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## NEW MUSIC REPORT

December 11, 2000 | www.cmj.com

ESSENTIAL



ERYKAH BADU



MUCHO MACHO



AMORES PERROS



SUNSHINE

# THEE MICHELLE GUN ELEPHANT

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World Radio History

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# THE WEEK'S ESSE



## ERYKAH BADU

Mama's Gun

(Motown-Universal)

**C**ontrasting funky jazz inflection with a tugging hip-hop groove (courtesy of Dr. Dre), the “Cheeba Sac Mix” of “Bag Lady,” Erykah Badu’s first solo single in more than three years, shows that the earth mother of the neo-soul movement remembers where the moss grew on her tree. But don’t be fooled into thinking you’ll be bumping and grinding your way through *Mama’s Gun*. On her second studio release, Badu further dilutes her hip-hop impulses and eases deep into a sultry, concentrated concoction of mild jazz and soft ’70s marked by an all-around reverence for “retro.” The album version of “Bag Lady” discards Dre’s bounce, evolving into an airy ballad that gets by on moody melody alone. Standouts such as “Booty,” “Cleva” and “...& On” are bubbly jazz ditties littered with witty, sometimes biting lyrics that show Badu hasn’t lost her no-nonsense edge. But Badu shines most majestically on “Green Eyes,” a lament over lost love that boasts her most vulnerable lyrics to date. Elsewhere, timely collaborations with the Roots and Common should keep her queen of the urban airwaves. But it’s Badu’s gravitation toward the timeless sounds and emotions embraced on the rest of *Mama’s Gun* that demonstrates the true caliber of her artistry.

— M. Tye Comer

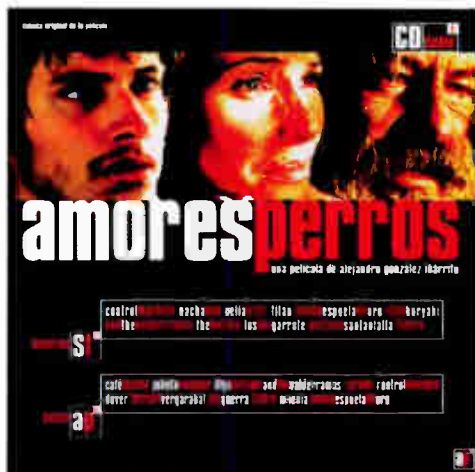
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**E-mail:** jessica.siracusa@umusic.com

**Release Date:** Nov. 21; at radio now



## SOUNDTRACK

Amores Perros

(Surco-Universal Latino)

**L**ove’s a bitch sometimes. With this brilliant soundtrack to the Mexican film *Amores Perros*, some of the world’s most innovative Latin alternative artists offer their take on dogged love — albeit in Spanish. That the movie won a viewers’ choice award at the Cannes Film Festival suggests that *Amores Perros* — a Tarantino-esque thriller — should hold its own at the box office. As for its double-disc companion piece, it’s the best Latin alternative/rock en español compilation of 2000. Produced with the magical touch of Gustavo Santaolalla, the collection is an exercise in conceptual cohesion and artistry. The soundtrack CD includes a biting cumbia treatment of Molotov’s “Dame El Poder.” The rest includes previously released tracks by artists such as Titan and Control Machete, all separated by Santaolalla’s non-vocal, Andean-inspired instrumental interludes. On the second disc, 11 artists run with the concept of *amores perros*. And while it features two new numbers from Café Tacuba (“Aviéntame” and “Dog:God”), it’s chanteuse Julieta Venegas who provides the album’s best moment in “Me Van A Matar,” where she growls over forceful acoustic guitar that love is out to kill her. But rising star Ely Guerra sugarcoats any heartache with a wound-licking bossa nova groove on “Dime Cuándo.” Who knew *el amor* could hurt so good? — Enrique Lavín

**R.I.Y.L.:** *Price Of Glory*, *Star Maps*, Café Tacuba

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

# INITIAL NEW MUSIC



## MUCHO MACHO

### Death On Wild Onion Drive

(Wiiiija-Beggars Banquet)

**A**ny group that calls itself Mucho Macho can't be too serious about anything. Luckily, the London-based duo's sense of fun is all over *Death On Wild Onion Drive*, its second full-length album. Catchy and ready to tear the lid off of any party, the album features '80s sounds channeled through a late-'90s sensibility. The duo pays tribute to a diverse range of artists, from Depeche Mode (on the melodic and melancholy "One Day") to Mantronix (the futuristic funk of "Codebreak"). Even Moby gets a shout-out on "Life Is Fragile (Handle With A Prayer)," via its uplifting, gospel choir sample. From there, everything is thrown into the recycle bin, with modern sonic settings veering from big beat to house to techno. There's even a rather hilarious take on Latino tradition in the form of "Salsa Shark (Everybody Knows Your Name)." Tailor-made for snowboarding commercials (one of the group's songs has already been used as the theme for a BBC radio show), none of it is terribly deep, experimental or groundbreaking. It is, however, an extremely smart pop record that shows an uncanny facility with clever pop hooks and feel-good dance beats. Mucho Macho calls its style "party-style breakbeat funk." We call it fun, catchy as all hell and laced with stratospheric commercial/crossover potential. — **Amir Hijazi**

**R.I.Y.L.:** Fatboy Slim, Groove Armada, Daft Punk  
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**Release Date:** Nov. 7; at radio now



## SUNSHINE

### Velvet Suicide

(Big Wheel Recreation)

**I**n 1992, three years after the fall of Communism, the satellite nation of Czechoslovakia went through the chaotic political process of reassuming its pre-Communist borders, once again establishing the Czech Republic and Slovakia. As is often the case, that sort of tumultuous struggle spurs the arts into a frantic creative state. Thus, from the Czech Republic comes Sunshine. Eschewing the political punk leanings one might expect — and in total contrast to its name — the band has opted for the tortured sounds of post-punk and no-wave. Already known by the American underground for a split EP shared with Texas' newest rock saviors, At The Drive-In, the English-speaking/singing trio's *Velvet Suicide* is a desperate collection. The songs sublimely mesh gurgling keyboards with crazed, screechy guitars and resonating bass. The mouthpiece for the band's tales of sex and drugs is guitarist Kay, whose quavering, though often-subdued voice sounds like a Johnny Rotten/Ian Curtis hybrid. Heavy reverb paired with loops of voice tracks and found sounds give "The Stardust Angel," "Adventures With Her Stereo" and "The Picture Of Anorexic Beauty" an eerie Joy Division-like quality.

— **Kelso Jacks**

**R.I.Y.L.:** Joy Division, early Cure, Bauhaus  
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**Release & Add Date:** Nov. 7

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**F**resh from resolving its tussle with Universal Music Group, MP3.com is back making deals. The online music company has entered into a marketing pact with Tommy Boy Music, home to De La Soul, Everlast and others. Under the deal, tracks from Tommy Boy artists will be available to users of the soon-to-relaunched My.MP3.com. Details of the deal were not disclosed.

Meanwhile, the MP3.com-UMG "judgment" is drawing the ire of major labels with whom MP3 has already reached settlements. Both Warner Music Group and Sony Music — which settled with the company for about \$20 million each — have reportedly sent letters to MP3 expressing their distress over UMG's \$53.4-million award. "The reality is that Universal did it right," says Nitsan Hargil, an analyst for Kaufman Brothers. "They settled and then asked the judge to ratify it, which makes it a judgment. That's legally correct. Universal is the only one who stayed around for the fight. The other four decided to settle. Universal put all of its eggs on the table and said, 'We're not going to settle. We don't want \$20 million. We're going to

With all this talk about judgments and settlements, it looks like Alanis Morissette wants to put a little more distance between herself and MP3.com. The Canadian singer is working on selling off \$433,090 in MP3.com stock. In the last three months, she's sold 189,328 shares in MP3 worth about \$1.5 million. Morissette received the shares as part of a promotional arrangement with the company last year.

Bad news for the EMI Group. The London-based media giant saw a net loss of \$44 million for the six months ending on Sept. 30. This was largely due to a \$60-million hit the company took after its abandoned merger attempt with Warner Music. Overall revenues were \$1.6 billion, up 5.9 percent from the same six-month period a year ago. EMI recently noted that Bertelsmann has approached the company with the possibility of a merger. But don't look for a decision overnight. The company says it is considering the offer, and that it will take "some weeks" to decide on it. One thing EMI will confirm, however, is that it plans to move its headquarters from London to New York next year, in hopes of boosting its U.S. market share.

U2 will play an intimate, invite-only free concert at New York City's Irving Plaza on Dec. 5. A thousand tickets will be doled out a pair at a time to 500 lucky callers via local FM station K-Rock. According to the K-Rock website, the concert will be stripped down affair — i.e., no video-walls or pyrotechnics — and will be broadcast nationwide. The band launches a full tour in support of its ninth and most recent effort, *All That You Can't Leave Behind* (Interscope), kicking off in Miami in March. It will be the first worldwide trek for U2 in three years.

EMusic is now using software that it says can identify those

Napster files that infringe on the copyrights of the artists and labels it sells downloads for. CEO Gene Hoffman said that once the software — which uses "acoustic fingerprinting" technology — detects a song, the company will notify that person by Napster's instant messenger service and give them 24 hours to remove the track from the service. If that fails, EMusic will notify Napster about the infringement. Napster CEO Hank Barry says that his company is still assessing the implications the EMusic software will have on its privacy policy.



Ozzy Osbourne

Ozzy Osbourne has filed a \$20-million suit in U.S. District Court in California against MCY.com. He's claiming that MCY — which recorded a show of Ozzfest 2000 for webcast purposes — did not have the right to sell the material for television broadcast. The show was scheduled to air on Nov. 10 on iNDemand, a pay-per-view TV service. It includes performances by Osbourne, Godsmack, Static-X, Methods Of Mayhem, Kittie, Pantera and Slaves On Dope. MCY claims it does have the proper rights. "MCY paid Osbourne Management for the pay-per-view rights to Ozzfest 2000," a publicist for the company said in a statement, "and Osbourne Management will continue to share in the proceeds of the pay-per-view."

Ticketmaster has announced that it will reunite its online

and off-line ticket businesses, which split in 1998 when the company — then wholly owned by Barry Diller's USA Networks — sold its online division to CitySearch in exchange for stock. Under the \$653.1-million stock deal, the recombined company will join the online and off-line ticket sales operations with CitySearch's entertainment guide. The deal increases USA's control of Ticketmaster Online-CitySearch from 49 to 68 percent. USA Networks, which restructured in June, plans to use the Ticketmaster brand as a platform for selling items other than tickets, coordinating the effort with USA's Home Shopping Network and the online content of CitySearch.

Last September, when the Federal Trade Commission made waves with a report that alleged explicit music, movies and video games were being marketed to children, the entertainment industry began to fear government regulation of advertising practices. Now the FTC is saying that it has no authority to crack down on such practices. In a letter to Senator John McCain, FTC chairman Robert Pitofsky pointed out that only ads that claimed explicit content was suitable for children would fall under current law. He called on Congress to draft new legislation giving the FTC more authority if the entertainment industry fails to step-up self-regulation efforts.

A new study from Edison Media Research and Arbitron shows that many radio station website visitors aren't getting what they want. The study concludes that while most listeners go online to find streams of station programming, it's only available on 59 percent of the sites. Says the report, listeners would also like to see the title and artist info for songs currently playing, a feature currently available on only six percent of station sites.



Alanis Morissette

fight it 'till the bitter end.' They deserve to win. They took a big, big chance. And they won.

# T M G E

Double-Barreled Maximum R&B By Cheryl Botchick

**I**t's getting late on the last night of Cavestomp!—the annual three-day New York City garage-rock festival that showcases favorites, both vintage (e.g., Question Mark & The Mysterians, the Monks, the Pretty Things) and new (The Go, the Makers, the Dirtbombs)—and something very strange is afoot. The crowd is thickening, and it's not all cranky record collectors with eight-dollar Ramones haircuts filing in. The audience is actually getting considerably hipper: A throng of young rockers and hip ex-pat Japanese kids are packing every corner of the club.





One explanation: Japanese rock stars Thee Michelle Gun Elephant are making their second NYC appearance, and no fan of shredding rock 'n' roll would be fool enough to miss such a holy event. When the band kicks into "West Cabaret Drive," the lead track from its fourth album and U.S. debut, the front half of the room turns into a pogging euphoric, sweaty mass.

The Michelle Gun Elephant is truly a wonder to witness. They exude cool the way some people breathe, and their ruthless delivery and burning R&B-based rock sears an indelible impression into your memory, language barriers notwithstanding. With primary influences based in U.K. punk and pub rock (the band cites Dr. Feelgood as a favorite), aided by an ear thoroughly absorbed with rhythm and blues (think The Who or *England's Newest Hit Makers*), TMGE is hardly your kid brother's Guitar Wolf. In fact, in the land of the rising sun, Guitar Wolf, which had some success Stateside with a few lo-fi records on Matador, is at little more than also-ran status to TMGE's blockbuster fame. Michelle Gun's most recent album sold 600,000 copies in Japan (the equivalent of six-times platinum, when adjusted for the country's population), and sold-out arena shows are everyday business.

To borrow a phrase, 600,000 TMGE fans can't be wrong, and the band's ferocious dexterity is breathtaking. When was the last time you heard a U.S. band so visceral, yet so melodic and catchy? Anchored by bassist Koji Ueno, who carries the majority of the band's melodies on his well-worn Fender Precision, the band's sound is best described as a roar, with guitarist Futoshi Abe's lightning-quick riffing providing electricity and

drummer Kazuyuki Kuhara's swinging drumming laying the foundation. Remarkably, frontman Yusuke Chiba only picks up a guitar half the time—you'd never guess by the sound of the band's wall of six-string fury—but his voice (a ragged, scratchy holler that is astoundingly melodic considering its rough texture) is the band's trademark.

Backstage, the scene in TMGE's dressing room is a different world. With each band member reclining on his own couch, and all with translators crouched and

publicity and management company YWA Music, which also represents the Mad Capsule Markets and Guitar Wolf), says that the difference has made building a U.S. following difficult: "There's a huge gap between how famous they are there and how unknown they are here. So every effort we've made to show them to A&R reps and other important people has been unsuccessful because of the scheduling—because of their fame."

Despite the VIP treatment they're accustomed to in Japan, the band remains

small, because we play just as hard no matter where we are." And Ueno? "Our live show has always been in the red. I never even imagined being successful. But I had lots of confidence anyway."

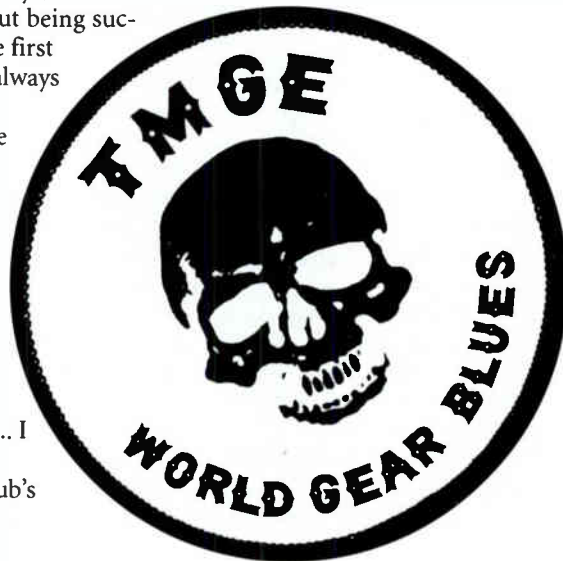
Watanabe notes that the band has faced elements of culture shock. Last spring, when it embarked on its debut U.S. tour—a month-long stint hitting cities all across the country, just like an upstart American band—it was blown away by the vastness and chain-store homogeneity of the States. Watanabe says that TMGE doesn't yet "have a feel for the U.S. It's so huge, they don't know where to start," though they felt at home in larger cities, where bigger numbers of adventurous rockers had heard of the band by word-of-mouth. Future U.S. tours will focus on such markets, and as Watanabe rightfully notes, the band's live show creates diehard fans. "All you have to do is show this band to people."

That simple fact is what finally secured the band a U.S. label for its album *Gear Blues*. Total Energy-Alive owner Patrick Boissel heard about TMGE from another band on its roster, the iconoclastic Brian Jonestown Massacre. "They played [in L.A.] at a small club called the Garage, and Brian

## 600,000 Thee Michelle Gun Elephant fans can't be wrong, and the band's ferocious dexterity is breathtaking. When was the last time you heard a U.S. band so visceral, yet so melodic and catchy?

ready to spring into English-to-Japanese-to-English, the band accepts well-wishers like rock 'n' roll royalty. Japanese TV has come to cover the event, and a reporter tapes a segment on the show in excited tones as its cameras roll on the band in repose. Assistants and roadies bustle about, and band manager Mr. Nono (we're not making that name up, either) watches over the comings and goings with a keen eye. It's quite a contrast to what you'd expect backstage at a garage-rock show, but it mirrors the dichotomy between the band's rep at home and in the United States. TMGE's U.S. representative, Yuki Watanabe (owner of the

willing and able to attack the U.S. market. Our interview with the band via translator reveals a tried-and-true rocker ethic. Chiba says, "I never thought about being successful in the first place, but I always knew what a cool band we were." Abe continues: "The point is not whether we're a success or not, I just have faith in how good we are... I don't mind whether a club's size is big or



Jonestown Massacre saw them that night... They really freaked out over them, telling me "These guys are unbelievable!" said Boissel. He then sought out Michelle Gun. "I was very surprised to find that the band had no label — it just blew me away, really."

Boissel doesn't mince words, and his assessment of TMGE rings true: "I believe they're the best rock 'n' roll band I've heard in the past 10 years. It's as simple as that. If there's going to be any kind of rebirth of rock 'n' roll, they're going to be part of it," he declares.

Why?

"Well, they're truly songwriters for one. [And in comparison to other Japanese rock bands like] Teengenerate, their sound is completely different. There's the tradition of rock 'n' roll there, and the assimilation of the roots. But they really go to the next level. It's a combination of tradition and a new way of doing it. They really have their own sound. In Japan, there is a fascination for American culture, and they do mimic very well. But in

recent years, they're going to a new level with this kind of music. They're creating something new with their culture."

He continues: "I think that rock 'n' roll is an American form." (Though we have to report that when asked about his Western rock 'n' roll influences, Chiba cheekily replies, "What is Western rock 'n' roll? I don't quite understand.")

"But entertainment here comes from the top," Boissel says. "All trains are chan-

neled through big corporations, and ultimately you consume what they're giving you to consume. I do believe that there are great rock 'n' roll bands in this country, but the industry is just pushing other forms of music... The thing with Michelle Gun is they play pure rock 'n' roll, even though it's a Japanese approach, and they sell records."

In fact, these days you have to leave the U.S. to have any success playing pure rock 'n' roll. "In Sweden," Boissel notes, "you can end up selling half a million records and be on the charts playing rock 'n' roll." The same is true for

to channel music," Boissel says. "It can come from the top, or from the bottom. And the real movements come from bands in garages."

What about the big question: the language barrier? While the band's choruses are often in English, they otherwise sing in Japanese. Does it matter for a U.S. audience? Watanabe doesn't think so.

"I don't think lyrics and language are a problem," he says.

Boissel, on the other hand, hedges his bets. "I do believe that the Japanese language could be a barrier. If you really want to be big in

the United States, the language is a basic [necessity]," he says. "All the bands from Europe, for instance, who have actually managed to have hits over the past 40 years from any kind of music do sing in English. But [TMGE] could break that rule.

"Why not?"

Why not, indeed. When the band tears through barn-burners like "Smokin' Billy," "Dog Way," or

older material like "Hi! China!" at its Cavestomp! gig, you don't see any chin-scratching over the finer points of what Chiba's trying to say. Fact of the matter is, you know exactly what he's saying, and it's a testament to the enduring relevance—worldwide, evidently—of guitar, bass and drums. Let the U.S. labels run scared. The kids at the shows don't need their stamp of approval to recognize greatness, anyway.



TMGE's Yusuke Chiba, Koji Ueno, Futoshi Abe and Kazuyuki Kuhara (L-R)

a number of other countries (Spaniards, for instance, love traditional rock 'n' roll, and tiny garage-rock labels like Crypt thrive in Europe), but what happened here?"

With sterilized pop music an easy sell, A&R has changed, Boissel says. "There's a fear of losing your job," he says, "You have to sign people that will sell numbers. There's a real pressure from your boss, and now there's a fear of taking any chances."

But the cause isn't lost. "There are basically two ways

**"I believe they're the best rock 'n' roll band I've heard in the past ten years. It's as simple as that."**

## SELECTED DISCOGRAPHY:

### JAPAN

*Wonder Style* (EP)  
(1995)

*Cult Grass Stars*  
(Triad-Nippon Columbia, 1996)

*High Time*  
(Triad-Nippon Columbia, 1996)

*Chicken Zombies*  
(Triad-Nippon Columbia, 1997)

*Gear Blues*  
(Triad-Nippon Columbia, 1999)

*Rumble* (EP)  
(Triad-Nippon Columbia, 1999)

*Casanova Snake*  
(Triad-Nippon Columbia, 2000)

### U.S.

*"West Cabaret Drive"*  
(7-inch) (Estrus, 2000)

*Gear Blues*  
(Alive, 2000)

For more information on TMGE, contact Yuki Watanabe (YWA Music) at 212.966.0158 or [yuki@ywamusic.com](mailto:yuki@ywamusic.com).



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World Radio History

# Marilyn Manson

## DISPOSABLE TEENS

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

AUTOPSY

JH:ec)

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Sutekh

# BEATS BY THE BAY

With new software fueling their programming tools, a clutch of digital music mavericks have come together in San Francisco to form what may be the new hotbed for electronic experimentation.

By Philip Sherburne

**F**ew institutions are as integral to popular music as the “scene”—the organically grown collective of artists and fans that creates a genre and a mythology rooted in a certain time and place: Think Detroit techno, D.C. hardcore, South Central hip-hop.

Since the days of love and the Haight, San Francisco has nurtured its share of homegrown communities gone global. Undoubtedly, the S.F.-launched scene currently traveling with the greatest velocity is laptop techno.

Why laptop techno? The rise of the personal computer—alongside tools like SuperCollider, MAX/MSP and Reaktor—has been crucial to the recent developments in electronic music. Beginning in the late '90s, artists like Germany's Oval made the PowerBook their central instrument. More recently, it appears to have supplanted the standard 808s and 909s for a certain school of minimal techno. Diehard label Force Inc. (and its imprints Mille Plateaux and Force Tracks) has vigorously embraced and promoted the shift: Its 200th release, *Met@music*, features only a laptop for the cover art.

But it's in San Francisco, where the glowing apple has become a common sight at live gigs, that the new paradigm has become most immediately apparent.

Scissors have all jumped from releases on their own imprints (Cytrax, Delay, Context and Belief Systems, respectively) to prominent spots with Force Inc. While

the maker of the MAX and MSP applications—has distinguished himself with a broader vocabulary, moving effortlessly between punchy dance tracks, noise-oriented squall and deep dub reconfigurations. (Clayton's remix of Yo La Tengo can be found on the Hoboken, New Jersey, trio's recent *Danelectro* EP.)

Similarly “experimental” artists like Kid606 and Matmos are growing a famous fan base: Radiohead's Thom Yorke recently charted a Kid606 track on a personal playlist, while Björk enlisted Matmos to remix “Alarm Call.”

The laptop's place in all this is arguable. As Sutekh (a.k.a. Seth Horvitz) points out, “I was lumped into the category before I even owned a laptop. And even now, I mainly use the laptop for live performances. This adds to the myth, of course, because whenever I'm seen in public, it's with the laptop.”

Safety Scissors (a.k.a. Matthew Curry) echoes Sutekh's sentiment: “The laptop is associated with the music because that's what people play out live with. There are sounds that take a bit more programming, and the arrangement is many times more complex.

**“San Francisco is weirdly reminiscent of the Louisville [Kentucky] hardcore scene I grew up in, simply because there are all these tiny shows and people playing at parties. And when you look at the crowd in front, it's all these other people who are also in bands themselves, making music.”**

— MATMOS' DREW DANIEL

A quick rundown of the scene's affiliated artists suggests the range of the phenomenon. Kit Clayton, Sutekh, Twerk (all featured on *Met@music*), and Safety

the latter three plow deep grooves marked by rock-steady dub-techno rhythms and gritty digital swirl, Clayton—who works as a programmer for Cycling '74,

However, many of us are not using computers exclusively to create our music.”

Clayton tends to downplay the link between his programming and his composition and notes: “The more I focus on programming software, the less I’m interested in making accessible music.”

He points out a broader trend at work: “People want to consolidate art forms by the means of production, and they want a causal relationship between tools and art forms,” he says. “Certainly they affect each other, but the relationship is less causal than people want to focus on. More often, artists are using computers in ways that weren’t their intended design. To some extent, they’re right: The 303 had a hand in creating acid house, but it takes more than a 303 to create a genre.”

Kid606 (a.k.a. Miguel Depedro) points out that truly laptop-based composition entails an entirely different methodology. “*PS I Love You* (Mille Plateau) was all done on tour. I’m really influenced by [label Mego’s] Christian Fennesz, who was the first person to take the studio out of the home, and to use a laptop in order to do work on trains, in hotel rooms, wherever — that’s the true form of the laptop musician” says Kid 606, “But in San Francisco, it shouldn’t be seen as the torch of the local scene.”

But what can’t be denied are the links between these artists: If Kid606’s *Down With The Scene* (Ipecac) is an ironic comment on the politics of underground scenes, it’s also a nod to the foundation that makes a place like San Francisco possible. As Drew Daniel from Matmos explains, “To me it feels like a social network more than an aesthetic vanguard. It’s weirdly reminiscent of the Louisville [Kentucky] hard-core scene I grew up in, sim-

ply because there are all these tiny shows and people playing at parties.

And when you look at the crowd in front, it’s all these other people who are also in bands themselves, making music, who are DJs or who write about the scene, so it feels really small and creative. That’s the good part. The bad part is that if the same crew plays all the time, and screams and yells and applauds for each other, it can seem like an in-joke, a bit cliquish.

Adds Daniel, “The most important part for me is that when I’ve made something new, I try to play it for Miguel, Jay [Lesser], the Blectoids, and Matthew and Seth, and sort of ‘test drive’ material before I put it out. So it’s nice to have so many sympathetic — and critical — sets of ears around. It’s a good bullshit detector.”

Perhaps the most accurate description of San Francisco circa 2000 is simply its vigorous creative flowering: Mirroring the Valley-born tech boom, the city’s artistic output has resulted not only in ample attention from abroad, but an explosion of upstart labels. Kit Clayton and Sue Costabile’s adamantly eclectic Orthlorng Musork has put out music by Brooklyn’s Timeblind and Germany’s Stephan Mathieu. Kid606’s Tigerbeat6 has releases out — not only from locals Blectum From Blechdom and Lesser, but also Baltimore’s Cex, France’s Dat Politics, and Australia’s Pimmon. If at times misrepresented, San Francisco’s most recent digital export serves at least to solidify the city’s position as a hub in the global electronic music network — no matter what platform it’s running.

*Philip Sherburne is a frequent contributor to Surface, XLR8R, The Wire, Alternative Press and SonicNet.*



Kid606

**“People want to consolidate art forms by the means of production, and they want a causal relationship between tools and art forms. More often, artists are using computers in ways that weren’t their intended design.” — KIT CLAYTON**



Kit Clayton



## Blur's Damon Albarn



**I**t seems like only yesterday that Blur, the cheekily adorable quartet from Colchester, England, was bouncing across MTV's *120 Minutes* whining, "There's no other way." Between picking fights with rival artists in the British press, Blur found time to write a slew of fantastically creative pop tunes, making it one of the most important bands of modern British pop. Ten years and seven albums later, including the recently release *Blur: The Best Of* (Virgin), pinup frontman Damon Albarn looks back on the band's wild ride to the top — and looks forward to landing on Mars.

**What the greatest hits album demonstrates best is the wide range of styles you've incorporated in your music over the years, from Manchester rave to new wave to torch songs. What ties it all together?**

The thread between all of the singles is that it's pop music. They're simple songs with simple melodies, but we constructed them all in very different ways. I've had mad love affairs with all different types of music, and I've never broken up with any of them. People used to find it quite shocking just *how* flirtatious I was with different music. But now they just kind of expect it.

**When you listen to the greatest hits collection, do you sit back and think, God, we were fucking geniuses?**

I don't really look back on any part of our career with that sort of sense. I haven't reached the point where I don't think [we're] improving, and I think we can still make music that's better than what we've done in the past. I had mentioned to a member of Can that I wasn't happy with everything I had done as a musician up to now, and he said, "Don't worry about it. Just look at it like you were at college" — which I thought was a great of categorizing [our past] and realizing where we can go in the future. Plus, it's nice to think of it like we've just left college. It gives us another 10 years.



Blur's Graham Coxon, Alex James, Dave Rowntree and Damon Albarn (L-R)

**Blur has only played two American shows in the past few years. Do you hate us?**

No, I love playing in America. But I've become kind of tourshy recently. When we were taking touring seriously, [I'd] go away for eight months at a time. At this point in my life, I would rather spend that eight months playing with my daughter and making music in my studio, rather than re-discovering how much I can drink. I was just up for it more when I was younger. Now, my

body can't take it, and I've got a lot more responsibilities. I might enjoy going on tour with my family, but that's not very rock 'n' roll, is it?

**On the recent VH-1 special *The Greatest Rock 'N' Roll Feuds*, Blur's infamous bout with Oasis in the British press ranked No. 12, just ahead of LaToya vs. The Jacksons. Was the catfight as fun for you as it was for us?**

The aftermath of that whole thing with Oasis was awful. I spent six months not being able to go anywhere without an Oasis record being put on immediately. People would

open their windows when I passed and start shouting, "We're on your side!" There's never been [a band feud] quite so vitriolic or all encompassing. It was as big as the Beatles vs. the Stones. It was ridiculous, really.

**Who would you pick first for your football team: Liam Gallagher or Robbie Williams?**

Well, Robbie's a much better footballer, but I'm not a particularly big fan of either of

them as a human being.

**But you are a big fan of Dan The Automator, aren't you?**

Yeah, we took a holiday to Sardinia together a few weeks ago. We're really good friends, actually.

**You and Dan the Automator seem like an unlikely pair. How did the two of you hook up?**

I had half-finished working on the Gorillaz record, [the forthcoming soundtrack to cartoon created by "Tank Girl" illustrator Jamie Hewlett], and we were thinking of [a producer] who might work well with the mixture that we were looking at — a combination of hip-hop, reggae, Latin music, funk. So I just rang him up, and he said that he would produce the record, whatever it [sounded like]. He came over, and we spent a little time together in London and Jamaica. Apparently, I recorded my vocal bits for the *Deltron 3030* record while we were in Jamaica.

**Apparently?**

Well, I only vaguely started to remember doing them. It was all very stoned, really — as it often is in Jamaica.

**Where you also stoned when you told the *NME* that Blur would provide the soundtrack to a British space exploration to Mars in 2003?**

No, that's true. Alex [James] and Dave [Rowntree] have always been interested in space exploration. They got a chance to meet the head of the British Mars Institute (something like that), and he asked us to write a bit of music that would play when his spaceship landed on Mars. So I thought, Great, let's do it. I always said that Blur would be the biggest band on Mars anyway.

— M. Tye Comer



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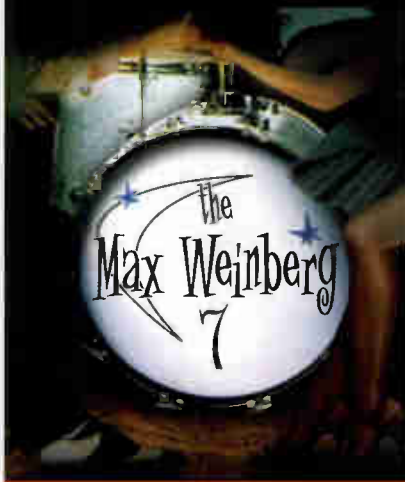
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World Radio History

# ROBERTSON'S RUT

A year and a half ago, MP3.com appeared ready to clinch the online music market. With other companies stepping up to the plate, has it lost its lead?

By Michael Dabaie

**W**ith its Nov. 14 agreement to pay Universal Music Group \$53.4 million in damages and legal fees, MP3.com can finally put its major legal woes aside and go back to what it once did best: being an online music company. Still, market-watchers warn that it had better act quickly if it doesn't want to lose its lead in the area it pioneered.

Soon after news of the UMG-MP3.com agreement hit the wires, MP3.com president/CEO Michael Robertson announced plans to relaunch the flagship My.MP3.com service within weeks. It will be offered in two forms: The first is free, with a limited number of albums users can access and advertisements between songs; the second is a subscription service, offering unlimited access and less intrusive ads.

But will users pay to listen to CDs they already own? And will they put up with advertising just to hear the music for free?

Phil Leigh, digital media analyst for Raymond James & Associates, thinks they will. But he remains cautious. "One can make a case that people are going to be reluctant to pay for something they've already bought. At the same time, you can make a case that if you get hooked on the service on the free level, you might decide it's worth paying some amount to avoid the commercials," he says.

Leigh also believes people will be willing to put up with commercials that are targeted correctly. "Hopefully, if I'm playing a Blink 182 album,

they'll give me an ad that says Blink 182 is coming out with a new album," he says. "That kind of highly targeted advertising [listeners] wouldn't consider intrusive because it will add more value."

What's key for MP3.com, Leigh adds, is to waste no time in adding bells and whistles to keep users interested. "A year's delay in getting the service off the ground is significant in Internet time," he says.

And right now, MyPlay and MusicBank are breathing down MP3.com's neck. MyPlay, is an online digital

locker service, while MusicBank — which is looking to launch later this fall — plans to offer a service similar to My.MP3.com, but has been actively signing licensing deals with labels before it opens shop.

Leigh says that both could present formidable challenges to MP3.com, but that Robertson's company still has name value and money to back it up. Both MyPlay and MusicBank have reached their current place in the industry without paying millions of dol-

lars because they've secured agreements with music providers in advance of launching, says Leigh. "But on the other hand," he adds, "MP3.com had the money to spend and has an infrastructure in place to make the service attractive."

Another market observer also took note of MP3.com's resilience in the online music world. "I like the fact that they were able to get out of this," says Nitsan Hargil, senior Internet analyst for Kaufman Brothers. "What it takes now is creating a business model

**"As long as Napster allows you to download whatever you want free of charge, MP3.com doesn't stand a chance in hell."**

that works."

In the short term, no one will overtake MP3.com in its own space, Hargil says. But the company must act quickly to keep that lead, because with the major label deals, "we have all the proof we need that the music labels will be willing to sell their music to essentially any retailer."

However, he warns that until Bertelsmann whips Napster into copyright-law compliance, all bets are off. "As long as Napster allows you to download whatever you want

free of charge, MP3.com doesn't stand a chance in hell."

Another major player in the digital music space is EMusic, which sells secure album downloads and also has a subscription service that gives users complete access for a monthly fee. To do this, the company has licensed a vast collection of independent label releases. While EMusic's stock price has taken a beating along with the rest of the Internet sector, the company now boasts 3,000 subscribers without the benefit of much marketing, says Gene Hoffman, EMusic's president/CEO.

Hoffman hails the end of free Napster, saying that it could lead to the boom his company needs. "As the free alternatives fall out of the marketplace, we think we're going to see massive growth," he says.

Says Leigh, "What EMusic has done is they've aggregated the catalogs from all the independents. If you look at that as being one single catalog, that means EMusic would be the sixth-largest catalog on the Net."

Leigh foresees a time when the relaunched Napster sets the pace for the digital music world. Once Bertelsmann and Napster restart the file-trading software as a fee-based service, Leigh predicts that the German conglomerate will "go to the other companies and say 'Look, drop your lawsuit, license your content to us, and we'll bring you in as a major shareholder.' That would include EMusic," he says.

And that, says Leigh, could lead to new — albeit massive — competitors.

"There are other Web companies [Yahoo, America Online, RealNetworks] that are interested in multimedia," he says. "They could approach the labels and say, 'In licensing Napster, you've made peace with the enemy and you've essentially licensed Satan. And if you've licensed Satan, then you should license us as well.'"



It's anyone's guess as to how the super-busy quintet managed to fit it into its schedule, but Tortoise has completed its fourth album, which is set for release on Feb. 20. Though Tortoise proper hasn't had a new album since 1998's *TNT*, the bandmembers have played with Tom Zé, and recorded with other projects, including Isotope 217, Chicago Underground Duo and Trio, Brokeback, Pullman and Eleventh Dream Day. Band mainstay John McEntire has been keeping busy as a producer, helping the likes of Stereolab, the High Llamas, the For Carnation, Smog and Sea and Cake record new albums. (McEntire has

since gone back into the studio with Stereolab to work on a new album slated for 2001.) Somehow, amidst all that résumé-building, the band hit the studio last spring to record



Tortoise

*Standards* (Thrill Jockey). Billed as a return to form focused more on songwriting than studio manipulation, the album is

hotly anticipated by college programmers. In the meantime, we suggest they work on tightening up their skills in the game of Six Degrees Of Tortoise.

Feb. 20 is also marked as the release date for Leonard Cohen's *Field Commander Cohen: Tour Of 1979* (Columbia-CRG). The 12-song disc is culled from Cohen's appearances in London and Brighton in December 1979, and is the first release from the songwriter since a best-of compilation three years ago.

Though a three-year break between albums is status quo for Cohen, it's not for The Orb, whose new album has endured label delay after label delay for more than a year. A release date for *Cydonia*, the band's followup to the college radio favorite *Orblivion*, is set for Jan. 29. Cross your fingers — and

stop trading bootlegs! On Feb. 13, Love's classic 1967 album, *Forever Changes*, will get a re-release that reflects its importance in the minds of rock scholars. Rhino has assembled an expanded, remastered *Forever Changes* with seven additional tracks, including alternate versions, B-sides, demos and outtakes.

It's like we're psychic! We've been reporting on Luna's label woes over the last few weeks. And now, things are looking up for the band, just as we'd hoped. Arena Rock has stepped forward to release the band's 14-track live album. And while the group is still without a label for its new material, the Feb. 6 release is a welcome surprise for fans. Note to superfans: The vinyl version features four extra tracks ("California," "Double Feature," "Bobby Peru" and "Indian Summer").

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## OLIVIA CORNELL

### Young Soul City

(Olivia Cornell)

What would've happened if, in the early '70s, Joni Mitchell had taken a tip from her friend Neil Young and recorded an album with Crazy Horse? What might have 10,000 Maniacs sounded like if Natalie

Merchant had favored a biker jacket and boots over twirly homespun skirts? In a way, Olivia Cornell's self-titled debut answers these hypothetical questions, and asks a few more, as well. The New York City-based singer-songwriter offers blues-rock without bombast, riffs without pretense or pose, and a unique perspective on boy-girl issues and questions of destiny and the heart. And judging from "Good Flight" — a straight-up homage to Janis Joplin designed to pin barflies and sleepy drunks against the wall with a blast of sound and energy felt from the stage all the way to the back of the bar — Cornell is the kind of girl who, when she meets a guy who suits her fancy, might just throw him on the back of her motorcycle and ride off.

—James Lien

**R.I.Y.L.:** Janis Joplin, Big Mama Thornton, the Stones' *Exile On Main Street*

**Contact:** Olivia Cornell

**E-mail:** oliviacornell@hotmail.com

**Release Date:** Sept. 25



## EASTERN YOUTH

### May My Scream Reach The Clouds (Toy's Factory)

It's pretty amazing how Japanese bands can take a sub-genre of American rock and make it their own. Teenegenerate, for example, conquered Ramones-style garage punk. Now Eastern Youth, a trio

that's been on the Tokyo scene for 10 years, hits the States with a toughened-up brand of emocore. The sheer aggression with which this trio attacks its songs might single-handedly put the 'core' back into emocore, and ensure that critics will never again incorrectly dub a pop band like the Promise Ring emo. In fact, *May My Scream Reach The Clouds* (as overly dramatic a title as you could hope for) even puts many legitimate U.S. post-hardcore bands to shame. The vocals — sung completely in Japanese — need no translation either, thanks to guitarist Hasashi Yoshino. His forlorn wails and pissed-off screams transcend language, as the chunky guitar-and-bass progressions follow alternating tempos. Both beautifully composed and exhilaratingly riled, *May My Scream* kicks ass.

— Kelso Jacks

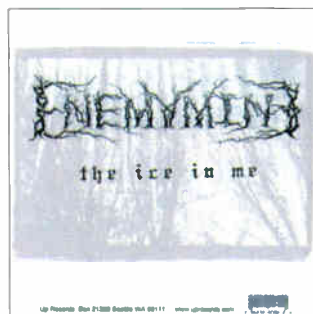
**R.I.Y.L.:** Braid, Crown Hate Ruin, Fugazi

**Contact:** Holiday Matinee

**Phone:** 619.239.4626

**E-mail:** kyle@holidaymatinee.com

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



## ENEMYMINE

### The Ice In Me (Up)

Rather than sounding like an obscurist gimmick, Enemy Mine's unconventional lineup — two bass players and a drummer — fits like an iron fist in the group's metal glove. For its first full-length release, Enemy Mine includes Mike Kunka of the bass/drum duo

godheadSilo, Ryan Baldoz of Lois (almost as big a switch for this guy as if Lois herself joined Queensrÿche) and drummer Danny Sasaki. Since the lead bass is eight strings, the music doesn't miss out on any nuances of the righteous guitar variety; the mood remains icy, tense and deliberate, with vocals that would sound emo if not for the misanthropic lyrics. The ominous, creeping instrumental buildups reach earth-splitting peals of twin-bass vengeance, unfolding with economy and discipline. With its willingness to experiment and riffs that connect, Enemy Mine sounds a little like Slint, if Slint had been a Nottingham band on Earache.

All of which makes for a scenic little path to doom and bleakness. — Deborah Orr

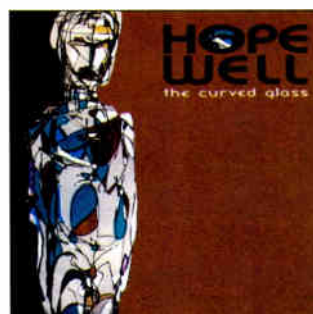
**R.I.Y.L.:** Dazzling Killmen, godheadSilo, Dos

**Contact:** AAM

**Phone:** 212.924.3005

**E-mail:** tiffany@aaminc.com

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



## HOPEWELL

### The Curved Glass (Priapus)

Somewhere on the sonic plain that divides Radiohead's atmospherics and Sparklehorse's pop romanticism, Hopewell has assembled a space-rock observatory of sounds. Enlisting the steady hand of producer Max Lichtenstein (Mercury Rev, Lightning

Seeds), the Poughkeepsie, New York, outfit oscillates between existential odes and psychedelic balladry, encasing splintered loops and tipsy falsetto within walls of finely caked distortion and haze. It's no wonder the group's windswept guitars and country-licked vocals mirror those of noise-pop heroes Mercury Rev. (Hopewell's Jason and Justin Russo are touring members of that band.) Lyrically surreal ("If my brain is alive in 2005") and gorgeously paced, *The Curved Glass* dips into a TRON-worthy bag of effects, picking up — with its Rhodes piano and Mellotron — where Rev's *Deserter's Songs* leaves off. Intimate on a grandiose scale, Hopewell embraces the quiet and the storm.

— Solvej Schou

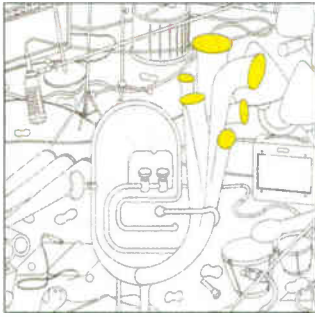
**R.I.Y.L.:** Mercury Rev, Radiohead, Spiritualized

**Contact:** Team Clermont

**Phone:** 888.548.TEAM

**E-mail:** radio@teamclermont.com

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



## SHAWN LEE

### Monkey Boy (We Love You)

There's a certain art to the phenomenon of the one-man band — the studio-entrenched visionary who creates music all by his lonesome, surrounded by boxes, wires, gizmos and guitars, with nothing but the glow of the recording meters to guide him. Ninety percent of the time, you can point to a

predecessor or role model who provides the main looming influence for a particular young multi-instrumentalist studio whiz. In Shawn Lee's case, the role model seems to be Prince. Not to say that he gyrates around his bedroom in a G-string with a bottle of baby oil — only that this young studio-bound Brit most closely mirrors the young Prince's diversity, his multi-instrumental flair and his uncanny ability to not sound like one guy playing all the instruments. Lee's blueprint comes from '60s and '70s soul — Bill Withers, Stevie Wonder and Marvin Gaye spring to mind — with a little bit of modern experimentalists like Beck and Beasties' keyboardist Money Mark thrown in for good measure. In a world of blue-eyed soul imitators and post-modern preternders, Lee is that rare combination: an artist who is both reverent and innovative. — James Lien

**R.I.Y.L.:** Bill Withers, Beck, Money Mark  
**Contact:** AAM  
**Phone:** 212.924.3005  
**E-mail:** tiffany@aaminc.com  
**Release Date:** Nov. 13; at radio now



## KREIDLER

### Kreidler (Wonder—Mute)

Kreidler has been wandering the borderlands of the electronic post-rock wild country throughout its two-album-long career, exploring the wide area between art-track and song-crafted instrumental while never seeming intent on finding that magical pop "eureka!"

But with "Mnemorex," its collaboration with Scottish pop savant Momus, which is prominently featured on the group's new self-titled CD, the Düsseldorf, Germany-based trio has nevertheless pierced the heart of the heavenly jukebox. All warm ambient electronics, piano and soft-spoken streaming narrative that veer between lascivious and conscience-free, "Mnemorex" is like the synth-pop side of Stephin Merrit, devoid of his retro lo-fi-isms but ablaze with German digital quirks. The rest of the album finds Kreidler back out on the familiar range, playing with space and rhythm like the whitest ghost-dub cowboys to ever haunt a studio. Check out *Kreidler's* other vocal collaboration, "Estatico," with its unlikely co-star, Argentinean popster Leo Garcia, sounding like he's being smothered by synthetic winds at the bottom of an echo chamber. — Peter Orlov

**R.I.Y.L.:** Mouse On Mars, To Rococo Rot, Fridge, Ui  
**Contact:** Mattie White  
**Phone:** 212.255.7670  
**E-mail:** mattie@mute.com  
**Release Date:** Nov. 21; at radio now



## MIKE LEVY

### Fireflies (Bus Stop-Parasol)

With *Fireflies*, Sneetches alum Mike Levy has hit on a recipe any mother would love. Serenely inoffensive and wholesome as a cucumber sandwich, Levy's highly palatable confessional pop shakes out the awful artistic cramps rampant self-loathing can induce. Levy's first solo out-

ing maintains a spongy balance between pained contemplation and unbridled joy — those full-blown moments when only strings and a horn section will do. Delicate piano-only instrumental interludes nicely temper such unabashed Nilsson Schmilsson-meets-McCartney moments as "New Day," "Away From My Head" and "Take This Child Away." To update things for the post-Vietnam generation, Levy's equally adept command of melody and melancholy have him settling into "so good it hurts" territory, while his insights into the vaguely absurd, and his championing of the ivories, should bring to mind Ben Folds. Yet, there's a certain vintage charm to *Fireflies*, an assuming magnificence that smacks of the best sort of living room nostalgia. Like we said, a credit to moms everywhere.

— Hobart Rowland

**R.I.Y.L.:** Elliott Smith, Ben Folds Five, Harry Nilsson  
**Contact:** Michael Roux  
**Phone:** 217.344.8609  
**E-mail:** promo@parasol.com  
**Release Date:** Dec. 5; at radio now



## LOS LOBOS

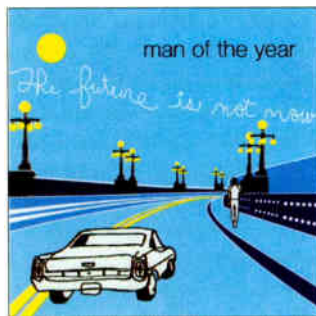
### El Cancionero: Mas Y Mas (Rhino)

Los Lobos have always occupied a special place in the lives of their fans, whether they first witnessed the band on the dingy L.A. punk-club circuit of the early '80s, on the soundtrack to the movie *La Bamba*, on college radio, or perhaps even for the first time on this four-CD box set. Pioneers of Latin rock fusion in the U.S., the group blends electric and acoustic instruments in a hybrid of rock, R&B, Tex-Mex and traditional Mexican styles. While the title of a previous

best-of compilation self-deprecatingly referred to Los Lobos as "just another band from East L.A.," they've nevertheless garnered a tremendously loyal critical and popular following. This box set follows the odyssey of the band from its humble East L.A. roots to its *La Bamba* stardom to the rampant experimentalism of its latest albums. Taken in sum, it's a lesson to musicians everywhere, telling them to follow their hearts and not the whims of the marketplace. — James Lien

**R.I.Y.L.:** Blasters, Richie Valens, acoustic R.E.M.  
**Contact:** Bill Smith  
**Phone:** 310.474.4778  
**E-mail:** bill.smith@rhino.com  
**Release Date:** Nov. 7





## MAN OF THE YEAR

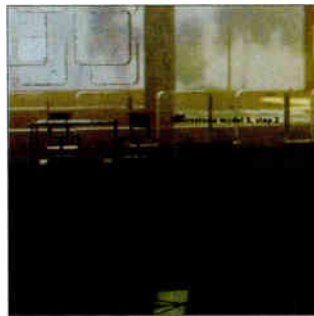
**The Future Is Not Now** (Tiny Beat-Loveless)

More proof that the pop scene in Portland, Oregon, is still blooming: the snappy sounds of Man Of The Year. *The Future Is Not Now* is the debut long-player from the quartet-formerly-known-as-Lolly (a

name change forced by the discovery of a band already using that moniker). Its 10 bouncy, hummable tunes are marked with the sort of super-stereophonic production associated with popular Britpop acts — not surprising given that the band was produced by Tony Lash, known for his work on the similarly styled first two albums by fellow Portlanders the Dandy Warhols. The band's straightforward pop benefits from Katy Sanford's playful keyboards, and embellishments like the restrained trumpet on "Toledo." Pulling vocal duties is guitarist Tod Morrisey, whose ever-so-slight faux-British accent fits in well, and is supported by bubbly backing harmonies. On ballads such as "Cutie" and "Supernatural," he pulls off a falsetto that will surely delight.

— **Kelso Jacks**

**R.I.Y.L.:** Dandy Warhols, Blur, Material Issue  
**Contact:** Planetary Group  
**Phone:** 617.451.0444  
**E-mail:** jay@planetarygroup.com  
**Release Date:** Aug. 29; at radio now



## MICROSTORIA

**Model 3, Step 2**

(Thrill Jockey)

Charting any sort of progression/evolution in Markus Popp and Jan St. Werner's ongoing Microstoria project becomes more difficult with each new release. *Reprovisers*, 1997's collaborative "remix" album, at least offered the likes of

Stereolab and Jim O'Rourke their own stab at reconfiguring the Germanic pair's electronic fragment-art into some recognizable shapes; *Model 3, Step 2* returns Popp and Werner to their respective digital bedrooms to gather up yet more samplings of indefinable static, pop and hum. The resulting tone poems can be surprisingly warm, even occasionally melodic — although the emphasis here seems to be on Pollock-esque textural splashes. "Flexen," through all its seemingly random fits of alien gurgling, traces the outline of some exquisite melodic idea, but its pink hues are characteristically scarred by abrasive, shifting sub-frequencies. As maddening as *Model 3's* self-destructive behavior may be, the minutia of decay that it depicts is wholly engrossing. Like hours spent observing cell mitosis through a microscope, it just takes a little getting used to. — **Colin Helms**

**R.I.Y.L.:** Oval, Pan Sonic, Boards Of Canada  
**Contact:** Sam Hunt  
**Phone:** 312.492.9634  
**E-mail:** radio@thrilljockey.com  
**Release Date:** Nov. 7; at radio now



## NINE INCH NAILS

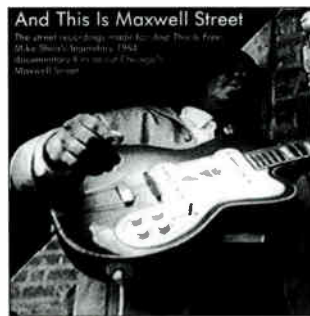
**Things Falling Apart**  
 (Nothing-Interscope)

It may be part of the mystique, but Nine Inch Nails albums have always been so intense and rigidly defined that there's little room for much air, let alone experimentation or (heaven forbid) fun. With the

occasional exception, the songs are often variations on the same white-knuckled, teeth-gritting formula. Thankfully, the remix albums that have followed each of the group's last three releases are looser, and more daring and diverse. Though the first inclination is to attribute that to the remixers on hand (most of whom are from the Nothing stable), it's often Trent Reznor himself who's responsible for the most drastic reinvention. *Things Falling Apart* features "various manipulations of songs recorded from *The Fragile* sessions," including two previously unreleased tracks, one of which is a buzzing take on Gary Numan's "Metal." And while three remixes of "Starfuckers Inc." is a little excessive, the overall result is a daring and imaginative redefinition of both the original album and the group's sound.

— **Amir Hijazi**

**R.I.Y.L.:** Filter, KMFDM, Ministry  
**Contact:** Lenny, Mark, Brent or Jason  
**Phone:** 800.992.6553  
**E-mail:** rad@interscoperecords.com  
**Release Date:** Nov. 21; at radio now



## VARIOUS ARTISTS

**And This Is Maxwell Street**  
 (Rooster Blues)

In the heyday of '40s and '50s Chicago blues, Maxwell Street was the nexus of an entire scene, a thriving urban market brimming with street musicians, vendors, hustlers, red-light women and storefront preachers saving

the souls of the damned. Filmmaker Michael Shea's 1964 documentary, *And This Is Free*, chronicled the lively street music and blues culture that once existed on this busy urban thoroughfare. Amazingly, Shea was forced to throw away most of his visual footage in the 1970s. But by some miraculous stroke of luck, the sound recordings survived. They showcase an amazing array of talent — first-tier bluesmen Robert Nighthawk, Carey Bell, James Brewer, Charlie Musselwhite and others — all in top form and playing for change on a street corner. The third CD features Michael Bloomfield's 1964 interview with blues legend Robert Nighthawk, which offers an insightful look into the life and times of a rolling, tumbling bluesman. — **James Lien**

**R.I.Y.L.:** R.L. Burnside, Junior Kimbrough, Buddy Guy  
**Contact:** Todd Cronin  
**Phone:** 203.622.1570  
**E-mail:** toddcronin@earthlink.net  
**Release Date:** Oct. 24; at radio now



In what was something of a shake-up, Nuclear Blast America closed its New York City and Philadelphia offices on Nov. 15. But Meshuggah, In Flames, S.O.D., Dimmu Borgir, Children Of Bodom and Savatage fans, take a deep breath. You will still have access to these bands. Century Media will now run all Nuclear Blast



America operations out of its L.A. office, and that includes manufacturing and distributing all of NBA's releases. Century Media is now the major player in the Loud Rock world. And with an already rock-solid stable of bands like Emperor, Skinlab, Stuck Mojo, and Nevermore, it should dominate in 2001. Radio promotion guy Andrew Sample wants to dispel the notion that Century Media has become the "metal Microsoft." "There will be Nuclear Blast employees working here in A&R/product management, publicity and possibly more," says Sample. "I will be more than likely handling radio promotions for both CM and NBA. NBA fans should not be worried, as we are as metal as they come, and both labels have similar bands and musical styles. CM has been very successful in all aspects in the last several years, and we plan on having the same success with all NBA releases." So don't worry: CM will take good care of our favorite bands. • Metal Blade Records also closed its New York City office. While the label will soon have an in-house radio contact, direct radio inquiries to metalblade@metalblade.com for now. In the meantime, former Metal Blade promotions expert Chainsaw is currently looking for a new gig. You can always shoot him an email at ragnarok@brainlink.com; or give him a buzz at 212.387.8986. I fully expect to see Chainsaw back promoting in the metal world very soon. • Calling all sympho-nymphos and metal chicks who feel: With the exception of Kittie and Crisis, the double-X chromosome is poorly represented in the Loud Rock world. But now, Dark Symphonies has released a triumvirate of albums, which just

made it onto my cluttered desk. On *The Tears Of Odin's Fallen*, Long Winter Stare has added a female vocalist to its ranks, and she's simply gorgeous over pianos and doomy guitars. It's Dead Can Dance meets Arcturus — and with the shorter tunes hovering at about seven minutes in length, this is definitely for those with long attention spans.

November's Doom is aptly named. It's gothic, depressing death metal that sounds like it erupted from some far European land. In reality, these guys are from Chicago, with dual he-said/she-said vocals at play over progressive melodies. Fans of My Dying Bride and Anathema need to gobble up a copy of this. "Shadows Of Light" is my personal favorite. Lastly, Corvus Corax delivers *The Atavistic Triad*. Self-styled pagan, symphonic black metal, it's brimming with crazy-fast riffs, gentle keyboards and evil, evil, evil vocals. The band claims Limbonic Art and Ulver as influences, so all you indie-thanthou kids, get on it. Hit up Dark Symphonies at 978.663.8871 or darksympho@aol.com. • Linkin Park's debut, *Hybrid Theory*, shipped gold, and seeing the band bounce around live is an indicator of why. These young cuties definitely have energy and hit-making capacity. • 311 may not be truly organic Loud Rock, but they are loud and they do rock. At a recent NYC stand, the bassist wore a classic Iron Maiden T while the guitarist sported a shirt with the metal horns. The new songs the band played hit hard. • Snapcase will release a compilation featuring some re-recorded old tunes, along with outtakes and a documentary-style video/DVD with live footage and behind-the-scenes shit. A certain Loud Rock editor was interviewed at the Warped Tour for this video, since it is her favorite band. So you should buy it just for that. • Longtime singer Skip School has left OS101. Prospective new frontmen who can play guitar, send demos to: Old School 101, c/o Stuck Up, 533 Atlantic City Blvd., Beachwood, NJ 08722. •

(Continued on page 23)

# LOUD ROCK

Period ending 11/28/2000

www.cmj.com

Contributing reporters this week: 267 • See page 56 for a complete list of Loud Rock airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	5	<b>CRADLE OF FILTH</b> Midian	<b>Koch</b>
2	2	1	1	7	<b>MORBID ANGEL</b> Gateways To Annihilation	<b>Earache</b>
3	3	7	3	6	<b>DYING FETUS</b> Destroy The Opposition	<b>Relapse</b>
4	5	10	4	4	<b>NEVERMORE</b> Dead Heart, In A Dead World	<b>Century Media</b>
5	8	11	5	4	<b>BRUJERIA</b> Brujerizmo	<b>Roadrunner</b>
6	13	20	6	4	<b>STRAIT UP</b> VARIOUS ARTISTS	<b>Immortal-Virgin</b>
7	10	14	7	5	<b>OVERKILL</b> Bloodletting	<b>Metal-is-Sanctuary</b>
8	6	8	6	6	<b>IOMMI</b> Iommi	<b>Divine</b>
9	4	3	1	11	<b>NILE</b> Black Seeds Of Vengeance	<b>Relapse</b>
10	14	13	10	7	<b>AMEN</b> We Have Come For Your Parents	<b>I Am-Virgin</b>
<b>#1 DEBUT</b>						
11	-	-	11	1	<b>HOPE CONSPIRACY</b> Coldblue	<b>Equal Vision</b>
12	21	32	12	3	<b>CRYPTOPSY</b> And Then You'll Beg	<b>Century Media</b>
13	9	9	9	7	<b>PRO-PAIN</b> Round 6	<b>Spitfire</b>
<b>#2 DEBUT</b>						
14	-	-	14	1	<b>NEUROSIS</b> Sovereign [EP]	<b>Neurot</b>
15	7	6	6	8	<b>CORROSION OF CONFORMITY</b> America's Volume Deal...	<b>Sanctuary</b>
16	15	18	15	6	<b>LINKIN PARK</b> Hybrid Theory	<b>Warner Bros.</b>
17	31	-	17	2	<b>SICK OF IT ALL</b> Yours Truly	<b>Fat Wreck Chords</b>
18	20	19	14	5	<b>TYPE O NEGATIVE</b> The Least Worst Of	<b>Roadrunner</b>
19	18	16	16	3	<b>HAMMERFALL</b> Renegade	<b>Nuclear Blast America</b>
20	23	21	14	9	<b>SLAVES ON DOPE</b> Inches From The Mainline	<b>Divine</b>
21	19	22	19	4	<b>IMMOLATION</b> Close To A World Below	<b>Metal Blade</b>
22	24	23	22	5	<b>ENSLAVED</b> Mardraum (Beyond The Within)	<b>Necropolis</b>
23	30	30	23	3	<b>VBS</b> Deep Sleep	<b>Flip Top Box</b>
24	12	15	6	8	<b>LAMB OF GOD</b> New American Gospel	<b>Metal Blade</b>
25	17	12	1	14	<b>SOULFLY</b> Primitive	<b>Roadrunner</b>
26	11	4	4	9	<b>DOWNSET.</b> Check Your People	<b>Epitaph</b>
27	16	5	1	13	<b>NOTHINGFACE</b> Violence	<b>TVT</b>
28	26	27	26	4	<b>TATTOO THE EARTH: THE FIRST CRUSADE</b> Various Artists	<b>1500</b>
29	-	-	29	1	<b>BOILER ROOM</b> Can't Breathe	<b>Tommy Boy</b>
30	27	28	27	3	<b>GODSMACK</b> Awake	<b>Republic</b>
31	-	-	31	1	<b>HAUNTED</b> Made Me Do It	<b>Earache</b>
32	32	29	21	8	<b>AT THE DRIVE-IN</b> Relationship Of Command	<b>Grand Royal</b>
33	-	-	33	1	<b>CANNAE</b> Troubleshooting Death	<b>East Coast Empire</b>
34	39	-	34	2	<b>DAMAGED</b> Purified In Pain	<b>Rotten</b>
35	29	33	1	20	<b>IN FLAMES</b> Clayman/Bullet Ride (CD5)	<b>Nuclear Blast America</b>
36	28	25	21	5	<b>ENTOMBED</b> Uprising	<b>Metal-is-sanctuary</b>
37	-	-	37	1	<b>MARILYN MANSON</b> Holy Wood	<b>Nothing-Interscope</b>
38	34	35	26	7	<b>FACTORY 81</b> Mankind	<b>Mojo</b>
39	-	-	39	1	<b>DISEMBODIED</b> Heretic	<b>Edison</b>
40	40	-	40	2	<b>DISCORDANCE AXIS</b> The Inalienable Dreamless	<b>Hydrahead</b>

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

## ADDS

1	<b>HAUNTED</b> Made Me Do It	<b>Earache</b>
2	<b>FLYBANGER</b> Scenes From Headtrip To Nowhere	<b>Columbia</b>
3	<b>GODHEAD</b> The Reckoning (CD5)	<b>Posthuman</b>
4	<b>CARNAL FORGE</b> Firedemon	<b>Century Media</b>
5	<b>GEDDY LEE</b> My Favorite Headache	<b>Atlantic</b>



## DISEMBODIED

**Heretic** (Edison)

Though Disembodied disbanded a year ago, *Heretic* is a swansong worthy of the posthumous promotion it's receiving — it's a black hole that sucks you in and suffocates any chance of escape. This Midwestern dissonant metalcore behemoth revels in a down-tuned guitar sound abrasive enough to make your teeth rattle in your

gums. And while there are grooves, it's definitely not on the trendy tip. Just listen to the vicious "you fucking junkie" wail on "Barbituate" or the repetition of "I fucking hate you" from "One For The Wicked," and you'll be running for cover. And if "Amaranth" and "Nemesis" don't make crushed peanut shells out of your brain, nothing in Loud Rock ever will. Three former members of Disembodied may have regrouped under the moniker Martyr AD, but the blood-blistering *Heretic* makes us hope for a reunion.

**R.I.Y.L.:** Torn Apart, Botch, Endeavor  
**Contact:** The Syndicate  
**Phone:** 888.666.2061  
**E-mail:** hardrock@thesyn.com  
**Release Date:** late 1999; at radio now



## HAUNTED

**The Haunted Made Me Do It** (Earache)

Are you *still* having trouble turning that frown upside down since Euro-metal pioneers At The Gates went kaput? Do you find yourself running out of patience in between Slayer albums? If these are your ails, then the kill-you-dead riff from "Dark Intentions," the first song on the rock 'n' fuck-

ing rollin' *The Haunted Made Me Do It*, is a surefire cure. Melodic, bluesy and heavier than a ton of bricks, this album is a textbook example of why metal is to European music culture what the Backstreet Boys are to American pop culture. Mosh — or bang your head in figure-8 formations like Tom Araya — along to the Haunted's "Bury Your Dead" and "Human Debris."

**R.I.Y.L.:** At The Gates, Slayer, In Flames  
**Contact:** The Syndicate  
**Phone:** 888.666.2061  
**E-mail:** hardrock@thesyn.com  
**Release Date:** Oct. 23; at radio now



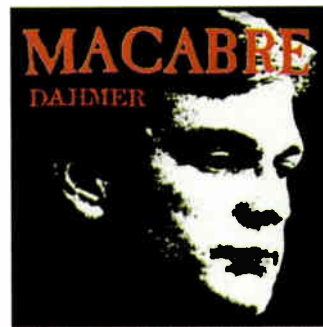
## BURN IT DOWN

**Let The Dead Bury The Dead** (Escape Artist)

Burn It Down's *Let The Dead Bury The Dead* is as much a head-scratcher as it is a head-turner. It's slow-'n'-heavy rock 'n' roll like Neurosis and Crowbar. At the same time, it's dissonant hardcore with a subtle yet slick sense of

melody. Led by music scribe Ryan Downey, Burn It Down bruises as it heals. (Downey's theatrical vocals work equally well whether they're accompanying blistering riffs or slow melodics.) Stick around for the cover of the Stones' "Paint It Black," along with the originals "The Past Ain't Through With Us" and "Bones Are Made For Breaking."

**R.I.Y.L.:** Cave In, Turmoil, Coalesce  
**Contact:** Gordon  
**E-mail:** escapeartr@aol.com  
**Release Date:** Oct. 3; at radio now



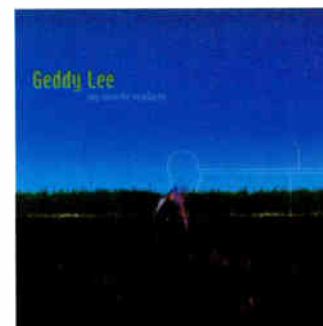
## MACABRE

**Dahmer** (Olympic)

Macabre has always had a perverse fascination with serial killers — and this time it's Jeffrey Dahmer. It's not as if the band finds the late slaughterer an interesting subject for a single artistic, abstract ode. Rather, Macabre has penned an entire *album* of nursery rhyme-ish, death metal-with-a-twist-

of-punk centered around lyrics that focus on tidbits and phases of Dahmer's murderous life. Move over *A&E Biography*, here comes "Dog Guts," "Grandmother's House," "Jeffrey Dahmer And The Chocolate Factory," "McDahmer's," "Temple Of Bones," "Do The Dahmer" and "Into The Toilet With You." Call it a sonic synopsis of Dahmer's decades of dirty deeds. He was one fucked-up dude — and so is the humor of this album. It's almost too weird to chuckle over.

**R.I.Y.L.:** Anal Cunt, M.O.D., S.O.D.  
**Contact:** Skateboard Marketing  
**Phone:** 516.328.1103  
**E-mail:** skatebmt@aol.com  
**Release Date:** Oct. 31; at radio now



## GEDDY LEE

**My Favorite Headache** (Atlantic)

Drop the name "Rush" to a music freak and you should get a positive response, regardless of whether said person is a devoted fan of the rock legends or not. The band commands oodles of universal respect from musicians and music aficionados alike. *My Favorite*

*Headache*, frontman Geddy Lee's first solo outing, could easily be mistaken for Rush — Lee's nasal vocals are that distinct. He hasn't played heavy metal years, so it's no shock that *Headache* is more straight-ahead rock, with bits of programming and violins to accompany his hypnotic voice. The title track and "Working At Perfekt" are tailor-made for programmers who were in the business during Rush's heyday.

**R.I.Y.L.:** Rush, Savatage, prog  
**Contact:** Anthony Delia  
**Phone:** 212.707.2086  
**E-mail:** anthony.delia@atlantic-recording.com  
**Release Date:** Nov. 14; at radio now



Sepul-fucking-tura covered Bauhaus's "Bela Lugosi's Dead" for its forthcoming album *Nation*. It's been said that the Seps will be experimenting with more melodic vocals this time out. • Limp Bizkit axe Wes Borland has a side project called Big Dumb Face. It's an ironic name, since Wes seems to be the smartest guy in the band • Ozzy has a

cameo in Adam Sandler's *Little Nicky* and is rumored to be releasing a new album in March, with guest appearances from Zakk Wylde, a longtime Ozzman co-conspirator. • Someone slipped me a demo of J. J. Paradise Players Club, which boasts an all-star cast, including Dave Curran (ex-Unsane), Joel Hamilton (ex-Glazed Baby, Shiner) and Eric

Cooper (ex-Kiss It Goodbye, Kill Van Kull). (Are your eyes popping out of your skull, too?) While all have diverse backgrounds, the tunes here are very much stoner rock — think Nebula and Clutch. Look for a full-length on Tee Pee Records next year and a contribution to the upcoming Eyeball Records tribute to Negative Approach.

## Q & A



### NOTHINGFACE

It's no secret that Nothingface is one of my favorite bands. But it seems that the rest of the world is just catching up with the Loud Rock radio community in understanding Nothingface's greatness: *Violence* (TVT) has sold over 15,000 units in just its first month of release. I spoke with the band's in-a-class-all-his-own guitarist and all-around nice guy Tom Maxwell, who was battling the flu just before the band headed back out on tour to continue its road-warrior quest.

**You're going back on the road soon. Excited?**

We've been home for three weeks — it's too long. I was

bored a couple days after we got home.

**Right now, heavy music is in vogue. Why should a kid with 15 bucks in his pocket shell out his McDonald's salary, or his allowance from cutting the grass, for *Violence*?**

Above all, they will not get a more real, honest representation of music somewhere else. If I wasn't in this band, I would think that this band is as real as it gets. There's no clichés or any type of false prophecy behind what they're doing. Plus, they rule [laughs].

**Loud Rock radio has always loved Nothingface. Both *Pacifier* and *An Audio Guide To Everyday Atrocity* were top three records on the chart. And *Violence* spent two weeks at No. 1. What do you think of that?**

I know! I'm very happy about everything that's going on. I'm not happy that I am home; I wanna get back on tour. When we go to active rock in January, that's gonna open more doors for us. It's going to be world domination, honey.

**So what's up with the drool when you're playing? It's sick and cool at the same time.**

Shit happens. I can't stop it. It's just a matter of... When I play, it's so fucking physical. I breathe erratically and everything.

**How did you guys come up with the title *Violence*?**

It's the mind frame of it as a whole, not the music or lyrics separately. It's kinda like a mirror image of one's self, not anyone in particular. Anyone can pick up this record and find things in it that they can relate to, or have been through, and ponder it. The violence we're giving up is a repetition of everything around us. We're giving it back; it's been filtered through us. The end result is violence. There's a lot of beauty in the world, and beauty in humanity. But when you really think about it, everything is based on violent intent, no matter how subtle it is.

**Everything can be violent — love, hate, passion, sadness, weakness, sex.**

Jane's Addicition even said it: "Sex is violent."

## ON THE CHART



It didn't take long for programmers to warm up to Hope Conspiracy's posicore gem, *Coldblue* (Equal Vision), and Neurosis's artcore *Sovereign* EP (Neurot). Both albums debut at No. 11 and No. 14, respectively, only a week after their official add dates. VBS's new metal album, *Deep Sleep*, is still

climbing the charts, despite limited servicing. It seems those who received the indie album love it. Cannae's Caligula-style metalcore beast, *Troubleshooting Death*, Boiler Room's active rock dream, *Can't Breathe*, and Disembodied's disemboweling *Heretic* all enjoy chart debuts this week as well.

the world needs  
more rockstars!

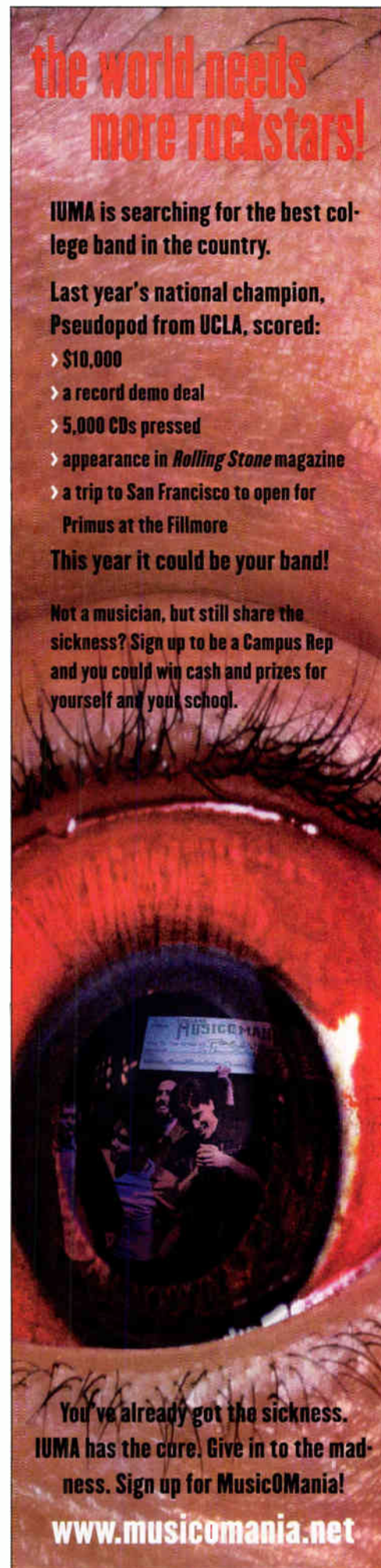
IUMA is searching for the best college band in the country.

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- ▶ 5,000 CDs pressed
- ▶ appearance in *Rolling Stone* magazine
- ▶ a trip to San Francisco to open for Primus at the Fillmore

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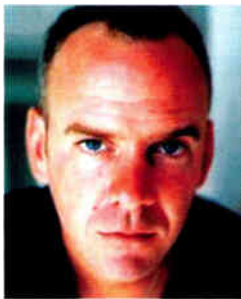


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Critics may be divided over Fatboy Slim's *Halfway Between The Gutter And The Stars* (three-and-a-half stars from *Rolling Stone*, completely panned by *URB*), but most fans seem ecstatic that the funk-soul brother has returned to the airwaves. The album debuted at No. 51 on the *Billboard* Top 200 Albums chart its first week out of the gate, selling slightly fewer than 27,000 records. The figures are a bit shy of the peak achieved by its predecessor, 1998's *You've Come A Long Way, Baby* (which reached No. 38 on the chart and pushed 38,000 a week when "Praise You" received constant rotation). The jury is still out on whether *Gutter And The Stars* has the musical muscle to achieve the stalwart success of *Baby*, sales of which stand at 1.4 million and counting. • In a recent issue of London's *Sun* newspaper, drum 'n' bass icon Goldie claimed he was injured after police, who thought he was carrying a gun, pinned him to the ground and handcuffed him. Goldie said the incident happened after a night out, while he was traveling through London with fiancée Sonjia Ashbury. "It was outrageous," he told the *Sun*. "I had seven rifles pointing at me, and I was pulled out [of my car] and pinned down on the road. There were about 100 people watching. I was cuffed, which hurt my wrists, and one of the policemen put his knee in my back, which I am still having problems with. We thought we were going to get shot. The officers kept screaming, 'Where's the gun? Where's the gun?' I told them I didn't know what they were talking about." Goldie said that he thinks a driver whom he'd had words with earlier in the night called the police, and that the authorities may have thought the mobile phone he was carrying was a gun. "One of



Fatboy Slim

the police even recognized me and said, 'Aren't you that bloke from the James Bond film?' But nobody even said sorry." Goldie is looking to take legal action against the police. • In January 2001, Full Cycle Records, the drum 'n' bass imprint headed by Bristol, England's Roni Size and DJ Krust, will release *Full Cycle: Through The Eyes*, a two-CD compilation that includes recently released tracks from the label.

The collection displays the crew's less-eclectic side, forgoing the jazz, hip-hop and hardcore elements embraced on the outfit's full-length albums for straight-up, DJ-friendly breakbeat stormers. The first disc of the set features 11 recent

cuts from Roni Size, Reprazent's DJ Die and DJ Suv, Scorpio and DJ Product. DJ Die mans the decks on Disc 2's 20-track mix. • On Oct. 31, Chicago house DJ/producer Curtis A. Jones, the man behind Green Velvet and Cajmere, released his first-ever DJ mix. *Techno-Funk* (303 Recordings), out under Curtis' house-oriented Cajmere alter-ego, is a 17-track mix of funky techno and hard house that boasts tracks by such underground luminaries as Joey Beltram, Sky Master, Jay Denham and others. • Britain's Positiva Records will liscense Simon's West Coast house anthem "Free At Last." The cut has been a huge hit since it was premiered at the 2000 Winter Music Conference — it's since appeared on mix CDs by Essential Selection's Pete Tong and Washington, D.C.'s Scott Henry — though the sample of Martin Luther King's famous "I Have A Dream" speech that serves as the crux of the track has just been cleared for use. Better late than never, as they say. To celebrating the cutting of the red tape, Positiva plans to release the track in 2001 accompanied by a slew of new remixes.

## Q&amp;A



Ben Watt and Jay Hannan (L-R)

## LAZYDOG

**In 1998, frustrated by the under-exposure of the deep house music they loved so much, Everything But The Girl's Ben Watt and KISS-FM DJ Jay Hannan took matters into their own hands and began Lazy Dog, a Sunday-afternoon ritual dedicated to deep grooves and positive vibes. Now that West London's best kept secret has reached our ears (with the pair's phenomenal Lazy Dog compilation), the Dog boys took a moment out of their schedule to talk about keeping it real, and to pledge allegiance to the hypnotic beat of house.**

**What was the original inspiration that led to the formation of the weekly Lazy Dog event?**

**Jay:** When we first started it, it was 4 to 11 on a Sunday, so it started off as kind of a relaxed place where Ben and I could play deeper, slightly more musical and soulful stuff that we didn't think was getting the exposure that it deserved in London. That was the premise of the club. But two and a half years down the road, the club has sort of mutated into a whole kind of entity of its own. Now we have people who only leave the house on Sunday to come to Lazy Dog.

**Ben:** It's kind of like the whole vibe of the club has gotten ever deeper. People are just so soulful about it and so spiritual about it and so into it. It's a really uplifting night. It's incredible how all of the regulars kind of know each other — there's lots of group hugging and drinking. It really is a massive party. And we still adhere to our original plan, which was to let most people in for free.

**That's an interesting way to run a business.**

**Jay:** It was a scam at the beginning to get people in — the first three or four hours were free, and then it was five pounds. But we've just kept it going. The club's so popular now that it's just packed with people within the first hour. And we never really wanted to change that. It was never really a money-minded venture. It was more to do with music that we liked it at the time. We started it for ourselves really.

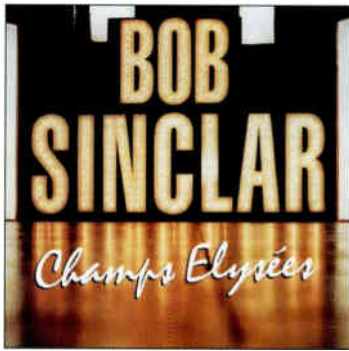
**Ben:** Plus, it was at that period where everyone was writing about superclubs and gun-for-hire DJs, and people just coming in and caning the roof for an hour and a half and walking with a thousand pounds. And we just wanted to go back to having an old-school vibe where there's only two residents — they know the crowd, they know the vibe.

**And it's not about the marquee value of the name.**

**Ben:** Exactly. We're just the record selectors. We're the ambiance coordinators.

**What is it about house music that makes it as relevant in 2000 as it was 20 years ago?**

**Ben:** I think that house music is the ultimate dance beat. It's the ultimate tempo. It's all encompassing. Everything that people seem to want to dance to is anywhere between 120 and 128 bPms. Latin rhythms and African rhythms both sit around there: it's been said a hundred times that it's the tempo of the human heart. It just feels right. Plus, it's a naturally dynamic [beat] of uplift. It's not one of darkness. So if that's your template, then if you add darker and deeper textures to it, then it just makes it more complex and more interesting — and better I think. It's like when I did "Missing" (with Everything But The Girl), it was like a good-time beat with a melancholy song. It's a good tension. There's drama there. It's got it all really.



**BOB SINCLAR**  
Champs Elysées  
(Subliminal)

Like fellow Frenchman Dimitri From Paris, Bob Sinclar (real name Christophe Le Friant) is a post-modern house-head who prays at disco's original altar, baptizing his music in more frilly string flourishes and twangy guitar funk than some dancefloors are inclined to allow. Sinclar's first U.S.

album, *Champs Elysées*, packs enough disco kitsch and camp to bring the polyester leisure suit back from the dead. But there is brilliance in Sinclar's brazen revivalist tactics. The blithe vocal melody and care-free but uncompromising kick of "I Feel For You" made it the summer's most irresistible house anthem; the organic, high-energy funk of "Got To Be Free" (which pays homage to both Prince and Earth, Wind & Fire in the same stroke) asks to follow in its footsteps. Amid house music's current tendency toward "deeper" and "darker," *Champs Elysées* is a rainbow connection that recalls dance music's forgotten era with a happy-go-lucky hedonism that has nary a hint of sarcasm. The album's careful chemistry between retro orchestration and modern musicality makes it the guiltiest pleasure to hit your decks in years.

**R.I.Y.L.:** Dimitri From Paris, Stardust, Chic  
**Contact:** Laura Gate-Eastly  
**Phone:** 201.886.5340  
**E-mail:** laura@subliminal.com  
**Release Date:** Dec. 5; at radio now

**SUPA DJ DMITRY**

**Screams Of Consciousness (Wax Trax!-TVT)**

If you only know Supa DJ Dmitry as the flower child who engineered Deee-Lite's kaleidoscopic grooves, then it's time to update your files. On *Scream Of Consciousness*, his first official DJ mix, Dmitry puts his peace pipe on the shelf and presents an 18-track tour de force of fierce techno funk and hard, heavy house, with a bit of breakbeat thrown in for novelty's sake. Recent bombshells by producers such as Luke Slater, Timo Maas and Super Collider set the pace, but the collection also highlights several of Dmitry's own productions, such as the filtered and frenzied breakbeat gem "Singularity," and an odd electro-funk remake of David Bowie's "Space Oddity."

**For Fans Of:** Carl Cox, Timo Maas, Scott Henry  
**Contact:** Hannah Wizenberg  
**Phone:** 212.274.9800  
**E-mail:** lifthannah@aol.com  
**Release Date:** Nov. 2; at radio now

**TECHNO ANIMAL VS. DÄLEK**  
"Megaton"/"Classical Homicide" (Matador)

This split single from U.K. duo Techno Animal and Newark, New Jersey's Dälek might be part of Matador Records' ongoing hip-hop 12-inch series, but its distorted EBM grooves and brutal bass rolls often resonate with more apocalyptic angst and primal energy than Alec Empire in a foul mood. Dälek pushes hip-hop to the extreme with his murky sonic wallpaper and menacing lyrical refrains. But the infusion of Techno Animal's vicious techno dissonance ensures that your neighbors will duck for cover.

**For Fans Of:** Alec Empire, the Arsonists  
**Contact:** Donovan Finn  
**Phone:** 212.995.5882 ext. 117  
**E-mail:** donovan@matadorrecords.com  
**Release Date:** Nov. 14; at radio now

**RPM**  
Period Ending 11/28/2000  
www.cmj.com

Contributing reporters this week: 196 • See page 58 for a complete list of RPM airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	5	<b>RONI SIZE/REPREZENT</b> In The Mode	Island-IDJMG
2	4	-	2	2	<b>FATBOY SLIM</b> Halfway Between The Gutter...	Astralwerks
3	2	3	2	6	<b>VARIOUS ARTISTS</b> Xen Cuts	Ninja Tune
4	5	6	4	5	<b>VARIOUS ARTISTS</b> Plastic Volume 4	Nettwerk
5	6	11	5	4	<b>PAUL OAKENFOLD</b> Perfecto Presents: Another...	London-Sire
6	10	13	6	4	<b>DIESELBOY</b> The Sixth Session	Palm Pictures
7	3	2	2	8	<b>TIMO MAAS</b> Music For The Maases	Kinetic
<b>#1 DEBUT</b>						
8	-	-	8	1	<b>GATECRASHER: GLOBAL SOUND SYSTEM</b>	Incredible-Epic
<b>#2 DEBUT</b>						
9	-	-	9	1	<b>JAZZANOVA</b> Remixes 1997-2000	JCR-Compost
10	26	-	10	2	<b>VELVET ACID CHRIST</b> Twisted Thought Generator	Metropolis
11	7	4	3	8	<b>MOCEAN WORKER</b> Aural & Hearty	Palm Pictures
12	9	10	9	8	<b>BANCO DE GAIA</b> Igizeh/Obsidian Remixes (EP)	Six Degrees
13	14	19	13	4	<b>VARIOUS ARTISTS</b> XXX'd Generation	Possessive Blindfold
14	11	22	11	4	<b>STATE OF BENGAL</b> Visual Audio	Six Degrees
15	15	14	9	13	<b>JUNO REACTOR</b> Shango/Pistolero EP	Metropolis
16	16	21	16	3	<b>VICTOR DINAIRE</b> Logic Trance 4	Logic
17	29	39	17	4	<b>DZIHAN &amp; KAMIEN</b> Freaks & Icons	Six Degrees
18	17	17	10	7	<b>DJ MICRO</b> DJMixed.com	Moonshine
19	20	-	19	2	<b>GROOVERIDER</b> Essential Rewindz	Renegade Hardware
20	8	15	8	4	<b>NIGHTMARES ON WAX</b> DJ Kicks	Stud!o K7
21	18	5	1	11	<b>PHOTEK</b> Solaris	Astralwerks
22	13	8	7	8	<b>DAVE RALPH</b> Love Parade: Berlin	Kinetic
23	22	26	22	4	<b>BEN WATT/JAY HANNAN</b> Lazy Dog	Astralwerks
24	-	-	24	1	<b>VARIOUS ARTISTS</b> Hi-Fidelity Lounge: Volume Two	Guidance
25	28	34	25	4	<b>RED SNAPPER</b> Our Aim Is To Satisfy Red Snapper	Matador
26	21	30	21	5	<b>DOWNLOAD</b> Effector	Nettwerk
27	-	-	27	1	<b>PEPE DELUXE</b> Super Sound	Emperor Norton
28	-	-	28	1	<b>DELTRON 3030</b> Deltron 3030	75 Ark
29	24	-	24	2	<b>ICON OF COIL</b> Serenity Is The Devil	Metropolis
30	30	18	15	8	<b>JEGA</b> Geometry	Matador
31	-	-	31	1	<b>TERRY LEE BROWN JUNIOR</b> From Dub Til...	Plastic City-UCMG
32	-	-	32	1	<b>VARIOUS ARTISTS</b> Cybonetix 1999	DSBP
33	19	20	8	8	<b>DJ TIESTO</b> Summer Breeze	Nettwerk
34	12	9	2	10	<b>DJ? ACUCRACK</b> Sorted	E-magine
35	-	-	35	1	<b>CRISTIAN VOGEL</b> Rescate 137	Novamute-Mute
36	25	12	2	12	<b>UNDERWORLD</b> Everything, Everything	V2
37	23	7	1	9	<b>IAN POOLEY</b> Since Then	V2
38	R	23	23	5	<b>JUNIOR VASQUEZ</b> Twilo Vol. 1	Twilo-Virgin
39	-	-	39	1	<b>LITTLE LOUIE VEGA/ERICK MORILLO</b> House Nation...	Ultra
40	39	29	7	11	<b>SAINT GERMAIN</b> Tourist	Blue Note

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	<b>SUPA DJ DMITRY</b> Scream Of Consciousness	Wax Trax!-TVT
2	<b>ANTILOOP</b> Remixed	Stockholm
3	<b>VARIOUS ARTISTS</b> Blunted	Shadow-Instinct
4	<b>GATECRASHER: GLOBAL SOUND SYSTEM</b>	Incredible-Epic
5	<b>VARIOUS ARTISTS</b> Hi-Fidelity Lounge: Volume Two	Guidance





## PUNCHLINE & WORDSWORTH

EP (Mona-Landspeed)

"As Seen On MTV's Lyricist Lounge." Right off the bat, the debut outing from the long-heralded duo of Punchline & Wordsworth targets mainstream success. They open the disc with a basic, self-titled boast-fest anchored to a promising funk loop. Unfortunately, the track has no noticeable variations and suf-

fers from insufficient volume, presumably in an effort to highlight the pair's already crisp vocals. The "party people" chorus is aimed at getting mass crowd participation, but sounds misappropriated from Busta Rhymes' notebook. "Last Days" is essentially the same song with better engineering. But "Mistress" is the EP's best-constructed cut and a bit of a guilty pleasure. Wordsworth's as-seen-on-MTV boyish charm spoils a bit on this cringe-worthy ode to infidelity: "Stains on the comforter, pull out and I would come in her/ Hit her on her period, put a towel under her/ Sprung, eventually I would place my tongue in her/ Cook my favorites and even take shits in front of her." Even yuckier, "I-95" is yet another Southern-bounce knock-off attempt at crossover, complete with an irrelevant R&B vocal hook. Despite the mediocre conventions hemming him in on all sides, Wordsworth survives this EP with his crystal wit intact and, ironically, plenty more punchlines than his lagging partner.

**R.I.Y.L.:** Black Star, Planet Asia  
**Contact:** Papa D  
**Phone:** 617.338.8646  
**E-mail:** papad@brickrecords.com  
**Release Date:** at radio now



## MF DOOM/ MF GRIMM

MF (Brick-Landspeed)

The MF EP is a pairing based more on esthetic than anything else. The two MCs never share the same space on this release: Three tracks feature Doom (formerly Zev Love X of KMD), and the other four belong to Grimm. What Doom and Grimm do have in common, however, is a love for loose, stream-of-consciousness

lyrical content and an utter disdain for polish. On the Doom side, the "metal faced terrorist" comes off like a deranged Parrish Smith, spitting, "Me and this mic is like yin and yang/ Clang, crime don't pay, listen youth/ It's like me holding up the line at the kissing booth." "No Snakes Alive" is a clattering, droning, soundbyte pastiche that has serious problems sticking to one tempo. Grimm's half starts off pretty normal with "The Original Remix," a standard headnod-inducing battle theme. But the wheelchair-bound MC's mind starts to wander a bit over the mangled toy piano of "Break Em Off": "Highway heaven, news at 11/ Film shows you and your crew all dead and/ Hard like pork rinds, remote switches/ Security minds on bitches." MF is a meeting of the twisted minds for those who prefer their hip-hop a little squirrely.

**R.I.Y.L.:** Company Flow, Wu-Tang Clan, Kool Keith  
**Contact:** Papa D  
**Phone:** 617.338.8646  
**E-mail:** papad@brickrecords.com  
**Release Date:** Nov. 7

## Q&A



### GURU

**Gang Starr frontman Guru and his partner Premier have five full-length albums to their credit, not to mention being one of the few hip-hop acts that actually merit a greatest hits compilation. Aside from the Gang Starr legacy, Guru has just completed the third installment in his critically acclaimed Jazzmatazz series. In between promoting *Street Soul* and helping the Roots out on the Okayplayer tour, it's a wonder the middle-aged MC was willing to pull away from napping in his Dallas hotel room to talk to me.**

**What is the difference between the Jazzmatazz audience and the Gang Starr audience? And which audience do you, personally, identify with more?**

I would say [the Jazzmatazz audience] is more mature — cats who listen to more soul and stuff like that, besides hip-hop. First of all, there's no way I could identify with something more than Gang Starr. Gang Starr is the foundation of everything. The initial concept was so that Gang Starr wouldn't be called "jazz rap," because if we were, I wouldn't be talking to you. Back then, they tried to put us in that shit with Digable [Planets] and Dream Warriors and Pete Rock & CL [Smooth], they tried to put us all as "jazz rap," and I didn't like it. That era with Premier, Pete Rock, Q-Tip, Large Professor, Showbiz, Diamond D, Easy Mo Bee —

guys like that who were DJ/producers — came about because everyone before that was sampling James Brown and it was like, "Well, what's next?" And they actually took hip-hop to the next level — not to create "jazz rap" or "hip-hop jazz," but to create hip-hop. I said, "In order to get this label off of Gang Starr, I'm going to step up and sacrifice myself, and probably have a few fans like, 'What is he doing?'" But I didn't care because I wanted to save Gang Starr.

**How did the idea of including soul vocalists in this third installment come about?**

Really, the whole word Jazzmatazz is fusion. That's what it means for me. It's fusing, bringing the generations together. It doesn't mean that it has to have a whole bunch of jazz in it. I think people understand that what I did was make it more contemporary. Everybody who's on my album, all the soul singers, are people who expressed to me that they were influenced by Jazzmatazz volumes 1 and 2.

**You said that you felt the album was rushed a little bit. How so?**

With an album like this, you got to set it up right. With these major labels, a lot of them don't understand. They just want to get the street date that they [set] in the marketing meeting. It might have been better to have the single out longer, or even put another single out before dropping the album — just to prepare people for it. When I was in Atlanta doing promotion, I went to Justin's [a restaurant], and there were a bunch of black guys in suits. They love the Jazzmatazz shit, [but] they didn't even know it was out.

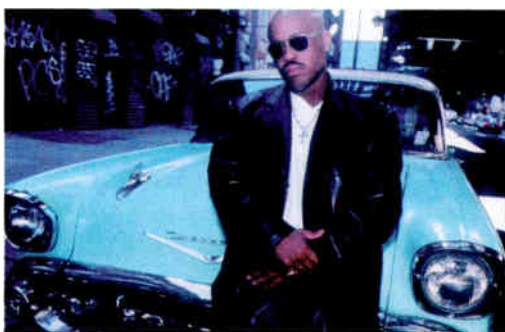
**On the new album you mention that you're "almost 40 now."**

## How has that changed your perspective?

I'm in my 30s. I know I look young, but I've been doing this a long time and I'm really not trying to do a lot of the same dumb shit over and over again. It's more a statement of strength than anything else. It also means that even though I'm older, I can still spit. There's this myth that when rappers get older they can't spit. That's bullshit. Some of them can't, but I'm not them. You'll see when we come with the next Gang Starr shit after this.

## Do you still remember your lines from old Gang Starr Records?

It's funny you say that because we [Gang Starr] just did Cypress Hill's Smoke Out in San Bernardino, and that was in-between touring with Jazzmatazz. Premier was teasing me, like, "You're going to come



onstage and do Jazzmatazz lyrics instead." And then I blew them away because I remembered all my shit. We did, like, an hour show.

## "Now is the chance to advance and get an outlook/ Create the circumstance because..."

"I doubt books can relate words this way, so I'll portray a new image." I know it's the first album. Let me see, "Positivity?" That was the first video before "Manifest."  
"You puny protozoa..."

"You're so minute you didn't know the/ Gang has been watching you..." Oh! "Check The Technique."

## "I had to get an attorney/ I needed someone to defend my position..."

"Decisions I made 'cause now it's time to get paid." I was just talking about how you have to have good representation in the rap game. I was more talking about how we had got jerked. But we were still getting jerked on that album.

## With songs like that ("Who's Gonna Take The Weight?") and "Positivity," how did you avoid getting branded as "conscious rapper," being that all of your albums have advice on them?

I don't think Gang Starr falls within labels — jazz rap, gangsta rap, conscious rap. I think that Gang Starr is just hip-hop in general. There's certain subject matter that I always cover. That's philosophy, spirituality,

relationships, romance — without being disrespectful to women. Some street stories with morals. Songs about pure skills, songs about paying dues. As far as getting brand-

ed as that... It doesn't fall totally into that realm. I like the whole "conscious" thing, but I'd rather be universal than pegged as one thing. I used to work with some of the illest little knuckleheads. I used to work in a maximum detention unit with juvenile offenders, and I used to work in the foster care system in New York. In that respect, I know how to get through to these young cats and how to speak to them on their level. But in a way, that's not preaching — and then they get a message out of it.

# HIP-HOP

Period Ending 11/28/2000

www.cmj.com

Contributing reporters this week: 139 • See page 60 for a complete list of Hip-Hop airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	4	<b>OUTKAST</b> Stankonia	LaFace-Arista
2	3	6	2	7	<b>DELTRON 3030</b> Deltron 3030	75 Ark
3	5	2	2	8	<b>TALIB KWELI AND HI-TEK</b> Reflection Eternal	Rawkus
4	R	3	3	2	<b>GURU'S JAZZMATAZZ</b> Vol. 3: Streetsoul	Virgin
<b>#1 DEBUT</b>						
5	—	—	5	1	<b>WU-TANG CLAN</b> The W	Loud-Columbia-CRG
<b>#2 DEBUT</b>						
6	—	—	6	1	<b>MR. LIF</b> Enters The Colossus	Metro Concepts
7	—	—	7	1	<b>CAPONE &amp; NOREAGA</b> The Reunion	Tommy Boy
8	14	—	8	2	<b>UNSUNG HEROES</b> Unleashed	Scenario-75 Ark
9	7	12	4	9	<b>JURASSIC-5</b> Quality Control (album)	Interscope
10	2	4	1	9	<b>DE LA SOUL</b> Art Official Intelligence: Mosaic Thump	Tommy Boy
11	6	5	2	9	<b>BLACK EYED PEAS</b> Bridging The Gap	Interscope
12	8	8	8	4	<b>JAY-Z</b> The Dynasty Roc La Familia	Roc-A-Fella-Def-Jam-IDJMG
13	—	—	13	1	<b>R.A. RUGGED MAN</b> "What The..."	Priority
14	15	25	14	3	<b>SOLITAIR</b> "No Doubt"	Figure 4
15	28	36	15	4	<b>K-OTIX</b> "Y'All Know The Name"	Bronx Science
16	21	24	5	11	<b>CREATORS</b> The Weight	Bad Magic
17	—	—	17	1	<b>EDO. G</b> "Sayin' Somethin..."	Nu Gruv Alliance-Ground Control
18	24	13	1	35	<b>DILATED PEOPLES</b> The Platform	Abb-Capitol
19	12	20	12	4	<b>HUSH</b> "Knuckle Up/150 MCs"	Intuit-solar
20	35	—	11	6	<b>SLUM VILLAGE</b> Fantastic Vol. 2	Goodvibe-Atomic Pop
21	—	—	21	1	<b>MR. SHORT KHOP</b> "One Way To Win"	TVT
22	—	—	22	1	<b>MASTERS OF ILLUSION</b> Kutmasta Kurt Presents	Threshold
23	—	—	23	1	<b>PHARCYDE</b> Plain Rap	Edel America
24	—	—	24	1	<b>MEMPHIS BLEEK</b> "Is That Your Chick"	Roc-A-Fella
25	40	—	25	2	<b>BLACK THOUGHT</b> "Hardware"	MCA
26	—	—	26	1	<b>APANI B-FLY MC</b> A Million Eyes	Bronx Science
27	R	21	11	6	<b>MICRANOTS</b> Obelisk Movements	Subverse
28	—	—	28	1	<b>SMUT PEDDLERS</b> "That's Smut"	Rawkus
29	—	—	29	1	<b>CHECKMATE</b> "These Days and Times"	Double Up
30	26	22	15	8	<b>M.O.P.</b> Warriorz	Loud
31	—	—	31	1	<b>PLANET ASIA</b> Planet Asia (EP)	Heratik
32	20	19	3	10	<b>AUTOMATOR</b> A Much Better Tomorrow	75 Ark
33	—	—	33	1	<b>R. KELLY</b> TP-2.com	Jive
34	29	—	29	2	<b>CASH BROWN</b> "Double Homicide"	Landspeed
35	33	—	19	6	<b>NEXTMEN</b> Amongst The Madness	75 Ark
36	R	39	15	4	<b>SHYNE</b> Shyne	Bad Boy-Arista
37	R	—	11	5	<b>COMMON</b> Like Water For Chocolate	MCA
38	—	—	38	1	<b>COMPANY FLOW / CANNIBAL OX</b> DPA / Iron Galaxy	Defjux
39	—	—	39	1	<b>GROUCH</b> "Wish You A Good Day"	Battle Axe
40	—	—	40	1	<b>OUTSIDAZ</b> "Keep On"	Ruffnation

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

## ADDS

1	<b>WU-TANG CLAN</b> The W	Loud-Columbia-CRG
2	<b>JURASSIC-5</b> W.O.E. Is Me (CD5)	Interscope
3	<b>COMMON</b> Like Water For Chocolate	MCA
4	<b>SNOOP DOGG</b> "Snoop Dogg"	No Limit-Priority
5	<b>ERYKAH BADU</b> Mama's Gun	Motown



## COLUMBIA JAZZ'S NEW LOOK

It appears rumors of the demise of the Columbia Records jazz department have been exaggerated. The label — the subject of much speculation since it purged its jazz staff earlier this year — has handed over control of the department to Jeff Jones, a senior vice president who also runs Sony Legacy, the label's successful reissue department.

"Columbia is committed to making this work," says Jones, who has spent the past few weeks hiring new staff and taking stock of the label's jazz roster. Among the changes, Jeb Hart, formerly of Sony Classical, will be the new marketing director, and Jay Schumer will take over sales



Branford Marsalis

coordinator. The hiring of an A&R director is pending.

"I think [the transition] will have a positive effect on the artists we decide to continue working with," Jones says. "And I have a lot of faith that we can sign new artists and have success, as well."

The turnover in the Columbia jazz department comes only three years after Branford Marsalis — who owes the label one more album — was hired to sign new talent (an arrangement that has subsequently concluded). His first signing, avant-garde saxophon-

ist David S. Ware, drew considerable media attention. Not surprisingly, Ware is the first artist to be dropped under the new regime. "He's better served by a smaller, more focused label," Jones says. "It's not a marriage that's really right for Columbia at this point."

Ware joins a long line of "prestige" artists — including Henry Threadgill, Tim Berne and Ornette Coleman — who have enjoyed brief careers at Columbia. As for Ware's label-mates, the status of pianist Joey Calderazzo and drummer Jeff "Tain" Watts — both members of Marsalis's band, whom he also signed to the label — had yet to be resolved at press time.

The label's best-known artist, trumpeter and mainstream jazz figurehead Wynton Marsalis, may be history as well. "He has fulfilled his obligation," says Jones.

Meanwhile, Jones has signed Afro-pop vocalist Angelique Kidjo and contemporary jazz trumpeter Chris Botti, who join Bela Fleck and the Flecktones, vocalist/bassist Richard Bona, saxophonist David Sanchez and guitarist Peter White on the label's roster. Jones says he looks

to broaden the range of music that could fit under the Columbia "jazz" umbrella. Pointing to the success of genre-blurring organ trio Medeski Martin and Wood on Blue Note, Jones suggests that the label would be open to signing "jam bands" and hip-hop-influenced acts. He will also scout artists signed to Sony's international affiliates.

"What we want to focus on is music for grown-ups," Jones points out. "Artists who are compelling and unique, and who have a voice."

— Steve Dollar

## Q&A



### JOEL DORN

**Producer Joel Dorn has been in the business of jazz for more than 40 years, first as a DJ in Philadelphia, then as a house producer at Atlantic, and later as a freelancer and an independent label guy. While he's been at it awhile, the irrepressible Dorn is still looking for new challenges, recently launching Label M after walking away from his successful but unsatisfying tenure as the creative head of 32 Records. Like 32, Label M specializes in reissues and releasing archival unreleased live performances. And still there are other surprises on the horizon.**

**How have you kept the fire after 40-plus years in the business?**

I find myself constantly in the position of starting over every five years. I seem to work in cycles: You come up with a thought or concept, and you sort of run the string to the end of where it's supposed to go. Then you go do something else. I could get a job at a

major and learn how to do the corporate shuffle, but it just doesn't appeal to me. I like to climb new mountains.

**People may not know this, but 32 was not your first label.**

I had a few small labels. I'm not much of a businessman in the traditional sense, so I've always liked working as an independent contractor for different people. The first label I had that I was really into pulling off was Night Records in the '80s. It was unsuccessful as a business for a variety of reasons, but it was very successful in that it helped me lay the groundwork for what I'd do in the future.

**With all these live dates and reissues, you seem to have turned into an archivist.**

In a sense — but not in an academic sense. I still think this is show business and entertainment, and I try and package things and present things in a way that's entertaining. If someone learns something as a consequence of it, it's only because they had a good time. I enjoy coming up with a concept, packaging it and marketing it.

**Speaking of concepts, packaging and marketing, how did the *Jazz For...* series come about?**

Like most things in my life, it was completely by mistake. We were contracted to do lifestyle music for *Elle* magazine. So, using [32 Jazz's] catalog, I put together this compilation called *Music For A Rainy Day*. It was available exclusively through the magazine. We did six full-page ads and got a photo from the magazine because we felt they would know how to best market it to their readers. They

used the word “music” because they were afraid of the word “jazz,” and they put the *Elle* logo on the cover. We tried it for six months, and it bombed terribly. My partner wanted to put it out at retail, and I was like, “Why? What does the word ‘music’ mean?” The other thing was that the *Elle* logo didn’t work in the magazine, so it sure wasn’t going to work at retail. So it came out as *Jazz For A Rainy Afternoon*. Before we released it, we sent the disc to the 28 field representatives that worked for Rykodisc, our distributor. And this rep in the

Northwest liked the record — even though she wasn’t a jazz fan — and talked a store into putting *Jazz For A Rainy Afternoon* at a so-called “discretionary” listening post. They sold 25 copies in two days — and it sold mostly to white women who aren’t into jazz. So we started buying up listening posts, a couple at first. And as it grew, we bought every one we could get. Ultimately, we sold over a million copies of the series. I’d like to say that I was a marketing genius. But like most of the hits in my life, it happened by accident.

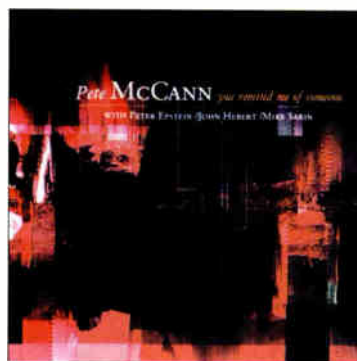
# JAZZ

Period Ending 11/28/2000 [www.cmj.com](http://www.cmj.com)

Contributing reporters this week: 101 • See page 62 for a complete list of Jazz airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	6	MEDESKI MARTIN AND WOOD <i>The Dropper</i>	Blue Note
2	3	3	1	8	PATRICIA BARBER <i>Nightclub</i>	Premonition-Blue Note
3	5	2	1	9	SAINT GERMAIN <i>Tourist</i>	Blue Note
4	R	23	4	2	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	ECM
5	6	7	5	8	REGINA CARTER <i>Motor City Moments</i>	Verve
6	10	18	6	4	JIM BLACK <i>AlasNoAxis</i>	Winter & Winter
7	9	-	7	3	ABBEY LINCOLN <i>Over The Years</i>	Verve
8	R	20	8	2	FIVE DEGREES OF SOUL <i>Esplendidos</i>	Casanegra
9	2	5	2	7	SUN RA & HIS ARKESTRA <i>Greatest Hits</i>	Evidence
10	12	11	5	9	DANILO PEREZ <i>Motherland</i>	Verve
11	21	-	11	2	PETE MCCANN <i>You Remind Me Of Someone</i>	Palmetto
					<b>#1 DEBUT</b>	
12	-	-	12	1	JOHN LINDBERG <i>A Tree Frog Tonality</i>	Between The Lines
13	7	4	4	10	JOEL FRAHM <i>The Navigator</i>	Palmetto
					<b>#2 DEBUT</b>	
14	-	-	14	1	VARIOUS ARTISTS <i>The World Of Swing</i>	Columbia-CRG
15	15	21	15	3	DON BYRON <i>A Fine Line: Arias And Lieder</i>	Blue Note
16	11	15	3	10	MAT MANERI QUARTET <i>Blue Decco</i>	Thirsty Ear
17	17	13	13	7	MARK ELF <i>Live At Smalls</i>	Jen Bay
18	R	22	18	2	ALEX BLAKE QUINTET <i>Now Is The Time</i>	Bubble Core
19	-	-	19	1	CARLA BLEY <i>4x4</i>	ECM
20	-	-	20	1	CASPAR BROTZMANN <i>Mute Massaker</i>	Thirsty Ear
21	-	-	21	1	MCCOY TYNER <i>Jazz Roots</i>	Telarc
22	-	-	22	1	MILFORD GRAVES <i>Grand Unification</i>	Tzadik
23	23	-	23	2	MICHAEL WOLFF <i>Impure Thoughts</i>	Indianola
24	16	10	6	10	LIVING DAYLIGHTS <i>Electric Rosary</i>	Liquid City
25	13	-	13	2	SONNY ROLLINS <i>This Is What I Do</i>	Milestone

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



## PETE MCCANN

### You Remind Me Of Someone (Palmetto)

With the varied *You Remind Me Of Someone*, guitarist Pete McCann has created a smart work that showcases his ingenuity as a composer, arranger and player. Early on, McCann delves into panoramic territory first trail-blazed by Bill Frisell. But just as you think

the music is getting a bit too predictable, McCann throws listeners a curveball — going, for example, from the acoustic, bossa nova-like “Falling Grace” to the muscular jazz-fusion workout “Mr. Fritters.” Just like he does with the tunes, the bandleader leader mixes his players, rotating reedist Peter Epstein in and out of the lineup, effectively broadening the emotional and sonic range of his musical palette. While some might remember this relatively young guitarist’s debut, *Parable*, or his work on the Other Side Of Ellington project, *You Remind Me Of Someone* undoubtedly casts aside the album title’s euphemism to announce McCann as a guitarist to watch.

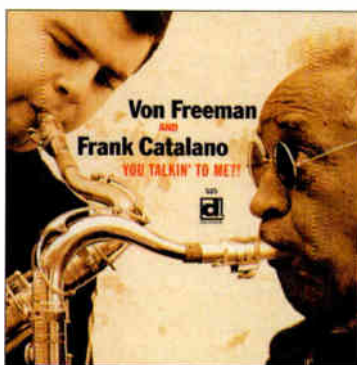
**R.I.Y.L.:** Matt Wilson, Bill Frisell, Andy Biskin

**Contact:** Terry Coen

**Phone:** 212.673.9394

**E-mail:** terry.palmetto@thorn.net

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



## VON FREEMAN AND FRANK CATALANO

### You Talkin' To Me?! (Delmark)

Jazz folks never seem to tire of witnessing young Turks and wise sages playing together. It happened in the '50s, when Lester Young and Coleman Hawkins played with the beboppers. It happened in

recent years with Doc Cheatham and Nicholas Payton, and with Fred Anderson and Ken Vandermark. And it happens here with 78-year-old Von Freeman and 23-year-old Frank Catalano’s *You Talkin’ To Me?!* The two tenors — Freeman on the right with a warm, robust tone and Catalano on the left with a thinner, edgier sound — dual their way through a robust post-bop set. They trade twos, take lengthier individual solos, play heads together; they even leave some room for pianist Larry Novak and rest of the rhythm section. And though the duo seems to be working from the same page, the difference between the two horn players is such that listeners won’t have to struggle to keep track of who does what. All in all, a fun and solid listen.

**R.I.Y.L.:** Sam Rivers & Rivbea Orchestra, Fred Anderson & Ken Vandermark, Betty Carter & Her Trio

**Contact:** Alana Rocklin

**Phone:** 773.539.5001

**E-mail:** jazzpromo@delmark.com

**Release Date:** Nov. 27; at radio now



## HYPE OR HOPE?

**H**ype can be a good thing — especially when there's something solid behind it. Take, for instance, Radiohead's *Kid A*, which has made an indelible impact on the music scene this year. And so I must make a parallel between *Kid A* and Café Tacuba's 1999 release, *Revés/Yosoy* (Warner Bros.), a double-album that finds the Mexico City quartet grappling with its dualities. Much like *Kid A* challenged Radiohead fans to look beyond its masterpiece *OK Computer*, the all-instrumental *Revés* dares Tacuba fans to look at the world outside the innovative — and now-friendly — *Ré* sound the quartet forged years earlier.

Because *Revés* is so demanding, the group's label squeezed out a more commercially viable addendum to the band's experimental blitz: the exquisite, lyrics-and-all *Yosoy*. Fans were waiting for Café Tacuba, not *post-Café Tacuba*. And the label delivered. The double-album's strength is reflected in the Ñ Alternative chart. Since CMJ started tracking Latin rock albums in May 2000, the Tacubos have climbed up and down the chart for 26 weeks.

For "Solo Con Invitación" ("By Invitation Only"), Miller Genuine Draft's Latin-rock equivalent to the "Blind Date" mystery concert series, Café Tacuba performed Nov. 2 at a swanky Los Angeles nightclub for some 1,000 fans. This fab four played a flawless show, perhaps because it was in such a controlled setting. The sound was particularly crisp. Maybe it's time for a live album.

The band won't dismiss the idea of a live release. But what seems certain is that their next album won't be for Warner. According to a reliable source, Café Tacuba is moving to Virgin Records (Virgin wouldn't confirm or deny the

news). Imagine that: Titán, Manu Chao and Café Tacuba all on the same American label.

## VIVA EL ROCK!

Nov. 10-12, Mexico City's Vive Latino rock festival featured 28 bands playing for 21 hours, drawing some 100,000 music lovers. Veteran Argentine hyper-fusion jam band Los Fabulosos Cadillacs drew the largest crowd, playing to more than 70,000 fans on opening night. The second night's headliner, Jaguares, played for a mere 20,000.

Produced by Ocesa Presenta, Vive Latino is the second-largest Spanish-language rock festival, behind Colombia's Rock Al Parque. Bands from seven different countries — including crossover artists like Fishbone and L.A.'s Tito & Tarantula — shared the stage with some of Latin rock's most notable acts, including Enrique Bunbury, Molotov, El Gran Silencio, Julieta Venegas and Ely Guerra. For more on Vive Latino, see [www.ocesapresenta.com.mx/vivelatino](http://www.ocesapresenta.com.mx/vivelatino).

## CUCHI-CUCHI TALK

Our transparent friends from Venezuela, Los Amigos Invisibles, made a stop at New York City's Shine on Nov. 13, as part of their "Super Sancocho Variety Presents Los Amigos Invisibles and DJ Afro" tour. DJ Afro — a.k.a. Los Amigos guitarist José Luis Pardo — kicked off the concert by spinning techno dance music. Then, one by one, the other members of the band joined him onstage, filling out the group's mango-cool acid-jazz sound until the six-man orchestra was complete.

From there, the tropical-disco playboys brought the packed crowd to a frenzy with their hip-shaking grooves and sing-along goo-goo talk of love and sexual apogee. "If you don't know what you're saying, that's OK. It's beautiful," announced singer Julio Briceño



Julio Briceño of Los Amigos Invisibles

in a heavy accent, trying to rouse the mixed audience.

The crowd let loose with abandon during the needs-no-translation dance number, "Cuchi-Cuchi." Briceño's fly opened just a bit more with each passing song, placing him in the same crotch-checking-entertainer category as Michael Jackson and Madonna. The ladies returned the favor by throwing their undergarments onstage.

If you haven't seen Los Amigos live, it's time you did. Antics aside, these guys are solid musicians. Pardo's technical prowess on guitar is enough to make your jaw drop.

Hear Los Amigos Invisibles' Nov. 13 concert, recorded exclusively for CMJ, at [www.cmj.com](http://www.cmj.com).

# Ñ ALTERNATIVE

Period Ending 11/28/2000

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

Contributing reporters this week: 38 • See page 63 for a complete list of Ñ Alternative airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	2	1	5	<b>KING CHANGO</b> The Return Of El Santo	Luaka Bop
2	1	1	1	15	<b>LOS AMIGOS INVISIBLES</b> Arepa 3000	Luaka Bop
3	7	6	3	6	<b>JUANES</b> Fijate Bien	Surco-Universal Latino
4	3	3	1	12	<b>LOS RABANES</b> Los Rabanes	Crescent Moon-Sony
5	4	7	4	7	<b>ORISHAS</b> A Lo Cubano	Surco-Universal Latino
6	5	4	4	13	<b>JULIETA VENEGAS</b> Bueninvento	BMG U.S. Latin
7	12	11	6	16	<b>SOUNDTRACK</b> Amores Perros	Surco-Universal Latino
8	6	5	1	30	<b>LA LEY</b> Uno	WEA Latina
9	8	8	4	13	<b>PLASTILINA MOSH</b> Juan Manuel	Astralwerks
10	11	20	10	7	<b>EL TRI</b> No Podemos Volar	WEA Latina
11	14	13	9	13	<b>PERICOS</b> 1000 Vivos	EMI Latin
12	17	22	12	4	<b>VARIOUS ARTISTS</b> La Tejadora De Nubes	Nimboestatic
13	19	24	12	8	<b>TITAN</b> Elevator	Virgin
14	15	18	14	6	<b>SANTA SABINA</b> Mar Adentro En La Sangre	Babel Discos
15	18	10	2	28	<b>BUNBURY</b> Pequeño	EMI Latin
16	13	12	2	28	<b>RESORTE</b> [XL]	Manicomio-Universal Latino
17	20	-	8	17	<b>MIKEL ERETXUN</b> Te Dejas Ver	WEA Latina
18	10	19	1	28	<b>ZURDOK</b> Hombre Sintetizador	Manicomio-Universal Latino
19	23	17	4	26	<b>CAFE TACUBA</b> Revés/Yosoy	Warner Bros.
20	9	9	4	21	<b>JUMBO</b> Restaurant	BMG U.S. Latin
<b>#1 DEBUT</b>						
21	-	-	21	1	<b>SIDESTEPPER</b> More Grip	Palm Pictures
<b>#2 DEBUT</b>						
22	-	-	22	1	<b>FORD PROCO</b> Vertigo De Lodo Y Miel	Nimboestatic
23	R	-	2	25	<b>JAGUARES</b> Bajo El Azul De Tu Misterio	BMG U.S. Latin
24	22	21	21	3	<b>AUGE</b> Jugar	Sirena Music
25	-	-	25	1	<b>LA GUSANA CIEGA</b> Correspond...	Universal Latino

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



### ORISHAS

Together with salsa-dancehall combo Sergent García and technofied salsa orchestra P18, Orishas are at the vanguard of the Paris-Havana connection. Fusing old-school hip-hop with traditional Cuban music, the band's monumental debut, *A Lo Cubano* (Surco-Universal Latino), clearly defines the urban music of its native country. Tag-team rappers Ruzzo and Guerrero represent with hip-hop, while crooner Roldán Rivero bears the traditional music standard. I spoke to Rivero on Nov. 21, prior to a sold-out show in New York City.

**Your mix is very organic. How did it come together?**

Our music came out of necessity. In Cuba, hip-hop has existed for more than 15 years. Cuban artists had, for a while, imitated stuff that was coming out of the United States. We live 90 miles from Miami, so we always had influences from the U.S. Second, we never had the appropriate technology to develop our own rap culture. Many rap groups worked with two tape recorders or spliced tapes; they'd stop one tape and start another... Imagine how that worked. We forge our own identity of Cuban hip-hop.

**In a sense, Cuban culture is very pure — untouched or polluted by American or European mainstream culture.**

That is fortunate on a certain level. Because of the embargo, we had the obligation of doing our own music without many outside influences. Thanks to

that, we have original music that is recognized worldwide. The fundamental work of Orishas is tying everything together with our roots — Cuban traditional music. In the last 40 years, *cubanos* have created a musical treasury that covers the full spectrum of sound. We have diverse rhythms — *cha cha cha*, bolero, *son*, *danzón*, *guaguancó*. There are two or three samples that we use; the rest is original music that we wrote. "537 C.U.B.A." is an adaptation of Compay Segundo's version of "Chanchán." But if you strip away all the elements of hip-hop, you see the basis of our music — in the songs "Atrevido" or "Orishas Llegó," for instance.

**Did you start off doing hip-hop?**

No. I started singing at the age of 8. My influences were Silvio Rodríguez and Pablo Milanes, the maximum exponents of the *nueva trova* sound. Later, I studied classical guitar at the University of Havana. My traditional influences came out. I started playing with traditional music bands. Later I met up with one of the pioneering Cuban hip-hop groups, La Amenaza. Together we became Orishas.

**Is there a hip-hop scene in Cuba?**

There are about 300 hip-hop groups, but only one or two clubs that you can go to. The organization isn't there yet. Little by little, there are some festivals, but hip-hop isn't something that is on the tip of anyone's tongue.

**R.I.Y.L.:** Control Machete, Sergent García, Cypress Hill, Beatnuts

**Contact:** Vicky Cabilido

**Phone:** 818.972.5698

**E-mail:** vicky.cabilido@unistudios.com

## BORDER CROSSING



### SANTA SABINA

**Mar Adentro En La Sangre** (Babel Discos)

On *Mar Adentro En La Sangre* (rough translation: "Sea Inside The Blood"), underground rock diva Rita Guerrero laments and wails over a mix of classical, jazz-influenced art-rock and esoteric lyrics that teases your serotonin with psychedelic twists and turns.

Taking its name of Mexico's most celebrated shaman, Sabina — known for her mystical teachings with the aid of hallucinogenic mushrooms — the veteran quintet has, for more than a decade, established a synergy between urban reality and the psycho-spiritual as seen through an expressionist lens. Recording under the guidance of like-minded producers Adrian Belew (King Crimson, Frank Zappa, Talking Heads), Pedro Aznar (Charly García) and Alejandro Marcovich (Caifanes), Santa Sabina has gained a widespread cult following. But after five critically acclaimed albums, including 1998's *Santa Sabina: MTV Unplugged*, the band has stepped away from the unstable trappings of the major labels. *Mar Adentro* is the kind of blessing only Santa Sabina can give. And Guerrero, with her operatic vocals, emerges as a Latin rock answer to the late Ofra Haza.

**R.I.Y.L.** Ofra Haza, *Mexican Divas II*, Ampanoia, Kate Bush

**Contact:** Babel Discos

**Phone:** 011.525.553.4108

**E-mail:** aotaola@hotmail.com

**Release Date:** unreleased in the U.S.

## PLAY IT AGAIN

### GUSTAVO CERATI

**Bocanada** (BMG U.S. Latin)

After retiring his seminal alt-rock supergroup Soda Stereo with an exhaustive Latin American tour in 1997, singer/guitarist Gustavo Cerati spent a couple of years resting and re-examining his life and career. Last year, a renewed Cerati emerged with his first post-Soda solo effort, the sophisticated electronica-pop offering *Bocanada*. Cerati flirted with electronic devices six years earlier on the radio-friendly *Amor Amarillo*. But here he holds nothing back. Among the best Latin rock albums of 1999 and 2000, the 15-track *Bocanada* — its title referring to puffs of smoke or small epiphanies — explores spiritual themes ("Alma") and the ways love permeates everything. The most Soda-esque song on the album, "Puente," delves deeply into matters of the heart, while the cinematic "Verbo Carne" features the London Session Symphonic Orchestra's feathery strings as a backdrop to Cerati's soothing vocals. Tracks like "Y Si El Humo Está En Foco..." and "Aquí & Ahora" — with their electronic moods and textures — successfully update his sound while maintaining his relevance as a living legend.

**R.I.Y.L.:** Soda Stereo, Aterciopelados, Enrique Bunbury

**Contact:** Kvan Salazar

**Phone:** 212.930.4049

**E-mail:** kvan.salazar@bmge.com

**Release Date:** 1999



**H**ot on the heels of music trade Gavin's announcement that it was cutting its Americana section, the newly formed Americana Music Association held its first annual convention in Nashville Nov. 10 and 11. The convention — 367 registrants strong — featured daytime events at the Hilton Suites Hotel and evening music showcases at Jack Legs'. The AMA presented early results of initial audience research, and organized panels on topics like retail and distribution, touring, labels, press and public relations, and the realities of being a niche format.

Notable alterna-twang artists Jim Lauderdale, Sam Bush, Mike Ireland & Holler, Jeff Black, Chris Knight, Sleepy LaBeef, Trent Summar & The New Row Mob, Jamie

Hartford, Rhonda Vincent, Rodney Crowell, Greg Trooper, and Bill Lloyd performed at night, and also made special daytime appearances at the hotel. The new AMA board — which consists of various label reps, artists, managers, and promoters — is currently seeking a new home for an Americana chart and column. • The Go-Go's are in the studio working their first album in 16 years.

The Fort Apache tandem of Sean Slade and Paul Kolderie (Juliana Hatfield, Buffalo Tom, Radiohead, Hole) is manning the boards for the reunion, which features original members Belinda Carlisle, Gina Shock, Carlotte Caffey, Kathy Valentine, and Jane Wiedlin. Look for it on the Beyond label in spring 2001. • Aimee Mann is calling *Ultimate Collection*, a new best-of



Aimee Mann

compilation released by Hip-O/MCA, a "wretched fraud." In a posting on aimeemann.com, the singer/songwriter — who's been in numerous label scraps through the years — writes, "I want to give everyone a heads-up about this CD, because it was not only something that I had nothing to do with, it's a product I consider to be seriously substandard and misleading." Mann claims that she was barred from participating in the Hip-O collection, and urges fans to wait for a collection of her own making. • Former Soul Coughing frontman M. Doughty has released the solo acoustic album, *Skittish*, via superspecialquestions.com. Available on CD, it features several new tracks, along with a cover of Mary J. Blige's "Real Love," which segues into the Feelies' "It's Only



Ellis Paul

Life." Though Doughty is selling the album on his own, he's reportedly looking for a new label. • Folk-pop troubadour Ellis Paul has just released two early albums on CD that were previously only available on cassette. Each about a decade old, *On Am I Home* and *Urban Folk Songs* offer a portrait of an artist developing his signature sound. Fans should enjoy the familiar live favorites "Ashes To Dust" and "Jest A Jester Fool," all available on CD for the first time. For copies, contact Ralph Jacodine Management at [RalphBKWF@aol.com](mailto:RalphBKWF@aol.com).

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



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## SOUTHERN CULTURE ON THE SKIDS

### Liquored Up And Lacquered Down

(Emusic.com-TVT)

Southern Culture On The Skids' Rick Miller was first raised in North Carolina, where his father ran a mobile home factory, and later in California. So it's hardly a surprise that his songs mix hillbilly white-

trash stomps with West Coast surf and swamp rock. SCOTS' last album, 1997's *Plastic Seat Sweat*, was released by Geffen. But the combined Emusic.com-TVT offer tempted the band to a new home. Regardless of label affiliation, it's hard to miss SCOTS' raucous mix of styles. The title track rips it up with a Tex-Mex horn section warmed-up Southern style by a Jimmy Buffet-inspired melody and party vibe. "Damaged Goods" is dished out à la Mississippi blues, as Miller sings of a big-haired vixen: "Pours herself a drink of gin/ She likes the booze 'cause it makes her thin." SCOTS also churns out the obligatory, tonk-tinged "tears in my beer" song, "Drunk And Lonesome (Again)," complete with a humorously cheap modulation at the end.

**R.I.Y.L.:** BR5-49, Reverend Horton Heat, Bad Livers

**Contact:** Tom Mullen

**Phone:** 212.979.6410

**E-mail:** tom@tvrecords.com

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

## BEN SWIFT BAND

### Cud (Stone Bone)

The Ben Swift Band is certainly one of the more unusually configured trios you're likely to hear. Consisting of Ben Swift on vocals and guitar, Scott Kessel on drums and Dan Fox on trombone, the group has tossed out the bass guitar to make room for some slippery brass. And while they're only three, the Ben Swift band takes a folk-rock core and throws in nearly everything but the kitchen sink ("House On Fire" has a percussion section that includes pots, pans and congas). But while eclecticism pervades the instrumentation, the focus remains on warm songwriting and emotive vocals.

**R.I.Y.L.:** Martin Sexton, Edie Brickell, Frank Zappa

**Contact:** Scott Pinnella

**Phone:** 732.929.0456

**E-mail:** scott@itsagas.net

**Release Date:** Oct. 16; at radio now

## SOULFARM

### Live At Wetlands (Phoenix Presents)

Founded in New York City by dual lead guitarists/vocalists Noah Solomon Chase and C. Lanzbom, Soulfarm employs three-part harmonies to announce a high-intensity band that pairs classic rock with blues and funk. *Live At Wetlands* features Soulfarm in its natural live habitat — which, on the night this album was recorded, included Hammond B-3 wizard T. Lavitz, who's toured with Widespread Panic and Dixie Dregs. "Wake Me" and "Don't Stop Now" are impressive enough originals, but it's on the Grateful Dead's "Sugaree" where the band seems most comfortable "jamming," laying down the album's tightest groove.

**R.I.Y.L.:** Widespread Panic, String Cheese Incident, Grateful Dead

**Contact:** Larry Braverman

**Phone:** 212.260.8400

**E-mail:** lbraverman@phoenix-media.com

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

# TRIPLE A

Period Ending 11/28/2000

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	8	8	1	8	MARK KNOPFLER Sailing To Philadelphia	Warner Bros.
2	1	3	1	6	PAUL SIMON You're The One	Warner Bros.
3	2	6	2	4	PJ HARVEY Stories From The City, Stories From...	Island-IDJMG
4	4	9	4	5	JOHNNY CASH American III: Solitar...	American-Columbia-CRG
5	3	1	1	8	RADIOHEAD Kid A	Capitol
6	6	2	1	11	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
7	18	32	7	3	U2 All That You Can't Leave Behind	Interscope
8	13	19	8	7	KEB' MO' The Door	550-Epic
9	5	5	2	11	JOHN HIATT Crossing Muddy Waters	Vanguard
10	9	10	9	5	SONNY LANDRETH Levee Town	Sugar Hill
11	7	4	4	7	VAN MORRISON & LINDA GAIL LEWIS Exile-Pointblank-Virgin	Virgin
12	20	38	12	3	MARTIN SEXTON Wonder Bar	Atlantic
13	12	13	4	9	SHEMOKIA COPELAND Wicked	Alligator
14	15	18	14	3	JOE JACKSON Night & Day 2	Sony Classical
15	17	31	15	5	MERLE HAGGARD If I Could Only Fly	Anti-Epiphany
16	14	16	14	5	SARAH HARMER You Were Here	Zoë-Rounder
17	38	-	17	2	SOUNDTRACK Genghis Blues	Six Degrees
18	16	22	16	4	R.L. BURNSIDE Wish I Was In Heaven...	Fat Possum-Epiphany
19	39	-	19	2	DOVES Lost Souls	Astralwerks
20	22	-	20	2	VARIOUS ARTISTS Badlands: A Tribute...	Sub Pop
21	21	30	13	7	BADLY DRAWN BOY The Hour Of...	XL-Beggars Banquet
22	10	7	1	9	WILLIE NELSON Milk Cow Blues	Island-Idjmg
23	32	-	23	2	FATBOY SLIM Halfway Between The Gutter...	Astralwerks
24	11	11	2	14	DAR WILLIAMS The Green World	Razor & Tie
25	36	25	18	11	RYAN ADAMS Heartbreaker	Bloodshot
26	25	17	14	7	AMY CORREIA Carnival Love	Capitol
					<b>#1 DEBUT</b>	
27	-	-	27	1	AMY RIGBY The Sugar Tree	Koch
28	31	39	28	3	STRANGEOFOLK A Great Long While	Strangefolk
29	R	29	16	8	SEA AND CAKE Oui	Thrill Jockey
30	R	26	2	10	BJÖRK Selmasongs	Elektra-EEG
31	30	20	16	6	KASEY CHAMBERS The Captain	Asylum-Warner Bros.
32	29	27	27	3	MEDESKI MARTIN AND WOOD The Dropper	Blue Note
33	R	35	22	7	HOOVERPHONIC The Magnificent Tree	Epic
					<b>#2 DEBUT</b>	
34	-	-	34	1	DAVID SYLVIAN Everything And Nothing	Virgin
35	R	-	16	7	HOT CLUB OF COWTOWN Dev'lish Mary	Hightone
36	-	-	36	1	ZIGGY MARLEY AND THE MELODY MAKERS Live...	Elektra-EEG
37	35	36	3	13	VICTORIA WILLIAMS Water To Drink	Atlantic
38	-	-	38	1	PEPE DELUXE Super Sound	Emperor Norton
39	33	34	1	16	GREG BROWN Covenant	Red House
40	26	14	11	8	JOAN OSBORNE Righteous Love	Interscope

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

## ADDS

1	SOUNDTRACK	O Brother, Where Art Thou?	Mercury Nashville
2	BLUR	The Best Of	Virgin
3	JURASSIC-5	W.O.E. Is Me (CD5)	Interscope
4	MATTHEW SWEET	Time Capsule 1990-2000	Zoo-Volcano
5	MATH & SCIENCE	Math & Science	Brick Red



# CMJ RADIO 200

Period Ending  
11/28/2000

Contributing reporters this week: 442 • 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
					<b>#1 CORE</b>		49	51	54	49	5	<b>LINKIN PARK</b> Hybrid Theory	Warner Bros.
1	2	2	1	4	<b>PJ HARVEY</b> Stories From The City... <b>Island-IDJMG</b>							<b>#3 DEBUT</b>	
2	1	1	1	8	<b>RADIOHEAD</b> Kid A <b>Capitol</b>		50	-	-	50	1	<b>VARIOUS ARTISTS</b> Shanti Project Collection 2 <b>Badman</b>	
3	3	4	3	5	<b>JOHNNY CASH</b> American III <b>American-Columbia-CRG</b>							<b>#4 DEBUT</b>	
4	4	31	4	3	<b>U2</b> All That You Can't Leave Behind <b>Interscope</b>		51	-	-	51	1	<b>NINE INCH NAILS</b> Things Falling Apart <b>Nothing-Interscope</b>	
5	9	17	5	4	<b>ELYSIAN FIELDS</b> Queen Of The Meadow <b>Jetset</b>		52	35	67	35	3	<b>MAGNETOPHONE</b> I Guess Sometimes I Need To Be Reminded... <b>4AD</b>	
6	12	12	6	6	<b>SUPERDRAG</b> In The Valley Of Dying Stars <b>Arena Rock</b>		53	60	50	50	6	<b>ORGY</b> Vapor Transmission <b>Elementree-Reprise</b>	
					<b>#1 HIP-HOP</b>		54	158	-	54	2	<b>Q AND NOT U</b> No Kill No Beep Beep <b>Dischord</b>	
7	8	21	7	4	<b>OUTKAST</b> StanKonia <b>La-Face-Arista</b>		55	34	23	14	10	<b>TITAN</b> Elevator <b>Virgin</b>	
8	5	6	5	6	<b>NEW FOUND GLORY</b> New Found Glory <b>Drive Thru-MCA</b>		56	45	41	34	6	<b>PLASTILINA MOSH</b> Juan Manuel <b>Astralwerks</b>	
9	28	146	9	3	<b>FATBOY SLIM</b> Halfway Between The Gutter And The... <b>Astralwerks</b>							<b>#1 TRIPLE A</b>	
					<b>#1 JAZZ</b>		57	99	82	57	6	<b>MARK KNOPFLER</b> Sailing To Philadelphia <b>Warner Bros.</b>	
10	15	27	10	4	<b>MEDESKI MARTIN AND WOOD</b> The Dropper <b>Blue Note</b>		58	-	-	58	1	<b>SICK OF IT ALL</b> Yours Truly <b>Fat Wreck Chords</b>	
11	16	128	11	3	<b>DELTRON 3030</b> Deltron 3030 <b>75 Ark</b>		59	74	51	51	5	<b>MEAT PUPPETS</b> Golden Lies <b>Breaking-Atlantic</b>	
12	10	22	10	5	<b>PALO ALTO</b> Palo Alto <b>American-Columbia-CRG</b>		60	77	-	60	2	<b>VARIOUS ARTISTS</b> Strait Up <b>Immortal-Virgin</b>	
13	42	-	13	2	<b>VARIOUS ARTISTS</b> Badlands: A Tribute... <b>Sub Pop</b>		61	57	58	43	7	<b>ELENI MANDELL</b> Thrill <b>Space Baby</b>	
14	6	3	2	10	<b>BADLY DRAWN BOY</b> The Hour Of... <b>XL-Beggars Banquet</b>		62	58	113	58	5	<b>TALIB KWELI AND HI-TEK</b> Reflection Eternal <b>Rawkus</b>	
15	7	10	7	5	<b>DEATH CAB FOR CUTIE</b> Forbidden Love E.P. <b>Barsuk</b>		63	37	19	7	10	<b>J MASCIS + THE FOG</b> More Light <b>Ultimatum</b>	
16	19	40	16	3	<b>ADD N TO (X)</b> Add Insult To Injury <b>Mute</b>		64	105	-	64	2	<b>SUNSHINE</b> Velvet Suicide <b>Big Wheel Recreation</b>	
					<b>#1 RPM</b>		65	136	-	65	2	<b>LILYS</b> Selected (EP) <b>File 13</b>	
17	18	30	17	4	<b>RONI SIZE/REPRAZENT</b> In The Mode <b>Island-IDJMG</b>		66	94	154	66	3	<b>ONEIDA</b> Come On Everybody Let's Rock <b>Jagjaguwar</b>	
18	11	15	11	6	<b>GOMEZ</b> Abandoned Shopping Trolley Hotline <b>Hut-Virgin</b>		67	-	-	67	1	<b>DASHBOARD CONFESSIONAL</b> The Swiss Army Roman... <b>Drive-Thru</b>	
19	13	28	13	4	<b>LESS THAN JAKE</b> Border & Boundaries <b>Fat Wreck Chords</b>		68	53	32	15	8	<b>DON CABALLERO</b> American Don <b>Touch And Go</b>	
20	36	127	20	3	<b>POE</b> Haunted <b>Atlantic</b>		69	-	-	69	1	<b>BLUR</b> The Best Of <b>Virgin</b>	
					<b>#1 DEBUT</b>		70	55	43	43	5	<b>RICHARD BUCKNER</b> The Hill <b>Overcoat</b>	
21	-	-	21	1	<b>SOUTHERN CULTURE ON THE SKIDS</b> Liquored Up... <b>TVT</b>		71	56	94	56	3	<b>PELICAN CITY</b> Rhode Island <b>December First</b>	
22	26	37	22	4	<b>BRATMOBILE</b> Ladies, Women And Girls <b>Lookout!</b>		72	54	55	54	5	<b>HIGH LLAMAS</b> Buzzle Bee <b>Drag City</b>	
23	17	13	13	8	<b>WESTON</b> The Massed Albert Sounds <b>Mojo</b>		73	85	119	73	3	<b>TUPAC SHAKUR</b> The Rose That Grew... <b>Amaru-Interscope</b>	
24	22	24	19	5	<b>KARATE</b> Unsolved <b>Southern</b>		74	71	76	71	6	<b>REEVES GABRELS</b> Ulysses <b>E-Magine</b>	
25	24	5	5	9	<b>HOOVERPHONIC</b> The Magnificent Tree <b>Epic</b>		75	97	123	97	1	<b>MERLE HAGGARD</b> If I Could Only Fly <b>Anti-Epithaph</b>	

## CHART TOPPER



PJ Harvey

#1 DEBUT



Southern Culture  
On The Skids

#2 DEBUT



Dressy Bessy

#3 DEBUT



26	29	33	26	6	<b>COLDPLAY</b> Parachutes	<b>Nettwerk-Capitol</b>
27	30	34	27	4	<b>GURU</b> Jazzmatazz: Street Soul	<b>Virgin</b>
28	21	29	21	6	<b>DOVES</b> Lost Souls	<b>Astralwerks</b>
29	20	8	7	8	<b>ELF POWER</b> The Winter Is Coming	<b>Elephant Six-Sugar Free</b>
<b>UP 120 POSITIONS</b>						
30	150	-	30	2	<b>MOUNTAIN GOATS</b> The Coroner's Gambit	<b>Absolutely Kosher</b>
31	14	7	5	9	<b>BLACK EYED PEAS</b> Bridging The Gap	<b>Interscope</b>
32	23	11	11	8	<b>GREEN DAY</b> Warning	<b>Reprise</b>
33	25	9	1	11	<b>BJÖRK</b> Selmasongs	<b>Elektra-EEG</b>
34	38	44	31	6	<b>VERSUS</b> Hurrah	<b>Merge</b>
35	73	91	35	3	<b>JOSEPH ARTHUR</b> Live From The Gypsy Tearoom	<b>Realworld-Virgin</b>
36	41	52	36	4	<b>R.L. BURNSIOE</b> Wish I Was In Heaven Sittin'...	<b>Fat Possum-Epithaph</b>
37	31	14	3	10	<b>SEA AND CAKE</b> Oui	<b>Thrill Jockey</b>
<b>#2 DEBUT</b>						
38	-	-	38	1	<b>DRESSY BESSY</b> The California EP	<b>Kindercore</b>
39	27	16	1	13	<b>AT THE DRIVE-IN</b> Relationship Of Command	<b>Grand Royal</b>
40	64	68	40	4	<b>RUSSELL SIMINS</b> Public Places	<b>Grand Royal</b>
41	76	85	41	4	<b>EMILIANA TORRINI</b> Love In The Time Of Science	<b>Virgin</b>
42	33	18	8	10	<b>SELF</b> Gizmodgery	<b>Spongebath</b>
43	61	-	43	2	<b>EUPHONE</b> Hashin' It Out	<b>Jade Tree</b>
44	43	63	43	7	<b>CATCH 22</b> Alone In A Crowd	<b>Victory</b>
45	52	60	45	4	<b>SONGS: OHIA</b> Ghost Tropic	<b>Secretly Canadian</b>
46	32	26	21	5	<b>IDAHO</b> Hearts Of Palm	<b>Idaho Music</b>
47	39	25	14	7	<b>GODSPEED YOU BLACK EMPEROR!</b> Lift Your Skinny Fists...	<b>Kranky</b>
48	47	47	47	4	<b>VARIOUS ARTISTS</b> We Thank You - Kindercore Fifty	<b>Kindercore</b>

76	84	141	76	4	<b>A3</b> La Peste	<b>Columbia-CRG</b>
77	121	136	77	3	<b>JOE JACKSON</b> Night & Day 2	<b>Sony Classical</b>
78	86	57	46	11	<b>EMMYLOU HARRIS</b> Red Dirt Girl	<b>Nonesuch</b>
79	44	20	2	13	<b>GO-BETWEENS</b> The Friends Of Rachel Worth	<b>Jetset</b>
80	46	42	42	4	<b>ALUMINUM GROUP</b> Pelo	<b>Hefty</b>
81	-	-	81	1	<b>PIZZICATO FIVE</b> The Fifth Release From Matador	<b>Matador</b>
82	78	115	78	4	<b>JOY ZIPPER</b> Joy Zipper	<b>Bar/None</b>
83	120	130	83	3	<b>VARIOUS ARTISTS</b> Stoned Immaculate	<b>Elektra-EEG</b>
84	-	-	84	1	<b>PLACES</b> The Autopilot Knows You Best	<b>Absolutely Kosher</b>
85	82	95	82	6	<b>PAUL SIMON</b> You're The One	<b>Warner Bros.</b>
86	154	-	86	2	<b>MAN OF THE YEAR</b> The Future Is Not Now	<b>Tiny Beat-Loveless</b>
87	-	-	87	1	<b>LOW</b> Christmas	<b>Chair Kickers' Union-Kranky</b>
88	122	-	88	2	<b>HOPEWELL</b> The Curved Glass	<b>Priapus</b>
89	89	117	89	3	<b>EVERLAST</b> Eat At Whitey's	<b>Tommy Boy</b>
90	40	38	19	8	<b>BROADCAST</b> Extended Play Two	<b>Warp-Tommy Boy</b>
91	59	75	49	8	<b>SUBMARINE</b> Skin Diving	<b>Kinetic-Reprise</b>
92	-	-	92	1	<b>TWILIGHT CIRCUS DUB SOUND SYSTEM</b> Dub...	<b>Netherlands</b>
93	88	167	88	3	<b>BARCELONA</b> ZeRo-oNe-INFINITY	<b>March</b>
94	48	35	32	8	<b>CINERAMA</b> Disco Volante	<b>Manifesto</b>
95	83	161	83	3	<b>PEPE DELUXE</b> Super Sound	<b>Emperor Norton</b>
96	69	83	69	5	<b>VARIOUS ARTISTS</b> Xen Cuts	<b>Ninja Tune</b>
97	65	74	65	4	<b>VARIOUS ARTISTS</b> Take A Bite Outta Rhyme	<b>Republic</b>
98	-	-	98	1	<b>SILVER SCOOTER</b> Good Bye (EP)	<b>Peek-A-Boo</b>
99	137	185	99	3	<b>PAUL OAKENFOLLO</b> Perfecto Presents: Another World	<b>London-Sire</b>
100	-	-	100	1	<b>YO LA TENGO</b> Danelectro (EP)	<b>Matador</b>



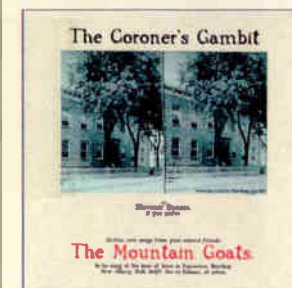
Shanti Project

UP 118 POSITIONS



Nine Inch Nails

UP 120 POSITIONS



Mountain Goats

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.

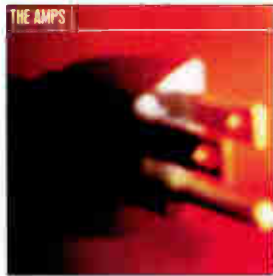
# Math and Science

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## 5 YEARS AGO

- 1 AMPS**  
Pacer (4AD/Elektra-EEG)
- 2 BOSS HOG**  
Boss Hog (DGC)
- 3 SMASHING PUMPKINS**  
Mellon Collie And The Infinite Sadness (Virgin)
- 4 RENTALS**  
Return Of The Rentals (Maverick-Reprise)
- 5 ROCKET FROM THE CRYPT**  
Scream, Dracula, Scream! (Interscope)



## 10 YEARS AGO

- 1 CHARLATANS UK**  
Some Friendly (Beggars Banquet-RCA)
- 2 JANE'S ADDICTION**  
Ritual De Lo Habitual (Warner Bros.)
- 3 THE CURE**  
Mixed Up (Elektra)
- 4 POGUES**  
Hell's Ditch (Island)
- 5 VARIOUS ARTISTS**  
Red Hot + Blue (Chrysalis)

# CMJ RADIO 200

Period Ending 11/28/2000

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	107	102	99	9	<b>JOHN HIATT</b> Crossing Muddy Waters	Vanguard
102	93	99	93	4	<b>MONSIEUR LEROC</b> Le Slow Motion Boogie Woogie	Cornerstone Ras-Skunk
103	67	53	53	5	<b>LIMP BIZKIT</b> Chocolate Starfish And The Hot Dog Flavored Water	Flip-Interscope
104	-	-	104	1	<b>COLLIDE</b> Chasing The Ghost	Noisepius
105	113	125	78	5	<b>33.3</b> Plays Music	Aesthetics
106	50	56	50	5	<b>SWINGIN' UTTERS</b> Swingin' Utters	Fat Wreck Chords
107	119	100	100	4	<b>RED SNAPPER</b> Our Aim Is To Satisfy Red Snapper	Matador
108	132	71	33	7	<b>BLONDE REDHEAD</b> Melodie Citronique (EP)	Touch And Go
109	49	36	10	11	<b>SQUIRREL NUT ZIPPERS</b> Bedlam Ballroom	Mammoth
110	-	-	110	1	<b>NATION OF ULYSSES</b> The Embassy Tapes	Dischord
111	75	96	75	5	<b>COMAS</b> A Def Needle In Tomorrow	Plastique-Yep Roc
112	100	138	100	3	<b>GODSMACK</b> Awake	Republic
113	129	107	94	6	<b>SARAH HARMER</b> You Were Here	Zoë-Rounder
114	72	80	72	3	<b>PENNYWISE</b> Live@The Key Club	Epitaph
115	-	-	115	1	<b>KREIDLER</b> Kreidler	Wonder-Mute
116	70	49	32	9	<b>WILLIE NELSON</b> Milk Cow Blues	Island-IDJMG
117	95	188	95	5	<b>COCO</b> Coco	K
118	187	195	118	5	<b>FRIGATE</b> Blow Me Down	Spinning
119	161	-	119	2	<b>ASHTRAY BABYHEAD</b> Radio	Glue Factory
120	166	156	120	5	<b>KEB'MO'</b> The Door	550-Epic
121	101	64	51	10	<b>BARENAKED LADIES</b> Maroon	Reprise
122	63	65	59	6	<b>JEJUNE</b> R.I.P.	Big Wheel Recreation
123	-	-	123	1	<b>BEVIS FROND</b> Valedictory Songs	Rubic
124	170	-	124	2	<b>TRISTAN PSIONIC</b> Mind The Gap	Sonic Unyon
125	92	73	66	6	<b>CHICKS ON SPEED</b> The Unreleases	K
126	91	98	91	4	<b>WALLFLOWERS</b> Breach	Interscope
127	185	-	127	2	<b>MARTIN SEXTON</b> Wonder Bar	Atlantic
128	66	39	25	8	<b>TWILIGHT SINGERS</b> Twilight As Played By The Twilight Singers	Columbia-CRG
129	111	101	101	7	<b>FASTBALL</b> The Harsh Light Of Day	Hollywood
130	96	133	96	4	<b>DAVID HOLMES</b> Bow Down To The Exit Sign	1500
131	-	-	131	1	<b>EVERCLEAR</b> Songs From An American Movie, Vol. 2: Good Time For A Bad...	Capitol
132	106	62	3	14	<b>ELASTICA</b> The Menace	Atlantic
133	159	112	112	4	<b>LENNY KRAVITZ</b> Greatest Hits	Virgin
134	163	-	134	2	<b>PAPER CHASE</b> Young Bodies Heal Quickly, You Know	Beatville
135	87	103	87	5	<b>JEBEDIAH</b> Of Someday Shambles	Big Wheel Recreation
136	169	126	124	6	<b>COLLECTIVE SOUL</b> Blender	Atlantic
137	-	-	137	1	<b>LUNGFISH</b> Necrophones	Dischord
138	140	177	138	3	<b>ORANGER</b> The Quiet Vibration Land	Amazing Grease
139	145	168	139	3	<b>JOY DIVISION</b> The Complete BBC Recordings	Fuel 2000
140	174	179	140	3	<b>SONNY LANDRETH</b> Levee Town	Sugar Hill
141	-	-	141	1	<b>MARILYN MANSON</b> Holy Wood	Nothing-Interscope
142	124	-	124	2	<b>EARLIMART</b> Kingdom Of Champions	Devil In The Woods
143	133	-	133	2	<b>SINCLAIRE</b> Attention Teenage Girls	Sonic Unyon
144	112	145	112	3	<b>SELBY TIGERS</b> Charm City	Hopeless
145	-	-	145	1	<b>SOUNDTRACK</b> Genghis Blues	Six Degrees
146	R	173	146	2	<b>DIABLO PROJECT</b> Volume 1	E-magine
147	180	-	147	2	<b>SAD ROCKETS</b> Transition	Matador
148	110	116	110	5	<b>LAIKA &amp; THE COSMONAUTS</b> Absurdistan	Yep Rock
149	81	78	71	7	<b>MOCEAN WORKER</b> Aural & Hearty	Palm Pictures
150	-	-	150	1	<b>FRENCH KICKS</b> Young Lawyer (EP)	Star Time

# CMJ RADIO 200

Period Ending 11/28/2000

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	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	68	150	68	3		STATE OF BENGAL Visual Audio	Six Degrees
152	-	-	152	1		OFFSPRING Conspiracy Of One	Columbia-CRG
153	134	122	104	7		MOVIELIFE This Time Next Year	Revelation
154	148	-	116	3		SWEARING AT MOTORISTS Number Seven Uptown	Secretly Canadian
155	109	89	89	5		ENEMYMINE The Ice In Me	Up
156	130	148	130	3		SPOON Loveways (EP)	Merge
157	-	-	157	1		DELGADOS Great Eastern/No Danger (CD5)	Chemical Underground
158	-	-	158	1		FARAQUET The View From This Tower	Dischord
159	98	121	98	4		MARK ROBINSON Tiger Banana	Teenbeat
160	-	-	160	1		VARIOUS ARTISTS Hi-Fidelity Lounge: Volume Two	Guidance
161	79	46	19	12		SAINT GERMAIN Tourist	Blue Note
162	147	129	48	11		RYAN ADAMS Heartbreaker	Bloodshot
163	164	151	104	8		SHEMEKIA COPELAND Wicked	Alligator
164	103	97	97	5		VAN MORRISON & LINDA GAIL LEWIS You Win Again	Exile-Pointblank-Virgin
165	-	-	165	1		GOOD LIFE Novena On A Nocturn	Better Looking
166	186	84	9	12		MAN OR ASTRO-MAN? A Spectrum Of Infinite Scale	Touch And Go
167	80	-	77	6		ROCK*A*TEENS Sweet Bird Of Youth	Merge
168	178	-	168	2		SOUNDTRACK Little Nicky	Maverick
169	90	72	1	15		DE LA SOUL Art Official Intelligence: Mosaic Thump	Tommy Boy
170	-	-	170	1		FIVE FOR FIGHTING America Town	Aware-Columbia-CRG
171	183	105	73	9		SIGUR ROS Agaetis Byrjun	Fat Cat-Bubble Core
172	-	-	172	1		EASTERN YOUTH Eastern Youth	Toys Factory
173	171	-	171	2		CHRISTIAN MARCLAY/OTOMO YOSHIHIDE Moving Parts	Asphodel
174	135	104	104	3		JIGSAW SEEN Zenith	Vibro-ponic
175	128	132	71	14		DAR WILLIAMS The Green World	Razor & Tie
176	R	170	86	10		MOVIETONE The Blossom Filled Streets	Drag City
177	R	-	136	3		GAZA STRIPPERS 1000 Watt Confessions	Lookout!
178	-	-	178	1		UNSUNG HEROES Unleashed	Scenario-75 Ark
179	175	118	114	5		ERIN MCKEOWN Distillation	Signature Sounds
180	141	142	81	6		DEATHRAY DAVIES The Return Of The Drunk Ventriloquist	Idol
181	-	-	181	1		BIKERIDE Summer Winners/Summer Losers	Hidden Agenda-Parasol
182	102	79	3	24		DANDY WARHOLS Thirteen Tales From Urban Bohemia/Tales From...	Capitol
183	160	134	12	15		VAST Music For People	Elektra-EEG
184	139	88	15	11		MOONEY SUZUKI People Get Ready	Estrus
185	116	109	109	4		INTERNATIONAL AIRPORT International Airport	Overcoat
186	108	-	108	2		BUDDYREVELLES American Matador	Motorcoat
187	-	-	187	1		MOBY Play: The B-Sides	V2
188	125	155	125	7		LOWER EAST SIDE STITCHES Lower East Side	Ng-Artemis
189	155	-	155	2		SEVENTEEN Bikini Pie Fight	Xoff-V2
190	R	140	140	5		JOAN OSBORNE Righteous Love	Interscope
191	167	-	167	2		INSTRUMENTAL Acoustek	Angel
192	-	-	192	1		BUILD YOUR OWN RADIO Build Your Own Radio	Bumblebear
193	146	59	3	13		JETS TO BRAZIL Four Cornered Night	Jade Tree
194	R	-	186	2		AIX EM KLEMM Aix Em Klemm	Kranky
195	-	-	195	1		BIRDWATCHER The Darkest Hour Is Just Before Dawn	Arena Rock
196	R	162	162	2		ASHLEY PARK Town And Country	Kindercore
197	126	-	91	6		QUINTRON Internal Feedback 001-011	Bulb
198	199	-	198	2		BAXENDALE You Will Have Your Revenge	Le Grand Magistry
199	-	-	199	1		KLEENEX GIRL WONDER Why I Write Such Good Songs	March
200	R	-	195	2		SCHEMA Schema	5 Rue Christine



## 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)



# CORE RADIO

Period Ending 11/28/2000

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Contributing reporters this week: 88 • 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	2	2	1	4	<b>PJ HARVEY</b> Stories From The City, Stories Fr... <b>Island-IDJMG</b>		37	34	75	34	3	<b>PELICAN CITY</b> Rhode Island <b>December First</b>	
2	3	4	2	4	<b>JOHNNY CASH</b> American III <b>American-Columbia-CRG</b>		38	18	61	18	3	<b>MAGNETOPHONE</b> I Guess Sometimes I Need To Be... <b>4AD</b>	
3	1	1	1	7	<b>RADIOHEAD</b> Kid A <b>Capitol</b>		39	67	-	39	2	<b>EMILIANA TORRINI</b> Love In The Time Of Science <b>Virgin</b>	
4	5	20	4	3	<b>ADD N TO (X)</b> Add Insult To Injury <b>Mute</b>		40	36	36	33	5	<b>NEW FOUND GLORY</b> New Found Glory <b>Drive Thru-Mca</b>	
5	4	-	4	2	<b>DELTRON 3030</b> Deltron 3030 <b>75 Ark</b>		41	-	-	41	1	<b>VARIOUS ARTISTS</b> Shanti Project Collection 2 <b>Badman</b>	
6	21	11	6	6	<b>SUPERDRAG</b> In The Valley Of Dying Stars <b>Arena Rock</b>		42	-	-	42	1	<b>LILYS</b> Selected (EP) <b>File 13</b>	
7	14	29	7	3	<b>OUTKAST</b> Stankonia <b>LaFace-Arista</b>		43	47	-	43	2	<b>EUPHONE</b> Hashin' It Out <b>Jade Tree</b>	
8	16	-	8	2	<b>FATBOY SLIM</b> Halfway Between The Gutter And... <b>Astralwerks</b>		44	31	24	7	8	<b>BLACK EYED PEAS</b> Bridging The Gap <b>Interscope</b>	
9	9	16	9	4	<b>MEDESKI MARTIN AND WOOD</b> The Dropper <b>Blue Note</b>		45	30	40	30	5	<b>HIGH LLAMAS</b> Buzzle Bee <b>Drag City</b>	
10	13	23	10	4	<b>BRATMOBILE</b> Ladies, Women And Girls <b>Lookout!</b>		46	53	62	46	4	<b>ELENI MANDELL</b> Thrill <b>Space Baby</b>	
11	11	32	11	4	<b>RONI SIZE/REPRAZENT</b> In The Mode <b>Island-IDJMG</b>		47	26	12	12	5	<b>IDAHO</b> Hearts Of Palm <b>Idaho Music</b>	
12	24	41	12	3	<b>ELYSIAN FIELDS</b> Queen Of The Meadow <b>Jetset</b>		48	45	-	45	2	<b>TALIB KWELI AND HI-TEK</b> Reflection Eternal <b>Rawkus</b>	
13	42	-	13	2	<b>VARIOUS ARTISTS</b> Badlands: A Tribute To... <b>Sub Pop</b>		49	55	28	21	9	<b>EMMYLOU HARRIS</b> Red Dirt Girl <b>Nonesuch</b>	
14	17	33	14	5	<b>VERSUS</b> Hurrah <b>Merge</b>		50	61	66	40	4	<b>33.3</b> Plays Music <b>Aesthetics</b>	
					<b>#1 DEBUT</b>		51	49	55	44	5	<b>PAUL SIMON</b> You're The One <b>Warner Bros.</b>	
15	-	-	15	1	<b>MOUNTAIN GOATS</b> The Coroner's Gambit <b>Absolutely Kosher</b>		52	-	-	52	1	<b>SUNSHINE</b> Velvet Suicide <b>Big Wheel Recreation</b>	
16	7	3	3	9	<b>BADLY DRAWN BOY</b> The Hour Of... <b>XI-Beggars Banquet</b>		53	R	65	17	5	<b>BLONDE REDHEAD</b> Melodie Citronique (EP) <b>Touch And Go</b>	
17	20	43	17	3	<b>U2</b> All That You Can't Leave Behind <b>Interscope</b>		54	44	52	44	4	<b>SONGS: OHIA</b> Ghost Tropic <b>Secretly Canadian</b>	
18	6	8	6	5	<b>DEATH CAB FOR CUTIE</b> Forbidden Love E.P. <b>Barsuk</b>		55	-	-	55	1	<b>PLACES</b> The Autopilot Knows You Best <b>Absolutely Kosher</b>	
19	10	6	4	7	<b>ELF POWER</b> The Winter Is Coming <b>Elephant Six-Sugar Free</b>		56	-	-	56	1	<b>KREIDLER</b> Kreidler <b>Wonder-Mute</b>	
20	12	22	12	4	<b>GOMEZ</b> Abandoned Shopping Trolley Hotline <b>Hut-Virgin</b>		57	-	-	57	1	<b>TWILIGHT CIRCUS DUB</b> Sound... <b>M</b>	
21	19	19	19	3	<b>PALO ALTO</b> Palo Alto <b>American-Columbia-CRG</b>		58	32	13	13	8	<b>CINERAMA</b> Disco Volante <b>Manifesto</b>	
22	8	10	8	6	<b>DOVES</b> Lost Souls <b>Astralwerks</b>		59	43	56	43	4	<b>VARIOUS ARTISTS</b> Xen Cuts <b>Ninja Tune</b>	
					<b>#2 DEBUT</b>		60	68	-	60	2	<b>ONEIDA</b> Come On Everybody Let's Rock <b>Jagjaguwar</b>	
23	-	-	23	1	<b>Q AND NOT U</b> No Kill No Beep Beep <b>Dischord</b>		61	-	-	61	1	<b>PAUL OAKENFOLD</b> Perfecto Presents <b>London-Sire</b>	
24	33	37	24	3	<b>GURU'S JAZZMATAZZ: Volume 3: Streetsoul</b> <b>Virgin</b>		62	28	25	1	13	<b>AT THE DRIVE-IN</b> Relationship Of Command <b>Grand Royal</b>	
25	15	7	1	9	<b>SEA AND CAKE</b> Oui <b>Thrill Jockey</b>		63	29	18	18	4	<b>RICHARD BUCKNER</b> The Hill <b>Overcoat</b>	
					<b>#3 DEBUT</b>		64	-	-	64	1	<b>KEB'MO'</b> The Door <b>550-Epic</b>	
26	-	-	26	1	<b>DRESSY BESSY</b> The California EP <b>Kindercore</b>		65	37	14	9	8	<b>DON CABALLERO</b> American Don <b>Touch And Go</b>	
27	23	26	23	6	<b>COLDPLAY</b> Parachutes <b>Nettwerk-Capitol</b>		66	-	-	66	1	<b>NATION OF ULYSSES</b> The Embassy Tapes <b>Dischord</b>	
28	-	-	28	1	<b>JOSEPH ARTHUR</b> Live From The Gypsy... <b>Realworld-Virgin</b>		67	-	-	67	1	<b>JOHN HIATT</b> Crossing Muddy Waters <b>Vanguard</b>	
29	52	-	29	2	<b>POE</b> Haunted <b>Atlantic</b>		68	-	-	68	1	<b>MERLE HAGGARD</b> If I Could Only Fly <b>Anti-Epigraph</b>	
30	62	47	30	4	<b>MARK KNOPFLER</b> Sailing To Philadelphia <b>Warner Bros.</b>		69	-	-	69	1	<b>RED SNAPPER</b> Our Aim Is To Satisfy Red Snapper <b>Matador</b>	
31	27	39	27	4	<b>R.L. BURNSIDE</b> Wish I Was In Heaven... <b>Fat Possum-Epigraph</b>		70	63	60	60	4	<b>VARIOUS ARTISTS</b> We Thank You <b>Kindercore</b>	
32	22	17	17	5	<b>KARATE</b> Unsolved <b>Southern</b>		71	-	-	71	1	<b>MARTIN SEXTON</b> Wonder Bar <b>Atlantic</b>	
33	38	9	9	8	<b>HOOVERPHONIC</b> The Magnificent Tree <b>Epic</b>		72	35	31	30	4	<b>ALUMINUM GROUP</b> Pelo <b>Hefty</b>	
34	25	5	5	7	<b>GODSPEED YOU BLACK EMPEROR!</b> Lift Your... <b>Kranky</b>		73	50	42	34	4	<b>PLASTILINA MOSH</b> Juan Manuel <b>Astralwerks</b>	
35	-	-	35	1	<b>SOUTHERN CULTURE ON THE SKIDS</b> Liquored Up And... <b>TVT</b>		74	-	-	74	1	<b>LUNGFISH</b> Necrophones <b>Dischord</b>	
36	69	-	36	2	<b>RUSSELL SIMINS</b> Public Places <b>Grand Royal</b>		75	-	-	75	1	<b>BARCELONA</b> ZeRo-oNe-INFINITY <b>March</b>	

# RADIO 200 ADDS

Period Ending 11/28/2000

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 212-253-3047  
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POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	199	<b>BLUR</b> The Best Of	Virgin
2	110	<b>JURASSIC-5</b> W.O.E. is Me (EP)	Interscope
3	76	<b>GARAGELANO</b> Do What You Want	Foodchain
4	73	<b>MATTHEW SWEET</b> Time Capsule 1990-2000: The Best Of	Zoo-Volcano
5	58	<b>DWEEZIL ZAPPA</b> Automatic	Favored Nations
6	55	<b>ARSON WELLES</b> Inside The System Is The Spark	Arson Welles
7	53	<b>CAFETERIA</b> Knee Deep	Backburner
8	52	<b>GODHEAD</b> The Reckoning (CD5)	Posthuman-Priority
9	50	<b>MATH &amp; SCIENCE</b> Math & Science	Brick Red
10	50	<b>WU-TANG CLAN</b> The W	Loud-Columbia-CRG
11	35	<b>HELMS</b> The Swimmer	Kimchee
12	35	<b>KEPLER</b> Fuck Fight Fail	Troubleman Unlimited
13	30	<b>ERYKAH BADU</b> Mama's Gun	Motown
14	28	<b>SUBZONE</b> Paranoid Landscape	Badman
15	27	<b>PIZZICATO FIVE</b> The Fifth Release From Matador	Matador
16	27	<b>MARACA FIVE-0</b> Headin' South At 110 Per	Smooch
17	21	<b>ECHOBOY</b> Vol. 2	Mute
18	20	<b>EVERCLEAR</b> Songs From An American Movie, Vol. 2	Capitol
19	20	<b>ROSE OF SHARON</b> Even The Air Is Out Of Tune	Espo
20	18	<b>D</b> Volume 3	Dew

# GOING FOR ADDS

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## 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 BAOU</b> Mama's Gun	Universal
<b>FLYBANGER</b> Scenes From Headtrip To Nowhere	Columbia-CRG
<b>SUBZONE</b> Paranoid Landscape	Badman

## DECEMBER 5

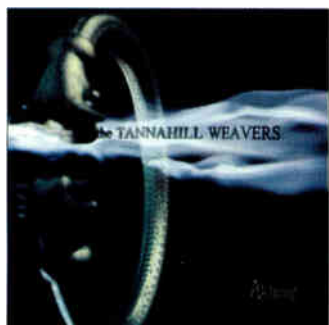
<b>OAKOTA SUITE</b> Signal Hill	Badman
<b>PONTIUS COPILOT</b> Madagascar	Helio

## DECEMBER 12

<b>BLITZHOSEN</b>	Slaphappy
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To have your early 2001 release listed in Going For Adds,  
 please email the artist name, album title  
 and label to cheryl@cmj.com.





## TANNAHILL WEAVERS

**Alchemy** (Green Linnet)

For 27 years, the Tannahill Weavers have been known far and wide for their hybrid of traditional Scottish music and modern folk. Not surprisingly, the quintet's latest updates tradition in tasteful, reverent ways.

The key to the Tannahill sound

is how acoustic guitarist Roy Gullane interacts with piper Duncan J. Nicholson. It's a thrill to hear Gullane manhandle the guitar, with chopping chords and fierce strums, as Nicholson skips along with his melodies. In some ways, Gullane is probably just trying to be sure he's heard above the din of the pipes, fiddles and whistles. But it conveys the excitement and energy that Celtic music is known for. On the slow songs, the plaintive strums of the guitar interact with the fiddle of John Martin to create the mood of sadness and sorrow that's such an unmistakable part of this musical tradition.

**R.I.Y.L.:** Chieftains, Pentangle, Hedningarna, Robert Burns

**Contact:** Judith Joiner

**Phone:** 203.730.0333 ext. 15

**E-mail:** judith@greenlinnet.com

**Release Date:** Oct. 24



## PARIS COMBO

**Living-Room** (Tinder)

The sensual sounds of jazz-influenced cabaret music have been a hit with Francophone audiences for years — even before French icon Serge Gainsbourg unleashed his distinctive swinger's pop on the world. On *Living-Room*, it's almost as if Paris Combo heads

back to the late '60s and picks up the thread where Serge left off, concocting delightful jazz-tinged arrangements. With a touch of Edith Piaf's darker, haunted side, vocalist Belle du Berry's voice has just the right blend of whimsy and tragedy to make this album the perfect accompaniment to a night of intrigue in a crowded, smoke-filled nightclub.

**R.I.Y.L.:** Serge Gainsbourg, Montefiori Cocktail, France Gall

**Contact:** Emmanuel Nado

**Phone:** 415.491.0733

**E-mail:** nado@tinderrecords.com

**Release Date:** Nov. 7

Send all press releases and music for review to: James Lien

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## KHADJA NIN

Ya... (Mondo Melodia)

Hailing from Burundi (a small country bordered by the much larger Zaire and Tanzania), Khadja Nin has seen the world. And it shows on *Ya...*, her fourth album. Arguably, parts of the release have little to do with "world music." A few tracks are little more than slickly produced Peter Gabriel-esque R&B, with

Nin's soaring vocals sometimes the only reminder that the music didn't originate in England or Los Angeles. That said, there are still several interesting moments in which the singer's roots show through unmistakably — and these save *Ya...* from being just another disposable attempt at reaching a mass audience.

**R.I.Y.L.:** Peter Gabriel, Miriam Makeba, Oumou Sangare

**Contact:** Versa Manos

**Phone:** 818.325.1281

**E-mail:** versa@ark21.com

**Release Date:** Oct. 17

## NEW WORLD

Period Ending 11/28/2000

www.cmj.com

Contributing reporters this week: 120 • See page 61 for a complete list of New World airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	8	YOUSSOU N'DOUR <i>Joko (The Link)</i>	Nonesuch
2	5	5	2	5	RUBEN GONZALEZ <i>Chanchullo</i>	World Circuit-Nonesuch
3	2	7	2	6	VARIOUS ARTISTS <i>Ethiopiennes Vol. 8</i>	Allegro
4	8	20	4	3	KING CHANGO <i>The Return Of El Santo</i>	Luaka Bop
<b>#1 DEBUT</b>						
5	—	—	5	1	GJALLARHORN <i>Sjofn</i>	Northside
6	7	9	6	5	FRIKIYIWA <i>Collection 2</i>	Six Degrees
7	3	8	3	7	SIDESTEPPER <i>More Grip</i>	Palm Pictures
8	6	2	2	11	LOS AMIGOS INVISIBLES <i>Arepa 3000</i>	Luaka Bop
9	15	3	1	11	TABLA BEAT SCIENCE <i>Tala Matrix</i>	Axiom-Palm Pictures
10	4	6	4	8	VARIOUS ARTISTS <i>Afrobeat...No Go Die!</i>	Shanachie
<b>#2 DEBUT</b>						
11	—	—	11	1	SOUNDTRACK <i>Genghis Blues</i>	Six Degrees
12	—	—	12	1	AMADOU ET MARIAM <i>Tje Ni Mouso</i>	Circular Moves
13	10	11	8	5	HENRI DIKONGUE <i>Mot'a Bobe</i>	Tinder
14	11	—	11	3	STATE OF BENGAL <i>Visual Audio</i>	Six Degrees
15	13	15	13	5	VARIOUS ARTISTS <i>Italian Musical Odyssey</i>	Putumayo
16	20	13	13	4	NATACHA ATLAS <i>The Remix Colle...</i>	Mantra-Beggars Banquet
17	—	—	17	1	OUMOU SANGARE <i>Ko Sira</i>	World Circuit-Nonesuch
18	9	—	9	4	ISRAEL VIBRATION <i>Power Of The Trinity</i>	Ras
19	17	10	6	9	ELIADES OCHOA <i>Tribute To The Cuarteto...</i>	Higher Octave-Virgin
20	—	—	20	1	DJELI MOUSSA DIAWARA & BOB BROZMAN <i>Oce...</i>	Celluloid
21	—	—	21	1	VARIOUS ARTISTS <i>Ground Zero</i>	Shakti
22	—	—	22	1	SAM MANGWANA <i>Sings Dino Vangu</i>	Stern's Africa
23	—	—	23	1	TWILIGHT CIRCUS DUB SOUND SYSTEM <i>D... M (Netherlands)</i>	
24	—	—	24	1	VARIOUS ARTISTS <i>This is Samba! Vol. 1</i>	Rounder
25	—	—	25	1	PARIS COMBO <i>Living Room</i>	Tinder

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

## Q&A



### ELIADES OCHOA

A perennial figure in the Cuban *son* tradition for more than three decades, Eliades Ochoa achieved international recognition only after he participated in the Buena Vista Social Club, a super-group phenomenon documented on the massively successful self-titled album and like-named film by Wim Wenders. Leader of the Cuarteto Patria since 1978, the singer/guitarist pays homage to the group's legacy and origins on *Tributo Al Cuarto Patria* (Higher Octave), which reaches all the way to 1939. **N** Alternative editor Enrique Lavin recently spoke to Ochoa from his home in Santiago, Cuba, as he prepared to embark on a North American tour.

#### What is the point of view of *Tributo Al Cuarto Patria*?

I make traditional Cuban *son*, *changui*, *el afro* [Afro-Cuban], *bolero*, the *guaracha*, but with my own style. I don't do the *son* the way that Matamoros did it — that is, I don't take away the harmony or the melody. I don't deconstruct it; I enrich it with my style. And it always has a point of view that is very much part of *el pueblo*, the people.

#### How would you describe your signature?

When I play, I make sure that no one plays the way that I do. My lead guitar is full of

improvisations. And when I sing, it's a real *guajiro* style. You can't mistake me with anyone else.

#### Santiago de Cuba is the capital of Cuban traditional music. You even pay tribute to an infamous music venue on "Son A La Casa De La Trova." Have you seen more interest in Santiago from the rest of the world after the Buena Vista Social Club.

In the whole world, everyone knows that Santiago de Cuba is the capital of *son* and Afro[-Cuban music] — the mix of African music and Spanish music. Thanks to Buena Vista, Cuban music has been recognized and given its just place by the rest of the world. More people have come to Santiago to find traditional music and groups.

#### And locally, have young people renewed their interest in the traditional music?

Sure, even though this form of music has always enjoyed a level of good health, and interest in the country, many more young people have awakened to it. I don't give lessons, but I am talking to a lot of young people about what I know. I give them an orientation to this style of music.

#### You've been traveling a lot.

I've been traveling since 1981. But ever since Buena Vista, we only go back to Cuba for vacation.

#### In your travels, what impact have you seen traditional Cuban music make?

There may be music that becomes fashionable, whether it's Caribbean or African or American, but the one thing that is certain is that traditional Cuban music is part of the world music consciousness, and it is not going to leave. The whole world knows.





## FUCKED COMPANY

(www.fuckedcompany.com)

Remember the game Celebrity Deadpool, where twisted participants bet on the celebrities most likely to croak and rack up points when their personality of choice actually kicks the bucket? Well, welcome to Fucked Company, a deadpool site devoted to Internet companies that are on the verge of kicking the bucket (and, as we all know, there is no shortage of such companies at present time). Fucked Company deadpool players choose three to five companies that they think will get "fucked." Company "fucks" range from general bad news, to minor layoffs, to all-out corporate slaughters. Each "fuck" is assigned a severity factor between one and 100, and players receive points when their selected company is officially "fucked." Fucked Company maintains a list of the top 100 players, but one need not participate in the deadpool to truly appreciate the site. "Recent Fucks" maintains daily tabs on the latest company adversities, complete with amusing commentary. For example, according to the site, rumor has it that health-and-beauty site eBody.com has closed its offices and forced remaining employees to work in the basement of a house. Some e-tragedies are accompanied by links to heartfelt and pathetic letters written by company CEOs and human resource personnel. Fucked Company also contains message boards so site visitors can comment on current fucks, and lament those of their own.

— Bill Konig

## INTERNET BROADCAST

Period Ending 11/28/2000

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	8	<b>RADIOHEAD</b> Kid A	Capitol
2	2	3	2	3	<b>PJ HARVEY</b> Stories From The City, Stories From The Sea	Island-IDJMG
3	5	7	3	4	<b>JOHNNY CASH</b> American III: Solitary Man	American-Columbia-Crg
4	7	-	4	2	<b>DELTRON 3030</b> Deltron 3030	75 Ark
5	15	11	5	4	<b>NEW FOUND GLORY</b> New Found Glory	Drive Thru-MCA
6	8	22	6	3	<b>U2</b> All That You Can't Leave Behind	Interscope
7	14	-	7	2	<b>OUTKAST</b> Stankonia	Laface-Arista
8	13	10	8	5	<b>DEATH CAB FOR CUTIE</b> Forbidden Love E.P.	Barsuk
9	3	4	2	9	<b>BADLY DRAWN BOY</b> The Hour Of Bewilderbeast	XI-Beggars Banquet
10	R	15	10	4	<b>SUPERDRAG</b> In The Valley Of Dying Stars	Arena Rock
11	25	-	11	2	<b>ELYSIAN FIELDS</b> Queen Of The Meadow	Jetset
<b>#1 DEBUT</b>						
12	-	-	12	1	<b>MEDESKI MARTIN AND WOOD</b> The Dropper	Blue Note
13	10	-	10	2	<b>RONI SIZE/REPRAZENT</b> In The Mode	Island-IDJMG
14	11	-	11	2	<b>FATBOY SLIM</b> Halfway Between The Gutter And The Stars	Astralwerks
15	9	-	9	2	<b>ADD N TO (X)</b> Add Insult To Injury	Mute
16	16	23	9	8	<b>BLACK EYED PEAS</b> Bridging The Gap	Interscope
17	4	2	2	7	<b>ELF POWER</b> The Winter Is Coming	Elephant Six-Sugar Free
18	6	5	5	7	<b>GREEN DAY</b> Warning	Reprise
<b>#2 DEBUT</b>						
19	-	-	19	1	<b>LESS THAN JAKE</b> Border & Boundaries	Fat Wreck Chords
20	R	9	9	5	<b>HOOVERPHONIC</b> The Magnificent Tree	Epic
21	12	-	12	2	<b>COLDPLAY</b> Parachutes	Nettwerk-Capitol
22	23	21	21	4	<b>GOMEZ</b> Abandoned Shopping Trolley Hotline	Hut-Virgin
23	R	12	12	2	<b>IDAHO</b> Hearts Of Palm	Idaho Music
24	-	-	24	1	<b>SONGS: OHIA</b> Ghost Tropic	Secretly Canadian
25	-	-	25	1	<b>MOUNTAIN GOATS</b> The Coroner's Gambit	Absolutely Kosher

Contributing reporters this week: 120 • See page 64 for a complete list of airplay reports.

## INTERNET RETAIL

Period Ending 11/28/2000

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
<b>#1 DEBUT</b>						
1	-	-	1	1	<b>BEATLES</b> 1	Capitol
<b>#2 DEBUT</b>						
2	-	-	2	1	<b>BACKSTREET BOYS</b> Black & Blue	Jive
3	1	1	1	3	<b>U2</b> All That You Can't Leave Behind	Interscope
4	-	-	4	1	<b>ENYA</b> A Day Without Rain	Reprise
5	-	-	5	1	<b>SADE</b> Lover's Rock	Epic
6	-	-	6	1	<b>RICKY MARTIN</b> Sound Loaded	Columbia-CRG
7	-	-	7	1	<b>TIM MCGRAW</b> Greatest Hits	Curb
8	2	2	1	4	<b>LENNY KRAVITZ</b> Greatest Hits	Virgin
9	-	-	9	1	<b>CHARLOTTE CHURCH</b> Dream A Dream	Sony Classical
10	R	-	3	5	<b>VARIOUS ARTISTS</b> Now That's What I Call Music 2	Universal
11	-	-	11	1	<b>EAGLES</b> Greatest Hits	Elektra-EEG
12	4	4	1	5	<b>LIMP BIZKIT</b> Chocolate Starfish And The Hot Dog Flavored Water	Flip-Interscope
13	5	18	5	3	<b>SOUNDTRACK</b> Charlie's Angels	Columbia-CRG
14	18	15	14	8	<b>DAVID GRAY</b> White Ladder	ATO
15	10	9	2	8	<b>MADONNA</b> Music	Maverick-Warner Bros.
16	13	11	1	61	<b>CREED</b> Human Clay	Wind-up
17	25	-	9	4	<b>'N SYNC</b> No Strings Attached	Jive
18	-	-	18	1	<b>OFFSPRING</b> Conspiracy Of One	Columbia-CRG
19	R	-	1	21	<b>BRITNEY SPEARS</b> Oops!...I Did It Again	Jive
20	3	3	3	4	<b>GODSMACK</b> Awake	Republic
21	9	6	1	12	<b>BARENAKED LADIES</b> Maroon	Reprise
22	-	-	22	1	<b>BAHA MEN</b> Who Let The Dogs Out	Artemis
23	-	-	23	1	<b>ERYKAH BADU</b> Mama's Gun	Motown
24	R	-	7	32	<b>FAITH HILL</b> Breathe	Warner Bros
25	6	-	6	2	<b>BLINK 182</b> The Mark, Tom And Travis Show	MCA

## A LOT OF

P.O. Box 36, Steep Falls, ME  
NOW IS NOW — Now Is Now [610200]

## ARDIA

P.O. Box 461359, Los Angeles, CA 90046-9359 323.461.7383  
SEVEN TIMES THE SPITE — A Wee Hip [01]

## AREA 51

101 Ave. A, Ste. 4, New York, NY 10009  
MISSION: ON MARS — The Rhythm And Space Suxlex

## ARISTA

6 W. 57th St., New York, NY 10019 212.830.0717  
SOUNDTRACK — Bounce [14661]

## ARSON WELLES

3010 Hennepin Ave., Ste. 292, Minneapolis, MN 55408  
ARSON WELLES — Inside The System Is The Spark [01]

## ARTEMIS

130 Fifth Ave., 7th Fl., New York, NY 10011 212.414.1700  
SOUNDTRACK — You Can Count On Me [E-Squared 751062]

## ASIAN MAN

P.O. Box 35585, Monte Sereno, CA 95030  
ANGELO MOORE — Is Dr. Madd Vibe: The Yin Yang Thang [64]

## BADMAN

1262 Page St., San Francisco, CA 94117 415.255.1124  
VARIOUS ARTISTS — Shanti Project Collection 2 [992]

## BATTLE AXE

101C St., Ste. 219, Blaine, WA 98231-3969 604.801.1465  
VARIOUS ARTISTS — Battle Axe [1003]

## CAPITOL

1750 N. Vine St., Hollywood, CA 90028 323.871.5174  
PRU — Pru [2320]

## CLEOPATRA

13428 Maxella Ave., Ste. 251, Marina Del Rey, CA 90292  
310.823.0337  
VARIOUS ARTIST — Cry Organic Studio [976]

## CRG

550 Madison Ave., New York, NY 10022-3211 212.833.8000  
RICKY MARTIN — Sound Loaded [Columbia 61394]

## DEW

P.O. Box 17281, Anaheim, CA 92817 714.288.0721  
D — Volume 3 [31625]

## DREN

P.O. Box 43, Sandy Springs, MD 20860  
FEAR OF COMMITMENT — Paper Dolls and Paper Plates [14]

## EDISON

P.O. Box 42586, Philadelphia, PA 19101-2586 215.426.9661  
SYSTRAL — Black Smoker [9]

## EEG

75 Rockefeller Plaza, New York, NY 10019 212.275.4000  
NATALIE CDLE — Greatest Hits Volume 1 [Elektra 62582]

## EPIC

550 Madison Ave., New York, NY 10022-3211 212.833.8000  
VARIOUS ARTIST — Vinyl Exams [85218]

## ESPO

P.O. Box 63, Allston, MA 02134  
ROSE OF SHARDN — Even The Air Is Out Of Tune [12]



## GROOVE DISQUES

4432 Silverwood St., Philadelphia, PA 19127  
NIXON'S HEAD — Take It! [8973]

## HAPPY COUPLES NEVER LAST

720 S. Washington St., Bloomington, IN 47401  
THREE IN THE ATTIC — Now That We Have Television [015]

## HAYDEN'S FERRY

P.O. Box 27747, Tempe, AZ 85285 602.831.7233  
DAN ISRAEL — Dan Who? [20082]

## HIP-O

1755 Broadway, New York, NY 10019 212.373.0600  
MADNESS — Ultimate Collection [490 699]

## IDJMG

825 Eighth Ave., 24th Fl., New York, NY 10019 212.333.8000  
MUSIQ SOULCHILD — Aijuswanaseing [Def Ooul 548 289]

## IN TONE

809 South Courson Ave., Los Angeles, CA 323.935.7731  
RICKY FRYSTAK — Voc1 [7]

## INTERBEAT

862 Kearny Ave., Kearny, NJ 07032  
HOCICO — Sangre Hiviente [004]  
TERMINAL CHOICE — Ominous Future [003]

## INTERSCOPE

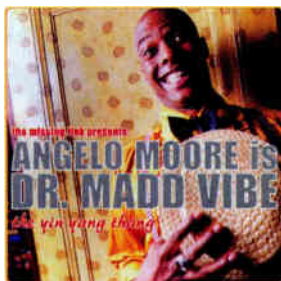
10900 Wilshire Blvd. Ste. 1230, Los Angeles, CA 90024  
310.208.8547  
MARILYN MANSON — Holy Wood [Nothing 490790]

## ISLAND

825 Eighth Ave. 24th Fl., New York, NY 10019 212.333.8000  
MIKAELA — Mikaila [15202]

## K

P.O. Box 7154, Olympia, WA 98507 360.786.1594, kpro-  
m@olywa.net  
YUME BITSU — Auspicious Winds [121]



## K-TEL

2605 Fernbrook Lane N., Minneapolis, MN 55447-4736  
812.559.8900  
VARIOUS ARTISTS — Club Mix Retro: The '80s Vol. 1 [Cold  
Front 4441]  
VARIOUS ARTISTS — Club Mix Retro: The '80s Vol. 2 [Cold  
Front 4442]

## KACHINA

1342 Quail Valley Road., Nashville, TN 37214 615.889.5823  
VERALYN — Veralyn [7556]

## KIMCHEE

6 Sagamore Road., Ipswich, MA 01938  
HELMUS — The Swimmer [006]

## KINDERCORE

P.O. Box 461, Athens, GA 30603 706.613.1477, kinder-  
core@aol.com  
TUESDAY WELD — L'Amour Et La Morte [57]

## LUAKA BOP

4650 Port Washington Rd., Milwaukee, WI 53212-1063  
414.272.6700  
JIM WHITE — No Such Place [15285]

## MARCH

51 Main St., Hastings On Hudson, NY 10706  
KLEENEX GIRL WONDER — Why I Write Such Good Songs [42]  
OCEAN BLUE — Denmark [064]  
VARIOUS ARTISTS — Reproductions: Songs From The Human  
League [067]

## MATADOR

625 Broadway, New York, NY 10012 212.995.5862  
YO LA TENGO — Danelectro (EP) [484]

## MCA

70 Universal City Plaza, Universal City, CA 91608  
818.777.4000  
BLINK 182 — The Mark, Tom And Travis Show [112 379]  
PATTI LA BELLE — When A Woman Loves [267]

## MOTOWN

5750 Wilshire Blvd., Los Angeles, CA 90036 213.634.3500  
ERYKAH BADU — Mama's Gun [3259]

## ONE MAD SON

P.O. Box 295, Franklin Park, NJ 08823, onemadson@earth-  
link.net  
CATHOIE BOB — Threadbare [006]

## PACIFICO

1916 Pike Pl., Ste. 12-370, Seattle, WA 98101 206.341.9431  
FCS NORTH — FCS North [15]

## PARASOL

905 S. Lynn St., Urbana, IL 61801 217.344.8609  
BNERIDE — Summer Winners/Summer Losers [Hidden Agenda  
020]

## POLYDOR

825 Eighth Ave., New York, NY 10019  
ROY AYERS — The Best Of [549 273]

## POLYVINYL

P.O. Box 1885, Danville, IL 61834-1885 217.443.4060  
RAINER MARIA — A Better Version Of Me [039]

## POSITION CHROME

Weserstr.7 Frankfurt, Germany  
PANACEA — German Engineering [06103]

## PROTON

529 S. Seventh St., Suite 510, Minneapolis, MN 55415  
612.349.8606  
BILLY McLAUGHLIN — The Bow and the Arrow [498]  
BILLY McLAUGHLIN — Wintersongs & Traditionals [6495]

## RHINO

10635 Santa Monica Blvd., Los Angeles, CA 90025-4900  
310.474.4778  
LOS LOBOS — El Cancionero Mas Y Mas [76670]

## ROCKET GIRL

P.O. Box 13969, London, England E18 2UZ, info@rocket-  
girl.demon.co.uk  
COLDHARBOURSTORES — A Day Gone By Compliments From  
You (7") [102377]  
EXPERIMENTAL AUDIO RESEARCH — Vibrations [EP] [18]

## RUBRIC

12 W. 37 St., 5th Fl., New York, NY 10018  
BEAVIS FROMD — Valedictory Songs [11]  
PALACE OF ORANGES — Prepare To Greet A Guest [15]

## SMELLS LIKE

P.O. Box 6179, Hoboken, NJ 07030  
WHITE OUT WITH JIM O'ROURKE — Drunken Little Mess [96]

## SONY

550 Madison Ave., New York, NY 10022-3211 212.833.8000  
VARIOUS ARTISTS — Now 5 [85206]

## SONY CLASSICAL

550 Madison Ave., New York, NY 10022-3211 212.833.8000  
SOUNDTRACK — Star Wars: The Unlimited Edition [89460]

## SOPA

P.O. Box 10111, Burbank, CA 91510  
OTHER HAND — The Other Hand [4427]

## STEREORRIFIC

581 Boylston St. Ste. 407, Boston, MA 02116  
RECTANGLES — Bunker [007]

## TKO

PMO #103, 4104 24th St., San Francisco, CA 94114  
415.379.3959  
DRUNKS — Ruin It For Everyone [Flat 58]  
VIGILANTES — No Destiny [Flat 57]

## VAPOR

2644 30th St., Santa Monica, CA 90405 310.450.2710  
ACETONE — York Blvd. [47900]

## VIRGIN

304 Park Ave. S., 5th Fl., New York, NY 10010 212.253.3000,  
tyson.haller@virgin-records.com  
UB40 — The Very Best Of [50525]

## W.A.R.?

2401 Broadway, Boulder, CO 80304 303.440.0666  
STUART MATTHEWMAN — Twin Falls Idaho [60043]

## WORDS ON MUSIC

715 University Ave., Ste. 201, Minneapolis, MN 55414  
612.362.0752  
SOUNDTRACK — A Paper Gift [06]



## LOUD ROCK

### DEVIL DOLL

P.O. Box 30727, Long Beach, CA 90853 562.434.4640  
VARIOUS ARTISTS — Doomed [Dark Reign 001]

## EARACHE

295 Lafayette St., Ste. 915, New York, NY 10012  
212.343.9090  
HAUNTED — Made Me Do It [241]

## HIP-HOP

### LANDSPEED

450 Harrison Ave. Ste. 405A, Boston, MA 02118  
617.338.8646  
BIZ MARKIE — The Best Of Cold Chillin' [802]  
KOOL G RAP & DJ POLO — The Best Of Cold Chillin' [803]

## JAZZ

### ATLANTIC

1290 Ave. of the Americas 26th Fl., New York, NY 10104  
212.707.2000  
DAVID "FATHEAD" NEWMAN — Captain Buckles [Label M  
57122]  
EDDIE HARRIS AND LES MCCANN — Second Movement [Label  
M 5708]  
LES MCCANN — Invitation To Openness [Label M 5713]

## NEW WORLD

### ARHOOLIE

10341 San Pablo Ave., El Cerrito, CA 94530 510.525.7471  
VARIOUS ARTISTS — Devil's Swing: El Cumpio Del Diablo  
[480]

### ECCO CHAMBER

A-1160, Vienna, Austria 43.1.481 54 54, office@ecco.at  
VARIOUS ARTISTS — Indian Masata Mix Vol. 1 [004]

### HIGHER OCTAVE

23852 Pacific Coast Hwy. Ste. 2C, Malibu, CA 90265  
310.589.1515  
SHAHIN & SEPEHR — East/West Highway [50348]

### M.E.L.T.

6C Littlehampton Road, Worthing, W. Sussex, England BN13  
10E  
DEEPAK RAM — Searching For Satyam [2137]

### NARADA

4650 Port Washington Road, Milwaukee, WI 53212-1063  
414.272.6700  
JOHN WHELAN — Celtic Fire [15281]

### WORLD MUSIC NETWORK

8 Abbeville Mews, 88 Clapham Park Road, London, England  
SW4 7BX 171.498.5252  
VARIOUS ARTISTS — The Rough Guide To Hawaii [1049]  
VARIOUS ARTISTS — The Rough Guide To The Music Of  
Indonesia [1055]

## RPM

### SIX DEGREES

1550 Bryant St. Ste. 800, San Francisco, CA 94103  
415.626.6334  
BANCO DE GAIA — Obsidian Remizes [5034]

### WAVEFORM

P.O. Box 12684, La Jolla, CA 92039 619.276.8989  
VARIOUS ARTISTS — Slumberland Episode Two: Awake &  
Dreaming [99106]  
ZERO ONE — Prototype 2 [99105]

## TRIPLE A

### CURB

47 Music Sq. E., Nashville, TN 37203 615.321.5080  
SAWYER BROWN — The Hits: Live [77976]

### IDJMG

825 Eighth Ave., 24th Fl., New York, NY 10019 212.333.8000  
HANK WILLIAMS SR. — Alone With His Guitar [Mercury  
Nashville 164]

### KOCH

740 Broadway, New York, NY 10003 212.353.8800  
BLUES SARACEND — The Best Of [8174]  
BRAD GILLIS — Gilrock Ranch [8175]  
RANCO COVEN — The Best Of [8173]

### MCA

70 Universal City Plaza, Universal City, CA 91608  
818.777.4000  
ALLISON MOORER — Think It Over [2123]  
B.B. KING — Anthology [112 410]

### ROIR

611 Broadway Ste. 411, New York, NY 10012 212.477.0563  
JOE "KING" CARRASCO AND THE CROWNS — Tales From The  
Crypt [8268]

### ZILCHO

P.O. Box 2639, New York, NY 10009  
VARIOUS ARTISTS — Simply Mad, Mad, Mad, Mad About The  
Loser's Lounge [01]



# UPCOMING

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

## DECEMBER 11

**HOWARD ZINN** Heroes & Martyrs **Alternative Tentacles**  
**VELVET CRUSH** "Gentle Breeze" (7") **Bobsled**

## DECEMBER 12

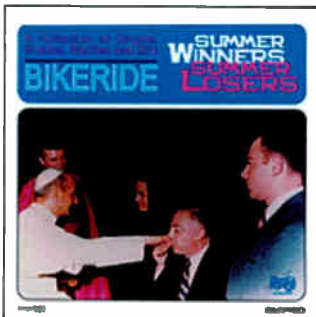
**BEENIE MAN** Best Of **VP**  
**BEENIE MAN** Best Of...Collector's Edition **VP**  
 ↳ *Double-disc collection*  
**COCK SPARRER** Runnin' Riot Across The USA **TKO**  
**CYPRESS HILL** Live At The Fillmore **Columbia-CRG**  
**DEEP PURPLE** Machine Head (reissue) **Rhino**  
**JUJU/PIETER K** Juju/Pieter K (12" EP) **Phunkatek**  
**KITTIE** Paperdoll (EP) **Artemis**  
 ↳ *Includes a remix of the album track "Paperdoll" plus five live songs*  
**OUR LADY PEACE** Spiritual Machines **Columbia-CRG**  
**PETER FRAMPTON** Peter Frampton (reissue) **Sony Legacy**  
**REDMAN** **Def Jam-IDJMG**  
**SILVERCHAIR** The Best Of, Volume One **Epic**  
 ↳ *23-song collection includes 10 B-sides never before released in the U.S.*  
**SOUNDTRACK** Dracula 2000 **Columbia-CRG**  
**SOUNDTRACK** Family Man **London-Sire**  
**TOOL** Salival **Volcano-Jive**  
 ↳ *Four-disc set*  
**VARIOUS ARTISTS** Reggae Lasting Love Songs **VP**

## DECEMBER 15

**AL TUCK** The New High Road Of Song **Brobdinang**  
**GREEN DAY** Warning (reissue) **Reprise**  
 ↳ *Special enhanced edition of Green Day's latest release; Includes a 20-minute interview, videos, a 64-page booklet and more*  
**MIKE LEVY** Fireflies **Bus Stop-Parasol**  
 ↳ *Debut solo album from former lead singer of the Sneetches*

## DECEMBER 19

**METHOD MAN** Tical 0: The Prequel **Def Jam-IDJMG**



**BIKERIDE** Summer Winners/Summer Losers **Jan. 9**  
**SHIPPING NEWS** Very Soon, And In Present Company **Jan. 16**



## DECEMBER 26

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

## JANUARY 9

**BIKERIDE** Summer Winners/Summer Losers **Hidden Agenda-ParsoL**  
**GREG OSBY** Inner Circle **Blue Note**  
**JIMMY SMITH** Dot Com Blues **Blue Thumb**  
 ↳ *With special guests Taj Mahal, Keb'Mo' Etta James, B.B. King, and Dr. John*  
**LOUIS ARMSTRONG** Satchmo: A Musical Biography **Verve**  
 ↳ *Three-disc set includes Armstrong's original narrations*  
**VARIOUS ARTISTS** Putumayo Presents Cajun **Putumayo**  
**VARIOUS ARTISTS** Putumayo Presents Carnival **Putumayo**

## JANUARY 15

**CAUSEY WAY** Causey Vs. Everything **Alternative Tentacles**  
**HOWARD ZINN** Stories Hollywood Never Tells **Alternative Tentacles**  
**JELLO BIAFRA** Become The Media **Alternative Tentacles**  
 ↳ *Three-disc set*

## JANUARY 16

**2ND GEN** And/Or **Novamute-Mute**  
**ALICE COOPER** Mascara & Monsters: The Best Of **Rhino**  
**ARLO** Up High In The Night **Sub Pop**  
**AZURE RAY** Azure Ray **Warm**  
**BEAUSOLEIL** Looking Back Tomorrow: BeauSoleil Live! **Rhino**  
**BLACK LABEL SOCIETY** Alcohol Fueled Brewtality Live **Spitfire**  
**BS2000** Simply Mortified **Grand Royal**  
**CHARLES MINGUS** The Very Best Of **Rhino**  
**CURTIS MAYFIELD** Love Songs **Rhino**  
**DUSTY SPRINGFIELD** Love Songs **Rhino**  
**EDDIE VINSON** Sings **Rhino**  
**FAILURE** Comfort (reissue) **Rhino**  
**FLESH EATERS** Minute To Pray (reissue) **Rhino**  
**FLYBANGER** Headtrip To Nowhere **Columbia-CRG**  
**GRANT LEE BUFFALO** Fuzzy (reissue) **Rhino**  
**GROVER WASHINGTON, JR.** Love Songs **Rhino**  
**GUN CLUB** Fire Of Love (reissue) **Rhino**  
**IMMORTAL LEE COUNTY KILLERS** The Essential Fucked Up Blues **Estrus**  
 ↳ *Featuring former leader of the Quadrajets*  
**JAZZ ON THE LATIN SIDE ALL-STARS** Jazz On The... **CuBop-Ubiquity**  
**KURT ROSENWINKEL** The Next Step **Verve**  
**MAKERS** "Tiger Of The Night" (7-inch) **Sub Pop**  
**MATTHEW SHIPP** New Orbit **Thirsty Ear**  
 ↳ *With Wadada Leo Smith, William Parker and Gerald Cleaver*  
**PAN SONIC** Aaltopiiri **Blast First-Mute**  
**PHARCYDE** The Best Of **Rhino**  
**RENEGADE SOUNDWAVE** RSW 1987-1995 (reissue) **Mute**

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(Artforum/Epsilon Analysis 9.26.00)

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RADIOHEAD
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PI HARVEY
BORK
UNDERWORLD
RADIOHEAD
HOOVERPHONIC
DANDY WARHOLS
RADIOHEAD
JOHNNY CASH
IAN POOLEY
SUPERDRAG
BADLY DRAWN BOY
DWAYNE YOAKAM
PLASTINA MOSH
AT THE DRIVE-IN
DOVES
MEDESI MARTIN AN
COURTNEY
MORPHINE
EFL POWER
SEAS AND CAKE
GO-BETWEENS
SANT GERMAIN
GREEN DAY
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Newbury, TN 88.3 FM
Elizabeth Hanson
615.880.2830
emh@franklin.edu

WNNC
Huntsburg, VA 81.5 FM
Robert Sobczak
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rsobczak@hottmail.com

WNRN
Napier, OK Cable FM
Traver Hoppers
405.744.8706
traverh@hottmail.com

WNTI
Newark, NJ 89.1 FM
Derek McLaughlin
908.378.4355
derek@wnti.com

WONG
New York, NY 89.1 FM
Joey Roth
630.837.5965
wongmusic@hotmail.com

WOWI
New Britain, FL 81.7 FM
Vincent Williams
501.297.3750

WPLS
Ypsilanti, MI 96.7 FM
Anne Kester/Jonathan Newton

WPSO
New York, NY 88.7 FM
Dana Protano
607.270.2448

WQBR
Boston, MA 94.0 FM
Kelly Bradley
781.487.2228

WRBB
Boston, MA 104.9 FM
Loren Babin
617.373.4339

WNUC
College Park, MD 88.1 FM
Lester Linder
301.314.7868

WNRN
Charlotte, NC 80.7 FM
Chris Hines
704.871.4098
mhines@hotmail.com

WNYO
Onondaga, NY 89.9 FM
Linda Lewis
914.436.2101

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Onondaga, NY 89.9 FM
Linda Lewis
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WQOZ
Northampton, MA 91.9 FM
Linda Lewis
413.585.4558
wqoz@alpha.smith.edu

WPPI
Pittsburgh, PA 87.0 FM
Linda Lewis
412.392.4725
wppi@opc.edu

WPCS
Williamsport, PA 84.1 FM
Linda Lewis
717.326.3781
linda@wpcs.edu

WQBS
Greensboro, NC 89.8 FM
Laurah Horton
201.777.7532

WRBC
Lewiston, ME 91.5 FM
Linda Lewis
207.777.7532

WNUH
Allentown, PA 91.7 FM
Eric Wolfson
610.821.3239
wnuh@mcclintock.edu

WNCB
Hamaker, NH 81.7 FM
Linda Lewis
603.428.6393

WNRN
Sweet Briar, VA 89.9 FM
Linda Lewis
804.301.8187
linda@wncb.edu

WNYU
New York, NY 89.1 FM
Linda Lewis
212.995.1680
linda@wnyu.org

WORT
Madison, WI 89.9 FM
Linda Lewis
608.258.2001

WPCR
Plymouth, NH 91.7 FM
Linda Lewis
603.535.2242
wpcr@wpcr.plymouth.edu

WRPB
Princeton, NJ 103.3 FM
Linda Lewis
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WPSO
Pittsburgh, PA 82.1 FM
Linda Lewis
412.392.7892
wpsos@light.com

WQKE
Pittsburgh, PA 88.3 FM
Eric Wolfson
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WRCT
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Eric Wolfson
412.392.7892
wrct@tms.com

WNUW
Milwaukee, WI 75.0 AM
John Thompson
414.288.5498

WNUC
West Plains, TN 88.7 FM
Linda Lewis
262.934.8888

WPHS
Fort Lauderdale, FL 88.5 FM
Linda Lewis
407.775.9107
wphs@wphs.edu

WQBC
Oberlin, OH 91.5 FM
Linda Lewis
419.775.9107
wqbc@oberlin.edu

WOSP
Jacksonville, FL 88.1 FM
Rachel Shimp
904.826.2988

WPHS
Warren, MI 88.1 FM
Mina Paglia
419.474.1137
wphs@warren.com

WPKR
Winter Park, FL 91.5 FM
Kathy Ryan
407.846.2400

WQAO
Alma, MI 90.9 FM
John Lyons
401.256.3283
wqao@alma.wvu.edu

WQRI
Bristol, RI 88.3 FM
Linda Lewis
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WRCO
Hamilton, NY 90.1 FM
Paul Ramsey
518.228.1014

WMLW
Idaho, MS 88.5 FM
Stephan Taylor
801.228.7254

WNNC
Harrisburg, PA 89.5 FM
Michael Lloyd

WJTE
Traverse City, MI 89.5 FM
Greg Feather/Robbie

WONB
New York, NY 94.9 FM
Ryan Taylor
410.772.1194

WOUB
Westfield, NJ 104.0 AM
Ryan Taylor
704.593.4554

WPLH
Madison, WI 102.1 FM
Damon Crockett
912.386.7158

WPRS
New York, NY 91.1 FM
Greg Uhlman
417.537.8381
wprsdio@westfield.com

WRAS
Washington, DC 88.5 FM
Kathleen Carr
404.851.2240
wras@wrasmail.com

WRFB
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**WUMF**  
Tallahassee, FL 90.5 FM  
Mike Dentice  
207.770.7352

RADIOHEAD  
STRANGEFOOL  
CULTAK  
NEW FOUND GLORY  
BIOK  
WESTON  
EVERLAST  
WYN ATLAS  
VODODO GLOW SKULL  
LESS THAN JAKE  
U2  
TAKE A BITE OUTTA  
PI HARVEY  
CATCH 22  
SCREECHING WEASEL  
GO-BETWEENS  
SUPERDRAG  
DIESELBOY  
BADLANDS A TRIBU  
MASON JENNINGS  
SICK OF IT ALL  
NINE INCH NAILS  
ELYSIAN FIELDS  
GURU  
GANEFACE  
RED STARS THEORY  
HOOVERPHONIC  
ORNY  
INVENTS  
IDAHO  
FASTBALL

**WUMS**  
University, MS 92.1 FM  
Tony Hamilton  
901.232.5395  
music@wums.edu

LINEN PARK  
LIFEHOUSE  
LUMP BIZKIT  
GREEN DAY  
WESTON  
PI HARVEY  
EVERLAST  
TAKE A BITE OUTTA  
OFFSPRING  
GODSMACK  
STONED IMMACULATE  
BARENKED LADIES  
CULTAK  
FATBOY SLIM  
STRAIT UP  
LITTLE NICKY  
MATE PUPPETS  
RADIOHEAD  
COLDPLAY  
PI HARVEY  
EVERCLEAR  
COCCO  
JOHN MCGEE BAND  
KATIE COURICHA  
NOTHINGFACE  
LESS THAN JAKE  
SOUTHERN CULTURE  
SUPERDRAG

**WUNH**  
Durham, NH 91.3 FM  
Brian Conditone  
603.252.2987  
music@wunh.edu

LA CASA AZUL  
KLEENEX GIRL WOND  
IDAHO  
MOUNTAIN GOATS  
PONDEROUS JUDD  
MONSIEUR LEROC  
DELTRON 3030  
SEAN NA NA  
BIERDIE  
GOOD LIFE  
DEAD HOLLYWOOD ST  
GURU  
HIGHER BURNING FI  
HARPER LEE  
GROUCH  
THE BAG TWO LUMP  
PAPER CHASE  
LUCAS SMITHS  
ELLEN MANDRELL  
NEUTRAL FONT  
MIKE LEVY  
THE BIRD LOUNG  
REFLECTION ETERNA  
SMUT PEDDLERS  
BRIAN C DUNN  
BURNWATCHER  
RHYTHM OF BLACK L  
JAM & JENNY A  
BRIGHT

**WUOS**  
Athens, GA 90.5 FM  
Sara Hays/Stephen  
706.542.8008  
music@wuos.edu

GENGHIS BLUES  
UNUSING HEROES  
DIEZELBOY  
Q AND NOT U  
CATTLE DECARTATI  
DELTRON 3030  
ADD N TO (X)  
SUNSHINE  
DISCORDANCE AXIS  
JASON TRACHTENBERG  
CANNANES AND STEW  
FLYING LITTENBACH  
KAMIL ELZAB  
PELICAN CITY  
CHRISTIAN MARCLAY  
MAGNETOPHONE  
TECHNO ANIMAL VS.  
VALENTINE SIX  
DIESELBOY  
DAVID HOLMES  
BOB SANDY AND HIS  
SEELY TIGERS  
BUILD YOUR OWN RA  
MARK ROBINSON  
MOUNTAIN GOATS  
ASHEN  
PP ROY  
SU TAKAHASHI  
BARCELONA  
TOMMY GUERRERO BA

**WUPJ**  
Pittsburgh, PA 92.1 FM  
Irene Ambrose  
412.788.9711  
music@wupj.edu

GREEN DAY  
GO-BETWEENS  
BIOK  
SQUIRREL NUT ZIPP  
BLACK EYED PEAS  
MATE PUPPETS  
DANDY WARHOLS  
BIM SKALA BIM  
SPINETS  
CHXDIGGITT  
ZERRAHEAD  
OPM  
DE LA SOUL  
DEXTER FREEBISH  
MARCUS  
ANAST  
WEBB STRAP  
ORNY  
BADLY DRAWN BOY  
AT THE DRIVE-IN  
EYES  
SELF  
RADIOHEAD  
MIXP  
WALLFLOWERS  
SUNBERBONE  
SR-71  
TITAN

**WUPX**  
Tallahassee, FL 91.5 FM  
Wesley Powers

PI HARVEY  
LESS THAN JAKE  
MEDESKI MARTIN AN  
AT THE DRIVE-IN  
RADIOHEAD  
DEATH CAB FOR CUT  
EVERLAST  
WYN ATLAS  
VODODO GLOW SKULL  
LESS THAN JAKE  
U2  
TAKE A BITE OUTTA  
PI HARVEY  
CATCH 22  
SCREECHING WEASEL  
GO-BETWEENS  
SUPERDRAG  
DIESELBOY  
BADLANDS A TRIBU  
MASON JENNINGS  
SICK OF IT ALL  
NINE INCH NAILS  
ELYSIAN FIELDS  
GURU  
GANEFACE  
RED STARS THEORY  
HOOVERPHONIC  
ORNY  
INVENTS  
IDAHO  
FASTBALL

**WUSB**  
Stony Brook, NY 90.1 FM  
Tony Hamilton  
901.232.5395  
music@wusb.edu

PROGRAMA  
DA VINCI'S N  
GURU  
LAIKA & THE C  
RADIOHEAD  
TUPAC SHAKUR  
DOVE  
SLIM CESSNA  
NEW FOUND GLORY  
GURU  
BUDDYREVIEWS  
GO-BETWEENS  
WESTON  
SUPERDRAG  
HIGH LLAMAS  
IDAHO  
ROCKMATEENS  
ELYSIAN FIELDS  
RATSY  
PI HARVEY  
COCCO  
JOHN MCGEE BAND  
KATIE COURICHA  
NOTHINGFACE  
LESS THAN JAKE  
SOUTHERN CULTURE  
SUPERDRAG

**WUSC**  
Columbia, SC 90.5 FM  
Jonathan Garrick

RONNY SIZE /REPREZ  
JOHNINNY CASH  
ADD N TO (X)  
DELTRON 3030  
MEDESKI MARTIN AN  
WYN ATLAS  
PLACES  
KARATE  
WALLFLOWERS  
TALLIE WELLS  
TWILIGHT CIRCUS D  
SUNSHINE  
PARTY OF HELICOPT  
JOY ZIPPER  
AMANDA GHOST  
TALIB KWELI AND H  
PARAKEET  
SILVER SCOOTER  
MAN OF THE YEAR  
GOOSPEED YOU BLAC  
MODERN AT MOTOR  
STRANGEFOOL  
BELTAMOBILE  
MATE PUPPETS  
BLACK WATCH  
LILYS  
GREYER VEHICATO FIVE  
FUCKING CHAMPS  
SAD ROCKETS  
ANGELUS MACHLAURIN  
JEFF WITZEMAN B&M

**WUSM**  
Hillsdale, NJ 90.5 FM  
Clintory Kirby  
908.256.5040  
music@wusm.edu

FATBOY SLIM  
RADIOHEAD  
DAVID MAN  
SOUTHERN CULTURE  
JANARISE TELECOM  
IDAHO  
RHYTHM OF BLACK L  
DELTRON 3030  
RAGE AGAINST THE  
MCK ORANGE  
CHRISTIAN MARCLAY  
ADD N TO (X)  
CHECKS ON SPEED  
SQUIRREL NUT ZIPP  
PI HARVEY  
WE THANK YOU -- K  
LATTRAIL  
FARGO  
MAGNETOPHONE  
XEN CUTS  
PI HARVEY  
OUTRAK  
PARIS, TEXAS  
B.D.FLEESCHMAN  
RIVER CITY HIGH  
PI HARVEY  
SOUTHERN CULTURE  
LOWER EAST SIDE  
BARENKED LADIES  
DANDY WARHOLS  
DOVE

**WUSR**  
Scranton, PA 90.5 FM  
Chrisa Anzures  
717.341.7848  
music@wusr.edu

GODSMACK  
GEDDY LEE  
PALO ALTO  
COLLECTIVE SOUL  
RADIOHEAD  
BIM SKALA BIM  
TRINITY HI-FI  
ESEA  
EMILIANA TORRINI  
SUPERDRAG  
GOMEZ  
ELYSIAN FIELDS  
GREEN DAY  
HONEYDOGS  
TIDEWATER GRAIN  
MEAT PUPPETS  
ORNY  
RICHARD ASHCROFT  
DICE RAW  
MORLEYN MANSON  
A RADIOHEAD  
LINEN PARK  
MUR T EXPERIENCE  
TALIB KWELI AND H  
DR. DAN  
PROGROWINGS  
SONGS OHIA  
AT THE DRIVE-IN  
GAZA STRIPPS  
TAKE A BITE OUTTA  
PAPER CHASE  
SICK OF IT ALL  
STEREO  
TAKE A BITE OUTTA  
STARMARKET  
OUTRAK  
U2  
LA TENGTO

**WUTK**  
Chicago, IL 90.3 FM  
Wendy Hamilton  
423.874.2229  
music@wutk.edu

PI HARVEY  
SONGS OHIA  
JOHNINNY CASH  
WYN ATLAS  
BLONDE REDHEAD  
MARK ROBINSON  
DELTRON 3030  
DON CABALLERO  
GOMZ  
RUSSELL SHIMINS  
EMILIANA TORRINI  
KARATE  
GREEN DAY  
DELTRON 3030  
STARMARKET  
SWINGING UTT  
DANI THE AUTOMATOR  
MASON JENNINGS  
INFLUENTS  
RIVER SCOOTER  
MAN OR ASTRO-MAN?  
JELLY ROLL  
ROCKMATEENS  
BS2000  
ELF POWER  
SILVER SCOOTER  
ENGINE DOWN  
SUNSHINE

**WUTS**  
Savannah, TN 91.3 FM  
Tony Hamilton  
901.232.5395  
music@wuts.edu

LESS THAN JAKE  
ELYSIAN FIELDS  
IDAHO  
EARLHART  
CATCH 22  
MAGNETOPHONE  
DOVE  
BADLY DRAWN BOY  
TED LEO / PHARMAC  
DON CABALLERO  
SUNSHINE  
BUDDYREVIEWS  
GO-BETWEENS  
WESTON  
SUPERDRAG  
HIGH LLAMAS  
IDAHO  
ROCKMATEENS  
ELYSIAN FIELDS  
RATSY  
PI HARVEY  
COCCO  
JOHN MCGEE BAND  
KATIE COURICHA  
NOTHINGFACE  
LESS THAN JAKE  
SOUTHERN CULTURE  
SUPERDRAG

**WVIA**  
Pittsburg, VA 90.7 FM  
Alyssa Williams  
717.415.2980  
music@wvia.edu

KID RAMOS  
ACROSMIC SYNDICAT  
PARIS COMBO  
PROGROWINGS  
JOSEPH ARTHUR  
MARI KNOPFLER  
PAUL SIMON  
WALLFLOWERS  
ETTA JAMES  
TODD SHEAFFER  
PI HARVEY  
LUKE BRINDLEY  
JOY JACKSON  
AMANDA GHOST  
DAVID CULLEN  
KATI MACK  
NEW FLANNERY  
COSTY SHERIDAN  
BIG MOTHER THE SONGS  
MODERN AT MOTOR  
STRANGEFOOL  
SONNY LANDRETH  
EMILIANA TORRINI  
DEB PASTERNAK  
MARTIN SEXTON  
CAROL WHEELDAU  
JAY JOHNSON  
RICK DANRO  
ANGELUS MACHLAURIN  
JEFF WITZEMAN B&M

**WVUM**  
Scranton, PA 91.5 FM  
Tasia Brown  
706.348.3202

NEW FOUND GLORY  
WESTON  
ULTIMATE FAKESBOOK  
LESS THAN JAKE  
SICK OF IT ALL  
DOWNSTAY  
AT THE DRIVE-IN  
2 SKINHEAD  
SICK OF IT ALL  
FASTBALL  
DELTRON 3030  
ELYSIAN FIELDS  
TAKE A BITE OUTTA  
SOUTHERN CULTURE  
LESS THAN JAKE  
SONGS OHIA  
DEATH CAB FOR CUT  
DON CABALLERO  
MAGNETOPHONE  
MORLEYN MANSON  
ENGINE DOWN  
ALUMINUM GROUP  
VERSUS  
SHANTI PROJECT CO  
HIGH LLAMAS  
BUILD YOUR OWN RA  
90 DAY MEN  
WE THANK YOU -- K  
PI HARVEY  
TRISTAN PSIONIC  
ELYSIAN FIELDS  
DOVE

**WVWF**  
Worcester, MA 88.5 FM  
Chrisa Anzures  
717.341.7848  
music@wvwf.edu

JOHN HIATT  
SPONGEBOB  
PALO ALTO  
COLLECTIVE SOUL  
RADIOHEAD  
BIM SKALA BIM  
TRINITY HI-FI  
ESEA  
EMILIANA TORRINI  
SUPERDRAG  
GOMEZ  
ELYSIAN FIELDS  
GREEN DAY  
HONEYDOGS  
TIDEWATER GRAIN  
MEAT PUPPETS  
ORNY  
RICHARD ASHCROFT  
DICE RAW  
MORLEYN MANSON  
A RADIOHEAD  
LINEN PARK  
MUR T EXPERIENCE  
TALIB KWELI AND H  
DR. DAN  
PROGROWINGS  
SONGS OHIA  
AT THE DRIVE-IN  
GAZA STRIPPS  
TAKE A BITE OUTTA  
PAPER CHASE  
SICK OF IT ALL  
STEREO  
TAKE A BITE OUTTA  
STARMARKET  
OUTRAK  
U2  
LA TENGTO

**WVFS**  
Tallahassee, FL 89.7 FM  
Daniel Gil  
904.644.1079  
music@wvfs.fm

PI HARVEY  
SONGS OHIA  
JOHNINNY CASH  
WYN ATLAS  
BLONDE REDHEAD  
MARK ROBINSON  
DELTRON 3030  
DON CABALLERO  
GOMZ  
RUSSELL SHIMINS  
EMILIANA TORRINI  
KARATE  
GREEN DAY  
DELTRON 3030  
STARMARKET  
SWINGING UTT  
DANI THE AUTOMATOR  
MASON JENNINGS  
INFLUENTS  
RIVER SCOOTER  
MAN OR ASTRO-MAN?  
JELLY ROLL  
ROCKMATEENS  
BS2000  
ELF POWER  
SILVER SCOOTER  
ENGINE DOWN  
SUNSHINE

**WVVA**  
Tuscaloosa, AL 90.7 FM  
Elizabeth Ross/ferry  
205.348.6491  
WVVAmusic@vtulmail.com

NEW FOUND GLORY  
FASTBALL  
SLOBBERBONE  
GOOD CHARLOTTE  
YOUNG DUBLINERS  
CULTAK  
GARGANTUA SOUL  
LINEN PARK  
STRANGEFOOL  
EMILIANA TORRINI  
SUPERDRAG  
AUTOMATIC 7  
PI HARVEY  
WESTON  
MATE PUPPETS  
BLACK EYED PEAS  
PENNYWISE  
STINGRAY  
PEACH  
TREN DEOLS  
SINCLAIRE  
OMINOUS SEAPODS  
STRAIT UP  
TAKE A BITE OUTTA  
SEVENTEEN  
DASHBOARD CONFESS  
AF3  
SOUTHERN CULTURE  
MAGNETOPHONE

**WVVC**  
Newark, NJ 91.3 FM

LOW  
SOUTHERN CULTURE  
RONNY SIZE /REPREZ  
JOHNINNY CASH  
WYN ATLAS  
PLACES  
KARATE  
WALLFLOWERS  
ETTA JAMES  
TODD SHEAFFER  
PI HARVEY  
LUKE BRINDLEY  
JOY JACKSON  
AMANDA GHOST  
DAVID CULLEN  
KATI MACK  
NEW FLANNERY  
COSTY SHERIDAN  
BIG MOTHER THE SONGS  
MODERN AT MOTOR  
STRANGEFOOL  
SONNY LANDRETH  
EMILIANA TORRINI  
DEB PASTERNAK  
MARTIN SEXTON  
CAROL WHEELDAU  
JAY JOHNSON  
RICK DANRO  
ANGELUS MACHLAURIN  
JEFF WITZEMAN B&M

**WVVM**  
Corral Gables, FL 90.5 FM  
Robert Rivas  
305.248.6383  
music@wvvm.fm

NEW FOUND GLORY  
CATCH 22  
PIZZICATO FIVE  
NONPOINT  
RONNY SIZE /REPREZ  
RELATIVE ASH  
NINE INCH NAILS  
WESTON  
SICK OF IT ALL  
LINEN PARK  
STONED IMMACULATE  
LAIKA & THE C  
ALIX EM-EM-EM  
SONGS OHIA  
DEATH CAB FOR CUT  
DON CABALLERO  
MAGNETOPHONE  
MORLEYN MANSON  
ENGINE DOWN  
ALUMINUM GROUP  
VERSUS  
SHANTI PROJECT CO  
HIGH LLAMAS  
BUILD YOUR OWN RA  
90 DAY MEN  
WE THANK YOU -- K  
PI HARVEY  
TRISTAN PSIONIC  
ELYSIAN FIELDS  
DOVE

**WVVS**  
Chicago, IL 90.9 FM  
Ed Pith  
912.333.3714

STRAIT UP  
SICK OF IT ALL  
SUPERDRAG  
JOY ZIPPER  
PENNYWISE  
NINE INCH NAILS  
BIOK  
MORLEYN MANSON  
SWINGING UTT  
AFI  
VODODO GLOW SKULL  
JOHNINNY CASH  
MEAT PUPPETS  
TITAN  
CATCH 22  
OFFSPRING  
AT THE DRIVE-IN  
REFUSED  
CORROSION OF CONF  
LOWER EAST SIDE  
PRO-PAIN  
LESS THAN JAKE  
AMEN  
J/MASCIS [PLUS] T  
SUPERDRAG  
SOUTHERN CULTURE  
GRAND THEFT AUDIO  
SOUTHERN CULTURE  
SPEED DEALER  
SLACK  
VAST

**WVRU**  
Chicago, IL 89.9 FM  
Steve Bloomer  
543.831.5020  
music@wvrucm.edu

GODSMACK  
PALO ALTO  
FATBOY SLIM  
COLD  
PEACH  
EVERLAST  
SUBMARINE  
WALLFLOWERS  
LUMP BIZKIT  
CATCH 22  
DELTRON 3030  
OUTRAK  
SAROKETS  
OFFSPRING  
NEW FOUND GLORY  
SLAVES ON DOPPE  
SINCLAIRE  
DIT ACURACK  
ADD N TO (X)  
FRANCINE  
JOHN PRINE  
JOHN CAN COUNT ON  
AT THE DRIVE-IN  
CARBIE NEW COMER  
S  
PIZZICATO FIVE  
BIRDIE  
MARK SELBY  
MARILYN MANSON  
TRISTAN PSIONIC  
JOY ZIPPER  
KALEY BARRIS  
COLDPLAY

**WVWA**  
Tuscaloosa, AL 90.7 FM  
Elizabeth Ross/ferry  
205.348.6491  
WVWAmusic@vtulmail.com

NEW FOUND GLORY  
FASTBALL  
SLOBBERBONE  
GOOD CHARLOTTE  
YOUNG DUBLINERS  
CULTAK  
GARGANTUA SOUL  
LINEN PARK  
STRANGEFOOL  
EMILIANA TORRINI  
SUPERDRAG  
AUTOMATIC 7  
PI HARVEY  
WESTON  
MATE PUPPETS  
BLACK EYED PEAS  
PENNYWISE  
STINGRAY  
PEACH  
TREN DEOLS  
SINCLAIRE  
OMINOUS SEAPODS  
STRAIT UP  
TAKE A BITE OUTTA  
SEVENTEEN  
DASHBOARD CONFESS  
AF3  
SOUTHERN CULTURE  
MAGNETOPHONE

**WVWP**  
Stevens Point, WI 89.9 FM  
Chad O'Brien  
920.875.9564  
wvwp@wvwp.edu

LOW  
SOUTHERN CULTURE  
RONNY SIZE /REPREZ  
JOHNINNY CASH  
WYN ATLAS  
PLACES  
KARATE  
WALLFLOWERS  
ETTA JAMES  
TODD SHEAFFER  
PI HARVEY  
LUKE BRINDLEY  
JOY JACKSON  
AMANDA GHOST  
DAVID CULLEN  
KATI MACK  
NEW FLANNERY  
COSTY SHERIDAN  
BIG MOTHER THE SONGS  
MODERN AT MOTOR  
STRANGEFOOL  
SONNY LANDRETH  
EMILIANA TORRINI  
DEB PASTERNAK  
MARTIN SEXTON  
CAROL WHEELDAU  
JAY JOHNSON  
RICK DANRO  
ANGELUS MACHLAURIN  
JEFF WITZEMAN B&M

**WVWV**  
Corral Gables, FL 90.5 FM  
Robert Rivas  
305.248.6383  
music@wvfv.fm

NEW FOUND GLORY  
CATCH 22  
PIZZICATO FIVE  
NONPOINT  
RONNY SIZE /REPREZ  
RELATIVE ASH  
NINE INCH NAILS  
WESTON  
SICK OF IT ALL  
LINEN PARK  
STONED IMMACULATE  
LAIKA & THE C  
ALIX EM-EM-EM  
SONGS OHIA  
DEATH CAB FOR CUT  
DON CABALLERO  
MAGNETOPHONE  
MORLEYN MANSON  
ENGINE DOWN  
ALUMINUM GROUP  
VERSUS  
SHANTI PROJECT CO  
HIGH LLAMAS  
BUILD YOUR OWN RA  
90 DAY MEN  
WE THANK YOU -- K  
PI HARVEY  
TRISTAN PSIONIC  
ELYSIAN FIELDS  
DOVE

**WVWV**  
Newark, NJ 91.3 FM  
Ed Pith  
912.333.3714

STRAIT UP  
SICK OF IT ALL  
SUPERDRAG  
JOY ZIPPER  
PENNYWISE  
NINE INCH NAILS  
BIOK  
MORLEYN MANSON  
SWINGING UTT  
AFI  
VODODO GLOW SKULL  
JOHNINNY CASH  
MEAT PUPPETS  
TITAN  
CATCH 22  
OFFSPRING  
AT THE DRIVE-IN  
REFUSED  
CORROSION OF CONF  
LOWER EAST SIDE  
PRO-PAIN  
LESS THAN JAKE  
AMEN  
J/MASCIS [PLUS] T  
SUPERDRAG  
SOUTHERN CULTURE  
GRAND THEFT AUDIO  
SOUTHERN CULTURE  
SPEED DEALER  
SLACK  
VAST

**WVWY**  
Yakima, WA 91.7 FM  
Lee Ray  
509.458.3143  
music@wvwy.com

RAY HARRIS  
BLA FLECT &  
KEBMO  
PAUL SIMON  
FATBOY SLIM  
COLD  
PEACH  
EVERLAST  
SUBMARINE  
WALLFLOWERS  
LUMP BIZKIT  
CATCH 22  
DELTRON 3030  
OUTRAK  
SAROKETS  
OFFSPRING  
NEW FOUND GLORY  
SLAVES ON DOPPE  
SINCLAIRE  
DIT ACURACK  
ADD N TO (X)  
FRANCINE  
JOHN PRINE  
JOHN CAN COUNT ON  
AT THE DRIVE-IN  
CARBIE NEW COMER  
S  
PIZZICATO FIVE  
BIRDIE  
MARK SELBY  
MARILYN MANSON  
TRISTAN PSIONIC  
JOY ZIPPER  
KALEY BARRIS  
COLDPLAY

**WVXC**  
Pittsburg, PA 91.3 FM  
Richard Lane  
717.415.2980  
music@wvxc.com

SOUTHERN CULTURE  
RADIOHEAD  
MATE PUPPETS  
CHECKS ON SPEED  
VERSUS  
TAPROOT  
DIESELBOY  
SPINESHANK  
ULTRASOUND  
MORLEYN MANSON  
SPEED DEALER  
ELYSIAN FIELDS  
DAN WILLIAMS  
ELLEN MANDRELL  
RUSSELL SHIMINS  
MATE PUPPETS  
JETS TO BRAZIL  
BADLY DRAWN BOY  
PRAN ADAMS  
ORANGER  
BAKENDALE  
WE THANK YOU -- K  
FRANCINE  
U2  
PIZZICATO FIVE  
BIRDIE  
NINE INCH NAILS  
QUEENS OF THE STO  
UNBROTHERLY THEORY  
A PERFECT CIRCLE  
GRAND THEFT AUDIO

**WVXD**  
Elk Rapids, MI 88.3 FM  
Steve Livonessa

GREEN DAY  
RADIOHEAD  
BARENKED LADIES  
U2  
BROADCAST  
GO-BETWEENS  
CASH  
IN OUT  
PEACHES  
TYWILIGHT CIRCUS D  
ELLIS ISLAND SOUL  
TUPAC SHAKUR  
SQUIRREL NUT ZIPP  
SUPERDRAG  
LANNY KRAVITZ  
EYES  
NINE INCH NAILS  
BILLY BRAGG &  
PI HARVEY  
WESTON  
MATE PUPPETS  
BLACK EYED PEAS  
PENNYWISE  
STINGRAY  
PEACH  
TREN DEOLS  
SINCLAIRE  
OMINOUS SEAPODS  
STRAIT UP  
TAKE A BITE OUTTA  
SEVENTEEN  
DASHBOARD CONFESS  
AF3  
AT THE DRIVE-IN  
SICK OF IT ALL

**WVXE**  
Danbury, CT 91.7 FM  
Danbury Marclay  
960.747.4729

RADIOHEAD  
DELTRON 3030  
RONNY SIZE /REPREZ  
JOHNINNY CASH  
WYN ATLAS  
PLACES  
KARATE  
WALLFLOWERS  
ETTA JAMES  
TODD SHEAFFER  
PI HARVEY  
LUKE BRINDLEY  
JOY JACKSON  
AMANDA GHOST  
DAVID CULLEN  
KATI MACK  
NEW FLANNERY  
COSTY SHERIDAN  
BIG MOTHER THE SONGS  
MODERN AT MOTOR  
STRANGEFOOL  
SONNY LANDRETH  
EMILIANA TORRINI  
DEB PASTERNAK  
MARTIN SEXTON  
CAROL WHEELDAU  
JAY JOHNSON  
RICK DANRO  
ANGELUS MACHLAURIN  
JEFF WITZEMAN B&M

**WVXF**  
West Hartford, CT 91.7 FM  
West Taylor  
960.747.4729

RADIOHEAD  
DELTRON 3030  
RONNY SIZE /REPREZ  
JOHNINNY CASH  
WYN ATLAS  
PLACES  
KARATE  
WALLFLOWERS  
ETTA JAMES  
TODD SHEAFFER  
PI HARVEY  
LUKE BRINDLEY  
JOY JACKSON  
AMANDA GHOST  
DAVID CULLEN  
KATI MACK  
NEW FLANNERY  
COSTY SHERIDAN  
BIG MOTHER THE SONGS  
MODERN AT MOTOR  
STRANGEFOOL  
SONNY LANDRETH  
EMILIANA TORRINI  
DEB PASTERNAK  
MARTIN SEXTON  
CAROL WHEELDAU  
JAY JOHNSON  
RICK DANRO  
ANGELUS MACHLAURIN  
JEFF WITZEMAN B&M

**WVXG**  
Pittsburg, PA 91.3 FM  
Richard Lane  
717.415.2980  
music@wvxc.com

SOUTHERN CULTURE  
RADIOHEAD  
MATE PUPPETS  
CHECKS ON SPEED  
VERSUS  
TAPROOT  
DIESELBOY  
SPINESHANK  
ULTRASOUND  
MORLEYN MANSON  
SPEED DEALER  
ELYSIAN FIELDS  
DAN WILLIAMS  
ELLEN MANDRELL  
RUSSELL SHIMINS  
MATE PUPPETS  
JETS TO BRAZIL  
BADLY DRAWN BOY  
PRAN ADAMS  
ORANGER  
BAKENDALE  
WE THANK YOU -- K  
FRANCINE  
U2  
PIZZICATO FIVE  
BIRDIE  
NINE INCH NAILS  
QUEENS OF THE STO  
UNBROTHERLY THEORY  
A PERFECT CIRCLE  
GRAND THEFT AUDIO

**WVXH**  
Chicago, IL 88.3 FM  
Steve Livonessa

GREEN DAY  
RADIOHEAD  
BARENKED LADIES  
U2  
BROADCAST  
GO-BETWEENS  
CASH  
IN OUT  
PEACHES  
TYWILIGHT CIRCUS D  
ELLIS ISLAND SOUL  
TUPAC SHAKUR  
SQUIRREL NUT ZIPP  
SUPERDRAG  
LANNY KRAVITZ  
EYES  
NINE INCH NAILS  
BILLY BRAGG &  
PI HARVEY  
WESTON  
MATE PUPPETS  
BLACK EYED PEAS  
PENNYWISE  
STINGRAY  
PEACH  
TREN DEOLS  
SINCLAIRE  
OMINOUS SEAPODS  
STRAIT UP  
TAKE A BITE OUTTA  
SEVENTEEN  
DASHBOARD CONFESS  
AF3  
AT THE DRIVE-IN  
SICK OF IT ALL

**WVXI**  
Danbury, CT 91.7 FM  
Danbury Marclay  
960.747.4729

RADIOHEAD  
DELTRON 3030  
RONNY SIZE /REPREZ  
JOHNINNY CASH  
WYN ATLAS  
PLACES  
KARATE  
WALLFLOWERS  
ETTA JAMES  
TODD SHEAFFER  
PI HARVEY  
LUKE BRINDLEY  
JOY JACKSON  
AMANDA GHOST  
DAVID CULLEN  
KATI MACK  
NEW FLANNERY  
COSTY SHERIDAN  
BIG MOTHER THE SONGS  
MODERN AT MOTOR  
STRANGEFOOL  
SONNY LANDRETH  
EMILIANA TORRINI  
DEB PASTERNAK  
MARTIN SEXTON  
CAROL WHEELDAU  
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ANGELUS MACHLAURIN  
JEFF WITZEMAN B&M

**WVXJ**  
Providence, RI 90.7 FM  
Dave Morrison  
401.458.8208  
music@wvxj.fm

COLLECTIVE SOUL  
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ORNY  
LINEN PARK  
U2  
BROADCAST  
EVERLAST  
LUMP BIZKIT  
SICK CUTS  
PI HARVEY  
WESTON  
MEDESKI MARTIN AN  
WESTON  
PALO ALTO  
TITAN  
GOOD CHARLOTTE  
JOY ZIPPER  
LITTLE NICKY  
S.S. BUMBLEBEE  
CARLA BYER  
CROWDED HOUSE  
ROSSIGNI  
HALL OF FAME  
BLINK 182  
OFFSPRING  
EVERCLEAR  
WALLFLOWERS  
NINE INCH NAILS  
ON THE  
BADLANDS A TRIBU  
DOVE

**WVXK**  
Newark, NJ 91.3 FM  
Ed Pith  
912.333.3714

RADIOHEAD  
DELTRON 3030  
RONNY SIZE /REPREZ  
JOHNINNY CASH  
WYN ATLAS  
PLACES  
KARATE  
WALLFLOWERS  
ETTA JAMES  
TODD SHEAFFER  
PI HARVEY  
LUKE BRINDLEY  
JOY JACKSON  
AMANDA GHOST  
DAVID CULLEN  
KATI MACK  
NEW FLANNERY  
COSTY SHERIDAN  
BIG MOTHER THE SONGS  
MODERN AT MOTOR  
STRANGEFOOL  
SONNY LANDRETH  
EMILIANA TORRINI  
DEB PASTERNAK  
MARTIN SEXTON  
CAROL WHEELDAU  
JAY JOHNSON  
RICK DANRO  
ANGELUS MACHLAURIN  
JEFF WITZEMAN B&M

**WVXL**  
Schuylkill, PA 90.3 FM  
Travis Egan  
610.788.4141  
wvxl@wvxl.com

PI HARVEY  
LESS THAN JAKE  
MEDESKI MARTIN AN  
AT THE DRIVE-IN  
RADIOHEAD  
DEATH CAB FOR CUT  
EVERLAST  
WYN ATLAS  
VODODO GLOW SKULL  
LESS THAN JAKE  
U2  
TAKE A BITE OUTTA  
PI HARVEY  
CATCH 22  
SCREECHING WEASEL  
GO-BETWEENS  
SUPERDRAG  
DIESELBOY  
BADLANDS A TRIBU  
MASON JENNINGS  
SICK OF IT ALL  
NINE INCH NAILS  
ELYSIAN FIELDS  
GURU  
GANEFACE  
RED STARS THEORY  
HOOVERPHONIC  
ORNY  
INVENTS  
IDAHO  
FASTBALL

**WVXM**  
Fitchburg, MA 91.3 FM  
Sandra Frank  
978.685.3802  
wvxml@wvxl.com

NEW FOUND GLORY  
FASTBALL  
SLOBBERBONE  
GOOD CHARLOTTE  
YOUNG DUBLINERS  
CULTAK  
GARGANTUA SOUL  
LINEN PARK  
STRANGEFOOL  
EMILIANA TORRINI  
SUPERDRAG  
AUTOMATIC 7  
PI HARVEY  
WESTON  
MATE PUPPETS  
BLACK EYED PEAS  
PENNYWISE  
STINGRAY  
PEACH  
TREN DEOLS  
SINCLAIRE  
OMINOUS SEAPODS  
STRAIT UP  
TAKE A BITE OUTTA  
SEVENTEEN  
DASHBOARD CONFESS  
AF3  
SOUTHERN CULTURE  
MAGNETOPHONE

**WVXN**  
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Dave Morrison  
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music@wvxj.fm

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U2  
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EVERLAST  
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SICK CUTS  
PI HARVEY  
WESTON  
MEDESKI MARTIN AN  
WESTON  
PALO ALTO  
TITAN  
GOOD CHARLOTTE  
JOY ZIPPER  
LITTLE NICKY  
S.S. BUMBLEBEE  
CARLA BYER  
CROWDED HOUSE  
ROSSIGNI  
HALL OF FAME  
BLINK 182  
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BADLANDS A TRIBU  
DOVE

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ETTA JAMES  
TODD SHEAFFER  
PI HARVEY  
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JOY JACKSON  
AMANDA GHOST  
DAVID CULLEN  
KATI MACK  
NEW FLANNERY  
COSTY SHERIDAN  
BIG MOTHER THE SONGS  
MODERN AT MOTOR  
STRANGEFOOL  
SONNY LANDRETH  
EMILIANA TORRINI  
DEB PASTERNAK  
MARTIN SEXTON  
CAROL WHEELDAU  
JAY JOHNSON  
RICK DANRO  
ANGELUS MACHLAURIN  
JEFF WITZEMAN B&M



106 VIC Ithaca, NY 105.9 CaFM Michael Lieberman 718.714.1046 106vic@ithaca.edu

KASF Alamosa, CO 90.9 FM Eric Munnings 505.363.2246 kaftastard@hotmail.com

KCWU Ellensburg, WA 88.1 FM Jeff Shapiro 509.257.4852 mc@cwu.edu

KLPI Ruston, LA 89.1 FM Marc Stoll 718.257.4852 marc.stoll@gmail.com

KRNU Lincoln, NE 90.3 FM Neal Obermeyer 402.470.8277 KRNUradio.com

KSUB Seattle, WA 1330 AM Bryan Bignold 206.296.6036

KUSF San Francisco, CA 90.3 FM Seth Heller 415.386.3973

WARY Albany, NY 88.1 FM Roberto Lucareo 518.485.6757 waryradio@aol.com

WCNI New London, CT 91.1 FM Jon Lentz 860.439.8553 wcniconn@aol.com

WGLL Auburn, AL 91.1 FM Ryan Hanson/Paul 334.841.4174 wgl@mail.auburn.edu

CFBU St. Charles, OH 103.7 FM Devin D'Annunzio 905.888.5550 cfbu@iugate.com

KAIR Sioux Falls, SD 89.1 FM Brooke Winterfeld 605.336.4388 kair@winst.angie.edu

KDHS St. Louis, MO 88.1 FM Tom Renner 314.664.3955

KSLS Baton Rouge, LA 91.1 FM Tom Renner 314.664.3955

KRSC Stillwater, OK 91.3 FM Holly Foley 405.312.8826 hfoley@rsu.edu

KTCU Fort Worth - Texas, 88.7 FM Eric Chandler

KVCU Boulder, CO 1190 AM Dennis Rogers 303.442.1170

WCRD Charlotte, NC 89.5 FM Chris Higginbotham 704.286.1170

WGLR Garrettsville, OH 91.1 FM Matt Hazzard

WEDS Geneva, NY 7.7 FM Gabriel Westlock

CFRE Milwaukie, OR 91.9 FM Victoria Bonanno 509.568.4717 cfre@milwaukie.com

KJAZZ Pacific Grove, CA 90.3 FM Marjane Walker 831.375.7597

KKOD Portland, OR 90.7 FM Brandon Lieberman 503.231.8037

KMSA Grand Junction, CO 91.1 FM Heather Barnes/Sandra 970.748.1718

KSAU Nacogdoches, TX 90.1 FM John Hering 409.468.1124

KTEK Safford, OR 88.7 FM Nathan Grindner 503.853.6113

KWCR Ogden, OR 81.1 FM Jeff Musselman

WBAR New York, NY 87.9 FM Tom K. 212.854.6538

WBCR Brooklyn, NY 590 AM Chris Tricomi 718.855.6314

WBSN Bloomington, IN 88.9 FM Jeff Brindman 317.824.8462

CHRW London, ON 94.7 FM Bryan Webb 519.861.3601

KBLE Kenosha, WI 90.7 CaFM Mitchell Savoie 262.844.2894

KMSO Moorhead, MN 650 AM Neil Young

KMSC Moorhead, MN 650 AM Neil Young

KSCU Santa Clara, CA 103.3 FM Jenny Frazee/Zoria 408.554.4907

KTRM Knoxville, MO 88.7 FM Jared Kwapa 660.785.4906

KWBS Gunnison, CO 91.1 FM Benjamin Dennee 970.943.3033

WBIM Bridgewater, MA 91.5 FM Craig Murphy 508.897.1366

WDBM East Lansing, MI 88.9 FM Richard Stanzani 517.353.4414

WFHB Bloomington, IN 91.3 FM Jim Manion 317.293.1200

CHSR Frederick, MD 97.9 FM Nadia MacPhee 506.453.4985

KBOB Portland, OR 90.7 FM Brandon Lieberman 503.231.8037

KMSM Butte, MT 106.9 FM Jon Hill 406.496.4601

KMSU Minot, ND 90 AM Charles Jonassaint

KMVD Redway, CA 91.1 FM Kate Blum 707.242.2913

KTRU Houston, TX 91.7 FM John K. 713.248.4098

KWTS Canyon, TX 91.1 FM Ross Sharron 806.511.2737

WBLD West Bloomfield, MI 89.3 FM Paul Towley 248.539.2955

WDCN Sanford, NC 90.5 FM Bill Freeman 919.775.5401

WFOE Edinboro, PA 88.9 FM Chris Vitek 814.732.2888

CIBL Montreal, PQ 101.5 FM Sylvain Lafreniere 514.326.2871

KBOB Portland, OR 90.7 FM Brandon Lieberman 503.231.8037

KFSR Fresno, CA 90.7 FM Alex Fenlon 559.274.4500

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CISM Montreal, PQ 89.3 FM Etienne Roy 514.343.7511

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CITR Vancouver, BC 101.9 FM Julie Colton 604.272.1242

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CJAM Detroit, MI 91.5 FM Christian Miller 248.341.3568

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WDCN Sanford, NC 90.5 FM Bill Freeman 919.775.5401

WFOE Edinboro, PA 88.9 FM Chris Vitek 814.732.2888

CJMS Montreal, QC CC Moose Amin 514.931.8731

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KTRU Houston, TX 91.7 FM John K. 713.248.4098

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CJND Montreal, PQ 88.9 CaFM Louis & Omar 514.848.7401

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**WGSU**  
Geneseo, NY 89.3 FM  
Andrew Metzger  
714.45.4486  
wgsu@radio.cc.geneseo.edu

**BLR**  
GARAGELAND  
ARSON WELLES  
MATH & SCIENCE  
CAFETERIA

**WGTB**  
Georgetown, DC 82.3 FM  
Brendan Kradell/Whan  
702.687.3702  
wgtb@georgetown.edu

**BLR**  
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JURASSIC-S  
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MATH & SCIENCE

**WHCL**  
Clinton, NY 88.7 FM  
Joe Beist  
315.859.4200  
eboard.whcl@hamilton.edu

**WHFR**  
Dearborn, MI 89.3 FM  
Deborah Noyes  
313.845.8763  
whfr-md@hcc.com

**JURASSIC-S**  
KEPLER  
MARACA FIVE-O  
CAFETERIA

**WHRY**  
Martinez, VA 88.5 FM  
Rebecca Bristol  
757.869.9463

**PALO ALTO**  
STRANGEFOLK  
GOMEZ  
POE

**WHRW**  
Binghamton, NY 90.5 FM  
Jared Widjostog  
607.737.1719  
whrw@binghamton.edu

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ARSON WELLES  
HELMS  
SPACE 380 TRANSAMI

**WHSN**  
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Mike Hanson  
207.973.1011  
whsn@hanson.edu

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Cheryl B. L. Luce R.  
860.486.4007  
whusm@yaho.com

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ECHOBODY  
HELMS

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wicb@waco.edu

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GARAGELAND  
ROSE OF SHARON

**WKDT**  
West Point, NY 89.3 FM  
Joe Cyr  
914.598.2127

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GODHEAD  
TERIYAKI  
DWEZIL ZAPPA

**WKNC**  
Raleigh, NC 88.1 FM  
Wendy Shearman/Jo P.  
919.515.2401  
music@wknc.org

**BLR**  
WU-TANG CLAN  
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**WKNH**  
Keene, NH 91.3 FM  
Chris Cheney  
603.358.2420

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GARAGELAND  
ROSE OF SHARON  
MATH & SCIENCE

**WKPX**  
Savannah, GA 88.5 FM  
Benjamin Beard/Jamie  
954.572.1321  
offspring@wkpx.com

**WKSJ**  
Kearny, NJ 89.3 FM  
Mike McCosker/Emily  
216.872.2131

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**WKWZ**  
Syracuse, NY 88.5 FM  
Caroline Siano  
315.364.5745

**WLAJ**  
Savannah, GA 88.5 FM  
Dan Adelman  
912.424.2327  
wlaaj@wlaaj.com

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ARSON WELLES  
HELMS  
SPACE 380 TRANSAMI

**WLSJ**  
Jacksonville, FL 89.9 FM  
Andy Hertz  
904.866.8936  
wlsj@wlsj.com

**WLSJ**  
Jacksonville, FL 89.9 FM  
Stephen Benfield  
904.866.8936

**BLR**  
GODHEAD  
ARSON WELLES  
MATH & SCIENCE  
CAFETERIA

**WLOZ**  
Wilmington, NC 88.1 FM  
John Cooper  
910.862.7370  
wlozradio@uncwil.edu

**WMHD**  
Terre Haute, IN 90.5 FM  
Tim Finch/David  
812.877.8350  
wmhd@wfmh.com

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MATH & SCIENCE  
GODHEAD  
HELMS

**WMTI**  
Hackettstown, NJ 91.9 FM  
Derek McCaskey  
908.929.4355  
wmti@wmti.com

**BLR**  
ARSON WELLES  
GODHEAD  
MARILYN MANSON  
DWEZIL ZAPPA

**WMKY**  
Morristown, TN 90.3 FM  
Paul W.  
606.763.2334

**JURASSIC-S**  
GODHEAD  
CHRIS DANIELS & AM  
SISTER HAZEL  
JOE COCKER

**WMLN**  
Milton, MA 91.5 FM  
Debra M.  
617.333.2368

**BLR**  
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WU-TANG CLAN  
GARAGELAND  
MATH & SCIENCE

**WMSJ**  
Montclair, NJ 90.3 FM  
Kristen Anderson  
973.855.4257

**WMSJ**  
Montclair, NJ 90.3 FM  
Kristen Anderson  
973.855.4257

**WMSV**  
Mississippi State, MS 91.1 FM  
Music Director  
662.325.8084  
wmsv@msstate.edu

**WMTS**  
Murfreesboro, TN 88.3 FM  
Richard Shinn  
615.880.2830  
wmts@wmts.com

**WMSW**  
Murfreesboro, TN 88.3 FM  
Richard Shinn  
615.880.2830

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615.880.2830

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Murfreesboro, TN 88.3 FM  
Richard Shinn  
615.880.2830

**WNSU**  
Fort Lauderdale, FL 88.5 FM  
Katie Moore  
954.762.8457  
wnsu@wlns.com

**BLR**  
GODHEAD

**WNTI**  
Hackettstown, NJ 91.9 FM  
Derek McCaskey  
908.929.4355  
wnti@wnti.com

**BLR**  
ARSON WELLES  
GODHEAD  
MARILYN MANSON  
DWEZIL ZAPPA

**WNYO**  
Owego, NY 88.9 FM  
Justin Vancour  
315.341.2101

**WNYU**  
New York, NY 89.1 FM  
Debra M.  
212.998.1080  
wnyu@wnyu.com

**WNYU**  
New York, NY 89.1 FM  
Debra M.  
212.998.1080

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Debra M.  
212.998.1080

**WNYU**  
New York, NY 89.1 FM  
Debra M.  
212.998.1080

**WPSC**  
Wayne, NJ 88.7 FM  
Dana Protano  
973.728.2448

**BLR**  
MATTHEW SWEET  
MATH & SCIENCE  
SUBZONE  
JURASSIC-S

**WPTS**  
Pittsburgh, PA 82.1 FM  
Jim Blair  
412.844.7892  
wpts@pitt.edu

**BLR**  
MATH & SCIENCE  
CAFETERIA

**WQAC**  
Alma, MI 90.9 FM  
Kelly Griffin  
517.463.7095

**WQBR**  
Burlington, NJ 84.0 FM  
Kelly Bradley  
734.487.2228

**BLR**  
MATTHEW SWEET

**WQFS**  
Worcester, MA 89.9 FM  
Laura Norton

**WQFS**  
Worcester, MA 89.9 FM  
Laura Norton

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Laura Norton

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Worcester, MA 89.9 FM  
Laura Norton

**WQFS**  
Worcester, MA 89.9 FM  
Laura Norton

**WRLC**  
Piscataway, NJ 90.3 FM  
Pamela Paicis  
732.445.4105

**BLR**  
ERIKAH BADU  
BIRDWATCHER

**WRML**  
Hasthille, DUPI FM  
David Hall

**WRNO**  
Newark, NJ 102.9 FM  
Michael Tisdale  
973.353.5187

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973.353.5187

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Michael Tisdale  
973.353.5187

**WSHL**  
Weston, MA 91.3 FM  
Lisa Basso  
508.238.2612

**HELMS**  
ROSE OF SHARON  
WU-TANG CLAN  
JURASSIC-S  
BLUR

**WSHS**  
Shelburne, VT 91.7 FM  
Jim Blair  
802.458.3610

**JURASSIC-S**  
BLUR  
MATH & SCIENCE  
CAFETERIA

**WSIA**  
State Island, NY 89.9 FM  
Rob Hagan  
716.902.3057  
music@wsia.csi.cuny.edu

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716.902.3057

**WSIA**  
State Island, NY 89.9 FM  
Rob Hagan  
716.902.3057

**WUAG**  
Greensboro, NC 103.1 FM  
Greg Collins  
336.334.5088  
music@wuag.com

**CAFETERIA**  
HELMS  
BIRKBEKE  
FRIENDS OF SOUND  
KEPLER

**WUMD**  
Dearborn, MI 91.7 FM  
Jim Blair  
313.585.5439  
wumd@umich.edu

**BLR**  
GARAGELAND  
ROSE OF SHARON  
NOFX

**WUMF**  
Farmington, ME 100.5 FM  
Mike DeMico  
207.778.7352

**BLR**  
JURASSIC-S  
MATH & SCIENCE  
CAFETERIA

**WUMS**  
University, MS 92.1 FM  
Wendy Shearman/Jo P.  
901.222.3395  
wums@wums.edu

**WUMS**  
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Wendy Shearman/Jo P.  
901.222.3395

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Wendy Shearman/Jo P.  
901.222.3395

**WUMS**  
University, MS 92.1 FM  
Wendy Shearman/Jo P.  
901.222.3395

**WVIA**  
Tulalosa, AL 90.7 FM  
Rangan Rhone/Terry  
205.348.8468  
music@wvia.com

**BLR**  
MATTHEW SWEET  
ARSON WELLES

**WVUM**  
Carroll, VA 90.5 FM  
Robert Rudes  
305.204.8383  
music@wvum.com

**CAFETERIA**  
ARSON WELLES  
HELMS  
MATH & SCIENCE

**WVUM**  
Carroll, VA 90.5 FM  
Robert Rudes  
305.204.8383

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Robert Rudes  
305.204.8383

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Robert Rudes  
305.204.8383

**WVUM**  
Carroll, VA 90.5 FM  
Robert Rudes  
305.204.8383

**WVBC**  
New Haven, CT 84.3 FM  
Sam Frank/Ronnan  
203.432.4127  
samuel.frank@yale.edu

**YO LA TENGO**  
CARNYS  
TUESDAY WELD  
MUSIC OF INDONESIA  
MUSIC ON MARS

**WVBC**  
New Haven, CT 84.3 FM  
Sam Frank/Ronnan  
203.432.4127

**WVBC**  
New Haven, CT 84.3 FM  
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203.432.4127

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203.432.4127

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New Haven, CT 84.3 FM  
Sam Frank/Ronnan  
203.432.4127









WVSA New York, 590 AM Loud Rock Director

WUMF Farmington, ME 100.5 FM Peter Baker/ Mike Dentico 707.778.7352

CRADLE OF FILTH ANTIPOINSET MORBID ANGEL CORROSION OF CONIF DOWNSET TYPE O NEGATIVE PRO-PAIN SCOURFULLY SICK OF IT ALL HOPE CONSPIRACY

VBS TAKE A BITE OUTTA GODSMACK 6 GIG STRAIT UP NONPOINT TYPE O NEGATIVE SHUVEL HOPE CONSPIRACY SPINESHANK FACTORY 81

WVSC Lahore, PA 930 AM Chris Misias 724.537.2437

WVFI Durham, NH 91.3 FM Aaron Pappas 603.866.2087 music@wvnh.unh.edu

NEUROSI MORBID ANGEL STRAIT UP HAUNTED IMMOLATION DISEMBODED HOPE CONSPIRACY CRADLE OF FILTH CATTLE PRESS DOWNSET

WVFB Athens, GA 90.5 FM Elliott Barlow 706.524.8456 wvfb@arches.uga.edu

WVTC Springfield, MA 90.7 FM Jim Lanzetta 413.781.8623

WVFC West Hartford, CT 91.3 FM Matt 'Rock' Anderson

WTFX Hartford, 100.5 FM Black Frank Webb

WVWR Poughkeepsie, NY 91.3 FM Mike Miller 516.832.6500 music@wvwr.org

CRADLE OF FILTH STRAIT UP TATTOO DE THE EARTH MARIILYN MANSON OVERKILL PRO-PAIN SCOURFULLY SICK OF IT ALL HOPE CONSPIRACY FACTORY 81

WVWR Poughkeepsie, NY 91.3 FM Mike Miller 516.832.6500 music@wvwr.org

WTSR Ewing, NJ 91.3 FM Steve Schwarz 609.841.7548 wtsr@rcnj.edu

WVWR Poughkeepsie, NY 91.3 FM Mike Miller 516.832.6500 music@wvwr.org

WTVL New Orleans, LA 91.5 FM Steve Wiegand 504.855.8587 wtv@mailhost.tcl.tulane.edu

WVWR Poughkeepsie, NY 91.3 FM Mike Miller 516.832.6500 music@wvwr.org

WVUE Evansville, IN 91.5 FM Justin Van Kleeck 417.479.2022

WVWR Poughkeepsie, NY 91.3 FM Mike Miller 516.832.6500 music@wvwr.org

WUMD Dearborn, MI Ch. FM 940 Hilkey 313.593.5439 wum@umich.edu

WVWR Poughkeepsie, NY 91.3 FM Mike Miller 516.832.6500 music@wvwr.org

WYCW Richmond, VA 90.7 FM Crystal Forde 804.826.1057

FACTORY 81 TAKE A BITE OUTTA GODSMACK STRAIT UP NONPOINT NOTHINGFACE WILDWAYNE RELAX A BRAIN TRAI SCOURFULLY SICK OF IT ALL HOPE CONSPIRACY

WVWF Notre Dame, IN 640 AM Joseph Bonawita 316.864.6878 music@wvnh.unh.edu

WVWF Notre Dame, IN 640 AM Joseph Bonawita 316.864.6878 music@wvnh.unh.edu

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WVWF Notre Dame, IN 640 AM Joseph Bonawita 316.864.6878 music@wvnh.unh.edu

WVVS St. Catharines, ON 103.7 FM Kevin D 514.358.8787 music@wvvs.org

STRAIT UP ROTTING CHRIST CRADLE OF FILTH IN FLAMES STRAIT UP NOTHINGFACE NEUROSI NEVERMORE BRUIERIA SAD RICH NAILS ENTOMBED HYPOCRISY

WVWP Colchester, VT 88.7 FM Brendan Feeney 802.524.2354 wvwp@univt.edu

WVWP Colchester, VT 88.7 FM Brendan Feeney 802.524.2354 wvwp@univt.edu

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WVWP Colchester, VT 88.7 FM Brendan Feeney 802.524.2354 wvwp@univt.edu

WYWT Toledo, OH 89.3 FM Paul van 419.530.8400

IN FLAMES ROTTING CHRIST CRADLE OF FILTH IN FLAMES NOTHINGFACE NEUROSI NEVERMORE BRUIERIA SAD RICH NAILS ENTOMBED HYPOCRISY

WYWC New Haven, CT 94.3 FM Eric Letraut 203.432.4127 samuel.frank@yale.edu

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WYWC New Haven, CT 94.3 FM Eric Letraut 203.432.4127 samuel.frank@yale.edu

KSJC
McMillenville, OH 90.3 FM
Eric Grobstein/Jan
563.434.2550
RONI SIZE /REPRAZE
XEN CUTS
PAUL OAKENFOLD
TIMO MAAS
DJ MICRO
PLASTIC VOLUME 4
MOCKEAN WORKER
HI-FIDELITY LOUING
JAZZANOVA
IAN POOLEY

KSRI
San Rafael, OH 91.1 FM
Eric Garcia/Luis Granja/Luis Velasquez
PHOTEX
DJ AC/CRACK
IAN POOLEY
UNDERWORLD
TIMO MAAS
MOCKEAN WORKER
THEVERY CORPORATION
DAVE RALPH
SAINT GERMAIN
HANO REACTOR

KSTO
Northfield, MN 93.1 FM
Denny Backlund
587.840.3083
ksto@planet.net
GATECRASHER: GLOB
LITTLE LOUIE VEGA
PLASTIC VOLUME 4
RONI SIZE /REPRAZE
VICTOR DINAIRE
JUNO REACTOR
TOMMY GUERRERO & A
A GUY CALLED GERA
TIMO MAAS
APHOODITE

KSUA
Falmouth, AK 91.5 FM
Ryan Sollee
907.474.7054
UNDERWORLD
RONI SIZE /REPRAZE
STATE OF BENGAL
SOFA SURFERS
DJ AC/CRACK
DJ SWINGSSETT
LITTLE LOUIE VEGA
JUNO REACTOR
BOMFLUNK M/C'S
NIGHTMARES ON WAX
HARDKNOX

KSVM
Mt. Vernon, OH 91.1 FM
Troy Bate
DJ SWINGSSETT
ANTIPOCK
GOODING
TITAN
MEDESKI MARTIN AN
GONDS & SPESH
DZIHAN & KAMI
DJ AC/CRACK
DIESELBOY
TIMO MAAS

KTAO
Waco, TX 101.9 FM
Seios Antonopoulos
254.771.0909
ktao@spacecast.com
DJ SWINGSSETT
DJ THIS IS JUNGLE SK
HI-FIDELITY LOUING
DROID
OLATS
UNDERWORLD
XEN CUTS
SOUNDS OF OM VOL
DOCKING SEQUENCE
BEN WA
PERPETUA: DRUM AN

KTEK
Secoco, NH 88.7 FM
Kathy Laughlin
603.335.1717
ktao@nnet.edu
DJ AC/CRACK
XEN CUTS
ANTIPOCK
DIVA X MACHINA 3
CUTRANTE BOX
HORN HOUSE REMIX
GOD MODULE
MAGNETOPHONE
METRIC
BLINK TWICE
NERVE FACTOR

KTSW
San Marcos, TX 89.8 FM
Stacy Wilson
512.245.8088
IAN POOLEY
PLASTIC VOLUME 4
GATECRASHER: GLOB
HOOPERPHONIC
BANK
BEN WATT/JAY HANN
BT
LJ BUKEM FEATUR
DJ MICRO
RONI SIZE /REPRAZE

KTUH
Hoodville, HI 90.3 FM
Shaun Arras
808.958.4940
KING KOOLA
PLASTIC COMPLATI
DROID
OM LOUNGE 4
DJ TIESTO
DJ MICRO
BOMFLUNK M/C'S
TIMO MAAS
JUNIOR VASQUEZ
JIMSTER

KUCI
Irwin, CA 88.8 FM
John Harris
949.824.4561
music@hottel.com
JAZZANOVA
HI-FIDELITY LOUING
XEN CUTS
SAINT GERMAIN
LATIN TRAVELS
ANDY (AKA LE GOOST
MR. DIBBS
PLANET E
FRICATO FIVE

KUCR
Riverside, CA 88.3 FM
Barry Backford
909.787.3838
music@hottel.com
REEF TERMINAL
SAD ROCKETS
MAGNETOPHONE
PLASTIC VOLUME 4
HI-FIDELITY LOUING
LANGUIS
JAPANESE TELECOM
MAGNETOPHONE
TWILIGHT CIRCUS D
ICON OF COIL

KUNM
Albuquerque, NM 89.8 FM
Kunm
505.277.8022
kummus@unm.edu
VELVET ACID CHRIS
MOCKEAN WORKER
ICON OF COIL
XOXO GENERA
BLINK TWICE
CRUCIFORX 1999
CYBONETIX 1999
TOMMY GUERRERO & A
TIMO MAAS
DANCEMUSIC: MODER
DIESELBOY

KUOM
Minneapolis, MN 77.0 AM
John Harris
612.825.5500
kuom@radio1.org
SUICIDE COMMANDO
CONVERTER
GOD MODULE
DECODED FEEDBACK
CYBONETIX 1999
HORN TWICE
BANK WATT/JAY HANN
RESET
FRESH FLESH
DROID AC/CRACK

KUPS
Tacoma, WA 91.1 FM
Mac Macdonald
587.840.3083
kups@planet.net
LITTLE LOUIE VEGA
RINOCEROSE
GROOVERIDER
RONI SIZE /REPRAZE
JAYMES SAMUEL
SAPA DJ DIMITRY
TOMMY GUERRERO & A
HI-FIDELITY LOUING
BANCO DE GAIA
APHOODITE

KVRX
Durham, NC 91.7 FM
Hansella
512.232.5431
HI-FIDELITY LOUING
DIESELBOY
THEVERY CORPORATION
NIGHTMARES ON WAX
BANCO DE GAIA
STATE OF BENGAL
PAUL OAKENFOLD
RED SNAPPER
NIGHTMARES ON WAX
HARDKNOX

KVSC
St. Cloud, MN 88.1 FM
Paul Nichols
320.255.3178
music@kvsc.org
RONI SIZE /REPRAZE
RED SNAPPER
JEGA
DIESELBOY
FAULTLINE
DANCE & SPESH
ECHOBOY
DAVID HOLMES
MOCKEAN WORKER
LJ BUKEM FEATUR

KWBU
Waco, TX 107.1 FM
Ario Jafarzadegan
254.771.0909
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BROADCAST
DJ THIS IS JUNGLE SK
BORK
RADIOHEAD
OLATS
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PHOTEX
EVELYN GLENNE
WJ
TIM DOYOBI

KWRS
Spokane, WA 90.3 FM
Amber Johnson
509.771.4575
RONI SIZE /REPRAZE
LJ BUKEM FEATUR
ANTIPOCK
FATBOY SLIM
JAZZANOVA
NIGHTMARES ON WAX
TIMO MAAS
HYBRID
FATBOY SLIM
MOBY
APHOODITE
TSUNAMI

KWTS
Canyon, TX 91.1 FM
Stacy Wilson
808.958.4940
kwa@nnet.edu
MOONSHINE OVER AM
ASMANO GOZARDON
TIMO MAAS
HYBRID
FATBOY SLIM
MOBY
APHOODITE
TSUNAMI

KWUR
St. Louis, MO 90.3 FM
Shaun Arras
314.935.9552
kwur@wscn.com
DIESELBOY
RONI SIZE /REPRAZE
XEN CUTS
MONSIEUR LEROC
BANCO DE GAIA
SASHA
DJ MICRO
BOMFLUNK M/C'S
TIMO MAAS
JUNIOR VASQUEZ
JIMSTER

KWVA
Exeter, NH 88.1 FM
Janet Harris
603.335.1717
kwa@nnet.edu
JAZZANOVA
HI-FIDELITY LOUING
XEN CUTS
SAINT GERMAIN
LATIN TRAVELS
ANDY (AKA LE GOOST
MR. DIBBS
PLANET E
FRICATO FIVE

KWRK
West Barrre, PA 88.5 FM
Barry Backford
909.787.3838
music@hottel.com
SAD ROCKETS
MAGNETOPHONE
PLASTIC VOLUME 4
HI-FIDELITY LOUING
PEPE DELUXE
JAZZANOVA
KNOCK A
DJ TIESTO
BONDI & SPESH
45 DP

MUSIC CHOICE
West Orange, NJ cable
Tom Harris
973.263.2240
wco@pac.wroster.edu
UNDERWORLD LOUNGE
MOCKEAN WORKER
RAM JAM WOLFE
XOXO GENERA
BLINK TWICE
GROOVE ARMADA
SUBMARINE
CRUCIFORX 1999
CYBONETIX 1999
TIMO MAAS
DANCEMUSIC: MODER
DIESELBOY

WAHJ
Pottsdam, NY 90.3 FM
John Harris
516.257.4888
wahj@pottsdam.edu
TERMINAL 3
CLEAN OF KYMOX
VELVET ACID CHRIS
TRINITY HI-FI
BOMFLUNK M/C'S
EMILIANA TORRINI
GROOVERIDER
MONSIEUR LEROC
MOBY
DROID AC/CRACK

WARY
East Windsor, NJ 88.1 FM
Bill Brennan
917.785.9152
war@radio1.com
JAZZANOVA
BOTCHIT BREAKSPEE
FATBOY SLIM
STATE OF BENGAL
DJ GARTH
MA COLE
GLIMMER UNDERGROU
MOCKEAN WORKER
BT
A GUY CALLED GERA

WBAR
Waretown, NJ 87.9 FM
Marty Berlin
212.854.8530
GATECRASHER: GLOB
RONI SIZE /REPRAZE
DROID AC/CRACK
DJ DAN
PAUL OAKENFOLD
THEVERY CORPORATION
NIGHTMARES ON WAX
DJ I C U E
JAPANESE TELECOM
TSUNAMI
VICTOR DINAIRE

WDBR
Bowling Green, OH 88.1 FM
Dave Siegers
419.372.8857
MOCKEAN WORKER
JAPANESE TELECOM
IAN POOLEY
DIESELBOY
PHOTEX
CARL CRAIG
DOCKING SEQUENCE
LE CAR
APOLLO FOUR FOUR
NEGATIVE FORMAT

WBNY
Buffalo, NY 91.3 FM
DJ Soma
716.878.3008
wny@radio1.com
CHRIS FORTIER
GATECRASHER: GLOB
MR. C PRESENTS SJ
TERRY LEE BROWN J
LJ TIESTO
BANCO DE GAIA
CARL CRAIG
TERRY HARBOR
PLASTIC VOLUME 4
A GUY CALLED GERA

WBOR
Brunswick, ME 91.1 FM
Bryson Brodie
207.732.3210
wb@radio1.com
FATBOY SLIM
BRYAN GEE/RAY KEI
VICTOR DINAIRE
GATECRASHER: GLOB
NIGHTMARES ON WAX
DJ MICRO
DAVE RALPH
SAINT GERMAIN
WORLD OF BREZE
JUNO REACTOR

WCBN
Ann Arbor, MI 88.5 FM
Stacy Wilson
808.958.4940
wcbn@radio1.com
XEN CUTS
CHRISTIAN VOGEL
WJR
MIDNIGHT CALLER
TAKA RODRIGUEZ AN
JEGA
ISOLE
RANCH COLLECTION
PLAID
CHRISTIAN BLOCK

WCFM
Williamstown, MA 91.9 FM
Barry Backford
413.587.2335
music@wcfm.williams.edu
DIESELBOY
LJ BUKEM FEATUR
DIESELBOY
THIS IS JUNGLE SK
GROOVERIDER
DJ SWINGSSETT
DJ AC/CRACK
JAZZANOVA
BANCO DE GAIA
PLASTIC VOLUME 4
DJ CRAZE UNITED

WCSB
Cleveland, OH 89.3 FM
Lee Sweeney
216.867.7321
wscs@radio1.com
JAZZANOVA
XEN CUTS
WJY
PAUL TREMOR CON
TIMO MAAS
GROOVE ARMADA
GROOVERIDER
REKERS
CHRISTIAN MARCLAY
DATCHI
VOLCANO THE BEAR

WCUW
Pottsdam, PA 91.7 FM
Drew Cochran
610.436.2414
wcuw@wcuw.edu
THIS IS JUNGLE SK
NIGHTMARES ON WAX
GROOVERIDER
BEN WATT/JAY HANN
RONI SIZE /REPRAZE
SOFA SURFERS
EARTH DANCE 2000
IAN POOLEY
MOONSHINE OVER AM
EGBOR

WCWS
Wooner, OH 90.9 FM
John Harris
330.263.2240
wco@pac.wroster.edu
UNDERWORLD LOUNGE
MOCKEAN WORKER
FATBOY SLIM
BEN WATT/JAY HANN
V. ADULT
JEGA
NIGHTMARES ON WAX
MUCHO MACHO
JAZZANOVA
ALUMINUM GROUP

WDBM
East Lansing, MI 88.9 FM
John Harris
517.323.4414
wdbm@radio1.com
ADULT
LOSOUL
JEFF MILLS
DZIHAN & KAMI
SAINT GERMAIN
MIKE GRANT
CARL CRAIG
IAN POOLEY
LAURENT GARNIER
MOBY
DROID AC/CRACK

WERU
Westfield, MA 89.8 FM
Haggie Burton
207.488.0000
weru@radio1.com
BRAINSACKS 2001
RED SNAPPER
PLASTINA MOSH
STATE OF BENGAL
ELECTRIC DAISSY CA
TEAR GARDEN
VICTOR DINAIRE
DOWNLOAD
BANCO DE GAIA

WERW
Waretown, NJ 101.9 FM
Marty Berlin
212.854.8530
werw@radio1.com
TIMO MAAS
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T.S. SOUNDZ
DJ SWINGSSETT
ELECTRIC DAISSY CA
TEAR GARDEN
VICTOR DINAIRE
DOWNLOAD
BANCO DE GAIA

WESN
Bloomington, IL 88.1 FM
Brian Zane
309.558.2838
wesn@sun.hawaii.edu
UNDERWORLD
GROOVERIDER
BEN WATT/JAY HANN
RONI SIZE /REPRAZE
NERVE FACTOR
MAGNETOPHONE
LITTLE LOUIE VEGA
JUNO REACTOR
DIESELBOY
ICON OF COIL

WESU
Middleton, WI 91.7 FM
Markie Goo/Mark
412.317.2580
wesu@rose.hawaii.edu
VELVET ACID CHRIS
DIESELBOY
DOCKING SEQUENCE
RESET
TIMO MAAS
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JUNO REACTOR
GATECRASHER: GLOB
RESET
BLINK TWICE

WFHB
Bloomington, IN 91.3 FM
Jim Harmon
219.323.1200
BANKO DE GAIA
RED BUTLER &
KING KOOLA
BLACK FOUNDATION
TIMO MAAS
TABLA BEE SCIENCE
DRY & HEAVY
SAINT GERMAIN
THEVERY CORPORATION
GOODING

WFIT
New York, NY 540 AM
Barry Backford
212.217.7730
wfit@radio1.com
B&O COMPANY
RAM RAIDERS VOL
GROOVERIDER
DANCING IN DRUM SPIR
CALYX
CLASSIC REMIXES V
BEN WATT/JAY HANN
KOSHEEN
CONFLICT
DAVE RALPH

WFCE
St. Petersburg, FL 90.9 FM
John Harris
727.864.8418
wfc@radio1.com
CHICANE
TRILLSEEDERS
FUNKSTAR DE LUKE
VICIUS CIRCLES
JAZZANOVA
VICTOR DINAIRE
TIMO MAAS
DAVE RALPH

WGLI
Auburn, AL 91.1 FM
Lee Sweeney
334.844.4114
wgl@radio1.com
GATECRASHER: GLOB
FATBOY SLIM
V2 INDEPENDENT MA
LJ BUKEM FEATUR
PLASTIC VOLUME 4
VELVET ACID CHRIS
REKERS
CRUXSHADOWS
GOD MODULE
CONVERTER

WEIU
Pottsdam, HI 88.9 FM
Ethan Edwards
216.867.7320
RONI SIZE /REPRAZE
TIMO MAAS
NIGHTMARES ON WAX
DJ MICRO
DELTRON 3030
PHOTEX
EARTH DANCE 2000
IAN POOLEY
MOONSHINE OVER AM
EGBOR

WEOS
New York, NY 98.7 FM
Julia Ponca
309.296.3217
weos@radio1.com
GOODSPEED YOU BLACK
CHICKS ON SPEED
RONI SIZE /REPRAZE
BEN WATT/JAY HANN
V. ADULT
JEGA
NIGHTMARES ON WAX
MUCHO MACHO
JAZZANOVA
ALUMINUM GROUP

WEOS
Boston, MA 88.9 FM
John Harris
617.587.4414
weos@radio1.com
ADULT
LOSOUL
JEFF MILLS
DZIHAN & KAMI
SAINT GERMAIN
MIKE GRANT
CARL CRAIG
IAN POOLEY
LAURENT GARNIER
MOBY
DROID AC/CRACK

WERU
Westfield, MA 89.8 FM
Haggie Burton
207.488.0000
weru@radio1.com
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RED SNAPPER
PLASTINA MOSH
STATE OF BENGAL
ELECTRIC DAISSY CA
TEAR GARDEN
VICTOR DINAIRE
DOWNLOAD
BANCO DE GAIA

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Waretown, NJ 101.9 FM
Marty Berlin
212.854.8530
werw@radio1.com
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T.S. SOUNDZ
DJ SWINGSSETT
ELECTRIC DAISSY CA
TEAR GARDEN
VICTOR DINAIRE
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BANCO DE GAIA

WESN
Bloomington, IL 88.1 FM
Brian Zane
309.558.2838
wesn@sun.hawaii.edu
UNDERWORLD
GROOVERIDER
BEN WATT/JAY HANN
RONI SIZE /REPRAZE
NERVE FACTOR
MAGNETOPHONE
LITTLE LOUIE VEGA
JUNO REACTOR
DIESELBOY
ICON OF COIL

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Middleton, WI 91.7 FM
Markie Goo/Mark
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St. Petersburg, FL 90.9 FM
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wfc@radio1.com
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FUNKSTAR DE LUKE
VICIUS CIRCLES
JAZZANOVA
VICTOR DINAIRE
TIMO MAAS
DAVE RALPH

WGLI
Auburn, AL 91.1 FM
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334.844.4114
wgl@radio1.com
GATECRASHER: GLOB
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V2 INDEPENDENT MA
LJ BUKEM FEATUR
PLASTIC VOLUME 4
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REKERS
CRUXSHADOWS
GOD MODULE
CONVERTER

WEIU
Pottsdam, HI 88.9 FM
Ethan Edwards
216.867.7320
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TIMO MAAS
NIGHTMARES ON WAX
DJ MICRO
DELTRON 3030
PHOTEX
EARTH DANCE 2000
IAN POOLEY
MOONSHINE OVER AM
EGBOR

WJCU
University Heights, OH 84.7 FM
John Harris
216.387.4414
wjc@radio1.com
TERMINAL 3
SUICIDE COMMANDO
PROGRAMATOR
TERMINAL 3
SUICIDE COMMANDO
WJCU
ICON OF COIL
CYBONETIX 1999
PRINCE SENTINAL
TEAR GARDEN
DECODED FEEDBACK
ENDANGERER
DANCE FLEDE

WJWB
Winter Park, FL 95.0 AM
William Nuss
913.596.3688
wjb@radio1.com
FATBOY SLIM
DJ MICRO
MOONSHINE OVER AM
JUNIOR VASQUEZ
DJ AC/CRACK
PHOTEX DATA
SASHA AND JOHN DI
UNDERWORLD
CARL CRAIG
JUNO REACTOR

WJWB
Winter Park, FL 95.0 AM
William Nuss
913.596.3688
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DJ MICRO
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JUNIOR VASQUEZ
DJ AC/CRACK
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UNDERWORLD
CARL CRAIG
JUNO REACTOR

WMUA
Amherst, MA 91.1 FM
Anna Salsgoren
610.574.3137
wmu@radio1.com
DJ MICRO
PAUL OAKENFOLD
RENEGADE HARDWARE
KENDRICK GEE/RAY KEI
BEN WATT/JAY HANN
FATBOY SLIM
CYBONETIX 1999
TRINITY HI-FI
DJ DAN
LAURENT GARNIER
GATECRASHER: GLOB

WMUC
College Park, MD 88.1 FM
John Harris
301.314.7858
wmu@radio1.com
DJ FLUID
RONI SIZE /REPRAZE
NIGHTMARES ON WAX
RED SNAPPER
TRINITY HI-FI
HI-FIDELITY LOUING
MAGNETOPHONE
DIRTY BEATNICKS
XEN CUTS
TIMO MAAS

WMUH
Winter Park, FL 95.0 AM
Eric R.
203.324.8888
SUICIDE COMMANDO
DECODED FEEDBACK
CONVERTER
ICON OF COIL
VELVET ACID CHRIS
DIESELBOY
NOBODY WINS
HI-FIDELITY DUBS
DJ DAN
FRUKTYWA

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DIESELBOY
NOBODY WINS
HI-FIDELITY DUBS
DJ DAN
FRUKTYWA

WPNK
Bridgport, CT 88.5 FM
John Harris
203.331.8756
wpc@radio1.com
RONI SIZE /REPRAZE
TOMMY GUERRERO & A
TIMO MAAS
DOCKING SEQUENCE
DANNY TENAGLIA
NEUTRAL
A GUY CALLED GERA
AUTOMATOR
DANCE FLEDE

WPNK
Bridgport, CT 88.5 FM
John Harris
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wpc@radio1.com
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TIMO MAAS
DOCKING SEQUENCE
DANNY TENAGLIA
NEUTRAL
A GUY CALLED GERA
AUTOMATOR
DANCE FLEDE

WPNK
Bridgport, CT 88.5 FM
John Harris
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wpc@radio1.com
RONI SIZE /REPRAZE
TOMMY GUERRERO & A
TIMO MAAS
DOCKING SEQUENCE
DANNY TENAGLIA
NEUTRAL
A GUY CALLED GERA
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DANCE FLEDE

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WJSM Harrisburg, MS 88.5 FM ...

WJXM Harrisonburg, VA 88.7 FM ...

CFBU St. Catharines, ON 103.7 FM ...

CKUT Montreal, PQ 90.3 FM ...

KCSB Santa Barbara, CA 91.9 FM ...

KMVC Marshall, WI 91.7 FM ...

KSVR Mt. Vernon, OH 90.1 FM ...

WJAH Potsdam, NY 90.3 FM ...

WCWP Brookville, NY 88.1 FM ...

WSPU Flintville, NY 90.5 FM ...

WWSR Scranton, PA 89.5 FM ...

WVLY Schenectady, PA 90.3 FM ...

CFMU Hamilton, ON 93.3 FM ...

KAFK USAF Academy, CO 104.3 FM ...

KCSS Toronto, CA 91.9 FM ...

KPFA Berkeley, CA 94.1 FM ...

KTAO Taos, NM 101.9 FM ...

WARY Yonkers, NY 88.1 FM ...

WCWS Wooster, OH 90.9 FM ...

WWSY Chesapeake, VA 88.7 FM ...

WJUT Blacksburg, VA 88.7 FM ...

WYXZ Chapel Hill, NC 89.3 FM ...

CFRE Toronto, ON 91.9 FM ...

KAMP Phoenix, AZ 12.570 AM ...

KCWU Ellensburg, WA 88.1 FM ...

KPHS Pasadena, CA 91.7 FM ...

KTRU Houston, TX 91.7 FM ...

WJBM Bridgeport, MA 91.5 FM ...

WJCC Sanford, NC 90.5 FM ...

WTGP Greenville, PA 88.1 FM ...

WVBT Blacksburg, VA 88.7 FM ...

WYCF New Haven, CT 94.3 FM ...

CHRW London, ON 94.7 FM ...

KASF Kansas, CO 90.9 FM ...

KDUR Hampton, VA 91.9 FM ...

KRCA Arcata, CA 81.0 AM ...

KVUH Honolulu, HI 90.3 FM ...

WJOL Framingham, MA 91.3 FM ...

WJDM Framingham, MA 91.3 FM ...

WTJU Charlottesville, VA 91.1 FM ...

WVFS Charlottesville, VA 89.7 FM ...

WYBF Radnor, PA 89.1 FM ...

CHSR Fredericton, NB 87.9 FM ...

KQVS Davis, CA 90.3 FM ...

KRNL Mt. Vernon, IA 89.7 FM ...

KUNH Albuquerque, NM 89.9 FM ...

WBCZ Pemberton, NJ 88.9 FM ...

WJWS Dayton, OH 89.5 FM ...

WJTO Delhi, NY 107.9 FM ...

WTUL New Orleans, LA 91.5 FM ...

WVWR Poughkeepsie, NY 91.3 FM ...

WYSO Yellow Springs, OH 91.3 FM ...

CHQB Quebec City, QC 84.3 FM ...

KBGA Missoula, MT 89.9 FM ...

KFSR Fresno, CA 90.7 FM ...

KRUX Los Cruces, NM 91.5 FM ...

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WJWB Albany, NY 88.3 FM ...

WJWD Dearborn, MI 91.5 FM ...

WVWF Fairfield, CT 89.5 FM ...

WZBC Chestnut Hill, MA 90.3 FM ...

CHLJ Montreal, PQ 101.5 FM ...

KBDD Portland, OR 89.7 FM ...

KGLT Bozeman, MT 91.9 FM ...

KRVS Lafayette, LA 88.7 FM ...

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WJWC Camden, NJ 88.3 FM ...

WJWB Albany, NY 88.3 FM ...

WJWF Farmington, ME 100.5 FM ...

WVVP West Hartford, CT 91.3 FM ...

WZLY Waukegan, MA 91.5 FM ...

CFJF Burnaby, BC 93.9 FM ...

KBUX Calumet, ON 91.1 FM ...

KHGE Kona, HI 91.3 FM ...

KSCD Ahwah, OR 91.3 FM ...

WJWC San Francisco, CA 90.3 FM ...

WJWC Camden, NJ 88.3 FM ...

WJWB Albany, NY 88.3 FM ...

WJWH Durham, NH 91.3 FM ...

WVWC West Hartford, CT 91.3 FM ...

WZMB Waukegan, MA 91.5 FM ...

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WJWB Albany, NY 88.3 FM ...

WJWI Presque Isle, ME 82.1 FM ...

WVWC West Hartford, CT 91.3 FM ...

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WJWB Albany, NY 88.3 FM ...

WJWB Lacey Brook, NY 80.1 FM ...

WVWC West Hartford, CT 91.3 FM ...

WZMB Waukegan, MA 91.5 FM ...

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WJWB Albany, NY 88.3 FM ...



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Island Def Jam is seeking 2001 interns for its college promotion department. Position is unpaid, but college credit is available. Send resumes to John Rosenfelder and Cathy Donovan at 825 8th Ave., New York, NY 10019.

Noise Pop, the annual indie rock festival in San Francisco and Chicago, is seeking interns to help with graphic design, HTML and administrative duties. Contact Andrew Paynter at 415.642.1117; or e-mail [andrew@noisepop.com](mailto:andrew@noisepop.com).

Putomayo World Music's San Francisco office is seeking an intern in sales and radio promotion. Position is paid with flexible hours. Interest in the music business, world music and good phone/communica-

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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](mailto:kevin@labelm.com).

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**BLUR-Y AROUND THE EDGES:** RPM Editor M. Tye Comer and Virgin Records' Tyson Haller flanked by Damon Albarn (left) and Alex James (right) of Blur.



**KITTIE ROCKS:** Artemis Records' Mark Shapiro and Smitty hand over a Gold Kittie record to Loud Rock Editor (and Kittie guitarist understudy) Amy Sciarretto.

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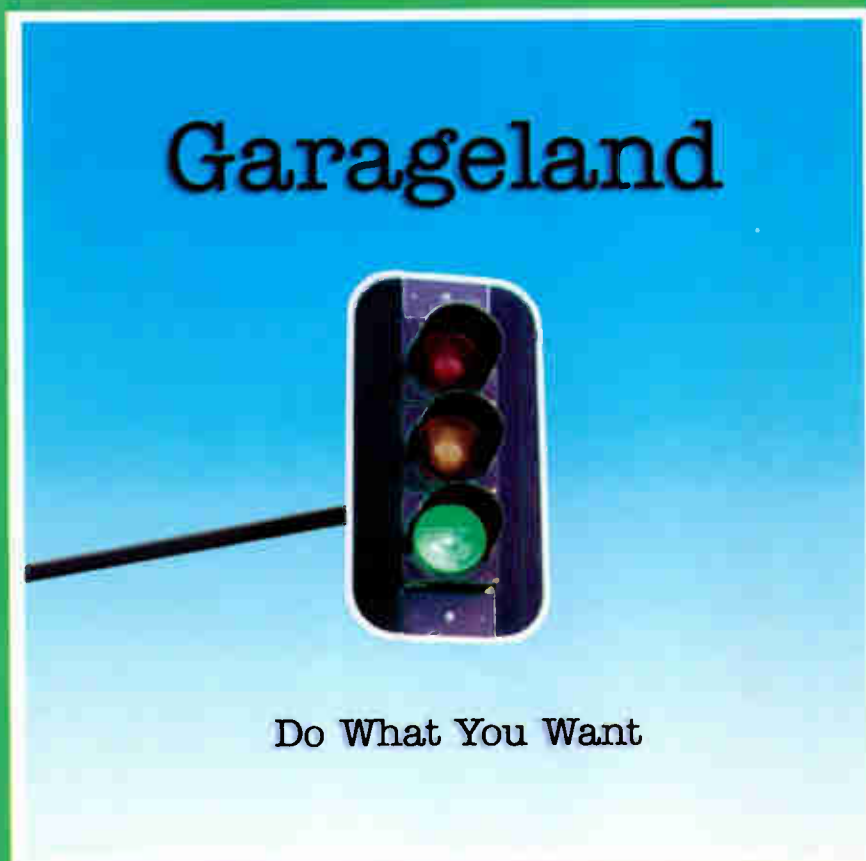
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