The hardcore world isn't about to be outdone by all these soccer comps. Equal Vision's fall-release sampler gives us a teeny taste of the label's newest acts. The Killing Flame's "Another Breath" is straight-ahead post-hardcore that isn't ultra-serious. How refreshing! It features Joe D. Foster of Ignite

fame. (The 'Flame is flying out to play the Mouthpiece reunion shows; you'll get a full report from me posthaste.) "Whatever It Takes," by Virginia band Fairweather, is totally emo in a Grade/Texas Is The Reason vein. Look for the band's debut, *If They Move Kill Them*, in February. There's also a demo version of "Bitter And Then Some," a new song from Converge, one of metalcore's (and my) favorite bands. The track has all the nervous, angry energy you'd expect from Aaron Dalbec and his cohorts. Word has it, a new longplayer (tentatively titled *Jane Doe*) is coming this spring. Cross them fingers!

## MORE NEWS

I was talking to my pal Jamey from Hatebreed recently, and he said the 'Breed has writ-



## Q&A



**CRADLE OF FILTH**  
Cradle Of Filth's corpse paint and eerie, synthesized metal makes King Diamond look angelic by comparison. But dude, spend a few minutes chatting it up with frontman Dani Filth and you'll find that he's a father of a year-and-a-half old daughter and a humorous Brit of the "tea and crumpets" variety. I recently saw the trailer for the band's upcoming film, *Cradle Of Fear* — it's gory. And no, Dani doesn't care to discuss roster changes, except to say this to the press who christened COF 'circus of filth': "How about fuck off? I don't come into your

office and say, 'That guy wasn't here in the art department last year.' How about 'bravo' to us, because the band would've broken up if we didn't get rid of that bloke."

**Midian's got the "old" Cradle Of Filth sound.**

It's definitive. There, lineup problems stemmed from one particular problem. It was dealt with, with the sacking of our guitarist [Stuart Antsis]. We've got Adrian Erlandsson [At The Gates, Haunted], Martin [Powell] on keyboards from Anathema and My Dying Bride. Paul [Allender] is back, and he played on *Principle* [Of Evil Made Flesh] and wrote material on *Dusk* [And Her Embrace], and myself. We had to prove to ourselves with this record that we could work together — and to our peers and our fans, the press, the NMEs of the world that Cradle Of Filth is still strong.

**Where does the word "Midian" come from?**

In the film *Nightbreed*, "Midian"

is this mythical town hidden beyond the mountains, a vast graveyard where the Nightbreed live — fallen angels, freaks, grotesques, demons, things driven out of society by superstition and humanity.

**Does Cradle still get flack from religiosos because of the "Jesus Is A (you know what)" shirt. Are you trying to elicit reaction? I know if my dad saw it, he'd have six heart attacks.**

Just six?

**Ha, ha. Is it for shock value?**

We're not a shock-rock band. We have shocking aspects to us, but there's a lot of integral ideals and philosophies surrounding the band, and different atmospheres in the music. There's a lot of parts of the band. One part wants to be shocking. It's a hybrid — a *chimaira*.

**A what? There is a hardcore band from Ohio called Chimaira.**

A chimaira. It's a Greek mythological creature made out of different things. We're a monster of different parts.

**It seems like Cradle is musical, theatrical, historical, gothic, artistic and mythological — but not really Satanic.**

The "Jesus" shirt is an adverse reaction to the "Jesus Loves You" slogan. Yes, Satanic means many things. We're more pagan. After all, the Christian church turned paganism into Satanism in order to create control through fear.

**What's the deal with the movie?**

The film stars the band and other actors. The director who did our video for "From The Cradle To Enslave" wanted to rediscover his forte — which is the horror genre — rather than continue to work for people like MTV. We gathered a motley selection of people from the film industry. For the first six months, you can buy it on DVD and videocassette through only one website. That's integral to the plot, which is about the Web. And it adds to the mysticism and underground value of it. It will also avoid film classification because it's very brutal.



ten 18 new tunes for its upcoming album, tentatively titled *Perserverance*. Look for Hatebreed, Shadows Fall and Amen this winter on the appropriately titled "Scumbags Across America" tour. Speaking of Amen, dazzling frontman Casey Chaos damaged his leg Nov. 4 while performing with GWAR and Lamb Of God at Poughkeepsie, New York's The Chance. Chaos soldiered on, finishing the last two songs of the set on a wounded appendage. Amen really had a rough weekend, playing as a four-piece with guitarist Tumor conspicuously absent. Seems Tumor was arrested at a bookstore in Philadelphia while talking to a fan and perusing periodicals. He accidentally walked out with a copy of *Terrorizer* in hand and was accused of shoplifting. Lamb Of God's album is excellent, and the Virginians play well live. It's just that the band's stage presence is somewhat lackluster. But, then again, what isn't tame compared to Amen's rage and GWAR's fake blood? This tour, GWAR is focusing on the presidential election, with foul-mouthed, bouffant-sporting manager Sleazy P. Martini running for office. It also marks the return of the Sexecutioner. The blood flowed all over everyone at The Chance that night. • I suggest you go see Sick Of It All

on its upcoming tour in support of *Yours Truly*. They're holding "funerals" for the classics, saying they'll never play 'em again live. Nov. 5 at the Wreck Room in New Jersey, "Clobberin' Time" was laid to rest, and new tunes like "Disco Sucks, Fuck Everything" and "Bland Within" went over well with the packed-to-the-hilt crowd. It was a night of traditional hardcore, as South Carolina's energetic Stretch Armstrong opened, ending its set with a double-shot of cover songs: Modern English's new wave hit, "I Melt With You," and Youth Of Today's "Disengage." New Jersey's Ensign also opened. • Check out Megadeth's best-of, titled *Capitol Punishment*. (A dis of the band's longtime former label, perhaps; Megadeth has since signed to Sanctuary.) Dave Mustaine is proving himself a rather able wordsmith once again. The new tunes "Kill The King" and "Dread & The Fugitive Mind" sound way better and more Megadeth-ish than anything on last year's questionable *Risk* album. • If you're a grindcore freak who loves Anal Cunt, Logical Nonsense or Mr. Bungle/Fantomas, contact Slap-A-Ham Records for a copy of the East-West Blast Test record. Trust me, this is the real shit.

## ON THE CHART



Is it me or does anyone else get choked up when you hear the single "Angel's Son" off the *Strait Up* tribute? It's a real tear jerker and it's agree-

ing with programmers out there, as the album sneaks into the top 15. You can start calling me Nostradamus, since I predicted Cradle Of Filth would hurl itself into the highly sought after numero uno slot. Despite the ridiculous moniker, Dying Fetus's *Destroys The Opposition* does just that; the album, with its hardcore moshability and Cookie Monster vocals, sits pretty at No. 3 without any promotional support from an indie. Kudos, Relapse.

# LOUD ROCK

Period ending 11/14/2000

www.cmj.com

Contributing reporters this week: 307 • See page 57 for a complete list of Loud Rock airplay reports.

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

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

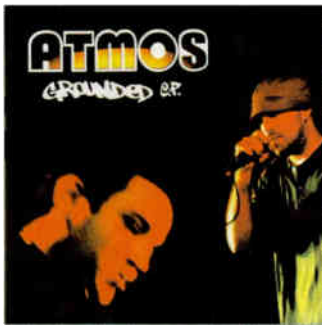
1	HOPE CONSPIRACY Coldblue	Equal Vision
2	NEUROISIS Sovereign [EP]	Neurot
3	DISEMBODIED Heretic	Edison
4	GRAFFIX 420 420	Backstreet
5	CRAVING THEO Craving Theo	Craving Theo

## BACK TO THE LAB: WHEN WORDS FAIL

**B**eats and rhymes are the two basic, indispensable elements of good rap music. For the most part, it's that simple. The complication comes with combining the two, finding the right verse for that perfect beat, or vice versa. Despite its difficulty, a lot of producers and MCs have succeeded in bringing beats and rhymes

together like subtle sorcery. The evidence is memorable: Q-Tip's high-pitched chirp over Ali Shaheed's jazzy, low-end theorizing, Guru's steady monotone atop Premier's neck-wrenching experiments, even Biggie bellowing over Puffy's borrowed R&B. But not everybody gets it right. Due to hip-hop's rampant sampling — a questionable form of

music production, certainly — there has always been a lot closer scrutiny of the genre's music than of its lyrics. So while producers forge ahead in a quest for artistic credibility, many MCs struggle to keep up. Here are some examples of rhymesayers who aren't quite up to par with their beatmakers.



### ATMOS

**Grounded EP (4M)**

MC Proven Self and production partner E. Moss clearly started out with their heads in the same trippy, alt-rap cloud. The "Multiple Connotations" instrumental is a thoughtfully put-together pastiche of reverberating keys, chords and vaguely familiar rhythm section samples. The notes remain mostly steady while the kicks and snares double up and roll like pitched

down drum 'n' bass. Warbling guitars and synthetic woodwinds float in and out, adding to the dynamics. Unfortunately, all of this light experimentation is overridden by Proven Self's heavy-handed pseudo-intellectualism. Self proposes a clever, lengthy list of meanings behind the acronym MC: "My current modality crush mental cretins, morons, clueless midgets, classification misfits/Commandeer more chimneys than Merry Christmas." Well-written, but not well-stated. With his whiny, soul-less delivery, Self sounds like Pee Wee Herman as the newly clued-in Charlie of *Flowers For Algernon*.

**R.I.Y.L.:** LMNO, MC Paul Barman  
**Contact:** 4M Records  
**Phone:** 718.624.1738 **Email:** Records\_4M@hotmail.com  
**Release Date:** at radio now



### KUBIQ

**"Neva U" b/w "2K" (Heratik)**

KubiQ has an aggressive flow and voice reminiscent of Planet Asia, but mimicry is not his foulest crime. The MC just never gets a foothold on Fanatik's mild bassline and infrequent bass kicks on "Neva U." With the cut's lazy, jangling sample and abundance of empty space, there's plenty of room for intelligent content, but KubiQ's verses are all intensity and

no pacing. See side B for confirmation: "2K" is a much more typical hip-hop stomp with a musty soul bass foundation and a hook change-up that sounds like something out of the RZA's hidden chambers. Unfortunately, KubiQ and guest Kemet rush through unpolished lines showing off their vocabularies and distracting the listener from the track's built in boom-bap.

**R.I.Y.L.:** Planet Asia, Inspecta Deck  
**Contact:** Heratik Productions  
**Phone:** 888.939.1667  
**Release Date:** at radio now



### DICE RAW

**Reclaiming The Dead (Motive-MCA)**

Dice "Motherfuckin'" Raw is best known for playing guest stormtrooper on albums by the Roots. Raw's belligerence is perfect for adrenaline-charged posse cuts like the Philly outfit's "Clones," or for the simmering "Lava" on his own debut album. Unfortunately, the Philadelphia battle ram is unable to tone it down even a

notch. A talented production team — the H.E.A.T. — supports *Reclaiming The Dead* with a broad variety of sounds, some of which would seem to demand a mellower or more specific delivery. Dice virtually beats up on smooth R&B hybrids like "Forget What They Say" and the irresistibly danceable "If I Only Had Words." At times, especially on the latter and "Raw Sex," Raw defeats his own lyricism by stumbling and bashing through well-written, thematic rhymes, making his provocative thoughts unclear. With refreshingly original production and decent rhyme-writing, *Reclaiming The Dead* is an above average album that could have been great if Dice Raw had been a little more attentive to his beats.

**R.I.Y.L.:** Roots, LL Cool J, Big Daddy Kane  
**Contact:** Tony Curtis  
**Phone:** 310.865.4500 **Email:** tony.curtis@umusic.com  
**Release Date:** Oct. 24



### SNOOP DOGG

**"Snoop Dogg" b/w "Backup Ho" (No Limit-Priority)**

Just so you know, veterans make the same mistakes. It's been a while since Big Snoop made a real mark on the charts, so it only makes sense that the people at No Limit would enlist the universally-respected mad scientist Timbaland to give the Dogg a bone-ified hit. And, as usual, Tim comes equipped with the treats. "Snoop

Dogg" is just a handful of shrewdly placed "whodunit" chords and electric plucks underscored by Timbaland's trademarked motor-mouth beatboxing and some solid kicks. It's certainly not Mr. Mosley stretching the envelope to its greatest capacity, but neither does it clone any previous Timbo beats. And for the Long Beach pimp, it's way different... maybe too different. Seriously, when was the last time you heard Snoop on a track with this much bounce? Snoop's appeal depends on his slow drawl, severely constricted by Timbaland's hi-tech, shoulder-hunching jig. The Dogg barely has time in between snares to fully pronounce characteristic words like "Impala," "dollar" and "bitch."

**R.I.Y.L.:** Warren G., Missy Elliot  
**Contact:** Mr. Pete  
**Phone:** 323.993.3211 **Email:** pete.shepis@priorityrecords.com  
**Release Date:** at radio now

# Q&A



**KUTMASTA KURT**  
Is Kool Keith really weird? Will he ever cross over? What is trip-hop? I recently spoke to Kutmasta Kurt, the closed-lipped crate-digger who has sound-tracked many of Keith's personas, from Dr. Octagon to Black Elvis and more. Kurt's also responsible for more accessible numbers like the Dilated Peoples classic "Work The Angles," and remixes for Luscious Jackson and the Beastie Boys. Kurt's newest effort, *Kutmasta Kurt Presents Masters Of Illusion* features Kool Keith playing sidekick to newcomer Motion Man, and opens with some scathing commentary about trip-hop. While Kurt's disdain for unnecessary categories may be admirable, he may be suffering from a few of his own illusions about the music business.

### What do you have against trip-hop?

Trip-hop doesn't really exist, so people who try to fit into that category, they're trying to market themselves around hip-hop because they can't market themselves as hip-hop. I think it was a publicist who actually made up the term trip-hop, because she was trying to market a record and the person was like, 'Is this some rap shit, some hip-hop?' [And the publicist] was like, 'No, no, no, no, it's, uh, trip-hop. It's better than hip-hop. It's a new thing.' To me it's just bullshit.

### Have you ever been labeled as trip-hop?

Yeah, some of the stuff I've done has been labeled that, for sure. Like the Dr. Octagon record, the Dr. Doom record.

### Why do you think people would want to label those records as something else?

I have no idea. Like I said, it's people trying to use it as a marketing ploy.

### Clearly, Kool Keith has a stigma about him, as being a weird guy. Would you agree with that or do you think people are perceiving him wrong?

I think everybody's weird. Who sets the criteria for if somebody's weird?

### What is he like to work with?

Great. He's the most professional rapper I've ever worked with.

### What's the idea behind your new album?

The concept is it's just a thematic album with different characters.

### Do you think it's going to be difficult to market or sell a concept CD like this?

Nah, I don't think so. I think people are going to hear it and go, 'Whoa. This is what we've been waiting to hear.' I know it's something that I've been waiting for.

### Who do you envision the audience being?

Everybody.

### I take it that you don't like labeling, and titling, and dividing music.

'Cause it's all bullshit. That's like apartheid.

### So how do you think that it's possible to break out of that?

I don't need to break out of it. I'm not in it. I don't feel the restrictions. I think good music speaks for itself. I think that you send records out to the press, they write about it. You send records to DJs, they play the record. You send videos to MTV, they play them, and people find out about it. I don't think there is any real science behind trying to break through any barriers. I don't think there is a barrier. I don't think my record's underground or classified in any specific category. I think it's a hip-hop record and when people hear it, they're going to buy it.

# HIP-HOP

Period Ending 11/14/2000

www.cmj.com

Contributing reporters this week: 151 • See page 62 for a complete list of Hip-Hop airplay reports.

TW	LW	2W	PK	WKS	ARTIST	TITLE	LABEL
1	1	2	1	3	OUTKAST	Stankonia	Laface-Arista
2	4	1	1	8	DE LA SOUL	Art Official Intelligence: Mosaic Thump	Tommy Boy
3	6	7	3	6	DELTRON 3030	Deltron 3030	75 Ark
4	R	3	3	5	GURU	Jazzmatazz: Street Soul	Virgin
5	2	4	2	7	TALIB KWELI AND HI-TEK	Reflection Eternal	Rawkus
6	5	8	2	8	BLACK EYED PEAS	Bridging The Gap	Interscope
7	12	17	4	8	JURASSIC-5	Quality Control	Interscope
8	8	13	8	3	JAY-Z	The Dynasty Roc La Familia	Roc-A-Fella-Def Jam-IDJMG
<b>#1 DEBUT</b>							
9	-	-	9	1	SOUNDTRACK	Once In The Life	Antra-Artemis
10	7	11	7	7	BAHAMADIA	BB Queen (EP)	Good Vibe-Atomic Pop
11	9	26	9	6	MR. LIF	"Front On This"	Def Jux
12	20	38	12	3	HUSH	"Knuckle Up/150 MCs"	Intuit-Solar
13	17	14	1	5	WU-TANG CLAN	"The Jump Off"	Loud
<b>#2 DEBUT</b>							
14	-	-	14	1	UN Sung HEROES	Unleashed	Scenario-75 Ark
15	25	-	15	2	SOLITAIR	"No Doubt"	Figure 4
16	14	30	14	4	AFU-RA	Body Of The Life Force	D&D-Koch
17	23	18	12	7	MYSTIKAL	Let's Get Ready	Jive
18	33	-	18	2	EXAMPLE	"Price You Gotta Pay"	Beat Farm
19	R	31	18	4	JA RULE	Rule 3:36	Murder Inc.-Def Jam-IDJMG
20	19	9	3	9	AUTOMATOR	A Much Better Tomorrow	75 Ark
21	24	37	5	10	CREATORS	The Weight	Bad Magic
22	-	-	22	1	VARIOUS ARTISTS	Battle Axe	Battle Axe
23	-	-	23	1	QNC	"That Real Live"	D&D
24	13	6	1	34	DILATED PEOPLES	The Platform	ABB-Capitol
25	-	-	25	1	VARIOUS ARTISTS	20,000...	Pockets Linted-Nu Gruv Alliance
26	22	25	15	7	M.O.P.	Warriorz	Loud
27	15	20	15	3	151 FEAT. F.T.	"Ron B. VS F.T."	Tru Criminal
28	36	-	28	3	K-OTIX	"Y'All Know The Name"	Bronx Science
29	-	-	29	1	CASH BROWN	"Double Homicide"	Landspeed
30	18	29	18	5	LUDACRIS	Back For The First Time	Def Jam South-IDJMG
31	R	-	31	2	DOGGY'S ANGELS	"Ridaz With Me"	TVT
32	38	27	18	9	WYCLEF JEAN	The Eclectic: 2 Sides II A Book	Columbia-CRG
33	R	-	19	5	NEXTMEN	Amongst The Madness	75 Ark
34	-	-	34	1	KRS-ONE	A Retrospective	Jive
35	R	-	11	5	SLUM VILLAGE	Fantastic Vol. 2	Goodvibe-Atomic Pop
36	-	-	36	1	CAPONE & NOREAGA	Reunion	Atlantic
37	-	-	37	1	TUPAC SHAKUR	The Rose That Grew...	Amaru-Interscope
38	R	-	18	4	UGLY DUCKLING	Journey To Anywhere	1500
39	-	-	39	1	MUSAB	"Actin' Rich"	Concrete
40	-	-	40	1	BLACK THOUGHT	"Hardware"	MCA

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	BLACK THOUGHT	"Hardware"	MCA
2	DELTRON 3030	Deltron 3030	75 Ark
3	UN Sung HEROES	Unleashed	Scenario-75 Ark
4	CREATORS	The Weight	Bad Magic
5	MEMPHIS BLEEK	"Is That Your Chick"	Roc-A-Fella

**S**witzerland's Hat Hut label is universally well regarded, releasing hundreds of albums since its launch in 1975. Those who read the liner notes and credits from the label's releases have undoubtedly noticed the Union Bank of Switzerland insignia prominently displayed. But after 15 years, UBS — which has just undergone a merger with PaineWebber — has pulled its financial support of Hat Hut. The forward-look-



John Lewis

ing jazz and modern classical music imprint — which has released albums by such artists as Joe McPhee, Matthew Shipp and Ellery Eskelin — is now looking for a new sponsor to facilitate its musical vision. "I will go on as long I can without," label owner Werner Uehlinger says via e-mail. "I had to drop many projects, especially with up-and-coming artists." While other label owners struggle to make a profit, or at least break even, Uehlinger has a different objective: "The financial assistance allows me to develop new composers/musicians. This is my real interest — to keep the music

moving forward." At this point, there are 15 Hat Hut albums set for release in the coming months. Uehlinger also plans to reissue classic out-of-print titles by Albert Ayler, Steve Lacy, Anthony Braxton, Cecil Taylor and John Cage. • This year's International Association of Jazz Educators Conference will take place Jan. 10-13 in New York City. For the 28th running of this annual event, the emphasis remains on education, teacher training and outreach. But radio stations do get a bigger piece of the pie this time out, as NPR has expanded its jazz radio symposium to a full day. Of course, music is still the main attraction. Featured performers include Medeski Martin And Wood, the Wallace Roney Group, Maria Schneider, Pat Metheny Trio and the Brecker Brothers. On a related note, the

National Endowment For The Arts has announced the three winners of its American Jazz Masters Award. Modern Jazz Quartet founder/pianist John Lewis, saxophonist Jackie McLean and pianist Randy Weston each will be honored during the IAJE Conference with a special Jan. 13 tribute concert. Hosted by Dr. Billy Taylor, the concert will feature Taylor's trio, Cassandra Wilson, the Smithsonian Masterworks Orchestra and others. Each honoree also will receive a \$20,000 honorarium. Past winners include Dave Brubeck, Donald Byrd, Marian McPartland and Joe Henderson. • Medeski Martin

And Wood may have just released its eighth album (*The Dropper*), but the trio is still keeping it real on the grassroots retail level. The band has given the Coalition Of Independent Music Stores a limited-edition, three-song sampler of unreleased tunes cut during sessions for the new album. Mom-and-pop stores will be handing out the samplers to people who purchase the album in their stores. • Joel Dorn's brand new Label M, which recently released archival performances from Stan Getz and Sonny Stitt, has launched the new Atlantic Reissue Series. The release schedule includes Eddie Harris & Les McCann's

*Second Movement*, the 1971 studio followup to *Swiss Movement*, a live recording that went on to become one of the best-selling jazz albums ever. Then there's Les McCann's *Invitation To Openness*, also a 1971 effort; which features McCann's regular group complimented by Yusef Lateef, Cornell Dupree and others. Unlike the usual groove stuff McCann is known for, *Openness* is a set of group improvisations. Label M will also reissue David "Fathead" Newman's *Captain Buckles*, a groove-laden 1970 affair served straight-up, flaming-cocktail-style. Look for a Q&A with Dorn in next week's column.

## JAZZ

Period Ending 11/14/2000 www.cmj.com

Contributing reporters this week: 112 • See page 65 for a complete list of Jazz airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	5	MEDESKI MARTIN AND WOOD <i>The Dropper</i>	Blue Note
2	5	4	2	6	SUN RA & HIS ARKESTRA <i>Greatest Hits</i>	Evidence
3	3	3	1	7	PATRICIA BARBER <i>Nightclub</i>	Premonition-Blue Note
4	6	5	2	8	CHARLES LLOYD <i>Water Is Wide</i>	ECM
5	2	2	1	8	SAINT GERMAIN <i>Tourist</i>	Blue Note
6	7	8	6	7	REGINA CARTER <i>Motor City Moments</i>	Verve
7	4	7	4	9	JOEL FRAHM <i>The Navigator</i>	Palmetto
8	14	19	8	4	COLLECTIVE IDENTITY <i>The Mass</i>	Palmetto
9	R	11	9	2	ABBEY LINCOLN <i>Over The Years</i>	Verve
10	18	9	9	3	JIM BLACK <i>AlasNoAxis</i>	Winter & Winter
11	15	10	3	9	MAT MANERI QUARTET <i>Blue Decco</i>	Thirsty Ear
12	11	6	5	8	DANILO PEREZ <i>Motherland</i>	Verve
					<b>#1 DEBUT</b>	
13	-	-	13	1	SONNY ROLLINS <i>This Is What I Do</i>	Milestone
					<b>#2 DEBUT</b>	
14	-	-	14	1	BOBBY HUTCHERSON <i>Mirage</i>	32 Jazz
15	21	-	15	2	DON BYRON <i>A Fine Line: Arias And Lieder</i>	Blue Note
16	10	12	6	9	LIVING DAYLIGHTS <i>Electric Rosary</i>	Liquid City
17	13	20	13	6	MARK ELF <i>Live At Smalls</i>	Jen Bay
18	R	15	15	5	PONCHO SANCHEZ <i>Soul Of The Conga</i>	Concord
19	-	-	19	1	LEE KONITZ & THE AXIS STRING QUARTET <i>Play French...</i>	Palmetto
20	12	14	1	13	CHICAGO UNDERGROUND TRIO <i>Flamethrower</i>	Delmark
21	-	-	21	1	PETE MCCANN <i>You Remind Me Of Someone</i>	Palmetto
22	R	17	2	12	VANDERMARK 5 <i>Burn The Incline</i>	Atavistic
23	-	-	23	1	MICHAEL WOLFF <i>Impure Thoughts</i>	Indianola
24	19	-	19	3	ERNEST RANGLIN <i>Modern Answers To Old Problems</i>	Telarc
25	-	-	25	1	BUD SHANK SEXTET <i>Silver Storm</i>	Raw

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



## RAN BLAKE

**Horace Is Blue: A Silver Noir** (Hatology)

Pianist Ran Blake is a thoughtful, even noir-ish stylist who, like other third-streamers, has brought elements of classical music to the jazz tradition. Blake debuted in 1961 and has recorded somewhere in the neighborhood of 30 albums as a leader, including several

tributes. This 14-song program includes 11 Horace Silver compositions. Undoubtedly one of hard-bop's greatest composers and players, Silver frequently dabbles in elements of blues and gospel to give the material his signature groove. With help from electric guitarist David Fabris and alto saxophonist James Merenda, Blake whittles hard-bop classics such as "Soulville," "Song For My Father" down to the bare essentials. Sometimes stark and elegiac, sometimes playful and bluesy, the group's spare arrangements breathe new life into these tunes by recasting them in an utterly new context while retaining the original groove. Fabris, in particular, adds nice moody touches to the proceedings, especially on his solo rendition of "Señor Blues." But it's really Blake's show, and he shines with quiet intensity in both the group setting and his six solo turns. A great idea that's well-executed, *Horace Is Blue* will make both Silver and Blake fans happy.

**R.I.Y.L.:** Horace Silver, Keith Jarrett's Standards Trio, Paul Bley  
**Contact:** Carl Ericson  
**Phone:** 315.287.2852  
**Email:** northcountry@cadencebuilding.com  
**Release Date:** Nov. 21

## ERNEST DAWKINS' NEW HORIZONS ENSEMBLE

**Jo'burg Jump** (Delmark)

Much is made of Chicago's Association For The Advancement Of Colored Musicians, and its commitment to the "roots to the future" approach and grassroots activism. But for non-Chicagoans, the AACM might seem to encompass little more than the Art Ensemble Of Chicago and other first-generation association members. Saxophonist Ernest Dawkins' New Horizons Ensemble is part of the AACM of today, and like fellow great-but-lesser-known groups such as Ethnic Heritage Ensemble and 8 Bold Souls, these modern primitives ingeniously mix old and new to create some of the most beautiful, earnest and earthy avant-garde jazz around. The music may be forward-thinking, but the musicians aren't afraid to use the blue notes to give their adventurous approach some soul. Swingin' more than one would expect, the three horn players comfortably weave melodies on the heads and underpin the solos with sharp counterpoints. Meanwhile, the piano-less rhythm section keeps things moving forward; they never leave the players hanging, nor are they content to stick in one place for long.

**R.I.Y.L.:** Art Ensemble Of Chicago, Bright Moments, Ethnic Heritage Ensemble  
**Contact:** Alana Rocklin  
**Phone:** 773.539.5001  
**Email:** jazzpromo@delmark.com  
**Release Date:** Nov. 28

## OTHER DIMENSIONS

**A**tavistic's Unheard Music Series is one of the true free-jazz delights of 2000. Curated by jazz critic, musician and producer John Corbett, the series is dedicated to releasing long-out-of-print albums, lost or forgotten radio sessions, and rare live tapes from the '60s, '70s and '80s. The series features 11 releases to date. Here's some highlights from the fall batch:

### SCHLIPPENBACH QUARTET



**HUNTING THE SNAKE**

The Schlippenbach Quartet is often spoken in the same breath as European free-jazz stalwarts Peter Brötzmann and the ICP Orchestra. The group features the titanic lineup of pianist Alexander Von Schlippenbach, saxophonist Evan Parker, bassist Peter Kowald and percussionist Paul Lovens. Taken from an unreleased 1975 radio date, *Hunting The Snake* is a wildly imaginative set that definitely deserves to see the light of day. Schlippenbach's playing flirts with the Cecil Taylor-like manic runs. But there is more lyricism in his playing, not to mention a touch of European post-modern classicalism. Here Parker only hints at the circular breathing that now marks his playing. Rather, he sounds more like Brötzmann — manic and abrupt. The Schlippenbach Quartet was a working outfit that only had a couple of releases; this is the group's only effort available on CD and its only Stateside release.



Leo Cuypers' *Heavy Days Are Here Again* features pianist Leo Cuypers, drummer Han Bennink, saxophonist Willem Breuker and bassist Arjen Gorter. All were part of the scene surrounding ICP, and this 1981 studio album marks a reunion after an unpleasant parting of ways years earlier. Along the same musical lines as the Schlippenbach Quartet, *Heavy* is a return to hard-hitting form for the group. While the ICP integrated humor into improvisation equation back in the '70s, gone are the carnivalism and gimmicks, chased away by a hard-charging but often melodic approach. Perhaps the best news for radio programmers, the tracks are all of manageable length. And since this is an actual studio recording, the sound and playing are top-notch.



The last entry from this high-octane batch is Tchicai-Schweizer Group's *Willi The Pig*. Recorded live at a 1975 concert, this quartet is led by reedist John Tchicai, who did work with Coltrane and Ayler, and pianist Irene Schweizer, an early master of European improvisation. The two are supported by regular Brötzmann bassist Buschi Niebergall and little-known South African drummer Makaya Ntshoko. Truly an example of unheard music, this extremely rare album's initial pressing was limited to 500 copies. Tragically, the original tapes were lost, so this version had to be re-mastered using three un-played copies of the original LP. Seeing as the profiles of all four Group members are limited here in the States, *Willi* is a great introduction.

For more information, contact Atavistic at 773.384.9626 or info@atavistic.com.

## YOU SAY YOU WANT A...

**A**n eight-man mariachi ensemble dressed in typical charro attire strolled on stage as Jaguares played the final notes of the Caifanes' classic "La Negra Tomasa" during the Revolución 2000 sold-out show at L.A.'s Universal Amphitheatre on Nov. 2. And though it never made it to New York City, the tour — head-



Ceci Bastida, Julieta Venegas and Lysa Flores (L-R)

lined by the Jaguares — hit other key U.S. cities. The unofficial finale: Nov. 11-12 in Mexico City, where the Jaguares and some two-dozen other bands — including Ely Guerra, Spain's Enrique Bunbury and Argentina's Los Fabulosos Cadillacs — played for 30,000 fans at the Vive Latino 2000 musicfest (see [www.ocesapresenta.com.mx/vivelatino](http://www.ocesapresenta.com.mx/vivelatino)).

Revolución 2000 was Jaguares frontman Saúl Hernández's chance to debut the band's new lineup. And while only he and drummer Alfonso André remain from the original roster, that hardly made a difference to Jaguares fans. For *los fieles*, attending a Jaguares concert is like embarking on a pilgrimage to experience the soothing words

of high priest Hernández. Revolución 2000 was held in L.A. (the capital of Latin rock in the U.S.) on the Día de los Muertos — the sacred Day of the Dead — which is marked to remember the deceased and celebrate the continuity of life. The lights were dimmed, and the stage was softly illuminated by a thousand candles. Above the stage hung portraits of some of Mexico's dead pop heroes.

At the end of their two-hour performance — which capped off more than six hours of music from Frequency, Lysa Flores, La Gusana Ciega, Jumbo and Julieta Venegas — the Jaguares sounded the opening notes of the cumbia-rocker "La Negra Tomasa" as the stage filled with musicians. Once upon a time, Hernández could hit the tune's high notes. On this occasion, he stood back so that Venegas and La Gusana Ciega's vocalist Daniel Gutiérrez (who reminded many at the show of a younger Hernández) could sing the words to the crowd favorite. It was a moving scene: All the tour's bands on the same stage singing the song that helped ignite interest in Latin-rock fusion in the 1980s. Even more moving was the sight of rockeros in their black T-shirts and leather jackets, singing along to the timeless traditional songs the mariachis played.

## BACKSTAGE NEWS FROM REVOLUCIÓN 2000

Former Tijuana No! riot grrrl Ceci Bastida reported that she's just about finished with her bachelor's degree in history. But now that she's almost done, she's getting the urge to be onstage again. Seems ex-TJ No! grrrl Venegas wouldn't mind seeing Bastida back on the scene, and even invited her pal to play keyboards at a recent concert in San Diego. "I had such a good time," said Bastida. "Who knows? Maybe I will do some-

thing again." Another scoop from the Venegas camp: Multi-instrumentalist /producer Mastretta (Con Las Manos De Orlac, Titán, Tonino Carotone) — who played saxophone and other wind instruments for Venegas on tour — said he plans to release a vocal album as soon as his contract with Spanish indie Subterfuge expires. • Josh Norek, a founder of LAMC and crossover publicist for Venegas and Orishas, said he's executive producing a compilation of both new and unreleased tracks by Venegas, Los Rabanes, Santos Inocentes, Volumen Cero, Los Mocosos, Bayú and a few others on the Ark 21 label. A money-back guarantee is available to those

who purchase the CD online. The album's working title is *Ecena Alterlatina*, and it's scheduled for release in March. (For more information, e-mail Norek at [jnorek@yahoo.com](mailto:jnorek@yahoo.com).) • Members of Jumbo, the powerful Monterrey alterna-rock quintet, were happy to report that they are working on a followup to their BMG U.S. Latin debut, *Restaurant*. Jumbo singer Clement Castillo said that, in contrast to the uncertainty, melancholy and angst-ridden lyrics of the band's current album, the new material will look at the flipside of things — especially that which tickles them. They expect to release the as-yet-untitled album in April.

# Ñ ALTERNATIVE

Period Ending 11/14/2000

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

Contributing reporters this week: 33 • See page 66 for a complete list of Hip-Hop airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	14	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
2	2	8	2	4	KING CHANGO The Return Of El Santo	Luaka Bop
3	3	2	1	11	LOS RABANES Los Rabanes	Crescent Moon-Sony Discos
4	7	10	4	6	ORISHAS A Lo Cubano	Surco-Universal Latino
5	4	6	4	12	JULIETA VENEGAS Buen invento	BMG U.S. Latin
6	5	3	1	29	LA LEY Uno	WEA Latina
7	6	5	4	5	JUANES Fijate Bien	Surco-Universal Latino
8	8	4	4	12	PLASTILINA MOSH Juan Manuel	Astralwerks
9	9	7	4	20	JUMBO Restaurant	BMG U.S. Latin
10	19	13	1	27	ZURDOK Hombre Sintetizador	Manicomio-Universal Latino
<b>UP 9 POSITIONS</b>						
11	20	-	11	6	EL TRI No Podemos Volar	WEA Latina
12	11	20	6	15	SOUNDTRACK Amores Perros	Surco-Universal Latino
13	12	12	2	27	RESORTE [XL]	Manicomio-Universal Latino
14	13	9	9	12	PERICOS 1000 Vivos	EMI Latin
15	18	21	15	5	SANTA SABINA Con El Mar Dentro De La Sangre	Santa Sabina
16	15	16	8	27	GUSTAVO CERATI Bocanada	BMG U.S. Latin
17	22	-	13	3	VARIOUS ARTISTS La Tejadora De Nubes	Nimboestatic
18	10	14	2	27	BUNBURY Pequeño	EMI Latin
19	24	-	12	7	TITAN Elevator	Virgin
20	R	15	8	16	MIKEL ERETXUN Te Dejas Ver	WEA Latina
21	14	18	3	26	LA VELA PUERCA La Vela Puerca	Surco-Universal Latino
22	21	-	21	2	AUGE Jugar	Sirena Music
23	17	11	4	25	CAFE TACUBA Revés/Yosoy	Warner Bros.
<b>#1 DEBUT</b>						
24	-	-	24	1	TAM TAM GO Atrapados En La Red	EMI Latin
25	16	-	9	11	MALDITA VECINDAD Maldita Sea	BMG U.S. Latin

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



### PERICOS

Pericos, Argentina's premiere reggae band, just released *1000 Vivos* (EMI Latin), a live album which celebrates the band's more than 10 years and 1,000 live shows together. Though Pericos participated in Colombia's Rock Al Parque event, I didn't catch up with the nine-piece band until later on, as its members prepared to travel to Mexico City for the two-day Vive Latino festival. Guitarist/producer Juanchi spoke to me over the phone from his Buenos Aires home.

#### How did *1000 Vivos* come about?

We had two concerts recorded. Three years ago, we celebrated our 10-year anniversary, and we played at a park in front of 100,000 people. We had invited Fito Páez, Auténticos Decadentes and Zeta Bosio [Soda Stereo]. We knew at one moment we were going to release it. Later we recorded another show with songs from *Mystic Love*, which we recorded after our 10th-anniversary concert. Our intent was to include some of our hits, but more of the not-so-well-known songs.

#### You use reggae as a foundation. How has your sound evolved?

When we started out, we liked reggae a lot and reggae still wasn't well known here. At first we tried matching the original sound, and we fell into a few clichés. But later, we started adding our own mark, drawing from our influences, which go from rock to salsa. We don't

avoid mixing things up. The problem is the Jamaicans do it so well that to continue on that path would be redundant. That isn't to say that we won't grab parts of the reggae sound, whether it's rocksteady or dancehall.

#### Los Pericos or Pericos? There's some confusion.

We didn't want to get lost amid all those bands that had "los" in their name, so we dropped it on *Pampas Reggae* [1995]. But for our fans, we will always be Los Pericos.

#### How did you choose this strange name?

One of the founding members was Ale Perico. We took his name, but the Pericos has to do with the tropics and the Caribbean, a nickname for the toucan. We had a laugh after we learned that, in other countries, pericos was the nickname for not-so-agreeable things [the phallus, for instance].

#### *Mystic Love* [EMI Latin, 1998] is a strong title for a record. What's that about?

Just like *1000 Vivos* is a photo of our concerts, *Mystic Love* marked a time in the band's life when we recorded for the first time in our own studio. We knew we had a unique sound, and we wanted to continue evolving from that. The lyrics were very inspired. It was neither mystical nor religious, but it did ask us to go deep inside. The song that defines the spirit of the album is "Sin Cadenas" ["Without Changes"]. This album seals a period in our life. Now we are eager for the next phase.

**R.I.Y.L.:** UB40, Sergeant Garcia, Sublime

**Contact:** Fernando Fazzari  
**Phone:** 732.283.1406  
**Email:** fmfpromo1@aol.com



## VARIOUS ARTISTS

**Mexamérica** (Angelino)  
In her groundbreaking book *Borderlands/La Frontera*, Chicana author Gloria Anzaldúa described the U.S.-Mexican border as an open wound "where the Third World grates against the first and bleeds." From there, a third country emerges — one that veteran Chicano rocker Rubén Funkahuatl Guevara (Rubén &

The Jets) has dubbed "Mexamérica." Some of Mexamérica's brightest inhabitants attempt to elevate the consciousness of the Mexican-Chicano connection through this emotive compilation of spoken word and *muchísimos* rock styles. On "Breaking Down The Borders," punk fusion group Tijuana No!'s frontman, Luis Güereña, raps alongside L.A. bilingual rage-rap quartet Aztlan Underground, opening things up for Mexico City-based trans-frontier singer Roco (Maldita Vecindad) to drop his poetry accompanied by indigenous drums. For the dreamy, melodic "Tener O Ser" ("To Have Or To Be") Tijuana and East Los chanteuses Claudia Morfin (Nona Delichas) and Quetzal Flores (Quetzal), respectively, layer their honey-dipped vocals over the most radio-friendly track on the album. Culture Clash satirist Richard Montoya is accompanied by Tijuana No!'s percussionist Teca on "Spoken World"; and L.A. punkabilly group Calavera joins TI's Mexican Jumping Frijoles on "Como Has Cambiado Tía Juana" ("How You've Changed Aunt Juana"). Even Baja California's most recent contribution to the musical landscape is represented: Fusbible — part of the *horotec* (norteña-techno) movement — cuts in with looped tubas and snare drums on "What They Do." The song also features a spoken segment by Guevara, which leads into an explosive jam by L.A.'s funky Blues Experiment. The *transfrontera* sound comes full-circle on "Mexica Xicano Connexion," with Roco dropping his lyrical rap over a groove from East L.A.'s Slowrider, later making way for Guevara's manifesto: "Mexamérica — a musical culture and community filled with love, soul and light!"

**R.I.Y.L.:** *Americanos*, L.A. Front-Era Rockera, ¡Reconquista! Latin Rock Invasión  
**Contact:** Angelino Records  
**Phone:** 213.489.2311 **Email:** funkahuatl@azteca.net  
**Release Date:** Oct. 21

## SLOWRIDER

### Mas Alla (¡De Volada!)

Produced by Ozomatli bassist Wil-Dog Abers and sax player Ulises Bella, Slowrider's five-song debut, *Mas Alla*, is a hidden treasure waiting to be found. Here space rock, Afrobeat grind and saxed-up hip-hop receive the East L.A. Chicano treatment from a collective of outstanding session musicians. For the Slowrider foundation, keyboardist d. Gomez (bassist on Beck's *Mellow Gold* tour) recruited veteran underground punk bassist Pat Hoed. Settling into a dance-oriented groove, the band then added velvety voiced, bilingual rapper Rafa Cardenas. The DJ Spooky-like spoken-word funk jam "Dos Caras" is peppered with references to L.A. landmarks; later on, Mark Pistel (Titán, Plastilina Mosh, Disposable Heroes of Hipoprisy) remixes the song for Track 6. Meanwhile, "Don Ramon" has guitarist/singer Carlos Zepeda pumping the wah-wah pedal as he raps, "Life is like a game, and it's playing his pieces. ¡Cuidado!"

**R.I.Y.L.:** Ozomatli, Los Mocosos, Si Sé, King Changó  
**Contact:** Olga Munding  
**Phone:** 303.443.2432 **Email:** laolga@speakeasypromo.com  
**Release date:** Nov. 28

**D**oug Nelson, bassist for the Jonny Lang Band, died on Nov. 7 after being struck by a pick-up truck in northern Minnesota while walking home. Police reported that the driver claims a man was standing in the middle of the lane waving his arms, trying to flag him down. But by the time he saw Nelson on the dark highway, the driver states, he didn't have room to brake to avoid hitting him. Nelson had been at a McGregor, Minnesota, restaurant watching *Monday Night Football* when he decided to walk back to his local cabin. He had been playing professionally since he was



Carlos Santana

15 years old, touring with Olivia Newton John as a teenager. He was 46. Send memorials to: Doug Nelson Memorial Fund, c/o Blue Sky Artists, 761 Washington Ave. N., Minneapolis, MN 55401. • Producer John Ryan is suing Carlos Santana over money

generated by three songs off 1982's *Shango*. Ryan filed suit in California Superior Court in Los Angeles, charging Santana with breach of contract and fraud over the songs "Hold On," "Nowhere To Run" and "What Does It Take?" Santana's manager, Faith Star, is also named in the suit. Ryan, who co-produced *Shango*, alleges that Santana improperly accounted for his royalty payments and refused

to turn over the books relating to income generated by the tunes. Ryan is seeking \$200,000 in lost royalties and asking the court to recognize him as the rightful owner of the copyrights of the masters to the three songs in

question. • Possessing the lush, harmonic vocal style of the Nields and the driving, raw energy of the Indigo Girls, Boston's Chapter In Verse has released a new three-song EP that features its best songs and production to date. Fronted by Rachel Clayton and Brenda

White, CIV's high-intensity live show helped propel last year's album, *Wicked Smile*, to the No. 8 spot on *Billboard* Heatseeker Chart — an extraordinary feat for an unsigned band. Still, CIV's full-length album failed to capture their impressive onstage presence, and the songs suffered as a result. Not so on their new EP, which is a big leap in production quality and flat-out verve, and offers up a pocketful of stirring, mature songs. For a



Doug Nelson

copy of the EP, contact Cindy Levine Management: manager@chapterinverse.com. • Several bricks from John

Lennon's childhood home in Liverpool are being auctioned off at NBC.com from Nov. 15 to Dec. 4. NBC acquired the bricks while filming the docudrama *In His Life: The John Lennon Story*, which airs on Dec. 3. Not

only was it the first time the 88-year-old owner allowed a film crew access to the house, but he also granted NBC permission to knock down a wall — which they did. NBC will use 50 percent of the proceeds to cover production expenditures; the other 50 percent goes to the homeowner, who plans on giving part of his share to the nearby Strawberry Fields children's home.



Chapter In Verse

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



## SUBSCRIBE NOW TO THE BEST MAGAZINE YOU'LL EVER HEAR!

With *CMJ New Music Monthly*, you won't just read about new music — you'll hear it! Each issue comes with an exclusive FREE COMPILATION CD packed with 15 to 20 great new songs. Past CDs have included such diverse artists as Radiohead, Moby, Fatboy Slim, PJ Harvey, Roni Size, Elliott Smith, Grandaddy, J Mascis + The Fog, Medeski Martin And Wood, Godsmack, and many others. Every issue of *CMJ New Music Monthly* includes about 40 CD reviews, plus movie and game reviews, interviews, information on cool websites, and much more.

Get in on a FREE trial subscription to *CMJ New Music Monthly*. Call now and we'll send you your FREE issue and FREE CD. There's no obligation. If you like it, subscribe. If not, pay nothing and keep the FREE CD and FREE issue with our compliments. Call toll-free now, or order online at cmj.com.

**GET 12 ISSUES + 12 CDS for just \$29.95!**  
**CALL 1-800-414-4CMJ or go to WWW.CMJ.COM**





## DWIGHT YOAKAM

### Tomorrow's Sounds Today (Reprise)

When Dwight Yoakam popped onto the scene in the late '80s with his stripped-down hard-tonk approach to music, he was embraced by fans who wanted to hear some actual country in their country. And seeing as he has more in common with older-generation artists like Merle Haggard than

contemporaries like Randy Travis, it should be no surprise that Yoakam features country stalwart Buck Owens on his 12th studio album. Owens not only sings on three tracks, but the duo co-wrote "Alright, I'm Wrong," which includes the Mexicali flavor of accordion wizard Flaco Jimenez. In fact, Yoakam scatters colorful timbres throughout *Tomorrow's Sound*. There's the reggae lilt of "For Love's Sake" and the folk tinge — courtesy of Chris Hillman's mandolin — of "Time Spent Missing You." But what makes this album (hopefully) sound like the future of country is Yoakam's incredible ability to incorporate the music of the past into his current style.

**R.I.Y.L.:** Lyle Lovett, Merle Haggard, Hank Williams

**Contact:** Alex Coronfly

**Phone:** 818.953.3744

**Email:** alex.coronfly@wbr.com

**Release Date:** Oct. 31; at radio now



## BRUCE HORNSBY

### Here Come The Noise Makers (RCA)

If you know Hornsby only as a former keyboardist for the Grateful Dead and the author of the hit "The Way It Is," then this double live album should be a real eye-opener. As you might expect, the Dead's "Lady With A Fan" and Don Henley's "End Of The

Innocence" are interpreted in a manner that's at once rootsy and artful. But strangers to Hornsby's live show may be surprised at how broad his musical palette really is. His rich, spontaneous piano work even works well on the classical Barber number "Nocturne" and the jazzy, experimental "Twelve Tone Tune" by Bill Evans.

**R.I.Y.L.:** Grateful Dead, Don Henley, Steely Dan

**Contact:** John Di Maio

**Phone:** 212.930.6697

**Email:** john.dimaio@bmge.com

**Release Date:** Oct. 24; at radio now

## V-ROYS

### Are You Through Yet? (E-Squared-Artemis)

Formed in 1994 in Knoxville, Tenn., by Scott Miller and John Paul Keith, the V-Roys mix edgy alternative rock and country. In short, they play cowpunk — cowpunk impressive enough to prompt Steve Earle to sign them to his E-Squared label and produce the group's debut, *Just Add Ice*. Recorded in August 1999 in the band's home state, this live album includes rip-roaring versions of tracks on its studio albums, as well as twang-drenched covers of lesser-known tunes by Neil Young, Loudon Wainwright III, Bap Kennedy and Paul Westerberg. Mic Harrison's full-throttle vocals are particularly noteworthy in the live setting.

**R.I.Y.L.:** Steve Earle, Trent Summar, Jason And The Scorchers

**Contact:** Ray DiPietro

**Phone:** 212.433.1849

**Email:** rdipietro@artemisrecords.com

**Release Date:** Nov. 7; at radio now

# TRIPLE A

Period Ending 11/14/2000

www.cmj.com

Contributing reporters this week: 36 • See page 45 for a complete list of Triple A airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	4	1	5	PAUL SIMON You're The One	Warner Bros.
2	6	38	2	3	PJ HARVEY Stories From The City...	Island-IDJMG
3	1	3	1	7	RADIOHEAD Kid A	Capitol
4	9	8	4	4	JOHNNY CASH American III	American-Columbia-CRG
5	5	2	2	10	JOHN HIATT Crossing Muddy Waters	Vanguard
6	2	1	1	10	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
7	4	6	4	6	VAN MORRISON & LINDA GAIL LEWIS You... Exile-Pointblank-Virgin	
8	8	7	7	7	MARK KNOPFLER Sailing To Philadelphia	Warner Bros.
9	10	17	9	4	SONNY LANDRETH Levee Town	Sugar Hill
10	7	5	1	8	WILLIE NELSON Milk Cow Blues	Island-IDJMG
11	11	11	2	13	DAR WILLIAMS The Green World	Razor & Tie
12	13	10	4	8	SHEMEKIA COPELAND Wicked	Alligator
13	19	15	13	6	KEB' MO' The Door	550-Epic
14	16	21	14	4	SARAH HARMER You Were Here	Zoë-Rounder
15	18	—	15	2	JOE JACKSON Night & Day 2	Sony Classical
16	22	30	16	3	R.L. BURNSIDE Wish I Was In Heaven...	Fat Possum-Epitaph
17	31	—	17	4	MERLE HAGGARD If I Could Only Fly	Anti-Epitaph
18	32	—	18	2	U2 All That You Can't Leave Behind	Interscope
19	23	23	19	4	GOMEZ Abandoned Shopping Trolley Hotline	Hut-Virgin
<b>UP 18 POSITIONS</b>						
20	38	—	20	2	MARTIN SEXTON Wonder Bar	Atlantic
21	30	22	13	6	BADLY DRAWN BOY The Hour Of...	XL-Beggars Banquet
<b>#1 DEBUT</b>						
22	—	—	22	1	VARIOUS ARTISTS Badlands...	Sub Pop
23	15	12	9	9	SQUIRREL NUT ZIPPERS Bedlam Ballroom	Mammoth
24	12	9	7	10	SAINT GERMAIN Tourist	Blue Note
25	17	24	14	6	AMY CORREIA Carnival Love	Capitol
26	14	13	11	7	JOAN OSBORNE Righteous Love	Interscope
27	R	—	27	2	FROGWINGS Croakin' At Toad's	Flying Frog
28	28	—	25	3	GEOFF MULDAUR Password	Hightone
29	27	—	27	2	MEDESKI MARTIN AND WOOD The Dropper	Blue Note
30	20	40	16	5	KASEY CHAMBERS The Captain	Asylum-Warner Bros.
31	39	—	31	2	STRANGEFOLK A Great Long While	Strangefolk
32	—	—	32	1	FATBOY SLIM Halfway Between...	Astralwerks
33	34	26	1	15	GREG BROWN Covenant	Red House
34	—	—	34	1	STATE OF BENGAL Visual Audio	Six Degrees
35	36	20	3	12	VICTORIA WILLIAMS Water To Drink	Atlantic
36	25	19	18	10	RYAN ADAMS Heartbreaker	Bloodshot
37	R	33	33	2	MOCEAN WORKER Aural & Hearty	Palm
38	—	—	38	1	VARIOUS ARTISTS Genghis Blues	Six Degrees
39	—	—	39	1	DOVES Last Souls	Astralwerks
40	33	28	21	8	MORPHINE Bootleg Detroit	Rykodisc

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	SOUTHERN CULTURE ON THE SKIOS Liquored Up...	TVT
2	SOULIVE Turn It Out	Velour
3	VARIOUS ARTISTS Hi-Fidelity Lounge...	Guidance
4	VARIOUS ARTISTS Shanti Project...	Badman
5	DR. DAN Dan On The Moon	Terminus

# CORE RADIO

Period Ending 11/14/2000

www.cmj.com

Contributing reporters this week: 103 • See page 45 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	6	<b>RADIOHEAD</b> Kid A	Capitol	37	14	12	9	7	<b>DON CABALLERO</b> American Don	Touch And Go
2	2	65	2	3	<b>PJ HARVEY</b> Stories From The City...	Island-IDJMG	38	9	11	9	7	<b>HOOVERPHONIC</b> The Magnificent Tree	Epic
3	4	8	3	3	<b>JOHNNY CASH</b> American III	American-Columbia-CRG	39	35	10	10	7	<b>BROADCAST</b> Extended Play Two	Warp-Tommy Boy
					<b>#1 DEBUT</b>		40	-	-	40	1	<b>STATE OF BENGAL</b> Visual Audio	Six Degrees
4	-	-	4	1	<b>DELTRON 3030</b> Deltron 3030	75 Ark	41	21	14	1	10	<b>BJÖRK</b> Selmasongs	Elektra-EEG
5	20	-	5	2	<b>ADD N TO (X)</b> Add Insult To Injury	Mute	42	-	-	42	1	<b>VARIOUS ARTISTS</b> Badlands...	Sub Pop
6	8	13	6	4	<b>DEATH CAB FOR CUTIE</b> Forbidden Love E.P.	Barsuk	43	56	73	43	3	<b>VARIOUS ARTISTS</b> Xen Cuts	Ninja Tune
7	3	3	3	8	<b>BADLY DRAWN BOY</b> The Hour Of...	XL-Beggars Banquet	44	52	47	44	3	<b>SONGS: OHIA</b> Ghost Tropic	Secretly Canadian
8	10	28	8	5	<b>DOVES</b> Lost Souls	Astralwerks	45	-	-	45	1	<b>TALIB KWELI AND HI-TEK</b> Reflection Eternal	Rawkus
9	16	18	9	3	<b>MEDESKI MARTIN AND WOOD</b> The Dropper	Blue Note	46	R	59	40	5	<b>ROCK*A*TEENS</b> Sweet Bird Of Youth	Merge
10	6	4	4	6	<b>ELF POWER</b> The Winter Is Coming	Elephant Six-Sugar Free	47	-	-	47	1	<b>EUPHONE</b> Hashin' It Out	Jade Tree
11	32	61	11	3	<b>RONI SIZE/REPRAZENT</b> In The Mode	Island-IDJMG	48	15	9	4	8	<b>J MASCIS + THE FOG</b> More Light	Ultimatum
12	22	35	12	3	<b>GOMEZ</b> Abandoned Shopping Trolley Hotline	Hut-Virgin	49	55	57	44	4	<b>PAUL SIMON</b> You're The One	Warner Bros.
13	23	32	13	3	<b>BRATMOBILE</b> Ladies, Women And Girls	Lookout!	50	42	34	34	3	<b>PLASTILINA MOSH</b> Juan Manuel	Astralwerks
14	29	-	14	2	<b>OUTKAST</b> Stankonia	LaFace-Arista	51	-	-	51	1	<b>LESS THAN JAKE</b> Border & Boundaries	Fat Wreck Chords
15	7	2	1	8	<b>SEA AND CAKE</b> Oui	Thrill Jockey	52	-	-	52	1	<b>POE</b> Haunted	Atlantic
					<b>#2 DEBUT</b>		53	62	50	50	3	<b>ELENI MANDELL</b> Thrill	Space Baby
16	-	-	16	1	<b>FATBOY SLIM</b> Halfway Between...	Astralwerks	54	30	22	10	8	<b>SELF</b> Gizmodgery	Spongebath
17	33	15	15	4	<b>VERSUS</b> Hurrah	Merge	55	28	31	21	8	<b>EMMYLOU HARRIS</b> Red Dirt Girl	Nonesuch
					<b>UP 43 POSITIONS</b>		56	44	41	19	8	<b>WILLIE NELSON</b> Milk Cow Blues	Island-IDJMG
18	61	-	18	2	<b>MAGNETOPHONE</b> I Guess Sometimes...	4AD	57	51	51	51	4	<b>MOCEAN WORKER</b> Aural & Hearty	Palm
19	19	-	19	2	<b>PALO ALTO</b> Palo Alto	American-Columbia-CRG	58	-	-	58	1	<b>MARK ROBINSON</b> Tiger Banana	Teenbeat
20	43	-	20	2	<b>U2</b> All That You Can't Leave Behind	Interscope	59	R	-	49	5	<b>QUINTRON</b> Internal Feedback 001-011	Bulb
21	11	26	11	5	<b>SUPERDRAG</b> In The Valley Of Dying Stars	Arena Rock	60	R	-	60	2	<b>JEJUNE</b> R.I.P.	Big Wheel Recreation
22	17	17	17	4	<b>KARATE</b> Unsolved	Southern	61	66	40	40	3	<b>33.3</b> Plays Music	Aesthetics
23	26	39	23	5	<b>COLDPLAY</b> Parachutes	Nettwerk-Capitol	62	47	54	47	3	<b>MARK KNOPFLER</b> Sailing To Philadelphia	Warner Bros.
24	41	-	24	2	<b>ELYSIAN FIELDS</b> Queen Of The Meadow	Jetset	63	60	72	60	3	<b>VARIOUS ARTISTS</b> We Thank You	Kindercore
25	5	5	5	6	<b>GODSPEED YOU BLACK EMPEROR!</b> Lift Your...	Kranky	64	38	29	20	8	<b>TITAN</b> Elevator	Virgin
26	12	21	12	4	<b>IDAHO</b> Hearts Of Palm	Idaho Music	65	57	37	36	5	<b>SUNDAY'S BEST</b> Poised To Break	Polyvinyl
27	39	49	27	3	<b>R.L. BURNSIDE</b> Wish I Was In Heaven...	Fat Possum-Epitaph	66	-	-	66	1	<b>PEPE DELUXE</b> Super Sound	Emperor Norton
28	25	23	1	12	<b>AT THE DRIVE-IN</b> Relationship Of Command	Grand Royal	67	-	-	67	1	<b>EMILIANA TORRINI</b> Love In The Time Of Science	Virgin
29	18	25	18	3	<b>RICHARD BUCKNER</b> The Hill	Overcoat	68	-	-	68	1	<b>ONEIDA</b> Come On Everybody Let's Rock	Jagjaguwar
30	40	45	30	4	<b>HIGH LLAMAS</b> Buzzle Bee	Drag City	69	-	-	69	1	<b>RUSSELL SIMINS</b> Public Places	Grand Royal
31	24	7	7	7	<b>BLACK EYED PEAS</b> Bridging The Gap	Interscope	70	27	16	15	9	<b>SAINT GERMAIN</b> Tourist	Blue Note
32	13	24	13	7	<b>CINERAMA</b> Disco Volante	Manifesto	71	49	60	39	6	<b>WESTON</b> The Massed Albert Sounds	Mojo
33	37	-	33	2	<b>GURU'S JAZZMATAZZ</b> Vol. 3: Streetsoul	Virgin	72	67	-	67	2	<b>VAN MORRISON &amp; LINDA GAIL LEWIS</b> You... Exile-Pointblank-Virgin	
34	75	-	34	2	<b>PELICAN CITY</b> Rhode Island	December First	73	-	-	73	1	<b>JOY DIVISION</b> The Complete BBC Recordings	Fuel 2000
35	31	30	30	3	<b>ALUMINUM GROUP</b> Pelo	Hefty	74	-	-	74	1	<b>DZIHAN &amp; KAMIEN</b> Freaks & Icons	Six Degrees
36	36	33	33	4	<b>NEW FOUND GLORY</b> New Found Glory	Drive Thru-MCA	75	-	-	75	1	<b>A3</b> La Peste	Columbia-CRG

# RADIO 200 ADDS

Period Ending 11/14/2000

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

POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	182	<b>SOUTHERN CULTURE ON THE SKIDS</b> Liquored Up And Lacquered Down	TVT
2	135	<b>SICK OF IT ALL</b> Yours Truly	Fat Wreck Chords
3	130	<b>NINE INCH NAILS</b> Things Falling Apart	Nothing-Interscope
4	83	<b>DASHBOARD CONFSSIONAL</b> The Swiss Army Romance	Drive-Thru
5	65	<b>SOULIVE</b> Turn It Out	Velour
6	63	<b>TWILIGHT CIRCUS DUB SOUND SYSTEM</b> Dub Plates Vol. 2	M (Netherlands)
7	60	<b>BIRDWATCHER</b> The Darkest Hour Is Just Before Dawn	Arena Rock
8	53	<b>LOW</b> Christmas	Chair Kickers' Union-Kranky
9	42	<b>VARIOUS ARTISTS</b> Shanti Project Collection 2	Badman
10	40	<b>SHAWN LEE</b> Monkey Boy	We Love You
11	38	<b>SILVER SCOOTER</b> Good Bye (EP)	Peek-A-Boo
12	36	<b>DRESSY BESSY</b> The California EP	Kindercore
13	31	<b>VARIOUS ARTISTS</b> Hi-Fidelity Lounge...	Guidance
14	30	<b>MOUNTAIN GOATS</b> The Coroner's Gambit	Absolutely Kosher
15	27	<b>OFFSPRING</b> Conspiracy Of One	Columbia-CRG
16	20	<b>PLACES</b> The Autopilot Knows You Best	Absolutely Kosher
17	19	<b>DR. DAN</b> Dan On The Moon	Terminus
18	17	<b>JASON DARLING</b> Underground	Surprise Truck
19	15	<b>IMPOSSIBLES</b> Who Invited These Guys Anyway?	X
20	11	<b>VARIOUS ARTISTS</b> Badlands: A Tribute To...	Sub Pop

# GOING FOR ADDS

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

## NOVEMBER 28

<b>ARSON WELLES</b> Who In The Blazes Is Arson Welles	Arson Welles
<b>CAFETERIA</b> Knee Deep	Backburner
<b>DWEEZIL ZAPPA</b> Automatic	Favored Nation
<b>ECHOBOY</b> Vol. 2	Mute
<b>ERYKAH BADU</b> Mama's Gun	Universal
<b>FLYBANGER</b> Scenes From Headtrip To Nowhere	Columbia-CRG
<b>SUBZONE</b> Paranoid Landscape	Badman

## DECEMBER 5

<b>DAKOTA SUITE</b> Signal Hill	Badman
<b>PONTIUS COPILOT</b> Madagascar	Helio

## DECEMBER 12

<b>BLITZHOSEN</b>	Slaphappy
-------------------	-----------

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).

Math and Science

**3 SONG SAMPLER  
ON YOUR DESK NOW!**

Remember your  
**MATH AND SCIENCE** on 11/27!



# CMJ RADIO 200

Period Ending  
11/14/2000

Contributing reporters this week: 516 • See page 45 for a complete list of airplay reports.

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	7	<b>RADIOHEAD</b> Kid A	Capitol	50	56	67	50	4	<b>SWINGIN' UTTERS</b> Swingin' Utters	Fat Wreck Chords
2	2	77	2	3	<b>PJ HARVEY</b> Stories From The City...	Island-IDJMG	51	54	79	51	4	<b>LINKIN PARK</b> Hybrid Theory	Warner Bros.
3	4	12	3	4	<b>JOHNNY CASH</b> American III	American-Columbia-CRG	52	60	75	52	3	<b>SONGS: OHIA</b> Ghost Tropic	Secretly Canadian
4	31	-	4	2	<b>U2</b> All That You Can't Leave Behind	Interscope	53	32	25	15	7	<b>DON CABALLERO</b> American Oon	Touch And Go
5	6	15	5	5	<b>NEW FOUND GLORY</b> New Found Glory	Drive Thru-MCA	54	55	55	54	4	<b>HIGH LLAMAS</b> Buzzle Bee	Drag City
6	3	2	2	9	<b>BADLY DRAWN BOY</b> The Hour Of...	XL-Beggars Banquet	55	43	45	43	4	<b>RICHARD BUCKNER</b> The Hill	Overcoat
7	10	17	7	4	<b>DEATH CAB FOR CUTIE</b> Forbidden Love E.P.	Barsuk	56	94	-	56	2	<b>PELICAN CITY</b> Rhode Island	December First
					<b>#1 HIP-HOP</b>		57	58	43	43	6	<b>ELENI MANDELL</b> Thrill	Space Baby
8	21	138	8	3	<b>OUTKAST</b> Stankonia	LaFace-Arista	58	113	86	58	4	<b>TALIB KWELI AND HI-TEK</b> Reflection Eternal	Rawkus
9	17	40	9	3	<b>ELYSIAN FIELDS</b> Queen Of The Meadow	Jetset	59	75	49	49	7	<b>SUBMARINE</b> Skin Diving	Kinetic-Reprise
10	22	36	10	4	<b>PALO ALTO</b> Palo Alto	American-Columbia-CRG	60	50	56	50	5	<b>ORGY</b> Vapor Transmission	Elementree-Reprise
11	15	16	11	5	<b>GOMEZ</b> Abandoned Shopping Trolley Hotline	Hut-Virgin						<b>#2 DEBUT</b>	
12	12	21	12	5	<b>SUPERDRAG</b> In The Valley Of Dying Stars	Arena Rock	61	-	-	61	1	<b>EUPHONE</b> Hashin' It Out	Jade Tree
13	28	33	13	3	<b>LESS THAN JAKE</b> Border & Boundaries	Fat Wreck Chords	62	45	41	36	6	<b>SUNDAY'S BEST</b> Poised To Break	Polyvinyl
14	7	5	5	8	<b>BLACK EYED PEAS</b> Bridging The Gap	Interscope	63	65	60	59	5	<b>JEJUNE</b> R.I.P.	Big Wheel Recreation
					<b>#1 JAZZ</b>		64	68	61	61	3	<b>RUSSELL SIMINS</b> Public Places	Grand Royal
15	27	26	15	3	<b>MEDESKI MARTIN AND WOOD</b> The Dropper	Blue Note	65	74	163	65	3	<b>VARIOUS ARTISTS</b> Take A Bite Outta Rhyme	Republic
					<b>UP 112 POSITIONS</b>		66	39	28	25	7	<b>TWILIGHT SINGERS</b> Twilight As Played...	Columbia-CRG
16	128	-	16	2	<b>DELTRON 3030</b> Deltron 3030	75 Ark	67	53	76	53	4	<b>LIMP BIZKIT</b> Chocolate Starfish...	Flip-Interscope
17	13	18	13	7	<b>WESTON</b> The Massed Albert Sounds	Mojo	68	150	-	68	2	<b>STATE OF BENGAL</b> Visual Audio	Six Degrees
					<b>#1 RPM</b>		69	83	118	69	4	<b>VARIOUS ARTISTS</b> Xen Cuts	Ninja Tune
18	30	44	18	3	<b>RONI SIZE/REPRAZENT</b> In The Mode	Island-IDJMG	70	49	48	32	8	<b>WILLIE NELSON</b> Milk Cow Blues	Island-IDJMG
19	40	-	19	2	<b>ADD N TO (X)</b> Add Insult To Injury	Mute	71	76	93	71	5	<b>REEVES GABRELS</b> Ulysses	E-Magine
20	8	7	7	7	<b>ELF POWER</b> The Winter Is Coming	Elephant Six-Sugar Free	72	80	-	72	2	<b>PENNYWISE</b> Live@The Key Club	Epitaph
21	29	30	21	5	<b>DOVES</b> Lost Souls	Astralwerks	73	91	-	73	2	<b>JOSEPH ARTHUR</b> Live From The Gypsy Tearoom	Realworld-Virgin
22	24	19	19	4	<b>KARATE</b> Unsolved	Southern	74	51	84	51	4	<b>MEAT PUPPETS</b> Golden Lies	Breaking-Atlantic
23	11	13	11	7	<b>GREEN DAY</b> Warning	Reprise	75	96	105	75	4	<b>COMAS</b> A Def Needle In Tomorrow	Plastique-Yep Roc
24	5	9	5	8	<b>HOOVERPHONIC</b> The Magnificent Tree	Epic	76	85	123	76	3	<b>EMILIANA TORRINI</b> Love In The Time Of Science	Virgin
25	9	6	1	10	<b>BJÖRK</b> Selmasongs	Elektra-EEG						<b>#3 DEBUT</b>	
26	37	47	26	3	<b>BRATMOBILE</b> Ladies, Women And Girls	Lookout!	77	-	-	77	1	<b>VARIOUS ARTISTS</b> Strait Up	Immortal-Virgin

## CHART TOPPER



Radiohead

#1 DEBUT



Badlands

#2 DEBUT



Euphone

#3 DEBUT



27	16	10	1	12	AT THE DRIVE-IN Relationship Of Command	Grand Royal	78	115	120	70	3	JOY ZIPPER Joy Zipper	Bar/None
					<b>UP 118 POSITIONS</b>								
28	146	-	28	2	FATBOY SLIM Halfway Between...	Astralwerks	79	46	29	19	11	SAINT GERMAIN Tourist	Blue Note
29	33	37	29	5	COLDPLAY Parachutes	Nettwerk-Capitol	80	R	97	77	5	ROCK*A*TEENS Sweet Bird Of Youth	Merge
30	34	39	30	4	GURU'S JAZZATAZZ Vol. 3: Streetsoul	Virgin						<b>#1 TRIPLE A</b>	
31	14	3	3	9	SEA AND CAKE Oui	Thrill Jockey	82	95	127	87	5	PAUL SIMON You're The One	Warner Bros.
32	26	23	21	4	IDAHO Hearts Of Palm	Idaho Music	83	161	-	83	2	PEPE DELUXE Super Sound	Emperor Norton
33	18	8	8	9	SELF Gizmodgery	Spongebath	84	141	173	84	3	A3 La Peste	Columbia-CRG
34	23	14	14	9	TITAN Elevator	Virgin	85	119	-	85	7	TUPAC SHAKUR The Rose...	Amaru-Interscope
35	67	-	35	2	MAGNETOPHONE I Guess Sometimes...	4AD	86	57	53	46	10	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
36	127	-	36	2	POE Haunted	Atlantic	87	103	142	87	4	JEBEDIAH Of Someday Shambles	Big Wheel Recreation
37	19	11	7	9	J MASCIS + THE FOG More Light	Ultimatum	88	167	-	88	2	BARCELONA Zero-One-Infinity	March
38	44	31	31	5	VERSUS Hurrah	Merge	89	117	-	89	2	EVERLAST Eat At Whitey's	Tommy Boy
39	25	22	14	6	GODSPEED YOU BLACK EMPEROR! Lift Your...	Kranky	90	72	64	1	14	DE LA SOUL Art Official Intelligence: Mosaic Thump	Tommy Boy
40	38	20	19	7	BROADCAST Extended Play Two	Warp-Tommy Boy	91	98	110	91	3	WALLFLOWERS Breach	Interscope
41	52	101	41	3	R.L. BURNSIDE Wish I Was In Heaven...	Fat Possum-Epitaph	92	73	66	66	5	CHICKS ON SPEED The Unreleases	K
					<b>#1 DEBUT</b>								
42	-	-	42	1	VARIOUS ARTISTS Badlands...	Sub Pop	93	99	171	93	3	MONSIEUR LEROC Le Slow Motion...	Cornerstone Ras-Skunk
43	63	51	43	6	CATCH 22 Alone In A Crowd	Victory	94	154	-	94	2	ONEIDA Come On Everybody Let's Rock	Jagjaguwar
					<b>UP 93 POSITIONS</b>								
44	20	4	2	12	GO-BETWEENS The Friends Of Rachel Worth	Jetset	95	188	115	95	4	COCO Coco	K
45	41	34	34	5	PLASTILINA MOSH Juan Manuel	Astralwerks	96	133	135	96	3	DAVID HOLMES Bow Down To The Exit Sign	1500
46	42	50	42	3	ALUMINUM GROUP Pelo	Hefty	97	123	162	97	3	MERLE HAGGARD If I Could Only Fly	Anti-Epitaph
47	47	95	47	3	VARIOUS ARTISTS We Thank You	Kindercore	98	121	164	98	3	MARK ROBINSON Tiger Banana	Teenbeat
48	35	32	32	7	CINERAMA Disco Volante	Manifesto	99	82	106	82	5	MARK KNOPFLER Sailing To Philadelphia	Warner Bros.
49	36	24	10	10	SQUIRREL NUT ZIPPERS Bedlam Ballroom	Mammoth	100	138	-	100	2	GODSMACK Awake	Republic



Strait Up

UP 118 POSITIONS



Fatboy Slim

UP 112 POSITIONS



Deltron 3030

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.

## Guaranteed Everytime...

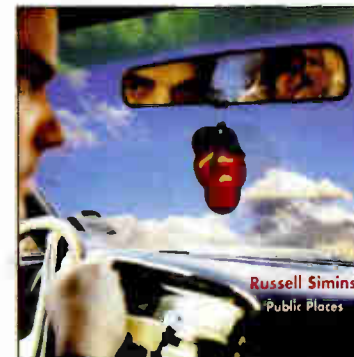
**RUSSELL SIMINS "Public Places" & BS 2000 "Buddy" 7"/CD Single**

(From the Forthcoming Album "Simply Mortified")

**Out now!!**



**RADIO CONTACT** Kenny aka The Tick 310.840.4425 tick@grandroyal.com  
& **AAM** Devin, Justin & Tiffany 212.924.3005 justin@aaminc.com





## 5 YEARS AGO

- 1 **SMASHING PUMPKINS**  
Mellon Collie And The Infinite Sadness (Virgin)
- 2 **BOSS HOG**  
Boss Hog (DGC)
- 3 **SONIC YOUTH**  
Washing Machine (DGC)
- 4 **ROCKET FROM THE CRYPT**  
Scream, Dracula, Scream! (Interscope)
- 5 **AMPS**  
Pacer (4AD/Elektra-EEG)



## 10 YEARS AGO

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

# CMJ RADIO 200

Period Ending 11/14/2000

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	64	54	51	9	<b>BARENAKED LADIES</b> Maroon	Reprise
102	79	91	3	23	<b>DANDY WARHOLS</b> Thirteen Tales From Urban Bohemia/Tales From Slabtown Vol. 2	Capitol
103	97	119	97	4	<b>VAN MORRISON &amp; LINDA GAIL LEWIS</b> You Win Again	Exile-Pointblank-Virgin
104	106	107	88	7	<b>MOCK ORANGE</b> The Record Play	Lober
105	—	—	105	1	<b>SUNSHINE</b> Velvet Suicide	Big Wheel Recreation
106	62	52	3	13	<b>ELASTICA</b> The Menace	Atlantic
107	102	99	99	8	<b>JOHN HIATT</b> Crossing Muddy Waters	Vanguard
108	—	—	108	1	<b>BUDDYREVELLES</b> American Matador	Motorcoat
109	89	141	89	4	<b>ENEMYMINE</b> The Ice In Me	Up
110	116	111	110	4	<b>LAIKA &amp; THE COSMONAUTS</b> Absurdistan	Yep Rock
111	101	125	101	6	<b>FASTBALL</b> The Harsh Light Of Day	Hollywood
112	145	—	112	2	<b>SELBY TIGERS</b> Charm City	Hopeless
113	125	78	78	4	<b>33.3</b> Plays Music	Aesthetics
114	R	139	75	6	<b>BANCO DE GAIA</b> Igizeh	Six Degrees
115	61	35	15	9	<b>MORPHINE</b> Bootleg Detroit	Rykodisc
116	109	197	109	3	<b>INTERNATIONAL AIRPORT</b> International Airport	Overcoat
117	139	100	100	3	<b>WACO BROTHERS</b> Electric Waco Chair	Bloodshot
118	77	70	18	8	<b>NICK DRAKE</b> Pink Moon	Hannibal
119	100	150	100	3	<b>RED SNAPPER</b> Our Aim Is To Satisfy Red Snapper	Matador
120	130	—	120	2	<b>VARIOUS ARTISTS</b> Stoned Immaculate	Elektra-EEG
121	136	—	121	2	<b>JOE JACKSON</b> Night & Day 2	Sony Classical
122	—	—	122	1	<b>HOPEWELL</b> The Curved Glass	Priapus
123	93	63	63	7	<b>AFI</b> The Art Of Drowning	Nitro
124	—	—	124	1	<b>EARLIMART</b> Kingdom Of Champions	Devil In The Woods
125	155	151	125	6	<b>LOWER EAST SIDE STITCHES</b> Lower East Side	Ng-Artemis
126	R	—	91	5	<b>QUINTRON</b> Internal Feedback 001-011	Bulb
127	90	92	66	8	<b>BLUE MEANIES</b> The Post Wave	MCA
128	132	117	71	13	<b>DAR WILLIAMS</b> The Green World	Razor & Tie
129	107	94	94	5	<b>SARAH HARMER</b> You Were Here	Zoë-Rounder
130	148	—	130	2	<b>SPOON</b> Loveways (EP)	Merge
131	—	—	131	1	<b>DZIHAN &amp; KAMIEN</b> Freaks & Icons	Six Degrees
132	71	38	33	6	<b>BLONDE REDHEAD</b> Melodie Citronique (EP)	Touch And Go
133	—	—	133	1	<b>SINCLAIRE</b> Attention Teenage Girls	Sonic Unyon
134	122	104	104	6	<b>MOVIELIFE</b> This Time Next Year	Revelation
135	104	—	104	2	<b>JIGSAW SEEN</b> Zenith	Vibro-Phonic
136	—	—	136	1	<b>LILYS</b> Selected (EP)	File 13
137	185	—	137	2	<b>PAUL OAKENFOLD</b> Perfecto Presents: Another World	London-Sire
138	70	46	40	6	<b>KITTYCRAFT</b> Catskills	March
139	88	74	15	10	<b>MOONEY SUZUKI</b> People Get Ready	Estrus
140	177	—	140	2	<b>ORANGER</b> The Quiet Vibration Land	Amazing Grease
141	142	81	81	5	<b>DEATHRAY DAVIES</b> The Return Of The Drunk Ventriloquist	Idol
142	48	27	19	9	<b>TRISTEZA</b> Dream Signals In Full Circles	Tiger Style
143	169	128	7	22	<b>DEFTONES</b> White Pony/ "Back To School" (CD5)	Maverick
144	114	83	47	6	<b>ELEVATOR</b> A Taste Of Complete Perspective	Teenage USA
145	168	—	145	2	<b>JOY DIVISION</b> The Complete BBC Recordings	Fuel 2000
146	59	42	3	12	<b>JETS TO BRAZIL</b> Four Cornered Night	Jade Tree
147	129	98	48	10	<b>RYAN ADAMS</b> Heartbreaker	Bloodshot
148	R	116	116	2	<b>SWEARING AT MOTORISTS</b> Number Seven Uptown	Secretly Canadian
149	137	58	58	8	<b>GOLDFRAPP</b> Felt Mountain	Mute
150	—	—	150	1	<b>MOUNTAIN GOATS</b> The Coroner's Gambit	Absolutely Kosher

# CMJ RADIO 200

Period Ending 11/14/2000

www.cmj.com



## 15 YEARS AGO

- 1 HÜSKER DÜ  
Flip Your Wig (SST)
- 2 HOODOO GURUS  
Mars Needs Guitars  
(Big Time)
- 3 SIMPLE MINDS  
Once Upon A Time (A&M)
- 4 THE CURE  
The Head On The Door  
(Elektra)
- 5 ALARM  
Strength (I.R.S.)



## 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)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	183	153	151	5	FROGWINGS Croakin' At Toad's	Flying Frog
152	—	—	152	1	VARIOUS ARTISTS Sounds Of The Geographically Challenged	Temporary Residence
153	163	—	153	4	SPEEDEALER Here Comes Death	Palm
154	—	—	154	1	MAN OF THE YEAR The Future Is Not Now	Tiny Beat-Loveless
155	—	—	155	1	SEVENTEEN Bikini Pie Fight	Xoff-V2
156	198	—	156	2	LIBRANESS Yesterday And Tomorrows Shells	Tiger Style
157	143	103	76	7	PRAGA KHAN Mutant Funk	Antler Subway-Never
158	—	—	158	1	Q AND NOT U No Kill No Beep Beep	Dischord
159	112	152	112	3	LENNY KRAVITZ Greatest Hits	Virgin
160	134	109	12	14	VAST Music For People	Elektra-EEG
161	—	—	161	1	ASHTRAY BABYHEAD Radio	Glue Factory
162	—	—	162	1	VANCOUVER NIGHTS Vancouver Nights	Endearing
163	—	—	163	1	PAPER CHASE Young Bodies Heal Quickly, You Know	Beatville
164	151	179	104	7	SHEMOKIA COPELAND Wicked	Alligator
165	81	62	5	12	TRANS AM Red Line	Thrill Jockey
166	156	191	156	4	KEB'MO' The Door	550-Epic
167	—	—	167	1	INSTRUMENTAL Acoustek	Angel
168	182	129	23	10	6THS Hyacinths And Thistles	Merge
169	126	124	124	5	COLLECTIVE SOUL Blender	Atlantic
170	—	—	170	1	TRISTAN PSIONIC Mind The Gap	Sonic Unyon
171	—	—	171	1	BLUR Music Is My Radar	Virgin
172	—	—	172	1	CHRISTIAN MARCLAY/OTOMO YOSHIHIDE Moving Parts	Asphodel
173	158	—	158	2	PARIS, TEXAS Brazilliant!	Polyvinyl
174	178	—	174	2	PEACH Giving Birth To A Stone	Vile Beat-Beatville
175	179	—	175	2	SONNY LANDRETH Levee Town	Sugar Hill
176	118	114	114	4	ERIN MCKEOWN Distillation	Signature Sounds
177	165	183	139	6	BLUETIP Polymer	Dischord
178	86	69	34	9	SCREECHING WEASEL Teen Punks In Heat	Lookout!
179	—	—	179	1	SOUNDTRACK Little Nicky	Maverick
180	66	59	46	8	UGLY DUCKLING Journey To Anywhere	1500
181	—	—	181	1	SAD ROCKETS Transition	Matador
182	131	68	37	8	VARIOUS ARTISTS Metroschifter Encapsulated	Doghouse
183	87	72	20	9	ELLIOTT False Cathedrals	Revelation
184	105	73	73	8	SIGUR ROS Agaetis Byrjun	Fat Cat-Bubble Core
185	181	82	38	10	DAMIEN JURADO Ghost Of David	Sub Pop
186	—	—	186	1	MARTIN SEXTON Wonder Bar	Atlantic
187	84	156	9	11	MAN OR ASTRO-MAN? A Spectrum Of Infinite Scale	Touch And Go
188	195	181	181	4	FRIGATE Blow Me Down	Spinning
189	—	—	189	1	NATACHA ATLAS The Remix Collection	Mantra-Beggars Banquet
190	120	113	31	11	ZEBRAHEAD Playmate Of The Year	Columbia-CRG
191	186	126	90	7	HARVEY DANGER King James Version	London-Sire
192	147	140	1	23	JURASSIC-5 Quality Control	Interscope
193	172	176	160	4	MASCOTT Follow The Sound	Le Grand Magistry
194	R	—	132	2	ALCHEMYSTS Zero Zen	Rubric
195	R	182	182	2	SUN RA & HIS ARKESTRA Greatest Hits	Evidence
196	157	87	38	8	IAN POOLEY Since Then	V2
197	—	—	197	1	1-SPEED BIKE Droopy Butt Begone	Constellation
198	160	137	137	3	CANNANES AND STEWARD Communicating At An Unknown Rate	Yoyo
199	—	—	199	1	BAXENDALE You Will Have Your Revenge	Le Grand Magistry
200	92	80	23	9	JOAN OF ARC The Gap	Jade Tree

**L**et's start with a shout out to the folks at Ubiquity, who are celebrating 10 years in the business. The super-hip joint is also the juice behind Luv' N' Haight and, most importantly for the world panel, the CuBop imprint. The Bay-area label will throw two bashes to celebrate: Nov. 30 at Bimbo's 365 Club in San Francisco and Dec. 2 at Club

Stereophonic in Los Angeles. Performers for the San Francisco event include Dave Pike & The CuBop Allstars (featuring Bobby Matos and

Jack Constanzo), P'taah (with a full five piece lineup) and Puracane (fresh from a tour with Sting). The night's DJs will be Ubiquity staffers Vinnie Esparza and Andrew Jervis, along with DJ



Café Tacuba

Nobody. Percussionist Bobby Matos — whose *Live At M.O.C.A.* came out in 1999 and who is the man in the production chair for many of

the CuBop titles — will head up the Los Angeles event. Puracane and DJ Nobody will perform there as well. U.K. DJ unit Beatless will spin, as will Esparza and Jervis. Building bridges between the Latin, club and jazz scenes by putting out some great records, Ubiquity deserves a round of applause. • Puerto Rican salsa legend Hector Lavoe, who died in 1993 of complications from an AIDS-related

illness, will be honored with a tribute album on RMM. Going old and new school, this unique project will pair

top salseros with cutting-edge Latin alternative music artists like Los Amigos Invisibles, King Changó, Ozomatli, Café Tacuba and Los Fabulosos Cadillacs. As yet, there is no scheduled release date. • Swedish folk trio Frifot will

make a rare trek to the U.S. for a six-date tour from Jan. 8-20, with two stops in the



Michael Rose

THE LONGEST RUNNING SERIES  
IN REGGAE MUSIC.

STRICTLY  
THE BEST VOL. 25 & 26

IN STORES NOVEMBER 14<sup>TH</sup>, 2000

VP RECORD DISTRIBUTORS: 89-05 180<sup>TH</sup> STREET, JAMAICA, NY 11435 TEL: (718) 291-7058 FAX: (718) 658-3573  
 VP FLORIDA: 6022 S.W. 23<sup>RD</sup> STREET, MIAMI, FLORIDA 33023 TEL: (954) 966-4744 FAX: (954) 966-8766  
[WWW.VPRECORDS.COM](http://WWW.VPRECORDS.COM) [PLANETREGGAE.COM](http://PLANETREGGAE.COM)



Northeast and four in the Midwest. Three of the most colorful characters on the Swedish folk scene (undoubtedly a commendable accomplishment), singer Lena Willemark, multi-instrumentalists Ale Moller and Per Gudmundson will surely charm those lucky enough to attend. • Black Uhuru singer Michael Rose has been going it as a solo act for a number of years now, recording several excellent albums for Heartbeat. His wavering high-pitched voice is one of the most identifiable in reggae music, so it should be no surprise that he is in the midst of a 31-date North

American tour. The tour launched Nov. 3 in Carlsbad, California, and runs through Dec. 10, closing up at Bill's Bar in Boston. Rose's upcoming album, *Never Give It Up*, is scheduled for release by Heartbeat in February. • Heartbeat is also sending out a Christmas/Kwanzaa/Chanukah present to U.S. reggae audiences in the form of the potent triple-bill Alpheus, Richie Spice and Everton Blender. The singers are heading out together on a 12-date U.S. tour Dec. 1-22, hitting the West Coast and the Northeast with stops in Colorado and Puerto Rico.

## NEW WORLD

Period Ending 11/14/2000

www.cmj.com

Contributing reporters this week: 106 • See page 63 for a complete list of New World airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	7	YOUSOU N'DOUR <i>Joko (The Link)</i>	Nonesuch
2	7	7	2	5	VARIOUS ARTISTS <i>Ethiopiennes Vol. 8</i>	Buda Musique
3	8	4	3	6	SIDESTEPPER <i>More Grip</i>	Palm Pictures
4	6	5	4	7	VARIOUS ARTISTS <i>Afrobeat ...No Go Die!</i>	Shanachie
5	5	10	5	4	RUBEN GONZALEZ <i>Chanchullo</i>	World Circuit-Nonesuch
6	2	3	2	10	LOS AMIGOS INVISIBLES <i>Arepa 3000</i>	Luaka Bop
7	9	11	7	4	FRIKIYWA <i>Collection 2</i>	Six Degrees
<b>UP 12 POSITIONS</b>						
8	20	-	8	2	KING CHANGO <i>The Return Of El Santo</i>	Luaka Bop
9	R	16	9	3	ISRAEL VIBRATION <i>Power Of The Trinity</i>	RAS
10	11	8	8	4	HENRI DIKONGUE <i>Mot'a Bobe</i>	Tinder
11	R	19	11	2	STATE OF BENGAL <i>Visual Audio</i>	Six Degrees
12	12	13	12	3	DRY & HEAVY <i>Full Contact</i>	BSI
13	15	15	13	4	VARIOUS ARTISTS <i>Italian Musical Odyssey</i>	Putumayo
14	4	6	1	12	VIEUX DIOP <i>Afrika Wassa</i>	Triloka
15	3	2	1	10	TABLA BEAT SCIENCE <i>Tala Matrix</i>	Axiom-Palm Pictures
<b>#1 DEBUT</b>						
16	-	-	16	1	SCIENTIST <i>Scientist Dub Culture...</i>	RAS
17	10	14	6	8	ELIADES OCHOA <i>Tribute To The...</i>	Higher Octave
18	17	12	3	13	CUBANISMO! <i>Mardi Gras Mambo</i>	Hannibal-Palm Pictures
19	18	-	6	5	LOS ZAFIROS <i>Los Zafiros Story</i>	Ahi Nama
20	13	23	13	3	NATACHA ATLAS <i>The Remix Collection</i>	Mantra-Beggars Banquet
21	16	-	5	9	VARIOUS ARTISTS <i>Latin Travels</i>	Six Degrees
22	23	-	5	10	BOB MARLEY & THE WAILERS <i>Climb The Ladder</i>	Heartbeat
23	19	17	14	4	VARIOUS ARTISTS <i>Trance Planet Volume 5</i>	Triloka
24	-	-	24	1	BANCO DE GAIA <i>Igizeh</i>	Six Degrees
25	21	-	15	4	VARIOUS ARTISTS <i>Jack Ruby Presents..</i>	Heartbeat

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



## MERCEDES PEÓN

*Isué (Resistencia)*

Mercedes Peón is an ambitious singer from Spain's Galician region. Her music is mostly derived from Spanish traditions — but being coastal, it has also absorbed influences from Africa and England over the centuries, creating a unique, descriptive point of comparison: Though from Spain, it

sounds uncannily Brazilian from start to finish. Suffice to say, if you love the wicked beats, unabashed experimentalism, unusual instrumentation and passionate singing of Carnival, samba and *tropicalismo*, then Peón will flip your proverbial wig. This first solo album from the 32-year-old singer/composer is one hip-swinging album, full of jubilantly shouted choruses and propulsive, crowd-pleasing beats. Peón makes no bones about seeking out the connections between African music and her own. As a result, her music is one of those brilliant culture-collisions that defies pigeonholing. Details on Stateside promotion and distribution of *Isué* are still a bit sketchy, but this is truly an import worth seeking out.

**R.I.Y.L.:** Maria Bethania, Arto Lindsay, Caetano Veloso  
**Contact:** Coro Acarreta  
**Phone:** 91.366.6723 **Email:** corocarreta@interbook.net  
**Release Date:** Oct. 10

## OUMOU SANGARE

*Ko Sira (World Circuit)*

South of the Niger River in Mali lies the small region of Wassoulou, which, for some reason, produces an extraordinary number of high-quality African singers and musicians. Generally regarded as one of Wassoulou's finest vocalists, Oumou Sangare has made a worldwide name for herself with a strong, heart-wrenching vocal style. Though it was originally released on World Circuit back in 1993, *Ko Sira's* domestic release on Nonesuch finally lets American audiences in on Sangare's best album to date. The most impressive songs on *Ko Sira* are the bluesiest, where Sangare stretches out and emotes over a long slow groove. Even without a translation of the lyrics, her strength and power as a vocalist are obvious.

**R.I.Y.L.:** Ali Farke Toure, Aretha Franklin, Cesaria Evora  
**Contact:** Erica Linderholm  
**Phone:** 212.707.2263 **Email:** erica.linderholm@atlantic-recording.com  
**Release Date:** Oct. 17; at radio now

## SOUNDTRACK

*Zubeidaa (Sony India)*

The Indian movie industry releases hundreds, if not thousands, of motion pictures a year, and virtually all of them are musicals. The soundtracks for these "Bollywood" affairs are known for mixing Western pop styles with traditional Indian percussion, sitars and vocals. In fact, this mix even creeps over to the symphony orchestra arrangements. While older soundtracks have often been defined by their zaniness, *Zubeidaa* is apparently such an important big-budget film that the producers opted for a soundtrack that is less experimental and more mainstream — and that's unfortunate. Still, *Zubeidaa* does feature the vocal stylings of both Lata Mangeshkar and Kavita Krishnamurthy, two of the most famous female "playback" singers in all of Indian film history. A second bonus disc features other popular soundtrack hits by composer A.R. Rahman, and is actually a much better representation of what the form is all about.

**For Fans Of:** Ravi Shankar, *Dance Raja Dance*, Cornershop  
**Contact:** Anita Daly/Intercultural Niche Strategies  
**Phone:** 212.248.5900 **Email:** worldmusic@nichestrategies.com  
**Release Date:** Oct. 16; at radio now



**BADADS**  
www.badads.org

Between the time I roll out of bed and roll into work on any given day, I receive advice on how to dress (the threads, baby, not the actual process of putting one leg in at a time), where to go to learn English (if I read the ad correctly, it was in Spanish) and, perhaps most importantly, how to develop a complexion as smooth as a baby's bum (thank you Dr. Zizmore!). And all of that came from just one subway ride! The average person is inundated by hundreds, if not thousands, of advertisements everyday via television and radio commercials, billboards, intruding telemarketers, spam emails, etc. If you, like myself, are mad as hell and aren't going to take it anymore, then direct your browser to BadAds.com, a website whose mission is to inform and assist those of the commercially peeved populace. The site features articles outlining the different ways advertising permeates schools, movies, sporting events, and other avenues. Did you know, for instance, that the Cinema Billboard Network, a division of the company that distributes commercials to more than 11,500 movie screens nationwide, brags, "We have a captive audience watching your advertisement. No interruptions! The patrons sitting in the theaters are not going anywhere." More furious? Well, something can be done. Each article's "Slam Bad Ads!" sidebar lists easy steps people can take to make their voices heard, supplying useful information including links to the advertisers' online feedback forms, as well as contact information for the Better Business Bureau and the local media. BadAds even offers instructions on how to write a compelling complaint letter. Join the BadAds mailing list to discover additional ways to combat "ads-holes."

— Bill Konig

## INTERNET BROADCAST

Period Ending 11/14/2000

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	7	<b>RADIOHEAD</b> Kid A	Capitol
2	3	—	2	2	<b>PJ HARVEY</b> Stories From The City, Stories From The Sea	Island-IDJMG
3	4	2	2	8	<b>BADLY DRAWN BOY</b> The Hour Of Bewilderbeast	XL-Beggars Banquet
4	2	4	2	6	<b>ELF POWER</b> The Winter Is Coming	Elephant Six-Sugar Free
5	7	24	5	3	<b>JOHNNY CASH</b> American III: Solitary Man	American-Columbia-CRG
6	5	9	5	6	<b>GREEN DAY</b> Warning	Reprise
<b>#1 DEBUT</b>						
7	—	—	7	1	<b>DELTRON 3030</b> Deltron 3030	75 Ark
8	22	—	8	2	<b>U2</b> All That You Can't Leave Behind	Interscope
<b>#2 DEBUT</b>						
9	—	—	9	1	<b>ADD N TO (X)</b> Add Insult To Injury	Mute
10	—	—	10	1	<b>RONI SIZE/REPRAZENT</b> In The Mode	Island-IDJMG
11	—	—	11	1	<b>FATBOY SLIM</b> Halfway Between The Gutter And The Stars	Astralwerks
12	—	—	12	1	<b>COLDPLAY</b> Parachutes	Nettwerk-Capitol
13	10	12	10	4	<b>DEATH CAB FOR CUTIE</b> Forbidden Love E.P.	Barsuk
14	—	—	14	1	<b>OUTKAST</b> Stankonia	Laface-Arista
15	11	20	11	3	<b>NEW FOUND GLORY</b> New Found Glory	Drive Thru-MCA
16	23	13	9	7	<b>BLACK EYED PEAS</b> Bridging The Gap	Interscope
17	13	—	13	2	<b>DOVES</b> Lost Souls	Astralwerks
18	R	17	17	2	<b>VERSUS</b> Hurrah	Merge
19	8	10	8	5	<b>BROADCAST</b> Extended Play Two	Warp-Tommy Boy
20	6	3	2	8	<b>SEA AND CAKE</b> Oui	Thrill Jockey
21	—	—	21	1	<b>LIMP BIZKIT</b> Chocolate Starfish And The Hot Dog Flavored Water	Flip-Interscope
22	16	6	2	10	<b>BJORK</b> Selmasongs	Elektra-EEG
23	21	21	21	3	<b>GOMEZ</b> Abandoned Shopping Trolley Hotline	Hut-Virgin
24	—	—	24	1	<b>GODSMACK</b> Awake	Republic
25	—	—	25	1	<b>ELYSIAN FIELDS</b> Queen Of The Meadow	Jetset

Contributing reporters this week: 120

## INTERNET RETAIL

Period Ending 11/14/2000

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	—	1	2	<b>U2</b> All That You Can't Leave Behind	Interscope
2	2	1	1	3	<b>LENNY KRAVITZ</b> Greatest Hits	Virgin
3	3	12	3	3	<b>GODSMACK</b> Awake	Republic
4	4	2	1	4	<b>LIMP BIZKIT</b> Chocolate Starfish And The Hot Dog Flavored Water	Flip-Interscope
5	18	—	5	2	<b>SOUNDTRACK</b> Charlie's Angels	Columbia-CRG
<b>#1 DEBUT</b>						
6	—	—	6	1	<b>BLINK 182</b> The Mark, Tom And Travis Show	MCA
7	5	3	1	7	<b>RADIOHEAD</b> Kid A	Capitol
<b>#2 DEBUT</b>						
8	—	—	8	1	<b>R. KELLY</b> TP-2.com	Jive
9	6	7	1	11	<b>BARENAKED LADIES</b> Maroon	Reprise
10	9	6	2	7	<b>MADONNA</b> MUSIC	Maverick-Warner Bros.
11	7	15	7	3	<b>PJ HARVEY</b> Stories From The City, Stories From The Sea	Island-IDJMG
12	13	11	8	16	<b>DIDO</b> No Angel	Arista
13	11	9	1	60	<b>CREED</b> Human Clay	Wind-up
14	—	—	14	1	<b>DWIGHT YOAKAM</b> Tomorrow's Sounds Today	Reprise
15	10	8	5	8	<b>MARK KNOPFLER</b> Sailing To Philadelphia	Warner Bros.
16	—	—	16	1	<b>FATBOY SLIM</b> Halfway Between The Gutter And The Stars	Astralwerks
17	14	13	3	23	<b>MATCHBOX TWENTY</b> Mad Season	Lava/Atlantic
18	15	18	15	7	<b>DAVID GRAY</b> White Ladder	ATO
19	19	—	19	2	<b>JAY-Z</b> The Dynasty Roc La Familia	Roc-A-Fella-Def Jam-IDJMG
20	21	14	4	7	<b>GREEN DAY</b> Warning	Reprise
21	8	4	2	6	<b>WALLFLOWERS</b> Breach	Interscope
22	16	17	2	31	<b>3 DOORS DOWN</b> The Better Life	Republic-Universal
23	—	—	23	1	<b>VARIOUS ARTISTS</b> Badlands: A Tribute To Bruce Springsteen's Nebraska	Sub Pop
24	12	5	3	5	<b>PAUL SIMON</b> You're The One	Warner Bros.
25	R	—	9	3	<b>'N SYNC</b> No Strings Attached	Jive

## ALTERNATIVE TENTACLES

P.O. Box 419092, San Francisco, CA 94141  
415.282.9783  
JELLO BIAFRA — The Green Wedge (7") [0256]

## ARISTA

6 W. 57th St., New York, NY 10019 212.830.0717  
GRATEFUL DEAD — Dick's Picks Vol. 19, 10.19.73 [4039]

## ARTEMIS

130 Fifth Ave. 7&th Fl., New York, NY 10011  
212.414.1700  
JOSH JOPLIN — Camera One +2 [EP] [1059]

## ATLANTIC

1290 Ave. Of The Americas, 26th Fl., New York, NY  
10104 212.707.2000  
GEDDY LEE — My Favorite Headache [83384]



## BIRTHNA

2204 Catharine St., Philadelphia, PA 19146  
215.731.9823  
SHELLITO — Ingredients [2501]

## BLACKBERRY

193 School St., Ste. 2, Somerville, MA 02145  
617.628.0379  
DELTA CLUTCH — Too Normal, Too Weird [1066]

## BONA FIDE

P.O. Box 185, Red Lion, PA 17536  
SLIM MAN — All I Want For Christmas [9000]

## BUFFALO QUEEN

211 Park Ave, 3rd Fl., Hoboken, NJ  
VIOLENT TRUTH — Candy Coated [5169]

## CAMERA OBSCURA

P.O. Box 5069, Burnley, Victoria, Australia 3121  
616.281.7730  
ABUNAI! — Round Wound [39]

## CRG

550 Madison Ave., New York, NY 10022-3211  
212.833.8000  
JAMES TAYLOR — Greatest Hits Vol. 2 [8522]  
MADISON AVENUE — Polyester Embassy [8509]  
OFFSPRING — Conspiracy Of One [Columbia 61419]

## DISCHORD

3819 Beecher St. N.W., Washington, DC 20007  
703.351.7506  
FARAQUET — The View From This Tower [9622]  
LUNGFISH — Necrophones [9619]

## DMC

666 Broadway, Ste. 1200, New York, NY 10012  
212.777.6676  
SILK — Here Comes the Rain Again [12132]

## FILE 13

P.O. Box 2302, Philadelphia, PA 19103-0302  
LENOLA — Electric Tickle EP [120]

## GEL

4329 Lloyd, Kansas, KS 66103 913.403.9401, gelmu-  
sic@swbell.net  
GENE LAND — Strangers & Angels [2894]

## GUIDANCE

160 N. Halsted 2nd Fl., Chicago, IL 60661  
312.226.8387  
VARIOUS ARTISTS — Hi-Fidelity Lounge: Volume Two [576]

## HARVEST

15565 Northland Dr., Ste. 508 W., Southfield, MI 48075  
248.559.8400  
JADED — Confessions [0420]

## INNER CITY

50 S. Buckhout St., Irvington, NY 10533  
GABRIEL — (I'll Be) Right Over [1124]

## INTERSCOPE

10900 Wilshire Blvd. Ste. 1230, Los Angeles, CA 90024  
310.208.6547  
NINE INCH NAILS — Things Falling Apart [Nothing 744]

## IRREGULAR

539 Queen Anne Ave. N., Box 131, Seattle, WA 98109  
WHO CARES — A [5]

## ISSMAY BIBBS

P.O. Box 3646 Grand Central Station, New York, NY  
10163  
ZENOBIA — Home [1108]

## JIVE

137-139 W. 25th St., New York, NY 10001 212.727.0016  
R. KELLY — TP-2.com [41705]

## JUMP UP!

4409 1/2 Greenview, Ste. 2W, Chicago, IL 60640  
312.334.3998  
ECLECTICS [plus] FRIENDS — The Look Ahead [36]  
TELEGRAPH — Switched On [37]

## MAVERICK

9348 Pacific Center Dr., Beverly Hills, CA 90210  
310.365.7800  
SOUNDTRACK — Rugrats In Paris [47850]

## METEOR CITY

P.O. Box 40322, Albuquerque, NM 87196 info@mete-  
orcrcity.com  
ABDULLAH — Abdullah [14]  
MUSHROOM RIVER BAND — Music For the World Beyond [13]

## METRO ONE

2025 W. Balboa Blvd., Newport Beach, CA 92663  
714.673.6701  
CRYSTAL LEWIS — Holiday [8192]

## MUGWORT MANOR

P.O. BOX 42, Nevada City, CA 95959  
ELENA POWELL & THE GLITTER FOLK — Left Of The Moon [2]

## PEEK-A-BOO

P.O. Box 49542, Austin, TX 78765 512.477.4636  
SILVER SCOOTER — Good Bye [EP] [301]

## POLYDOR

825 Eighth Ave., New York, NY 10019  
BEATLES — In the Beginning [9268]



## RHINO

10635 Santa Monica Blvd., Los Angeles, CA 90025-  
4900 310.474.4778  
VARIOUS ARTISTS — Rhapsodies In Black [79874]

## ROADRUNNER

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

## ROUND CIRCLE

P.O. Box 96, Dyer, IN 46311  
SOMETIMES SEVEN — Somehow You Just Don't Get It [9120]

## ROUNDER

1 Camp St., Cambridge, MA 02140 617.354.0700  
TONY RICE UNIT — Unit Of Measure [405]

## SMELLS LIKE

P.O. Box 6179, Hoboken, NJ 07030  
CHRISTINA ROSENVINGE — Frozen Pool [42]  
JOHN WOLFFINGTON — John Wolffington [43]

## SOMA

953 E. Sahara, Ste. E15-A, Las Vegas, NV 89104-8571  
310.247.8571  
VARIOUS ARTISTS — Soma Compilation Seven [22]

## SPICE ISLAND

128-08 Liberty Ave., Richmond Hills, NY 11419  
718.848.0971  
CHEDDI NYACK — Before You Love Me [1093]

## STONY PLAIN

809-A Wood St., Austin, TX 78703  
LONG JOHN BALDRY TRIO — Live [1268]  
VARIOUS ARTISTS — Stony Plain's Christmas Blues [1269]



## UNIVERSAL

1755 Broadway, New York, NY 10019 212.373.0600  
ELTON JOHN — One Night Only [013 050]

## W.A.R.?

2401 Broadway, Boulder, CO 80304 303.440.0666  
FRANK BLACK & THE CATHOLICS — Oog In The Sand [41]

## WESTERN VINYL

3116 Wayfarer Road, Bedford, TX 76021 817.545.5587  
NOURALLAH BROTHERS — Nourallah Brothers [4511]

## Y&T

1775 N.E. 149th St., Miami, FL 33181 305.221.2223  
MARY KARLZEN — Dim The Watershed [10006]

## YESHA

P.O. Box 31725, Charlotte, NC 28231-1725  
MY SO-CALLED BAND — The Punk Girl Next Door [6]

## HIP-HOP

### 404

P.O. Box 827, Normal, IL 61761  
POPA WU — Visions Of The Tenth Chamber [5106]

## ARISTA

6 W. 57th St., New York, NY 10019 212.830.0717  
VARIOUS ARTISTS — Vibe Hits [14628]



## CASH MONEY

1755 Broadway, New York, NY 10019 212.373.0600  
B.G. — Checkmate [908]

## LOUD

8750 Wilshire Blvd., 2nd Fl., Los Angeles, CA 90211  
310.358.4550  
PRODIGY — Of Mobb Deep [1873]

## JAZZ

### DELMARK

4121 N. Rockwell, Chicago, IL 60618 773.539.5001  
ERNEST DAWKINS — Jo'Burg Jump [524]  
LIN HALLIDAY — Airegin [523]  
SIR CHARLES THOMPSON — Robbins' Nest: Live At The Jazz Showcase [526]  
VON FREEMAN & FRANK CATALANO — You Talkin' To Me? [525]

### FUEL 2000

c/o Millman Heavy Industries 835 1/4 N. Alfred St., Los Angeles, CA 90069  
DIZZY GILLESPIE — Absolutely the Best [1086]

### MCA

70 Universal City Plaza, Universal City, CA 91608  
818.777.4000  
LOUIS ARMSTRONG — Hello, Dolly! [433]

### VERVE

825 Eighth Ave., New York, NY 10019 212.333.8000  
INCOGNITO — The Best Of [8283]

## LOUD ROCK

### EPIC

550 Madison Ave., New York, NY 10022-3211  
212.833.8000  
INCUBUS — Fungus Amongus [Immortal 61497]

## NEW WORLD

### BEMBE

P.O. Box 1730, Redway, CA 95560 707.923.7262  
ORQUESTA SUBLIME — Sublime Havana [2025]

### Q

P.O. Box 5952, Atlanta, GA 30307 404.622.7457  
VARIOUS ARTISTS — Jammin' Gold [2947]

## RPM

### EIGHTEENTH STREET LOUNGE

1212 18th St. NW, Washington, DC 20036 202.342.1611  
BLUE STATES — Nothing Changes Under The Sun [35]

### MUTE

140 W. 22nd St., 10th Fl., New York, NY 10011  
212.255.7670  
ECHOBOY — Vol. 2 [9142]  
PAUL VAN DYK — We Are Alive (CD5) [9145]

### WIIJA

P.O. Box 9333, London N1 1XJ England 171.609.7408  
MUCHO MACHO — Death On Wild Onion Drive [106]

# UPCOMING

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

## NOVEMBER 28

<b>ANATHEMA</b> Judgement	Koch
<b>ADONAI</b> The Sound Of The Future	VP
<b>BILLY MCLAUGHLIN</b> Inhale Pink	Nouveau
<b>BILLY MCLAUGHLIN</b> Exhale Blue	Nouveau
<b>BILLY MCLAUGHLIN</b> The Archery of Guitar	Nouveau
<b>BILLY MCLAUGHLIN</b> The Bow and The Arrow	Nouveau
<b>BILLY MCLAUGHLIN</b> Stormseeker	Nouveau
<b>COLEMAN HAWKINS</b> Body & Soul Of The Saxophone	ASV
<b>CUONG VU</b> Pure	Knitting Factory Works
<b>DAVID MURRAY QUARTET</b> Love & Sorrow	DIW
<b>EDDIE HARRIS</b> For Birds & Bags	Koch Jazz
<b>FRANK STROZIER</b> Fantastic	Koch Jazz
<b>JIMMY JOHNSON</b> Pepper's Hangout	Delmark
<b>JOHN PIZZARELLI</b> Let There Be Love	Telarc
<b>JOHN ZORN</b> Filmworks IX	Tzadik
<b>LION'S SHARE</b> Perspective	Massacre
<b>LOUIS ARMSTRONG</b> Big Bands 1920-32	JSP
<b>MASTER P</b> Ghetto Postage	No Limit
<b>MIKEY SPICE</b> Harder Than Before	VP
<b>MICHAEL COLEMAN</b> Do Your Thing!	Delmark
<b>MICHAEL WEBSTER</b> Lotus Festival	Lovethink
<b>MRI</b> Rhythmogenesis	Force Inc.
<b>OYSTERBAND</b> Granite Years (Best Of)	Era
<b>TERRE THAEMLITZ</b> Interstices	Mille Plateaux
<b>TOMAS JIRKU</b> Sequins	Force Inc.
<b>TUBBY HAYES</b> Eighth Wonder	Jasmine
<b>TUBBY HAYES</b> Vol. 1: Swinging Giant	Jasmine
<b>USHER</b> All About U	Arista
<b>VANILLA ICE</b> Mind Blowin' (reissue)	Ultrap
<b>VARIOUS ARTISTS</b> Chillout Experience	Cold Front
<b>VARIOUS ARTISTS</b> Club Mix Retro: The 80s Vol. 1	Cold Front
<b>VARIOUS ARTISTS</b> Club Mix Retro: The 80s Vol. 2	Cold Front
<b>VARIOUS ARTISTS</b> Harmony House Verse One	VP
<b>VARIOUS ARTISTS</b> Naked Ibeza	Cold Front
<b>VARIOUS ARTISTS</b> Newgrass	K-tel
<b>VARIOUS ARTISTS</b> SansuSoul	Sundazed
<b>VARIOUS ARTISTS</b> This Is Blues Harmonica	Delmark
<b>WALTER PERKINS</b> MJT + III	Koch Jazz
<b>WAYNE SHORTER</b> Wayning Moments	Koch Jazz
➔ <i>With Freddie Hubbard</i>	
<b>ZORA YOUNG</b> Learned My Lesson	Delmark

## DECEMBER 4

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

## DECEMBER 5

<b>3LW</b> 3LW	Epic
<b>ALICE IN CHAINS</b> Live	Columbia-CRG
<b>BARRETT STRONG</b> Stronghold II	Blarritt



**BEENIE MAN** Best Of  
**MIKE LEVY** Fireflies



Dec. 12  
Dec. 15

<b>BIG BILL BROONZY</b> Absolutely The Best	Fuel 2000
<b>BLENDERHEAD</b> Figureheads On The Forefront Of Pop Culture	Tooth & Nail
<b>CALI AGENTS</b> "Neva Forget" (12")	Ground Control
<b>DAVID BRYAN</b> Lunar Eclipse	Rounder
<b>DJ RECTANGLE</b> Box Set	Ground Control
<b>FEDDY MERCURY</b> Solo	Hollywood
➔ <i>Three-disc set of solo material from Queen vocalist</i>	
<b>HAKIM</b> Yaho	Ark 21
<b>HOLGER HILLER</b> Holger Hiller	Mute
<b>K-CI &amp; JOJO</b> X	MCA
<b>MEMPHIS BLEEK</b> The Understanding	Def Jam-IDJMG
<b>OZARK MOUNTAIN DAREDEVILS</b> Time Warp: The Very Best Of	A&M
<b>PAT BOONE</b> Millennium Collection	MCA
<b>RAGE AGAINST THE MACHINE</b> Renegades	Epic
➔ <i>Album of punk and hip-hop covers</i>	
<b>SCOTT GIBSON</b> Live Session July 17, 2000	Burn-One
<b>SOUNDTRACK</b> Disappearing Acts	Antra-Artemis
<b>STARFLYER 59</b> Easy Come, Easy Go	Tooth & Nail
➔ <i>Double-disc box set</i>	
<b>TONY TUN TUN</b> Tony Tun Tun	Karen
<b>VARIOUS ARTISTS</b> R&B's Lost & Found Vol. 2	Thump
<b>VARIOUS ARTISTS</b> Soul Food: The Best R&B Of 2000	Def Jam-IDJMG

## DECEMBER 11

<b>HOWARD ZINN</b> Heroes & Martyrs	Alternative Tentacles
<b>VELVET CRUSH</b> "Gentle Breeze" (7")	Bobsled

## DECEMBER 12

<b>BEENIE MAN</b> Best Of	VP
<b>BEENIE MAN</b> Best Of...Collector's Edition	VP
➔ <i>Double disc collection</i>	
<b>COCK SPARRER</b> Runnin' Riot Across The USA	TKO
<b>CYPRESS HILL</b> Live At The Fillmore	Columbia-CRG
<b>DEEP PURPLE</b> Machine Head (reissue)	Rhino
<b>JUJU/PIETER K</b> Juju/Pieter K (12" EP)	Phunkatek
<b>PETER FRAMPTON</b> Peter Frampton (reissue)	Sony Legacy
<b>REDMAN</b>	Def Jam-IDJMG
<b>SOUNDTRACK</b> Family Man	London-Sire
<b>TOOL</b> Salival	Volcano-Jive
➔ <i>Four disc set</i>	
<b>VARIOUS ARTISTS</b> Reggae Lasting Love Spongs	VP

## DECEMBER 15

<b>GREEN DAY</b> 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>	
<b>MIKE LEVY</b> Fireflies	Bus Stop-Parasol
➔ <i>Debut solo album from former lead singer of the Sneetches</i>	

## DECEMBER 19

<b>METHOD MAN</b> Tical 0: The Prequel	Def Jam-IDJMG
--	---------------

## DECEMBER 26

<b>ARETHA FRANKLIN</b> Love Songs	Sony Legacy
<b>DUKE ELLINGTON</b> Love Songs	Sony Legacy
<b>FRANK SINATRA</b> Love Songs	Sony Legacy
<b>ISLEY BROTHERS</b> Love Songs	Sony Legacy
<b>MICHAEL BOLTON</b> Love Songs	Sony Legacy

## JANUARY 9

<b>GREG OSBY</b> Inner Circle	Blue Note
<b>JIMMY SMITH</b> Dot Com Blues	Blue Thumb
➔ <i>With special guests Taj Mahal, Keb Mo' Etta James, B.B. King and Dr. John</i>	
<b>LOUIS ARMSTRONG</b> Satchmo: A Musical Biography	Verve
➔ <i>Three-disc set includes Armstrong's original narrations</i>	

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

FAX (Reporting Only): 646.557.0032

EMAIL: reports@cmj.com

WEB: www.cmj.com

106 VIC Ithaca, NY 105.9 CaFM Sarah Donnelly 607.274.1140 106vic@thaca.edu

CFMU Hamilton, ON 53.3 FM Sarah Donnelly 505.225.5140 cfmu@cmj.com

CHSR Fredericton, NB 97.9 FM Sarah Donnelly 506.453.4895 chsr@nb.ca

CISM Montreal, PQ 89.3 FM Sarah Donnelly 514.343.7511 music@cmj.org

CJRW Vancouver, BC 101.9 FM Sarah Donnelly 604.822.1742 cjrwmusic@cmj.com

CJISW Calgary, AB 90.9 FM Sarah Donnelly 403.242.1207 cjisw@cmj.com

CJSCR Scarborough, ON 50.3 CaFM Sarah Donnelly 416.292.1207 cjscr@cmj.com

KAMP Tucson, AZ 1570 AM Brent Pappas/Michelle 520.335.7180 kamp@cmj.com

KASC Tempe, AZ 1260 AM Sara O'Brien 480.969.8000 kasc@cmj.com

KBCA Missoula, MT 89.9 FM John Anderson/Mark 206.535.5715 kbcamusic@cmj.com

ACRN Athens, OH 99.3 FM Dustin Gray 740.521.4310 acrn@ohio.edu

CFRE Mississippi, MO 91.9 FM Jeff McCann 565.471.7260 cfre@cmj.com

CHSTO Ottawa, ON 89.1 FM Jeff McCann 613.552.5955 chstomusic@cmj.com

CITR Vancouver, BC 101.9 FM Sarah Donnelly 604.822.1742 citr@cmj.com

CJISW Calgary, AB 90.9 FM Sarah Donnelly 403.242.1207 cjisw@cmj.com

CJSCR Scarborough, ON 50.3 CaFM Sarah Donnelly 416.292.1207 cjscr@cmj.com

KAMP Tucson, AZ 1570 AM Brent Pappas/Michelle 520.335.7180 kamp@cmj.com

KASC Tempe, AZ 1260 AM Sara O'Brien 480.969.8000 kasc@cmj.com

KBCA Missoula, MT 89.9 FM John Anderson/Mark 206.535.5715 kbcamusic@cmj.com

KCCR Tacoma, WA 103.1 FM John Anderson/Mark 206.535.5715 kccrmusic@cmj.com

CAPR Sydney, NS 40.0 FM Bryan 915.535.4000 capr@local.com

CHRW Quebec, QC 94.3 FM Dineen 514.851.3501 chrw@public.ulaval.ca

CHYZ Quebec, QC 94.3 FM Dineen 514.851.3501 chyz@public.ulaval.ca

CJISW Calgary, AB 90.9 FM Sarah Donnelly 403.242.1207 cjisw@cmj.com

CJSCR Scarborough, ON 50.3 CaFM Sarah Donnelly 416.292.1207 cjscr@cmj.com

KAFK USAF Academy, CO 104.3 FM John Vogt 719.333.4644 kfk@cmj.com

KADR Vermillion, SD 91.1 FM John Vogt 719.333.4644 kadr@cmj.com

KBLB Kenosha, WI 90.7 CaFM Michelle 262.564.3854 kblb@cmj.com

KCMU Portland, OR 90.7 FM Brandon 503.271.8032 kcmu@cmj.com

KCMU Seattle, WA 90.3 FM Don Yates 206.454.3685 kcmu@cmj.com

CFBU St. Albans, ON 103.7 FM Kevin D'Innocenzo 905.848.3550 cfbu@cmj.com

CHRY New York, ON 105.5 FM Regina Lihou 416.736.5293 chry@cmj.com

CJISW Calgary, AB 90.9 FM Sarah Donnelly 403.242.1207 cjisw@cmj.com

CJSCR Scarborough, ON 50.3 CaFM Sarah Donnelly 416.292.1207 cjscr@cmj.com

CKUL Detroit, MI 99.7 FM Kristin 403.238.2315 ckul@cmj.com

KAFM Jackson, CO 88.1 FM Jackie 970.241.8801 kfm@cmj.com

KAOS Sioux Falls, SD 89.3 FM Brandon 605.336.4388 kaos@cmj.com

KADP Brookline, MA 90.7 FM Brooke 617.866.6000 kadp@cmj.com

KADP Brookline, MA 90.7 FM Brooke 617.866.6000 kadp@cmj.com

KADP Brookline, MA 90.7 FM Brooke 617.866.6000 kadp@cmj.com

CJLO Montreal, PQ 88.9 CaFM Sarah Donnelly 514.845.7401 radiohead@cmj.com

CKUT Montreal, PQ 90.3 FM Sarah Donnelly 514.358.6787 music@ckut.ca

KAGJ Ephraim, UT 89.5 FM Sarah Donnelly 435.875.8177 kagj@cmj.com

KAPU Azusa, CA 104.7 FM Sarah Donnelly 626.815.3877 kapu@cmj.com

KAZU Pacific Grove, CA 90.3 FM Sarah Donnelly 408.323.7597 mail@kazu.org

KBTL Etobicoke, ON 98.1 FM Dean Brook TYPE O NEGATIVE BLUE MEANIES LUMP BIZKIT OVERDOSE

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY

BLUR HOOPERPHONIC SUPERDRAG NEW FOUND GLORY PALO ALTO TWILIGHT SINGERS HEPNER BLUR HOOPERPHONIC DOWNLOAD GREEN DAY



KMSM Butte, MT 106.9 FM Jon Harrell 406-435-4501

KNON Dallas, TX 89.3 FM Chris Lee 214-824-6893

KPVR Forest Grove, OR 94.5 FM Steve Noren 503-325-9222

KRNL Mc Vernon, IA 88.7 FM Jon Linn 515-285-4431

KRVS Lafayette, LA 88.7 FM Jenny Frazee 504-485-4507

KSCU Santa Clara, CA 102.3 FM Jenny Frazee 408-554-4507

KSJS San Jose, CA 90.5 FM Jenny Frazee 408-554-4543

KSPB Peñon Blanco, CA 91.9 FM Jenny Frazee 907-474-7054

KSTW Fairbanks, AK 91.5 FM Jenny Frazee 907-474-7054

KTOD Juneau, AK 104.3 FM Jenny Frazee 907-586-1670

KMUD Redway, CA 91.1 FM Kate Nelin 530-253-2513

KNSU Tibbicoche, LA 91.5 FM Amanda Brown 504-448-4447

KOAL Winona, MN 89.5 FM Chris Hauger 507-527-2330

KRNU Lincoln, NE 90.3 FM Neal Obermyer 402-472-8777

KRZA Alamosa, CO 88.7 FM Mark Coleman 719-589-5057

KRKB Manhattan, KS 91.9 FM Ali Karim 785-527-2330

KSCF San Francisco, CA 102.3 FM Jenny Frazee 408-554-4507

KSPC Claremont, CA 88.7 FM Richard Caperton 909-378-0101

KSTW Seattle, WA 133.0 FM Brian Bizzarro 206-448-4447

KTRM Kirksville, MO 88.7 FM Jared Wynn 660-435-4506

KMVC Marshall, WI 91.7 FM Darren Beasley

KNWD Natchitoches, LA 91.7 FM Joshua Clarkson 318-357-4168

KRCC Colorado Springs, 91.5 FM Jeff Bider

KRSC Shilwater, OK 91.3 FM Hugh Foley 405-587-2636

KSAA Macopoches, TX 90.1 FM John Morning 409-468-1124

KSDI Brookings, SD 90.7 FM Chris Miller 605-693-2529

KSJU San Rafael, CA 102.3 FM Kristin Anderson 415-377-1574

KSRN San Marcos, TX 89.9 FM Tony Buetzer 218-733-2167

KSYM San Antonio, TX 90.1 FM Tony Buetzer 218-733-2167

KTSW San Marcos, TX 89.9 FM Rachel Bula 512-322-8889

KMKT Austin, TX 100.1 FM Mike Wall 907-486-3181

KORD Houston, TX 730 AM Andy Potts 218-299-3028

KRTH San Antonio, TX 91.7 FM Andy Potts 218-299-3028

KRTU San Antonio, TX 91.7 FM Andy Potts 218-299-3028

KRUV San Antonio, TX 91.7 FM Andy Potts 218-299-3028

KRVS San Antonio, TX 91.7 FM Andy Potts 218-299-3028

KRWB San Antonio, TX 91.7 FM Andy Potts 218-299-3028

KRWC San Antonio, TX 91.7 FM Andy Potts 218-299-3028

KRWD San Antonio, TX 91.7 FM Andy Potts 218-299-3028

KRWE San Antonio, TX 91.7 FM Andy Potts 218-299-3028

KNAB Orange, CA 91.1 FM Shannon Tashiro 714-744-7020

KNPS Pasadena, CA 91.1 FM Andrew Sarno 626-798-8901

KRLX Northfield, MN 88.1 FM Andrew Sarno 507-646-4102

KRMA Albuquerque, NM 88.1 FM Andrew Sarno 507-786-8802

KRNB Los Angeles, CA 104.7 FM Andrew Sarno 213-740-5727

KRNL Los Angeles, CA 104.7 FM Andrew Sarno 213-740-5727

KRNS Los Angeles, CA 104.7 FM Andrew Sarno 213-740-5727

KRNT Los Angeles, CA 104.7 FM Andrew Sarno 213-740-5727

KRNU Los Angeles, CA 104.7 FM Andrew Sarno 213-740-5727

KRNV Los Angeles, CA 104.7 FM Andrew Sarno 213-740-5727

KUCI
Urbine, CA 88.9 FM
Wesley Gentry & Michael Hibbert
958.874.4561
music@kuci.org
kuci.com

KUCD
Edmond, OK 89.5 FM
Patricia Smith
405.974.2589
PAPA ROACH
CREED

KUCR
Riverside, CA 88.3 FM
David Beachford
951.787.3838
kucrmusic@hotmail.com

KUGS
Bellingham, WA 88.3 FM
Lori Hamilton
360.755.2538
music@kugs.org

KULV
La Verne, CA 107.9 FM
Michelle Bocanegra
951.551.5111
kulv@uliv.edu

KUMD
Duluth, MN 103.3 FM
Eric Erickson
218.724.2861
FATBOY SLIM
PI HARVEY

KUMM
Morris, MN 89.7 FM
Patricia Smith
507.583.6076
kumm@cdm.mrs.uminn.edu

KUNR
Cedar Falls, IA 90.9 FM
David Morris
319.273.8400
kurn@uni.edu

KUNM
Albuquerque, NM 89.9 FM
Allison Karp
505.277.8022
kunnms@unm.edu

KUOI
Moscow, ID 89.3 FM
Christina Gurd
208.885.8423
Christina@kuoi.ubaldade.edu

KUOM
Minneapolis, MN 87.0 AM
Scott Davis
612.825.3500
music@radio.org

KUWP
Tacoma, WA 90.1 FM
Tad Kroll
360.589.6268
kumw@cdm.mrs.uminn.edu

KURC
Ames, IA 88.5 FM
Andrew Sells
515.284.1157
kure@iastate.edu

KUSF
San Francisco, CA 90.3 FM
Seth Heller
415.258.1973
kunnms@unm.edu

KUWR
Waverly, IA 89.1 FM
Duane Bierman
319.252.8209
kuwr@iastate.edu

KVCU
Boulder, CO 118.0 AM
Scott Davis
303.442.9705
hvcu@colorado.edu

KWMD
West Des Moines, IA 88.7 FM
Brian West
515.275.2600
kwmd@wdm.k12.ia.us

KVRR
Austin, TX 91.7 FM
David Morris
315.284.1157
kivw@marlin.luther.edu

KWSC
Wayne, NE 91.9 FM
Eric Dwight
402.375.7536
FUEL
ROCK SIZE/REPREZ

KWVA
Waverly, IA 89.1 FM
Duane Bierman
319.252.8209
kuwr@iastate.edu

KWBU
Waco, TX 107.1 FM
Scott Davis
254.710.8909
kwbu\_music@baylor.edu

KWDM
West Des Moines, IA 88.7 FM
Brian West
515.275.2600
kwmd@wdm.k12.ia.us

KWLC
Dorach, IA 1240 AM
Emily W. Shaun N. & Bryan R.
319.284.1157
kivw@marlin.luther.edu

KWUR
St. Louis, MO 90.3 FM
Bill Talovich
314.253.5952
kwur@wslu.edu

KWVA
Waverly, IA 89.1 FM
Duane Bierman
319.252.8209
kuwr@iastate.edu

KWRS
Spokane, WA 90.3 FM
Scott Davis
509.774.4575
STONED IMMACULATE
SUNNY DAY REAL USE

KXLU
Los Angeles, CA 88.9 FM
Kyle Smithey
916.378.7875
COLLECTIVE SOUL
EVERYTHING

KXUA
Fayetteville, AR 88.3 FM
Zach Tanner
501.375.4273
ELF POWER
ROCK SIZE/REPREZ

KWUR
St. Louis, MO 90.3 FM
Bill Talovich
314.253.5952
kwur@wslu.edu

KWVA
Waverly, IA 89.1 FM
Duane Bierman
319.252.8209
kuwr@iastate.edu

KXCR
El Paso, 89.5 FM
Paul Green
EMILIANA TORRINI
COLDRAY

KXLU
Los Angeles, CA 88.9 FM
Kyle Smithey
916.378.7875
COLLECTIVE SOUL
EVERYTHING

KXUA
Fayetteville, AR 88.3 FM
Zach Tanner
501.375.4273
ELF POWER
ROCK SIZE/REPREZ

KWUR
St. Louis, MO 90.3 FM
Bill Talovich
314.253.5952
kwur@wslu.edu

KWVA
Waverly, IA 89.1 FM
Duane Bierman
319.252.8209
kuwr@iastate.edu

KZOW
Forest City, IA 91.9 FM
Liz Cline
515.582.8196
RIVKOT
EVERYTHING

KXLU
Los Angeles, CA 88.9 FM
Kyle Smithey
916.378.7875
COLLECTIVE SOUL
EVERYTHING

KXUA
Fayetteville, AR 88.3 FM
Zach Tanner
501.375.4273
ELF POWER
ROCK SIZE/REPREZ

KWUR
St. Louis, MO 90.3 FM
Bill Talovich
314.253.5952
kwur@wslu.edu

KWVA
Waverly, IA 89.1 FM
Duane Bierman
319.252.8209
kuwr@iastate.edu

MAVERICK RADIO
Omaha, NE 90.3 FM
Cam Cam
402.554.4927
radiohead@at.the-drive-in.com

KXLU
Los Angeles, CA 88.9 FM
Kyle Smithey
916.378.7875
COLLECTIVE SOUL
EVERYTHING

KXUA
Fayetteville, AR 88.3 FM
Zach Tanner
501.375.4273
ELF POWER
ROCK SIZE/REPREZ

KWUR
St. Louis, MO 90.3 FM
Bill Talovich
314.253.5952
kwur@wslu.edu

KWVA
Waverly, IA 89.1 FM
Duane Bierman
319.252.8209
kuwr@iastate.edu

WAMH
Amherst, MA 89.3 FM
John Houghton
413.542.2274
wamh@amherst.edu

KXLU
Los Angeles, CA 88.9 FM
Kyle Smithey
916.378.7875
COLLECTIVE SOUL
EVERYTHING

KXUA
Fayetteville, AR 88.3 FM
Zach Tanner
501.375.4273
ELF POWER
ROCK SIZE/REPREZ

KWUR
St. Louis, MO 90.3 FM
Bill Talovich
314.253.5952
kwur@wslu.edu

KWVA
Waverly, IA 89.1 FM
Duane Bierman
319.252.8209
kuwr@iastate.edu











WQRI Bristol, RI 88.3 FM Jay Lyons 401.877.3283 www.riabn.com

WRCT Pittsburgh, PA 88.3 FM Eric Wolfson 412.378.1778 www.pennlive.com

WRFM Blue Bell, PA 91.7 FM Ryan Snyder 610.321.4366

WRCO Pleasanton, CA 91.7 FM Ryan Snyder 925.445.4105

WRWC Worcester, MA 91.7 FM Scott Hoffman 508.856.4010 www.worcester.edu

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWC Cleveland, OH 91.7 FM Scott Hoffman 216.375.2307 www.clevelandradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WRWB Boston, MA 104.0 FM Ben Sawyer 617.429.4339 www.bostonradio.com

WSUC
Cortland, NY 90.5 FM
101.3 FM
087.3.2838
wsuc@cortland.edu

WTBU
Boston, MA 89.3 FM
101.3 FM
021.733.8401

WTU
Cookeville, TN 88.5 FM
101.3 FM
091.372.1189
wtu@ontech.edu

WUMF
Farmington, ME 100.5 FM
101.3 FM
0207.778.7352

WUPI
Prosser Isle, ME 92.1 FM
101.3 FM
0207.778.7352
wupi@umpi.maine.edu

WUSR
Scranton, PA 99.5 FM
101.3 FM
0512.861.5711
wusr@101.5.edu

WCWC
Richmond, VA 90.7 FM
101.3 FM
0804.928.1057

WGKC
Galesburg, IA 95.1 FM
101.3 FM
Jennifer F. & Toby G.

WVUR
Valparaiso, IN 95.1 FM
101.3 FM
Jessica Weber
218.464.5383

WVHR
Haverhill, MA 91.7 FM
101.3 FM
Rebecca Davidson
562.745.9439

WSUW
Whitewater, WI 91.7 FM
101.3 FM
Bill Wheelock

WTCC
Springfield, MA 90.5 FM
101.3 FM
Debra & Chris
941.731.5628

WTWC
New Orleans, LA 91.5 FM
101.3 FM
Debra & Chris
941.731.5628

WUMM
Nashville, TN 90.5 FM
101.3 FM
Ally & Chris
215.1245

WUPX
Marquette, MI 91.5 FM
101.3 FM
Wesley Powers

WUTS
Sewanee, TN 91.3 FM
101.3 FM
Austin Lacy
931.531.5800

WVFI
Notre Dame, IN 640 AM
101.3 FM
John Bonavita
219.833.6888

WVHW
Pittsboro, NC 91.5 FM
101.3 FM
Tessa Kennedy
919.854.6202

WVVC
Greenville, SC 90.9 FM
101.3 FM
Ed Pitts
252.333.7314

WVVP
Chickasha, OK 90.7 FM
101.3 FM
Emilie & Jason
902.854.2334

WSYC
Lafayette, LA 93.0 am
101.3 FM
Chris & Julie
724.581.7432

WTGP
Greenville, PA 88.1 FM
101.3 FM
Tom Williams
724.581.7338

WYTL
Newtown, PA 82.1 FM
101.3 FM
Jack McCracken
717.568.9300

WUWS
University, NY 93.1 FM
101.3 FM
Tom & Julie
601.528.5385

WUTP
Stony Brook, NY 90.1 FM
101.3 FM
Baz & Mollie
516.632.8500

WUVT
Blacksburg, VA 90.7 FM
101.3 FM
Andy Arnella
540.221.9880

WVFS
Tallahassee, FL 99.7 FM
101.3 FM
Daniel Bell
850.644.2111

WVFW
Fairfield, CT 88.5 FM
101.3 FM
Lynn & Tom
203.254.4111

WVUX
Chickasha, OK 91.7 FM
101.3 FM
Chris & Julie
902.854.2334

WVWV
Stevens Point, WI 89.9 FM
101.3 FM
Wesley Powers
715.341.5354

WSWI
Evanston, IL 82.0 AM
101.3 FM
Travis Gillson
847.461.5201
www.usi.edu

WTSC
Potomac, WI 91.1 FM
101.3 FM
Andrew Stanek

WUOM
Detroit, MI 103.1 caFM
101.3 FM
Chris Robb
313.982.1152
dmc@sublimemission.com

WUWH
Durham, NH 91.3 FM
101.3 FM
Bryan Cuddehe
603.887.0811
www.wuwh.umh.edu

WUSC
Columbia, SC 90.5 FM
101.3 FM
Jonathan Garrick

WUWA
Washington, DC 90.5 FM
101.3 FM
Josh Postman
202.885.6182

WVGS
Starrsboro, GA 91.9 FM
101.3 FM
Jane Phillips
912.681.3507

WVUA
Tusculoosa, AL 90.7 FM
101.3 FM
Bryan & Holly
205.348.6601

WVYC
York, PA 90.7 FM
101.3 FM
Janice & Tom
717.845.7413

WWSU
Wayne, OH 106.9 FM
101.3 FM
Janice & Tom
937.775.5554

WSYC
Shippensburg, PA 88.7 FM
101.3 FM
Dustin Fenstermacher
717.352.2420
www.cfmradio.com

WUWD
Barnston, NJ 91.3 FM
101.3 FM
Andrew Lane
609.892.2420
www.cfmradio.com

WUWG
Athens, GA 90.5 FM
101.3 FM
Sara Hays/Stephen
706.547.8468
www.athensradio.com

WUSH
Hartshorn, MS 88.5 FM
101.3 FM
Clinton Kirby
601.284.5649
www.101.3.com

WVNS
Cantonville, PA 91.9 FM
101.3 FM
Matt Graham
724.930.4330
www.92.3.com

WVIA
Pittston, PA 89.5 FM
101.3 FM
Matt Graham
717.385.2808

WVWM
Carroll Gables, FL 90.5 FM
101.3 FM
Wendy & Chris
352.284.8332
www.wvwm.org

WVWC
Elizabeth, NJ 88.3 FM
101.3 FM
Wendy & Chris
908.746.7625
hoppins@vtrm.edu

WVWH
West Hartford, CT 91.7 FM
101.3 FM
Andy Taylor
860.746.7625



KUCR Riverside, CA 88.3 FM... KUCR Riverside, CA 88.3 FM... KUCR Riverside, CA 88.3 FM...

KWRP Ft. Myers, FL 90.5 FM... KWRP Ft. Myers, FL 90.5 FM... KWRP Ft. Myers, FL 90.5 FM...

WBCR Brooklyn, NY 590 AM... WBCR Brooklyn, NY 590 AM... WBCR Brooklyn, NY 590 AM...

WGBR River Forest, IL 88.5 FM... WGBR River Forest, IL 88.5 FM... WGBR River Forest, IL 88.5 FM...

WCCB Boston, MA 99.9 CaFM... WCCB Boston, MA 99.9 CaFM... WCCB Boston, MA 99.9 CaFM...

WGAJ Deerfield, MA 91.7 FM... WGAJ Deerfield, MA 91.7 FM... WGAJ Deerfield, MA 91.7 FM...

WICB Waco, TX 91.7 FM... WICB Waco, TX 91.7 FM... WICB Waco, TX 91.7 FM...

WLFL Appleton, WI 91.1 FM... WLFL Appleton, WI 91.1 FM... WLFL Appleton, WI 91.1 FM...

WWSR Oxford, OH 89.1 FM... WWSR Oxford, OH 89.1 FM... WWSR Oxford, OH 89.1 FM...

WOLW Boca Raton, FL 91.7 FM... WOLW Boca Raton, FL 91.7 FM... WOLW Boca Raton, FL 91.7 FM...

WOXY Oxford, OH 97.7 FM... WOXY Oxford, OH 97.7 FM... WOXY Oxford, OH 97.7 FM...



WRBC Lewiston, ME 91.5 FM Jim Moore 707.773.732 NATION OF ULYSSES LOW FIDELITY LOUNGE MOUNTAIN GOATS DRESSY BESSY SICK OF IT ALL

WRVU Burlington, VT 90.1 FM Robb 802.536.0796 www.vt200.com LOW SHANTI PROJECT CO TWILIGHT CIRCUIS D DASHBOARD CONFESS

WSPN Sarasota Springs, 91.1 FM Matthew Moore SOUTHERN CULTURE BIRDWATCHER DASHBOARD CONFESS SHANTI PROJECT CO LOW

WWSM Hattiesburg, MS 88.5 FM Michael Davis 601.266.3649 michael.davis@wsom.edu SOUTHERN CULTURE SILVER SCOOTER HI-FIDELITY LOUNGE NINE INCH NAILS

WYCC York, PA 99.7 FM Melissa Arrick 717.845.7413 SOUTHERN CULTURE BIRDWATCHER TWILIGHT CIRCUIS D OFFSPRING HI-FIDELITY LOUNGE

WZBC Chestnut Hill, MA 90.3 FM Sandra Barratt 617.552.3511 LOW BUDDYREVIEWS TUESDAY WELD WZMB Greenville, NC 91.3 FM Kevin Armstrong 252.328.4783 LOW EUPHONIE NINE INCH NAILS STRAIT UP PATSY'S SLIM DR DAN

105.1VC Ithaca, NY 105.9 CaFM David Hayward 607.274.1040 105VC@iitaca.edu LOW ER EMBODIMENT CANNIBAL CORPSE MORBID ANGEL CORROSION OF CONF VOIVOD BOILER ROOM LAMB OF GOD THORAZINE SPIDER ROCKETS

CJSR Missoula, AB 88.5 FM Craig Elliott 780.897.5244 cjr@missoula.csbroadcast.com SPELDER ER EMBODIMENT CANNIBAL CORPSE MORBID ANGEL CORROSION OF CONF VOIVOD BOILER ROOM LAMB OF GOD THORAZINE SPIDER ROCKETS

KBGA Missoula, MT 89.9 FM Brad Adams 406.243.5715 STRAIT UP TATTOO THE EARTH DOYNEHAMMER FACTORY 81 TAKE A BITE OUTTA SOLID GOLD BOILER ROOM NOTHINGFACE SICK OF IT ALL SLAVES ON DOPE

KFLC Lincoln, CA 89.7 FM Jason Beger 905.949.7052 musicdep@kflc.org ANAL CUNT SPACE BOY DOYNEHAMMER EYEHATEGOD RATOS DE PORAO SLAVES ON DOPE DISCARA RUDIMENTARY PENI GERMANT OSGENSEN THRASHING HOLOCIAU



# LOUD ROCK AIRPLAY

<p><b>WHUS</b> Storrs, CT 91.7 FM John Duncan 603.485.4007 whus@radio.com</p> <p>CRADLE OF FILTH MEGADETH NAPALM DEATH NILE SLIT UP AMEN LITTLE NICKY BOILER ROOM CRADLE OF FILTH IN FLAMES</p>	<p><b>WKDT</b> West Point, NY 89.3 FM Joe Cyr 914.338.2127</p> <p>GODSMACK SLAVES ON DOPE OVERKILL SICK OF IT ALL SLIT UP AMEN LITTLE NICKY BOILER ROOM CRADLE OF FILTH IN FLAMES</p>	<p><b>WLCA</b> Westfield, IL 89.9 FM Laura Brown 618.456.8935 wlcabc@cc.illinois.edu</p> <p>SPINESHANK SOULIFY AMEN NOTHINGFACE BRUIERIA MUDVAYNE DOWNSET FACTORY 81 VBS TYPE O NEGATIVE</p>	<p><b>WMBE</b> Westfield, MA 91.9 FM Jason Thomas 207.581.4341 wmbefm@comcast.net</p> <p>LITTLE NICKY LINKIN PARK 6 SIG NONPOINT CORROSION OF CONF GOOD 4 GRIT SLIT UP SHUVEL LAMB OF GOD OVERKILL</p>	<p><b>WMOA</b> Amherst, MA 91.1 FM Mike Barrett 413.545.2876</p> <p>REFUSED DYING FETUS GODSMACK SOULIFY SLAVES ON DOPE RETURN OF THE ROC SPINESHANK CRYPSTOY PITCHSHIFTER KILLSWITCH ENGAGE GREAT DECEIVERS HAMMERFALL</p>	<p><b>WBOC</b> Dorham, NH 91.5 FM John Reab 603.715.8107 wboctv@verizon.net</p> <p>NOTHINGFACE GODSMACK SOULIFY SLAVES ON DOPE RETURN OF THE ROC SPINESHANK CRYPSTOY PITCHSHIFTER KILLSWITCH ENGAGE GREAT DECEIVERS HAMMERFALL</p>	<p><b>WQAC</b> Alma, MO 90.9 FM Matt Friar 517.463.7095</p> <p>NOTHINGFACE GODSMACK RETURN OF THE ROC SLAVES ON DOPE CRADLE OF FILTH PRO-PAIN DEFONES LIMP BIZKIT GODSMACK MARILYN MANSON</p>	<p><b>WRNU</b> Hamstead, NY 88.7 FM Tammy Balzo 516.453.5105</p> <p>BRUIERIA CRADLE OF FILTH LAMB OF GOD SLAVES ON DOPE IN FLAMES NILE SOULIFY ROTATING CHRIST CORROSION OF CONF NOTHINGFACE</p>	<p><b>WRVU</b> Nashville, TN 91.1 FM Ictabod 615.372.3581</p> <p>CRADLE OF FILTH MORBID ANGEL ENSLAVED HYPOCRISY NILE SOULIFY ROTATING CHRIST CORROSION OF CONF NOTHINGFACE</p>	<p><b>WSDO</b> Elon College, NC 93.9 FM Ben Hamblitt 318.271.8732</p> <p>MORBID ANGEL CRADLE OF FILTH NEVERMORE NOTHINGFACE HYPOCRISY VBS ENSLAVED IN FLAMES NOTHINGFACE CATTLE PRESS</p>	
<p><b>WICR</b> New Rochelle, NY 61.0 AM Pete Gibson 914.633.2369</p> <p>GODSMACK IOMMI SPINESHANK RELATIVE ASH LIMP BIZKIT OVERKILL SLAVES ON DOPE MARILYN MANSON CORROSION OF CONF MEGADETH</p>	<p><b>WKWQ</b> Philadelphia, PA 91.7 FM Tim Duff 215.895.2580</p> <p>LAMB OF GOD BRUIERIA NOTHINGFACE NAPALM DEATH CRADLE OF FILTH MORBID ANGEL FACTORY 81 SPEEDLEER BLACK LEAGUE IOMMI SHUVEL</p>	<p><b>WLMF</b> Appleton, WI 91.1 FM Dimitrie Kostic 912.872.8386 wlmfm@live.com</p> <p>NOTHINGFACE DYING FETUS HYPOCRISY DAMAGED NILE MORBID ANGEL GARGANTUA SOUL HYPOCRISY LUCIA TURILLI DAMAGED MALIGNANCY CEPHALIC CARNAGE</p>	<p><b>WMBH</b> Waterbury, ME 89.7 FM Mike Williams, Sr. 207.872.8386 drjmw@net.net</p> <p>SLIT UP AMEN SLAVES ON DOPE CORROSION OF CONF VBS DOWNSET IOMMI SPINESHANK BOILER ROOM FACTORY 81</p>	<p><b>WVNL</b> Purchase, NY 88.1 FM Ben 914.325.5291 wvnl@live.com</p> <p>SLIT UP AMEN CORROSION OF CONF CORROSION OF CONF GARGANTUA SOUL VBS HAMMERFALL DYING FETUS NOTHINGFACE SPEEDLEER</p>	<p><b>WVNY</b> Geneva, NY 90.9 FM James Fitzhugh 518.748.2712 jfitzhugh@att.net</p> <p>MORBID ANGEL CRADLE OF FILTH NEVERMORE BRUIERIA IOMMI GARGANTUA SOUL VBS HAMMERFALL DYING FETUS NOTHINGFACE SPEEDLEER</p>	<p><b>WQFS</b> Greensboro, NC 90.9 FM James Fitzhugh 336.316.2352 jfitzhugh@att.net</p> <p>MEGADETH DYING FETUS ENSLAVED MORBID ANGEL SLIT UP LIMP BIZKIT GODSMACK SICK OF IT ALL</p>	<p><b>WRKU</b> Wilkes-Barre, PA 88.5 FM Bob Decker 717.208.5931 wrcr@kings.edu</p> <p>HAMMERFALL NEVERMORE LIZZY BORDEN YINGWIE I MALLMSTE PRO-PAIN IOMMI AMEN CORROSION OF CONF SLIT UP</p>	<p><b>WRXK</b> Ft. Lauderdale, FL 88.5 FM Darin "Leather Daddy" Flaber 754.961.1958 wrxk@shu.edu</p> <p>CRADLE OF FILTH PRO-PAIN AMEN LAMB OF GOD NOTHINGFACE MORBID ANGEL SOULIFY FACTORY 81 MUDVAYNE NILE</p>	<p><b>WRXJ</b> Richmond, VA 90.5 FM Johnny Young 804.753.2396 wrxj@comcast.net</p> <p>CRADLE OF FILTH MORBID ANGEL SOULIFY DIET CRISIS OVERKILL BRUIERIA TYPE O NEGATIVE NOTHINGFACE BRUIERIA LINKIN PARK IN FLAMES GODSMACK</p>	<p><b>WSUC</b> Cortland, NY 90.5 FM Sean Lewis 607.733.2396 wsuc@cornell.edu</p> <p>DOWNSET TATTOO THE EARTH MORBID ANGEL SPINESHANK SOULIFY TYPE O NEGATIVE NOTHINGFACE BRUIERIA LINKIN PARK IN FLAMES GODSMACK</p>
<p><b>WIDB</b> Carbondale, IL 104.3 caFM Dave Griffith 618.238.2381 widbradio@hotmail.com</p> <p>NOTHINGFACE NEVERMORE SPINESHANK SLAVES ON DOPE STRIP UP TYPE O NEGATIVE LINKIN PARK NONPOINT TAPROOT</p>	<p><b>WKSL</b> West Barnstable, MA 90.7 FM Nathan DeMontigny 508.275.4054 chess2000@hotmail.com</p> <p>DYING FETUS HYPOCRISY DAMAGED NILE MORBID ANGEL HYPOCRISY LUCIA TURILLI DAMAGED MALIGNANCY CEPHALIC CARNAGE</p>	<p><b>WLJL</b> Jacksonville, FL 91.9 FM Ronny Truitt 256.782.5509</p> <p>DOWNSET MORBID ANGEL NEVERMORE SLIT UP LIMP BIZKIT DREADNAUGHT OVERKILL KILLSWITCH ENGAGE BRUIERIA ENTOMBED BLACK LEAGUE</p>	<p><b>WVWC</b> Watertown, MA 91.5 FM Fredricka Berg 508.854.1710 osym@igmmc.edu</p> <p>FOZZY SLIT UP MORBID ANGEL SICK OF IT ALL MEGADETH OVERKILL SIX FEET UNDER DROWNINGMAN TATTOO THE EARTH LINKIN PARK</p>	<p><b>WVNY</b> Salmon, MA 91.7 FM Holly Flaming 978.745.9401 wvny@comcast.net</p> <p>SLIT UP SOULIFY DYING FETUS NOTHINGFACE ENSLAVED MORBID ANGEL NILE KAMELOT</p>	<p><b>WVNY</b> Salmon, MA 91.7 FM Holly Flaming 978.745.9401 wvny@comcast.net</p> <p>SLIT UP SOULIFY DYING FETUS NOTHINGFACE ENSLAVED MORBID ANGEL NILE KAMELOT</p>	<p><b>WVNY</b> Salmon, MA 91.7 FM Holly Flaming 978.745.9401 wvny@comcast.net</p> <p>SLIT UP SOULIFY DYING FETUS NOTHINGFACE ENSLAVED MORBID ANGEL NILE KAMELOT</p>	<p><b>WVNY</b> Salmon, MA 91.7 FM Holly Flaming 978.745.9401 wvny@comcast.net</p> <p>SLIT UP SOULIFY DYING FETUS NOTHINGFACE ENSLAVED MORBID ANGEL NILE KAMELOT</p>	<p><b>WVNY</b> Salmon, MA 91.7 FM Holly Flaming 978.745.9401 wvny@comcast.net</p> <p>SLIT UP SOULIFY DYING FETUS NOTHINGFACE ENSLAVED MORBID ANGEL NILE KAMELOT</p>	<p><b>WVNY</b> Salmon, MA 91.7 FM Holly Flaming 978.745.9401 wvny@comcast.net</p> <p>SLIT UP SOULIFY DYING FETUS NOTHINGFACE ENSLAVED MORBID ANGEL NILE KAMELOT</p>	



KTAO
NH 101.9 FM
Spiros Antonopoulos
505.758.5826

KUSF
San Francisco, CA 90.3 FM
Seth Heller
415.386.5873

WAH
Portland, ME 90.3 FM
Seth Heller
415.386.5873

WCN
New London, CT 91.1 FM
Linda Estabrook
860.438.2853

WHDN
Auburn, MI 88.1 FM
Cracker Jack
313.255.7417

WESU
Middleton, WI 88.1 FM
Markie Gee/Nark
813.223.1717

WUUS
Macomb, MI 88.3 FM
Ken Theron
586.788.2217

WMBR
Cambridge, MA 88.1 FM
Jordan Grovesky
617.253.1777

WMUC
College Park, MD 88.1 FM
Christy Canipe
910.314.7408

WPHS
Warren, MI 88.1 FM
Christy Canipe
910.314.7408

KTEK
Socorro, NM 88.7 FM
Kathy Laughlin
505.835.6173

KVSC
St. Cloud, MN 89.9 FM
Mike Wozniak
320.255.2126

KWBI
Waco, TX 107.1 FM
Pete Maguire
254.710.8503

KWCF
Fredonia, AZ 88.9 FM
Jim Boush
716.573.3426

KWCL
Lowell, MA 91.5 FM
Carol Natis
334.844.4114

WFLM
Apleton, WI 91.1 FM
Lisa Heather
541.572.1321

WFMU
New York, NY 540 AM
John Doughty
212.217.7938

WFWJ
West Palm Beach, FL 90.3 FM
Arlene Tine
407.835.3666

WFRN
Newark, NJ 550 AM
Diane Housh
973.586.3666

WFRN
Newark, NJ 550 AM
Diane Housh
973.586.3666

KTUH
Honolulu, HI 90.3 FM
Tina Wilford
808.956.4848

KWBO
Waco, TX 107.1 FM
Pete Maguire
254.710.8503

KWBR
Washburn, WI 90.3 FM
Amanda Johnson
509.717.4575

KWDC
Sanford, NC 90.5 FM
Bill Freeman
919.775.4211

WGER
Erie, PA 89.5 FM
Aaron Forstny
814.466.4001

WGLS
Detroit, MI 101.9 FM
Matt Bartuska/Chuck
913.374.4500

WHRM
Washington, DC 92.3 FM
Miguel Banuelos/Brandon
202.687.3702

WHPX
Surprise, FL 88.5 FM
Stephen Miller
813.572.1321

WHRM
Washington, DC 92.3 FM
Miguel Banuelos/Brandon
202.687.3702

WHRM
Washington, DC 92.3 FM
Miguel Banuelos/Brandon
202.687.3702

KUCR
Riverside, CA 88.3 FM
Darren Beckford
951.787.3838

KWDR
Providence, RI 88.1 FM
Leslie Lozowy
401.785.8086

KWDR
Providence, RI 88.1 FM
Leslie Lozowy
401.785.8086

WHRM
Washington, DC 92.3 FM
Miguel Banuelos/Brandon
202.687.3702

WHRM
Washington, DC 92.3 FM
Miguel Banuelos/Brandon
202.687.3702

WHRM
Washington, DC 92.3 FM
Miguel Banuelos/Brandon
202.687.3702

WHRM
Washington, DC 92.3 FM
Miguel Banuelos/Brandon
202.687.3702

WHRM
Washington, DC 92.3 FM
Miguel Banuelos/Brandon
202.687.3702

WHRM
Washington, DC 92.3 FM
Miguel Banuelos/Brandon
202.687.3702

WHRM
Washington, DC 92.3 FM
Miguel Banuelos/Brandon
202.687.3702

KUMD
Duluth, MN 103.3 FM
Zac
218.724.2851

KZSU
Stanford, CA 90.1 FM
Kathleen Maloney
650.723.4839

KZSU
Stanford, CA 90.1 FM
Kathleen Maloney
650.723.4839

KZSU
Stanford, CA 90.1 FM
Kathleen Maloney
650.723.4839

KZSU
Stanford, CA 90.1 FM
Kathleen Maloney
650.723.4839

KZSU
Stanford, CA 90.1 FM
Kathleen Maloney
650.723.4839

KZSU
Stanford, CA 90.1 FM
Kathleen Maloney
650.723.4839

KZSU
Stanford, CA 90.1 FM
Kathleen Maloney
650.723.4839

KZSU
Stanford, CA 90.1 FM
Kathleen Maloney
650.723.4839

KZSU
Stanford, CA 90.1 FM
Kathleen Maloney
650.723.4839

KUPS
Tacoma, WA 90.1 FM
Mac MacDonald
253.879.3288

MUSIC CHOICE
Allentown, NJ 90.1 FM
Alan Weisman
610.895.2877

MUSIC CHOICE
Allentown, NJ 90.1 FM
Alan Weisman
610.895.2877

MUSIC CHOICE
Allentown, NJ 90.1 FM
Alan Weisman
610.895.2877

MUSIC CHOICE
Allentown, NJ 90.1 FM
Alan Weisman
610.895.2877

MUSIC CHOICE
Allentown, NJ 90.1 FM
Alan Weisman
610.895.2877

MUSIC CHOICE
Allentown, NJ 90.1 FM
Alan Weisman
610.895.2877

MUSIC CHOICE
Allentown, NJ 90.1 FM
Alan Weisman
610.895.2877

MUSIC CHOICE
Allentown, NJ 90.1 FM
Alan Weisman
610.895.2877

MUSIC CHOICE
Allentown, NJ 90.1 FM
Alan Weisman
610.895.2877



WAH Potomac, NY 90.3 FM ...

WCUR West Chester, PA 91.7 FM ...

WERW West Chester, NY 1570 AM ...

WKHS West Chester, NY 90.5 FM ...

WDCB West Chester, NY 91.5 FM ...

WQMC West Chester, NY 91.5 FM ...

WRSK Shippensburg, PA 88.1 FM ...

WTPG Greenville, PA 88.1 FM ...

WCXI Danbury, CT 91.7 FM ...

CFMU Hamilton, OH 93.3 FM ...

WARC Danbury, CT 90.3 FM ...

WCWP Greenville, NY 88.1 FM ...

WFMU Jersey City, NJ 91.1 FM ...

WRXP Sunrise, FL 88.5 FM ...

WDOU Norfolk, VA 1570 AM ...

WRAS Atlanta, GA 88.3 FM ...

WTRC Trinity College, CT 89.3 FM ...

WXTU Charlottesville, VA 91.1 FM ...

WXPJ Fayetteville, NC 89.3 FM ...

CHSR Fredericktown, OH 97.9 FM ...

WARY Valhalla, NY 88.1 FM ...

WCWS Westover, OH 90.9 FM ...

WFMN Lancaster, PA 89.1 FM ...

WGLA Wichita, KS 89.9 FM ...

WORT Madison, WI 89.9 FM ...

WRBB Boston, MA 104.9 FM ...

WRUB Amherst, NY 770 AM ...

WUPX Charlotte, NC 91.5 FM ...

WYCF Fayetteville, NC 89.3 FM ...

CIBL Montreal, PQ 101.5 FM ...

WBIM Bridgewater, MA 91.5 FM ...

WDBK Blackwood, NJ 91.5 FM ...

WRCB Batavia, NY 90.7 FM ...

WLIU Southampton, NY ...

WZLZ Wilmington, NC 89.1 FM ...

WRCT Pittsboro, NC 88.3 FM ...

WYCW Cleveland, OH 91.1 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WBZC Pemberton, NJ 88.9 FM ...

WDCG Sanford, NC 90.5 FM ...

WGTB Washington, DC 92.3 FM ...

WLOZ Northampton, MA 91.9 FM ...

WRDZ Pittsboro, NC 88.3 FM ...

WRWB Waco, TX 90.5 FM ...

WWSB Salisbury, CT 89.9 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WCBN Ann Arbor, MI 88.3 FM ...

WCDE Richmond, VA 90.1 FM ...

WHRF Norfolk, VA 89.3 FM ...

WLSO Sandusky, MI 90.1 FM ...

WPHS Warren, MI 89.1 FM ...

WRHU Hampton, VA 88.7 FM ...

WWSB Salisbury, CT 89.9 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WCCB Clayton, VA 1610 AM ...

WDCD Dayton, OH 89.5 FM ...

WICR New Rochelle, NY 610 AM ...

WFMF Metrolia, MD 91.5 FM ...

WPNR Ulenca, NY 90.7 FM ...

WRHU Hampton, VA 88.7 FM ...

WWSB Salisbury, CT 89.9 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WCRC Camden, NJ CC ...

WDTU Bethel, NY 107.9 FM ...

WICR New Rochelle, NY 610 AM ...

WFMF Metrolia, MD 91.5 FM ...

WPNR Ulenca, NY 90.7 FM ...

WRHU Hampton, VA 88.7 FM ...

WWSB Salisbury, CT 89.9 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WCFC Williamstown, MA 91.3 FM ...

WECB Boston, MA 99.9 CaFM ...

WICR New Rochelle, NY 610 AM ...

WFMF Metrolia, MD 91.5 FM ...

WPNR Ulenca, NY 90.7 FM ...

WRHU Hampton, VA 88.7 FM ...

WWSB Salisbury, CT 89.9 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WCKA Allentown, NJ 1610 AM ...

WDCD Dayton, OH 89.5 FM ...

WICR New Rochelle, NY 610 AM ...

WFMF Metrolia, MD 91.5 FM ...

WPNR Ulenca, NY 90.7 FM ...

WRHU Hampton, VA 88.7 FM ...

WWSB Salisbury, CT 89.9 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WCRC Allentown, NJ 1610 AM ...

WDCD Dayton, OH 89.5 FM ...

WICR New Rochelle, NY 610 AM ...

WFMF Metrolia, MD 91.5 FM ...

WPNR Ulenca, NY 90.7 FM ...

WRHU Hampton, VA 88.7 FM ...

WWSB Salisbury, CT 89.9 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...

WYCF Fayetteville, NC 89.3 FM ...











KUOM Minneapolis, MN 170 AM 612.675.3500 music@radiox.org

LYCOS ALTERNATIVE Denver, CO 405.460.4604 music@plysmusic.com

SNAKENET.COM Raleigh, NC 919.833.2373 music@wfmw.com

THE GROOVE SITE MCA PARIS OUMGEE MANGARE IMPRESSIONS

WCFM Williamsport, MA 91.9 FM 411.352.2373 music@wfmw.com

WGLL Auburn, AL 91.1 FM 337.273.3030 wgl1@auburn.edu

WHRW Binghamton, NY 90.5 FM 607.737.2730 wgl1@auburn.edu

KUSF San Francisco, CA 90.3 FM 415.385.5873

MAVERICK RADIO Omaha, NE 90.1 FM 402.554.4927

RADIO FREE AL'S Los Angeles, CA 91.1 FM 415.385.5873

WBTV Durham, NC 91.1 FM 757.285.1467 wbtv@wbtv.com

WBYI Wakefield, MA 93.3 FM 757.285.1467 wbyi@wbyi.com

WCRD Waco, TX 91.3 FM 767.825.1467 wcrd@wcrd.com

WFBH Bloomington, IN 91.3 FM 812.223.7200

WHLU Stars, CT 91.7 FM 860.486.4007 whlu@radio.com

KVCU Boulder, CO 1190 AM 303.452.7405

NBX RADIO Santa Monica, CA 90.1 FM 905.252.5431

RADIO FREE KANSAS LMP BIZKIT PRIMAL SCREAM

WBTV Wakefield, MA 93.3 FM 757.285.1467 wbtv@wbtv.com

WCRD Waco, TX 91.3 FM 767.825.1467 wcrd@wcrd.com

WFMJ Jersey City, NJ 91.1 FM 711.873.1416

WGLL Auburn, AL 91.1 FM 337.273.3030 wgl1@auburn.edu

WIXQ Millersville, PA 91.7 FM 717.873.1416

KVRR Irvine, TX 91.7 FM 512.232.5431

NETRADIO - HITS! Erie, PA 91.1 FM 952.252.5431

RADIO FREE UNDERGROUND San Ramon, CA

SPINNER.COM San Francisco, CA

WCRB Ann Arbor, MI 88.3 FM 517.253.1467

WDBM East Lansing, MI 88.3 FM 517.253.1467

WGRF Queensbury, NY 92.7 FM 518.743.2300

WLAG West Lafayette, IN 90.1 FM 765.484.1237

KZSU Stanford, CA 90.1 FM 650.723.4839

NETRADIO - THE X Minneapolis, MN 952.252.5431

RADIO 610 Dallas, TX 952.252.5431

TECHNICA BO SQUARE JACK SHADOW

WCCR Athens, GA 304.384.5104

WCEB Boston, MA 98.9 CaFM 617.824.8850

WGM Dayton, OH 90.5 FM 937.279.3058

WLS Jacksonville, FL 91.9 FM 256.782.5589



# THE CMJ NETWORK

810 Seventh Avenue 21st Floor New York NY 10019 Tel: 646.485.6600 Fax: 646.557.1101 www.cmj.com



**CMJ ONLINE**  
www.cmj.com



**CMJ NEW MUSIC MONTHLY**  
www.cmj.com/newmm/



**CMJ ARTIST SERVICES**  
www.cmj.com/artistservices/



**CMJ NEW MUSIC REPORT**  
www.cmj.com/newmr/



**CMJ EVENTS**  
www.cmj.com/events/



**CMJ DIRECTORY**  
www.cmj.com/directory/

**The CMJ Network connects music fans and music industry professionals with the best in new music through print, interactive media and live events.**

Chairman of The Board Of Directors Glenn S. Meyers  
Chief Executive Officer Tom Hunter  
Founder & Publisher Robert K. Haber  
President Chet Van Wert  
Chief Financial Officer Matthew Cesarano  
Executive Vice President, Treasurer Jeffrey J. Kaplan  
Vice President, General Counsel & Secretary Robert C. Lewis  
Vice President, Content Scott Frampton  
Creative Director James Gallagher

## CMJ EVENTS

CMJ Events produces live music events and conferences, including the CMJ Music Marathon, the largest music industry event of its kind.

Founder Joanne Abbot Green  
Producer Michelle Thomas  
Panels/Publications Director Megan Frampton  
Film Department Director Donita Dooley  
Operations Manager Kevin McCullough  
Showcase Manager Chris White  
Associate Producer Stacy Horne  
Showcase Coordinator Diane Perini  
Media Coordinator Lauren Erlichman  
Registration Coordinator Sean Caesar  
Facilities Coordinator Liz Arguelles  
Panel Coordinator Jessica Ricci  
FilmFest Coordinator Dana Varon  
Operations Coordinator Christie Catania  
Showcase Assistant Brian Mayer  
Publications Coordinator Sonny J.L. Aronson

## CMJ.COM

CMJ.com harnesses the interactive and multimedia capabilities of the Internet to offer a rich music-discovery service, information resources, and a community to new music fans, professionals and artists.

Producer Steve Ciabattini  
Associate Producer Peter Orlov  
Senior Art Director Joe Fortunato  
Production Assistants  
Matthew Chang  
Alex Smith

## CMJ NEW MUSIC MONTHLY

CMJ New Music Monthly connects music fans with the best new music. The first consumer magazine to include a bound-in CD sampler, New Music Monthly offers its readers multi-media opportunities to discover new music in print, on monthly CDs, and online at CMJ.com.

Editor-In-Chief Scott Frampton  
Managing Editor Neil Gladstone  
Assistant Editor Dylan Siegler  
Reviews Editor Matt Ashare  
Editorial Coordinator Nicole Keiper  
Editorial/Copy Assistant Tom Mallon

Art Director/Designer Merv  
Production Manager Bob Green  
Photo Editor Jamie Vance  
Associate Art Director Brendan Moran

## CMJ DIRECTORY

CMJ Directory is the source for the most complete and accurate contact information on the music industry.

Editor-In-Chief Paul Cartellone  
Associate Editor Brad Filicky

## CMJ NEW MUSIC REPORT

CMJ New Music Report is the music industry's connection to the issues and ideas effecting the discovery of new music, as well as a comprehensive guide to the best new music in a range of genres. New Music Report is the weekly source for proprietary charts of non-commercial, college and internet radio airplay. Its subscribers can also access customized reports based on this data online at cmj.com.

Editor Colin Helms  
Senior Music Editor Cheryl Botchick  
Managing Editor Hobart Rowland  
News Editor Josh Holbreich  
Associate Editor Kelso Jacks  
Beat Box Editor Neil Drumming  
Internet Editor Bill Konig  
Jazz/New World Editor Tad Hendrickson  
Loud Rock Editor Amy Sciarretto  
N Alternative Editor Enrique Lavin  
RPM Editor M. Tye Comer

Staff Writers  
Michael Dabaie  
Lisa Hageman  
Chris Parker

Contributing Editor Peter Orlov

Art Director Sara Brownell  
Associate Art Director Hilla Katki  
Production Artist Drew Goren

## ARTIST SERVICES

CMJ Artist Services offers musicians online services that empower them to build careers and reach an audience of both consumers and music business professionals.

VP, Artist Services John Mrvos  
Director, Artist Services Jeff Pachman  
Director, Artist Services Ben Lazar  
Artist Services Coordinator John Sopkia

## MARKETING

Director, Grassroots Marketing Chris Elles  
Director, Marketing Julie Levitt  
Director, Consumer Marketing Suzanne Passavant  
Product Manager Steve Makos  
Manager, Regional Marketing Network Barb Rubenstein  
Product Manager Todd Shalom

## BUSINESS DEVELOPMENT

Senior VP, Business Development Paul Mladineo  
Director, Business Development Michael Dub  
Director, Business Development Kurt Will

## TECHNOLOGY

Chief Technology Officer Tony Mele  
System Administration  
Aaron Clow  
James Davidson  
Database Administration  
Rayzel Azer  
Shelley Rosen  
Programming  
Justin Camp  
John Yen

## CUSTOMER SERVICE

Manager, Customer Service Lynn Spector  
Customer Service Representatives  
Sasie Charumiland  
Ryan Romana

## ADMINISTRATIVE

Executive Administrative Assistant Amy Zdurowski  
Human Resources Melissa Leahy  
Reception Damara Greene

## INTERNSHIPS

NYC-based Label M is seeking interns to assist in all aspects of the label, including publicity, radio, production, marketing and sales. Should have a general interest in jazz and roots music. College credit available. E-mail resumes to kevin@labelm.com.

Roadrunner Records' Web department is looking for an intern to work with its e-team and on the RR site. Knowledge of HTML is a plus, but what we really want is someone who 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. Roadrunner Records' ultra-busy

publicity department also needs interns! Flexible hours/days. The position is more than just photocopying. It's an opportunity to acquire a great working knowledge of publicity/artist relations and Roadrunner bands in general. Fax resume and cover letter to Patrick Lowe at 212.334.6921; or e-mail publicity@roadrunnerrecords.com.

## RECORD LABELS

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 in a variety of genres including jazz, avant-garde, electronic, rock, pop and more. Salary is commensurate with experience. Fax

resumes to 212.889.3641, attn: Human Resources. No phone calls, please.

Chicago-based Victory Records is seeking an accounting assistant to report directly to the CFO. Position includes duties in all areas of accounting: A/P, A/R, cash management, cost accounting, taxes and royalties. Strong communication skills, a desire to work for a growing company, and related experience required. Accounting degree and/or music industry experience a plus. Fax resumes to 312.666.8980; or e-mail skip@victoryrecords.com.

## INDUSTRY

Music Choice is seeking a producer to coordinate the planning, pro-

duction and quality of all Music Choice original programming. Candidate should be computer literate, have knowledge of radio programming, syndication and/or music industry, and possess the ability to build formats in Selector Scheduling Software, refining as necessary. B.A. preferred. Fax resumes to Bruce Ranes at 973.731.6505; or e-mail branes@musicchoice.com.

## INTERNET

World Music Portal is seeking commission-based advertising sales reps for its website. Internship positions are also available. Telecommuting is an option. Contact Angel at 919.416.9454; or e-mail info@worldmusicportal.com.



**TRICK OR TREAT:** After treating thousands of New Yorkers to some tunes from atop a float in the city's annual Halloween Parade, Squirrel Nut Zippers zipped uptown for a show at the Supper Club. In costume and ready to fill their pillowcases with treats are Stu Cole (SNZ), Je Widenhouse (SNZ), Erik Selz (Manager), Tommy Delaney (Mammoth), Robert Griffin (SNZ), Katherine Whalen (SNZ), David Wright (SNZ), Pete Rosenblum (Mammoth), Tim Smith (SNZ), and Chris Phillips (SNZ). Last is Jimbo Mathus (SNZ) — and all he got from the Great Pumpkin was a rock.



**COSTUME? WHAT COSTUME?:** Team Clermont and the Starlight Mints celebrate Halloween in Athens, Georgia. Top: Matt Goad (SM), Bill Benson (TC), Cicely Osborne (TC), Drew Kane (TC), Andy Nunez (SM), and Marian Love Nunez (SM). Bottom: Nelson Wells (TC), Lucas Jensen (TC), and Allen Vest (SM).

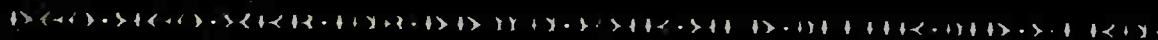
WO-TANG CLAN

THE

W



100%



THE NEW ALBUM THE W

FEATURING THE HIT SINGLES

"PROTECT YA NECK (THE JUMP OFF)" AND "GRAVEL PIT"

CMJ TOP 200 ADD DATE: 11/20 AND 11/21

FOR MORE INFORMATION CONTACT: TED DOUGHERTY (212)833-5118  
COLUMBIA COLLEGE PROMOTION@SONYMUSIC.COM

World Radio History