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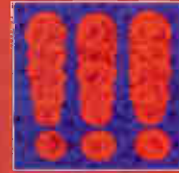
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YOU CAN COUNT ON ME



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PIZZICATO FIVE

NEW MUSIC REPORT

December 18, 2000 | www.cmj.com

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THE AMAZING STORY OF PAUL PENA AND SIX DEGREE'S 'GENGHIS BLUES' SOUNDTRACK **P. 10**

WHAT'S WRONG WITH 'WHAT'S LEFT OF THE DIAL?'

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Q & NOT U

DISCHORD'S NEW KIDS ON THE BLOCK **P. 13**

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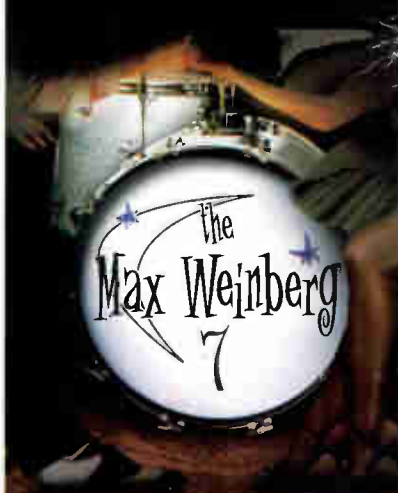
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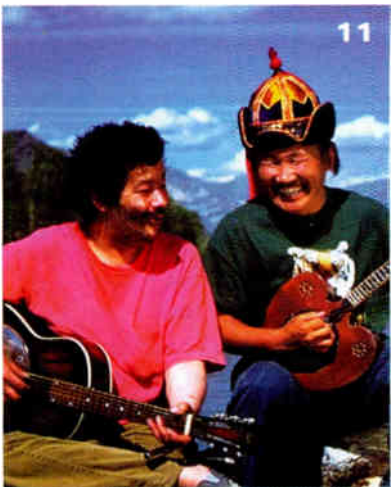


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THE WEEK'S ESSE



RAGE AGAINST THE MACHINE

Renegades

(Epic)

Anyone who marveled at the otherworldliness of Rage Against The Machine's performance at the 2000 MTV Video Music Awards (or, should we say, the realness of the band set against the freakishness of the corporate pop parade around them?) will feel true ambivalence upon hearing *Renegades*. It's yet another thrilling document of the sheer power of music in the hands of the morally driven, cementing Rage's place alongside the likes of Public Enemy, Woody Guthrie and Fela Kuti. Unfortunately, it's also an epitaph, and hearing it as the final work of one of the most important bands of the '90s smarts like hell, especially as we continue to plummet down the pop music rabbit hole. But what a gift for the band's legion of young fans: Though this version of Rage is now silenced with Zack De La Rocha's departure, *Renegades* throws open the door to a dozen other artists with which Rage fans can sate their need for intensity and honesty. All the tracks are aggressively reworked versions of classic hip-hop and rock tunes, making for an album with a colossal song list (cuts from Eric B. & Rakim, the MC5, Afrika Bambaataa, EPMD, Minor Threat, Cypress Hill, the Stooges and more) that is a testament to the potency of music with a message. And kudos to Rage for having the guts to execute cover songs that radically disregard the sonics of the originals (even Dylan's "Maggie's Farm" is sculpted to sound like a Rage original) while religiously adhering to their rebel spirit. — Cheryl Botchick

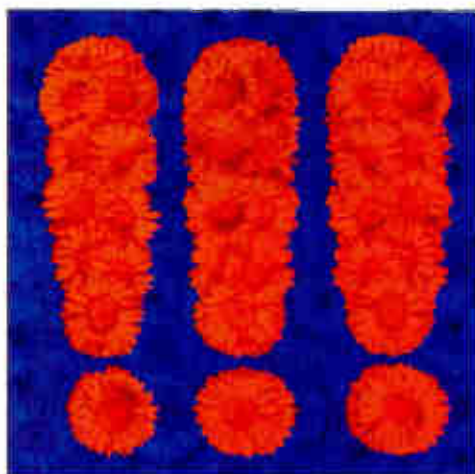
R.I.Y.L.: *It Takes A Nation Of Millions...*, Fugazi's *13 Songs*, Dead Kennedys

Contact: Jacqueline Saturn

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E-mail: jacqueline_saturn@sonymusic.com

Release Date: Dec. 5; at radio now



!!!
!!!

(Gold Standard Laboratories)

If you ever check out !!! live (and you should), you'll witness wiry vocalist Nic introduce the band by saying, "We are Chik Chik Chik, Pow Pow Pow, Ugh Ugh Ugh — or any three exclamatory words in a row written out as three exclamation points." The lovingly edited version is Chik Chik Chik — and though wordy, the idea behind the name is right on target. This seven-piece Sacramento, Calif., group is so impressive that shouting wildly is the only natural reaction. Busting out of the gates with a sound that brashly mates soul and funk with punk, its sound is equal parts James Brown and *Combat Rock*-era Clash. That exhilarating hybrid makes this self-titled album one of the few indie rock albums out there that actually induces uncontrolled rump-shaking — prompting even the most stoic ass to twitch. The din of blaring trumpet and sax, syncopated guitar, and heavy bass thump is matched only by the band's full-out, tribal drumming attack. "Intensify" best captures the band's fresh, savvy sound. As a sort of modified gospel tune for some secret hipster sect, the song is a groove-ridden, hip-quaking blast capped by an a capella shout-back chorus of "can you feel it intensify." Best dig out your dancing shoes. Everyone's moving to !!!.

— Kelso Jacks

R.I.Y.L.: The Clash, Curtis Mayfield, Fishbone

Contact: Sonny

Phone: 562.869.9450

E-mail: sonny@imusicd.com

Release Date: Oct. 31; at radio now

INITIAL NEW MUSIC



SOUNDTRACK

You Can Count On Me

(E-Squared-Artemis)

Bluegrass is a hard sell by most commercial standards. So it should come as no surprise that this 'grassy soundtrack has been lolling about the racks since Nov. 7 with little fanfare. A lucid balance of low-key humor and high-stakes sibling relations, *You Can Count On Me* is a small film with a subtlety that hinges on the talent of all those involved. The same can be said for its soundtrack, which was assembled by roots-rock institution Steve Earle from the vaults of his own E-Squared label. The five tracks from *The Mountain*, Earle's 1999 collaboration with bluegrass beacons the Del McCoury Band, have majority rule here, but it's the guests who have their way with the hosts, stirring up the pot and keeping the album's pulse racing just when it seems it might settle into a reverent backwoods slumber. The V-Roys' contributions — the lean rockers "Straight Highway" and "Amy," and the boozy, bluesy "Strange" — should make anyone mourn the band's demise. Meanwhile, E-Squared posterboys Marah (the hootenanny-on-wheels "Faraway You") and 6 String Drag (a brawny cover of Sir Douglas Quintet's "Mendocino") stick their necks out, and Irish troubadour Bap Kennedy strikes a handsome predatory pose ("Vampire"). But it's Earle and the McCoury Band who have the final say with "Pilgrim," a collective effort whose lilting austerity belies its impressive guest list — which includes, among others, Emmylou Harris and Gillian Welch. It's a modest epic of a closer befitting a modest gem of a film. — **Hobart Rowland**

R.I.F.Y.L.: Steve Earle, V-Roys, Del McCoury Band
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Phone: 212.433.1810
E-mail: srobinson@artemisrecords.com
Release Date: Nov. 7; at radio now



PIZZICATO FIVE

The Fifth Release From Matador

(Matador)

Talk about tenacious fabulousness. Despite being more than 15 years into its career, the Japanese duo of diva Maki Nomiya and musical mastermind Yasuharu Konishi continues to get more glamorous with every album. Forget the unimaginative title: *The Fifth Release From Matador* hits new heights of ostentatious P5 bravado. And when you consider that Pizzicato Five's native Japan is in the midst of political conflict and an unabating economic downturn, it's practically defiant in its extravagance. The simple club beats of the band's previous albums are all but gone. In their place is a set of hyperactive classic pop that draws more from the master arrangements of Nelson Riddle and Henry Mancini than it does from the sugary cuteness of Bacharach's hits. Dig Konishi's work on "Roma," a skittering series of musical scenery bits that plays like a tour through a bustling city at rush hour, replete with honking horns and the chattering of xylophones. On other tracks, Nomiya is truly the Shirley Bassey to Konishi's John Barry; all crooning glamour in repose atop a luxurious chaise lounge of orchestration. The album's finest moment may be "A Room With A View," where, in a breathtaking display of ingenuity and vision, Konishi marries disco strings with harpsichord runs, and bombastic brass with a saucy electric piano solo. An embarrassment of stereophonic riches. — **Cheryl Botchick**

R.I.F.Y.L.: Towa Tei, Goldfinger, Jimi Tenor
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Phone: 212.995.8552
E-mail: jay@matadorrecords.com
Release Date: Dec. 5; at radio now

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Beck Splits With G.A.S.

Beck is the latest in a list of well-known acts to sever ties with Gary Gersh and John Silva's G.A.S. Entertainment. Others to leave the management company this year include Nirvana and Kurt Cobain (in the guise of Courtney Love) and Rage Against The Machine. The exact reason for Beck's departure from G.A.S. — where he's been since hitting it big with "Loser" — is not known. But according to published reports, Beck was not pleased



Beck

with the company's handling of his most recent effort, *Midnight Vultures*, which failed to generate the same level of success as his previous albums.

Death Row Still Doggin' Snoop

Rapper Snoop Doggy Dogg just can't seem to shake his Death Row past. The label posted all 19 tracks from Snoop's upcoming No Limit/Priority release, *The Last Meal*, on its website, challenging fans to compare it to those from Death Row's own Snoop release, *Dead Man Walkin'*, out since the end of October. *The Last Meal* is

Snoop Doggy Dogg

scheduled for release on Dec. 19. *Dead Man Walkin'* includes tracks Snoop laid down when he was still signed to the label owned by current jailbird Suge Knight. (At press time, the MP3s from *The Last Meal* were linked to an error page, but all the *Dead Man Walkin'* tracks are available.) The question that remains is whether the titles of Snoop's new album(s) are a foreshadowing of things to come. When does that Suge Knight get out of jail anyway?

Pumpkins Say Goodbye To The Road

The Smashing Pumpkins played their final show (at least until the inevitable reunion) Dec. 2 at the Metro, the Chicago club where the band got its start 13 years ago. The Pumpkins have been wrapping things up for a few weeks now, playing the final stop of their world tour on Nov. 14 in Cape Town, South



Smashing Pumpkins

Africa, and their last arena show at the United Center in Chicago on Nov. 29. At the Metro, they took over the stage for four and a half hours, playing 38 songs from their repertoire of six studio albums. The evening featured tears, an acoustic set, big-ups to God and Corgan in a dress. There were also appearances by friends and family in the form of Cheap Trick guitarist Rick Nielsen and jazz guitarist William Corgan Sr. (bald like his son but not wearing a dress). Fans lucky enough (or rich enough — tickets to the show were fetching more than a \$1,000 apiece) to get into the show were given a 38-minute CD of the Pumpkins first Metro show. For those who missed the final Pumpkins performance(s), take heart. The Metro show was taped for possible release as a live album.



U2

U2 Not Leaving Anything Behind In Burma

U2's new album, *All That You Can't Leave Behind*, has been banned in the Southeast Asian country of Myanmar (formerly Burma) thanks to the track "Walk On," which is dedicated to Burmese pro-democracy leader Aung San Suu Kyi. The sleeve notes for the album are also meant to "highlight the plight of the people of Burma, who are living under a repressive military dictatorship," according to U2's official website

(www.u2.com). Suu Kyi, the 1991 Nobel Peace Prize winner, has been placed under house arrest by the State Peace and Development Council (SPDC), along with several others from her political party, the National League for Democracy (NLD). Suu Kyi was previously under house arrest from 1989 to 1995, during which time the SPDC attempted to disband the NLD. On its website, U2 has posted a message urging fans to lobby European Union ministers to refuse to attend an upcoming December meeting between EU ministers and those from Laos and Myanmar.



Eminem

And In This Corner... (Cont'd)

Eminem has fired off Round 4 in the ongoing saga between himself and Everlast — "Quitter," a single recorded with his group D-12. In the song, the Shady One rallies fans to administer a smack-down to His Whitey-ness: "Hit him with sticks, bricks, rocks/ Throw shit at him, trip him, spit on him/ Treat him like a 'ho, bitch-slap him." "Quitter" comes in response to Everlast's "Whitey's Revenge," in which he questioned the paternity of Eminem's daughter. There are no plans to release the song commercially.

WHAT'S WRONG WITH 'WHAT'S LEFT OF THE DIAL?'

First let me say I'm a big fan of the turnaround the magazine is taking. I like that there is more editorial and articles of interest as well as expanded genre sections. Kudos on that. However, the point of my letter will take quite a different tone.

There are a lot of pissed off people in regards to Douglas Wolk's article "What's Left of The Dial?" (NMR #693, Nov. 27). I know CMJ wants to stick up for the little guys and

stations who are pissed off, but as a whole, this article alienated the very industry you are trying to win the support of.

I felt as if Wolk feels a label should be held accountable for the actions of the indie it hires.

Obviously, labels do not sit in the offices with the indies. We do not know what goes on. If a station has a problem with an indie and it's regarding my record, I'd want the station to call me directly so I can deal with it and make sure the indie knows I know what's going on, and hopefully keep it from happening again.



Lastly, to chastise Virgin for sending product to get records charted — I will counter with the fact that stations are *constantly* asking labels for product to give away on-air. So there's really no problem I can see with this practice. It's actually helping the station. There's nothing wrong with asking for product to give away. In fact, it actually shows that a station cares about itself to ask for help in winning listeners and a fan base that will help perpetuate the scene. If there's a station that has a problem with getting free stuff, name names. I don't think you'll find one.

I've been doing this a long time, and I've seen a lot of changes in this industry. Now more than ever, we all (CMJ, labels, indies, stations) need to work *with* one another. Major labels

are getting rid of college departments every day; indie labels are going under everyday. The powers-that-be want to ban low-power FM from ever becoming a reality. Censorship is rearing its ugly head once again. If we want this thing to be around in another 20 years, *now* is the time to unite, *not* divide. How to do that remains to be seen, but articles such as this certainly won't help.

— Notorious L.I.Z. (a.k.a. Liz Koch), Tommy Boy Music

Portions of this letter were posted on CMJ's Hot Topic bulletin board. CMJ invites your comments regarding this letter or any other topic at www.cmj.com/hottopic/ or nmredit@cmj.com. Select responses may appear in an upcoming issue.



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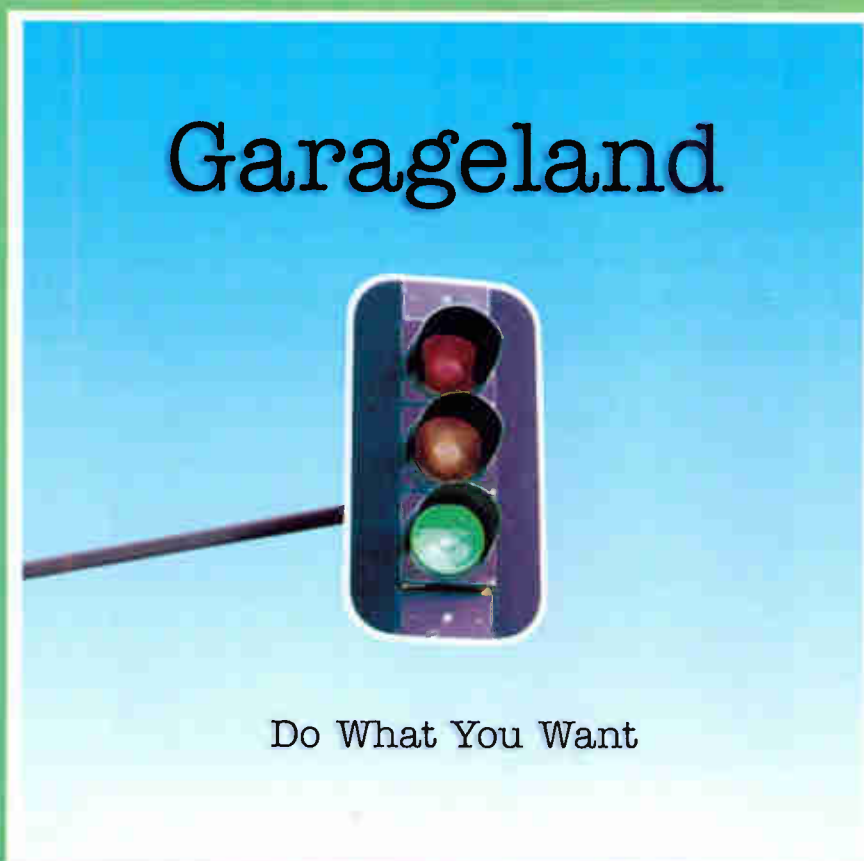


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LOST IN AMERICA, FOUND IN TUVA

The incredible rise of bluesman Paul Pena and the documentary that helped him get there. By Banning Eyre

At age 50, blind San Francisco bluesman Paul Pena is on the verge of worldwide fame. Before now, fortunate few could find his 1973 eponymous vinyl-only debut. This fall, the public finally gained access to two of his stellar works: A ranging singer/songwriter's feast called *New Train* (London-Sire) — recorded in 1973, but only recently discovered among Pena's belongings — and an exploration of the connection between blues and Central Asian Tuvan throat singing called *Genghis Blues* (Six Degrees), the soundtrack to a documentary of the same name.

These two powerful and radically different recordings have a lot of people wondering why we haven't been listening to this guy for the past quarter-century. There is no easy answer. In fact, nothing about Pena's story is easy. From his starring role in one of the most moving documentary films ever made, to his success in releasing an early recording 27 years later, there's a crazy,

miraculous, heartbreaking, fairy-tale quality to Pena's life. The one thing you can be sure of is that Paul Pena will not be allowed to languish in obscuri-

music, but also in the way it captures the implausible intricacies of real life. Pena got his start playing with greats such as John Lee Hooker. He'd been



Paul Pena and Tuvan accompanist Kongar-Ol Ondar in *Genghis Blues*

ty anymore.

Roko and Adrian Belic's film, *Genghis Blues*, tells the story of Pena's journey to a throat-singing contest in Tuva in 1995. The film won the Audience Award at the 1999 Sundance Festival and was nominated for an Oscar. Its power lies not only in its imagery, storytelling and

singing — and also living — the blues for decades when, in 1984, he was scanning the airwaves with his shortwave radio and stumbled onto a Radio Moscow broadcast of overtone singing from Tuva. Through the cracks, pops and whistles, Pena made out the distinctive sound of *höömei*, a manner of singing that begins with a low,

growling, constricted tone, above which high, whistling melodies emerge.

When the female announcer pointed out that the "gentleman" was singing two notes at once, Pena was aghast. He recalls himself saying to the radio, "Lady, do your homework. That's not possible? Only it was there. She wasn't bullshitting. It was like 6:30 in the morning, man, and I just yelled, 'Oh my GOD!' I must have woken the whole neighborhood."

The sound was a cousin of the music he loved most — not only blues, but also gruff Zulu singing from South Africa. For Pena, the African-blues-Tuvan singing connection was as plain as day. "The Tuvans take it one step further," he says, "and do a slightly different set of constrictions that give you the overtones. But any real Howlin' Wolf-type blues singer could learn to do this stuff in no time."

It took Pena seven years to find an actual recording of *höömei*. But once he did, he listened to it 24 hours a day, and before long, he found he could reproduce the sound himself. "I was in the bathroom one day," he says. "I was trying to do my office in there, and it wasn't happening very well for awhile. Finally, I made one last effort."

At this point in our conversation, Pena roars into the telephone, morphing an earnest grunt into a perfect rendering of the subterranean Tuvan technique known as *kargyraa*. "That was it," he said. "That was nirvana, the moment of enlightenment."

On the album *Genghis Blues*, Pena and his Tuvan accompanist, Kongar-Ol Ondar, demonstrate the blues connection on "Kargyraa Moan," a John Lee Hooker-style number that eases into gravelly Tuvan singing. Then, on "Sünezin Yry (Soul's Song)," Pena sets a Tuvan traditional song to bluesy slide guitar, reversing the formula with equally per-

suasive results.

Genghis Blues executive producer Ralph Leighton calls Pena “the thinking man’s bluesman,” a guy who tosses off references to pearl-diving techniques, musical minutia and the Mariana Trench as if they were commonplace. “I can remember exactly where I was when Paul said, ‘I think there’s a connection between Tuvan throat singing and the blues.’ I almost crashed the car,” he recalls.

No stranger to blues himself, Leighton grew up tuning in Wolfman Jack broadcasts on late-night radio from Tijuana. He also knew a thing or two about Tuva. Along with his friend and mentor, Nobel-Prize-winning physicist Richard Feynman, Leighton had founded an organization called Friends Of Tuva, a whimsical project that grew out of Feynman’s fascination with Tuvan postage stamps. “Feynman taught me this amusing pastime of inventing a game for yourself and then playing it,” Leighton says.

One such game was to bring three Tuvan horsemen, including Kongar-Ol Ondar, to march in Pasadena’s Rose parade in 1993. By then, Pena had become quite adept at kargyraa, and when he showed up at the Tuvans’ San Francisco concert and began holding forth in the lobby, Ondar was more than impressed. He invited Pena to come to Tuva and compete in the national throat-singing contest.

A year later, Roko Belic, an unknown young filmmaker — contacted Leighton about going to Tuva. With a little guidance, Belic found the obscure Central Asian territory, looked up Ondar, and spent some months scouting out the country for filming possibilities. “So then we had a team going,” says Leighton. “This young kid wants to make a film on Tuva; the throat-singing contest was coming up in June 1995; and then there’s

this blind blues guy who can throat sing. Sounds to me like this could be interesting.”

As Leighton puts it in the film, it sounded crazy enough to qualify as a Friends Of Tuva project.

And as the film testifies, it gets crazier.

But coming back to the music, *Genghis Blues* is a

Gone?)” and pours the essence of his hard-luck life — a saga of illness, disappointment, loneliness and loss — into a gem of a ballad, penned in Tuva, called “Center Of Asia.”

Ondar’s contributions are also remarkable. He plays Jew’s harp and Tuvan banjo, and sings in a variety of throat singing styles, notably the eerie



“I can remember exactly where I was when Paul said, ‘I think there’s a connection between Tuvan throat singing and the blues.’ I almost crashed the car.”

— *GENGHIS BLUES* EXECUTIVE PRODUCER RALPH LEIGHTON

standout record even if you aren’t up on the twists and turns of its story. Pena — “Earthquake,” as the Tuvans call him — is a deeply soulful singer, guitarist and songwriter, and the way he finds common ground with Ondar is uncanny. He plays ethereal dobro accompaniment to the Tuvan classic “Kongurey (Where Has My Country

whistling *sygyt* style on “Alash Hem (The Alash River).”

Ondar performed recently after a screening of the film in New York. Following the show, he said that even before he met Paul, “I had this feeling that there was a connection between blues and Tuvan music. Then, when I met Paul, it became completely obvious to me.” As much as Ondar

feels the blues connection, there’s another American-Tuvan link he feels even more strongly. “Country music is very close to Tuvan music,” says Ondar. “I’ve been many times to Tennessee. When we listen to country music, it’s easy for us to understand it.”

That might explain why Tuvan songs like “Ondarnyng Ayany (Ondar’s Medley)” and “Kaldak Hamar (The Other Side Of The Mountain)” feature bouncy melodies that seem inspired by the cantering movement of horses on a sprightly trek across the tundra.

One of the sweetest songs on *Genghis Blues* turns out to be the lead track on the previously unreleased Pena album, *New Train*. The swinging, soul-tinted “Gonna Move” features the Persuasions on backing vocals, and young Pena’s delivery is all heart. In addition to the Persuasions, the album features guest spots by Jerry Garcia and Merle Saunders, tasteful production by Ben Sidran, and the original version of “Jet Airliner,” which Steve Miller later made a blockbuster hit. Bonnie Raitt, B.B. King and Joni Mitchell have called *New Train* sheer genius, and it’s easy to see why. Though filled with echoes of ’70s soul, blues and folk rock, the songs still sound fresh and contemporary today.

“It’s reversed,” says Pena. “It’s backwards. It’s like being in a bloody big top.” And health concerns have only added to its velocity.

For years, Pena appeared to be suffering pancreatic cancer, but it turned out to be a different illness and he’s on the road to recovery. He performed with Ondar in San Francisco in November and according to Leighton, they were a knockout. Having condensed his entire topsy-turvy life in music into one sensational fall, Paul Pena now seems poised for a third act, one that no one will want to miss.

KTRU MUZZLED

Houston's Student-Run FM Alternative Is Snuffed By University Administrators. By Lisa Hageman

On Nov. 30, in the wee hours of the morning — 8 a.m. being “wee” to the average college student — the administration at Houston's Rice University padlocked the doors to its student-run radio station, KTRU, effectively shutting down one of the city's longest-running resources for adventurous music.

The decision to take the FM station off the air came as a result of an on-air protest the night of Nov. 28, when DJs Viki Keener and Patrick Glauthier decided to broadcast punk and ska music over the last hour of coverage of a women's basketball game. The move was intended to protest the Nov. 14 agreement between the station and the university that increased the number of Rice sporting events to be broadcast over the KTRU airwaves.

Station manager Johnny So told CMJ that the number of games to be broadcast had previously been determined by an informal agreement between KTRU and the university athletic department.

“There was a give-and-take thing between the athletic department and the student station manager. The decisions were never backed up by the administration,” So says.

In keeping with its dedication to the non-mainstream

cause, KTRU wanted to broadcast less-spotlighted sports like women's basketball and men's baseball. The station had covered, on average, one to two games a week during the sporting seasons. As of Nov. 14, the station was required by university administration to broadcast three to four games per week, a decision at odds with the programming philosophy of a number of the station's DJs.

“KTRU doesn't hate sports,” So says. “We're a student organization, a student voice. If the students decided they wanted to hear sports, it would be OK. The problem is that it was a mandate from the administration.”

“This is the biggest thing to happen at Rice University since 1969,” says former station manager Margaret Smith. “The administration took down our website; we aren't even allowed in the building after hours. The station is currently unmanned.”

The numerous KTRU bumper stickers that had once adorned the office door have been scraped off and replaced by a sign that reads: “No Admittance: Violations subject to Code of Student Conduct.” A satellite feed from World Radio Network, which contains no music at all, has replaced regular programming. The adminis-

tration says that KTRU will remain off the air until the station has been “reorganized.”

So says the “reorganization” the administration is looking for involves the issue of accountability. “The administration will not allow us back on the air until [it] has a policy that basically outlines who's the man,” he says.

The students and the administration have been in a continuous battle over control of the KTRU airwaves for some time. According to the *Houston Chronicle*, Rice's administration was looking to its student-run station to fill the gap left by the consolidation of the Houston radio market. With many of the commercial stations in the area being swallowed up by companies that have exclusive contracts with other universities like Texas A&M and University of Texas, Rice was concerned that local stations wouldn't be able to broadcast its sporting events.

On Dec. 4, supporters of the station organized a rally on campus, at which KTRU DJs, faculty members and students spoke. During the silent protest that followed on the lawn of Rice University president Malcolm Gillis' residence, protesters wore KTRU bumper stickers over their mouths, forcing members of the Board Of Governors to

weave through the group on their way to a dinner hosted by Gillis.

For fans of bands like Elf Power and Godspeed You Black Emperor!, as well as various local musicians trying to find an outlet for their music, current KTRU programming is the highlands in a flood of mainstream mediocrity. In September, the weekly alternative *Houston Press* voted KTRU “Best Radio Station.”

“KTRU is the only radio station in Houston that actively supports local music,” says Matt Brownlie, frontman for the Houston rock band Groceries. “The attention they give to non-mainstream artists in particular is downright invaluable. If KTRU's voice is muzzled or compromised, it'll be an honest-to-God tragedy for local musicians.”

“They were an amazing oasis of underground musical savvy,” says local musician Alicia J. Rose, a.k.a. avant-accordionist Miss Murgatroid. “They supported the artists that were truly breaking new ground, not just the artists that were being shoved down most of college radio's throat. It is a tragedy that their contribution to Houston's music scene isn't being valued by the powers-that-be. Without KTRU, Houston will just be another town in Texas.”

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THE BURDEN OF BEING Q AND NOT U

Dischord's first release from a new band in four years ushers in a new era for the label that defined D.C.'s D.I.Y. ethic. By Amanda Fazzone

Once upon a time 20 years ago, there lived a band called the Teen Idles. Having decided to break up, the boys decided to use the \$600 they'd raised to release a record. *Minor Disturbance* was the EP, Dischord Records the imprint name they decided on. The house then-18-year-old Ian MacKaye lived in (3819 Beecher St. in Washington, D.C.) remains the label's mailing address.

More than 100 releases later, the Dischord catalog reads like a punk rock encyclopedia, encompassing everything from Minor Threat to Jawbox to MacKaye's own Fugazi. And a new addition to the label's roster may rattle the way it does business: Maryland's Q And Not U.

"We consider ourselves a punk band," explains drummer John Davis, referring as much to the band's music as its belief system. "What Dischord offers is enough for us. But that doesn't mean we want no one to know about the record or keep it strictly word of mouth."

Dischord's D.I.Y. model is sometimes hard for outsiders to understand. "Our mission is bound to the documentation of this community," explains label owner MacKaye. "If you stick with something and do it for a long time, you may not be filthy rich, but you will experience things that other people will never experience. Some people are so busy jumping from one thing to the other looking for the dough. Fuck the dough."

For the members of Q And Not U, having grown up on a steady diet of Dischord, it was heaven when MacKaye himself recorded their album, *No Kill*



Q And Not U's Matt Borlik, Chris Richards, John Davis, and Harris Klahr (L-R)

No Beep Beep. And how did a two-year-old band with members aged 21 to 24 land on one of the most venerated independent labels?

The answer is simple, says MacKaye. "They're a good band, and they seem to get it as far as the way we do business. We're

Dischord keeps the mailing of promo copies to a budget-conscious minimum, sometimes charging reviewers the wholesale cost. Even so, says Davis, Dischord was amenable to the band's request to send promo CDs to more publications than are typically on Dischord's mail-

it's totally D.I.Y. That means the Internet. "We're really the first band on Dischord's roster to be raised with the Internet," says Davis, who has maintained a Q And Not U website for two years. "When I turned 15 in the early '90s, the Internet was an everyday thing. Other Dischord bands were college-age or older before the Internet became like TV or radio. For me, it was just second nature to make a Web page about the band. It's just a resource that some older bands might not have thought much about or care about."

Looking back, MacKaye says, "The cultural scenery has changed so much since 1980, it's shocking. Punk rock became household cereal."

Above the punk cred instantly bestowed upon a Dischord release, MacKaye as a mentor has incomparable benefits for Q And Not U. "More than anything, he just wants to teach," says Richards. "Dischord is a community of music [as opposed to] a business."

"We're really the first band on Dischord's roster to be raised with the Internet."

sort of the antithesis of major labels."

First of all, there are no contracts. "Indie music always has contracts, but Dischord still doesn't," says Davis. "It makes us more comfortable working with them. There is no signing. There's nothing binding. It's just about friendship and a mutual desire to work together."

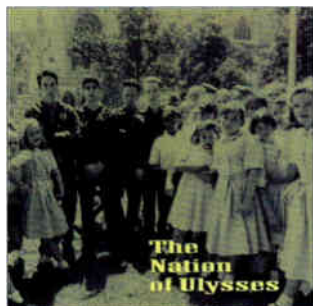
To keep costs down,

ing list. Better still, he says, "they get into every record store that I care about getting into."

Says singer/guitarist Chris Richards: "We like Dischord because it allows us to be self-sufficient. The onus is on us in a lot of situations, which we like. We want to learn these things for ourselves."

And if Q And Not U decides to step up promotion,

Nation Of Ulysses couldn't have lasted much longer than it did. In its two years of existence, the band exuded more gnarled, politically charged underground punk than a room full of Minor Threats. Its demise at the end of '92 was probably a matter of sheer exhaustion — it was



1995 before frontman Ian Svenonius, guitarist James Canty and drummer Steve Gamboa had built up the reserves to start their current, spastic outfit, the gospel/R&B tinged Make-Up. The Nation's last gasp as a band has just been unearthed in the form of *The Embassy Tapes* (Dischord). Recorded in September of '92 at the group's D.C. headquarters, the disc is a Molotov cocktail of incendiary lyrics, guitar feedback and dark, angular punk.

No less political is former Dead Kennedy and Alternative Tentacles owner Jello Biafra,



who has made an interesting turn in middle age from virulent punk band frontman to

spoken-word artist. And the CD releases of his speaking engagements only get bigger and better: The new *Become The Media* (AK Press-Alternative Tentacles) tops out at three discs. Focusing on Biafra's opposition to the World Trade Organization, his continuing battle against music censorship, and his participation in the Green Party, it's several hours worth of classic Biafra vitriol packed with biting humor.

Much more lighthearted is *Simply Mad, Mad, Mad, Mad About The Loser's Lounge*. Over the last few years, a coterie of New York City musicians has put on regular shows honoring pop songwriters of yore (some of which, like Neil Diamond, are admittedly guilty pleasures), covering their classic



songs with a house band and guest vocalists. The increasing buzz on the event has made it the hot hipster ticket, turning each show into an event of its own. Now, some of the shows' best performances have been released on CD by NYC label Zilcho. Artists include They Might Be Giants and Amy Rigby, but the stars are truly the songs (including cuts from Henry Mancini, Harry Nilsson, Carole King, the Monkees, ABBA, the Zombies, and Todd Rundgren) and the band's nifty arrangements. Visit www.loserslounge.com for more information on the release and the shows.

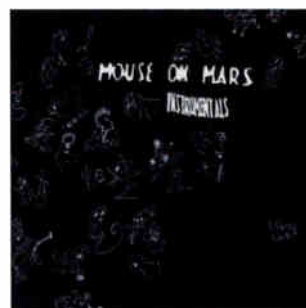
Some fantastic news for Robyn

Hitchcock fans: Matador has announced that it will reissue *Underwater Moonlight* from his former band, the Soft



Boys, next March. Featuring eight bonus tracks that also appeared on an early-'90s (but now out-of-print) Rykodisc reissue of the album, along with a previously unreleased gem, "He's A Reptile" (which was slated for the original 1980 release), the meaty disc is only half the story. The original line-up of the band will conduct a reunion tour to coincide with the release. After 20 years apart, the three-week tour will reunite Hitchcock with his former bandmates for three weeks, beginning with a SXSW show on March 16.

Indie rock record collectors are foiled again! The 1997 vinyl-only release of Mouse On Mars' *Instrumentals* album has been reissued on CD by Thrill Jockey. Originally issued after



the band's 1997 release, *Autodivider*, the LP was primarily sold on its subsequent U.S. tour with Stereolab, with some leftovers sold via mail order until they were gone. Now, fans can pick up a copy

of this electronic mood music at their leisure.

When Grand Royal trimmed its roster to the essentials, one of the bands given the pink slip was Scottish pop group Bis. But fans of the New Order-ish trio needn't worry: Bay Area label Lookout! has picked up the band — which is on Wiiija in the U.K. — for U.S. licensing. During its free-agent period, Bis hardly lost momentum: Its theme to *The Powerpuff Girls* headed up the show's soundtrack, which went all the way to No. 1 on CMJ's Top 200. Promised from Lookout! and Bis in 2000 are a six-track EP, a new single and possibly a new album in fall.

Flashback to buzzes of days past: There's a new band pounding the pavement in



New York City called French Kicks that will give you some hipster *deja vu*. That hopping drumbeat, that reverb-drenched Gretsch, those nasal-vocals: Talk about a Jonathan Fire Eater jones! In its favor, the quartet works overtime to build on the Birthday Party-ish concept by nixing the organ playing and focusing on rock groove and guitar tone, but we'd be remiss not to mention the similarity. And even stranger is the fact that French Kicks hails from DC, and claims JFE members as friends! It's good to hear a young band carrying the torch — let's just hope they have more of a chance to develop than the late JFE had.



COLLIDE

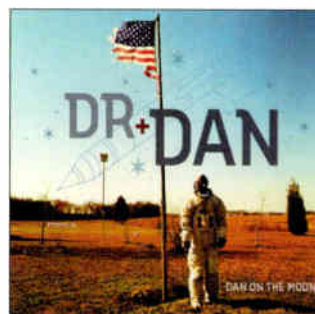
Chasing The Ghost
(Noiseplus)

Collide's music is like an H.R. Geiger painting: It's dramatic, messy and dismally monochromatic, but its wicked array of macabre imagery never fails to evoke an immediate emotional reaction. This Los Angeles duo paints a vulgar

picture on *Chasing The Ghost*, its second album of plodding goth-rock and electro-pop lamentations. Lead vocalist kaRIN hisses and coos about "ghosts of time" and being "caught up in icicles." The album's swampy orchestrations — courtesy of producer Statik — creep along at a snail's pace for the album's first half (most funeral marches pack more pep than the Portishead-inspired "Razor Sharp"). And kaRIN sounds like she's popping Valium rather than LSD on an unfortunate cover of Jefferson Airplane's "White Rabbit." But the band reaches its stride on "Monochrome" — Indian melodies and rhythms illuminating the song's tribal energies — and "Halo," where the pair pulls off the best Curve impersonation this side of Garbage.

— M. Tye Comer

R.I.Y.L.: Curve, Switchblade Symphony, Portishead
Contact: The Syndicate
Phone: 888.666.2061
Email: college@thesyn.com
Release Date: Oct. 31; at radio now



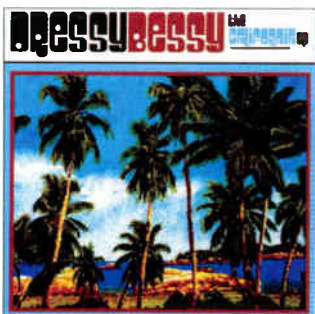
DR. DAN

Dan On The Moon
(Terminus)

This musical doctor doesn't need a license to practice. He's such a good funk keyboardist, in fact, that any mention of practice is irrelevant — and his doctor's bag is far from a plain black leather one. Papa's got a brand-new bag of the James

Brown variety, all tricked out with tie-dyed trim and lined with bubbling groove. The remedies that lie within are just the sort of laid-back funk and instrumental acrobatics to keep a crowd going all night. The debut album from this former member of Bruce Hampton's Aquarium Rescue Unit (he's also jammed with Widespread Panic and Blues Traveler) provides an oh-so palatable dosage of the Dr.'s Hammond B-3 and warm, buzzy '70s synths. The more you listen, the more the music changes and the more intriguing the tunes become, until suddenly you realize you're not in Kansas anymore. Dr. Dan offers jams with brains, a party with a point to it. *Dan On The Moon* is a great first effort from a respected sideman who's finally come into his own. — James Lein

R.I.Y.L.: Galactic, Widespread Panic, Col. Bruce Hampton
Contact: Jeff Duckworth
Phone: 404.817.8155
E-mail: duck@terminusrecords.com
Release Date: July 4; at radio now



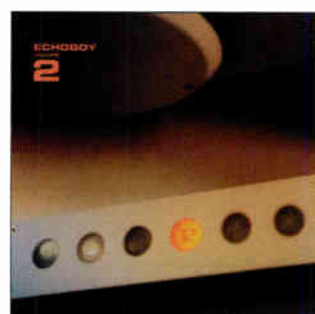
DRESSY BESSY

The California EP
(Kindercore)

The five appropriately sun-kissed songs on *The California EP* waste no time in reaffirming this Denver band's affection for '60s West Coast pop. The title track wears its gently tumbling beat and sweet "la, la,

la, la's" with all the unabashed pride of a Mamas & The Papas hit. Where other indie-pop outfits hit all the right marks but lack the vocals to pull it off, Dressy Bessy succeeds thanks to the charming girl-group vocals of guitarist/keyboardist Tammy Ealon. Her indie-naivete-meets-power-pop stylings lead each of these irrepressible bouncers — especially "Super*Everything" and the title track — down the path to beaming retro-pop glory. Watch for Dressy Bessy's sophomore full-length in the summer of 2001. — Colin Helms

R.I.Y.L.: Papas Fritas, Apples In Stereo, Minders
Contact: Fanatic Promotion
Phone: 888.349.4842
E-mail: info@fanaticpromotion.com
Release Date: Nov. 28; at radio now



ECHOBOY

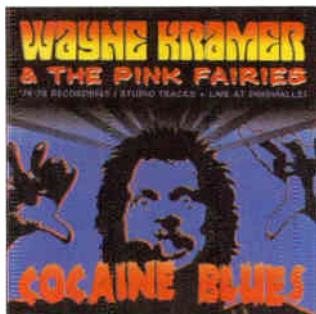
Volume 2 (Mute)

Echoboy is the nom de tape of Richard Warren of Nottingham, England — a guy who prefers to stay holed up in an apartment studio with his keyboards and computer while the world swirls past his windows. His previous band, the Hybirds, had its requisite two

weeks of fame in the British weekly music press before sinking into that vast graveyard of the *NME's* back-issue library. His new project, Echoboy, is nothing if not prolific: three albums in barely two years (inexplicably, *Volume 2* is his third CD). This disc gives listeners an hour of sparse underground electronica (think early New Order) marked by moody keyboards, sparse, disembodied vocals and pumping disco beats. Unfortunately for acolytes of the genre, it's somewhat of a letdown. The samples here seem familiar, the keyboard sounds bearing too close a resemblance to the out-of-the-box factory presets. Warren could be a genius in waiting, and someday he may hit it big (remember how long it took Underworld to get noticed?). For now, though, it's still a question of if and when.

— Amir Hijazi

R.I.Y.L.: White Town, Underworld, Aphex Twin
Contact: Mattie White
Phone: 212.255.7670 ext. 230
E-mail: mute@mute.com
Release Date: Nov. 21



WAYNE KRAMER & THE PINK FAIRIES

Cocaine Blues

(Total Energy-Bomp!)

Here's the time line: In the late '60s, the Motor City Five exploded out of Ann Arbor, MI, providing a key part of the soundtrack to the sociopolitical

tumult of the time. Then, in the '70s, things get tough. The MC5 break up, fragmenting into disillusionment and ruin. Guitarist Wayne Kramer bottoms out, descends into the depths of drug dependency, gets popped by the DEA for selling, and does time in jail. Released from the big house in 1978, Kramer is energized; he travels to London and performs with the Pink Fairies in tow. Recorded at a London pub, this '78 set is electric and wild, the sound of a guy who's pretty much tanked his life and career but is desperately fighting his way back again. Let's be honest: The disc sounds as if it were mastered from cassette tapes left on the floor of a car. But the music, which rips and howls with a vengeance, is an exceptional document of a comeback against all odds, fighting simply to retain the right to play his guitar.

— James Lien

R.I.Y.L.: MC5, Johnny Cash, Keith Richards
Contact: Betsy Palmer
Phone: 818.729.9096
E-mail: orbit23@pacifinet.net
Release Date: Nov. 17; at radio now



LENOLA

The Electric Tickle (EP) (File 13)

With a penchant for sweeping, whammy-bar-powered guitar washes, Lenola has always owed a lot to My Bloody Valentine. But with *The Electric Tickle*, the Philadelphia band seems to be growing into its own, distancing itself a little

from the spellbinding drones of its past by embracing pop more openly. Fragile melodies are positioned over effects-added space rock, giving off a warm psychedelic glow that imparts an appreciation for the Flaming Lips. "Slipping Under The Sun" — earmarked to be the lead single off a full-length CD due in early 2001 — features fuzzed-out guitars and Dave Grubb sweetly musing in a high voice reminiscent of Mercury Rev's Jonathan Donahue. "Driving Over To Your House," meanwhile, is a sublime pop tune with distorted vocals and swirling guitar. Be sure to listen to Lenola's loping cover of the Silver Jews' "Inside The Golden Days Of Missing You"; it's more satisfying than chocolate. — Kelso Jacks

R.I.Y.L.: Mercury Rev, Flaming Lips, Olivia Tremor Control
Contact: Fanatic Promotion
Phone: 888.385.1231
E-mail: info@fanaticpromotion.com
Release Date: Nov. 14; at radio now



LIVING END

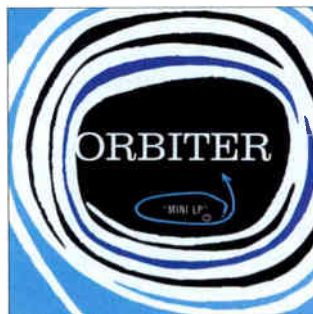
Roll On (Reprise)

Australia is most often recognized for its cute wildlife (kangaroos, koalas) and rugged terrain — not for its slick pop-punk bands. And while the Living End emerged from the Gold Coast, the trio could easily win the keys to any city in Orange County, California

— the seat of the pop-punk movement — with the vivacious *Roll On*. Here, sweaty rock 'n' roll riffage snake-bites raunchy yet keen melodies for fevered punk-a-billy taken to the max. Case in point: "Riot On Broadway," which smacks of the Stray Cats. Credit goes to knobman Andy Wallace (Sevendust, Metallica), who mixed *Roll On* with a crisp touch. "Carry Me Home," "Silent Victory" and the title track will make you want to cuff your jeans and get a tattoo. Though not due for release until March 2001, Reprise is rewarding college radio's support of the band with an early exclusive servicing.

Punk with perks!
 — Amy Sciarretto

R.I.Y.L.: Green Day, Dropkick Murphys, No Doubt
Contact: Carlyn Kessler
Phone: 800.475.2291
E-mail: carlyn.kessler@wbr.com
Release Date: March; at radio now



ORBITER

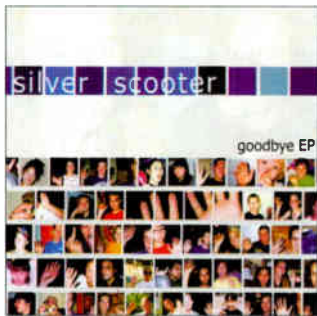
Mini LP (Loveless)

A male/female trip-hop duo, Orbiter is Seattle's answer to Everything But The Girl. Fia McGann provides the sultry female vocals while her collaborator, Harris Thurmond, takes up the musical reins, skillfully manning the guitars, keyboards and electronics (he

also takes on the lead vocal duties for "You" and "Paper Tiger"). The band's debut, *Mini LP*, includes five vocal tracks tidily book-ended between "3 A.M.," a low-key instrumental tune, and its reprise. Orbiter brings a lot of soul to these songs, never allowing the organic instrumentation to be eclipsed by drum loops and other electronic decorations. Blues guitar licks, pretty, laid-back loops, and McGann and Thurmond's low-key vocals hand-somely complement gentle piano. That understatedness adds an extra bit of sexiness to the album — epitomized by McGann's breathy, seductive temptress vocals on "Bribery," which also include the sort of fun, pulsing keyboards you might expect to hear on a Fatboy Slim track.

— Kelso Jacks

R.I.Y.L.: Everything But The Girl, Portishead, Morcheeba
Contact: Planetary Group
Phone: 617.451.0444
E-mail: jay@planetarygroup.com
Release Date: Nov. 14; at radio now



SILVER SCOOTER

Goodbye EP (Peek-A-Boo)
 On this four-song prelude to its third album, *The Blue Law* (due in March), Silver Scooter refines its gawky indie-pop persona, wheeling its way into adulthood sounding not unlike a bouncing baby New Order. In thickening its sound, the

Austin, Texas, quartet has left little room for human error. Fortunately, the same can't be said for the clueless souls inhabiting Scott Garred's songs, who seem to stumble through life clutching scripts written in a language they can't understand. "The actors don't know their lines/ And the stage lights don't make good sunshine," he croons with mild disinterest on "Amateur Actors." But with age comes perspective. "I know I'm not cynical/ I left that all by the wayside," Garred offers on the title track, its catchy "bye-bye" refrain sheathed in a gorgeous synth-drenched chorus. And as if to ram home the New Order connection, *Goodbye* includes a shimmeringly reverent cover of "Run." And why change a thing? The original's melancholic resignation is the perfect vehicle for Garred's encroaching maturity.

— **Hobart Rowland**

R.I.Y.L.: New Order, Cursive, Luna's *Penthouse*
Contact: Fanatic Promotion
Phone: 888.349.4842
E-mail: info@fanaticpromotion.com
Release Date: Nov. 7; at radio now



EMILIANA TORRINI

Love In The Time Of Science
 (One Little Indian-Virgin)
 With her wide-eyed gaze and saccharine voice, 23-year-old Emiliana Torrini has garnered critical praise as an Icelandic pop princess in Björk's queen-

dom. Yet the singer/songwriter, whose name reflects Italian roots, is as different from the former Sugarcubes chanteuse as lemonade is from a martini. On *Love In The Time Of Science*, Torrini debuts an inward mixture of dream pop and trip-hop sensitivity accented by washes of ambience and diffused effects. Songs exude delicacy over spice as Torrini probes love and loneliness, summer and rain, pleasure and death, and other polarities. It's a youthful exploration lined with both optimism and heartache. "Dead Things" whispers mournfully over a sampled busy signal while "Unemployed In Summertime" charmingly insists, "I've only just turned 21, I'll be OK." Portishead and Massive Attack may have laid the musical framework for Torrini's sound, but *Love In The Time Of Science* signals the emergence of a unique European bard.

— **Solvej Schou**

R.I.Y.L.: Portishead, Massive Attack, Everything But The Girl
Contact: Tyson Haller
Phone: 212.253.3154
E-mail: tyson.haller@virgin-records.com
Release Date: Oct. 3; at radio now



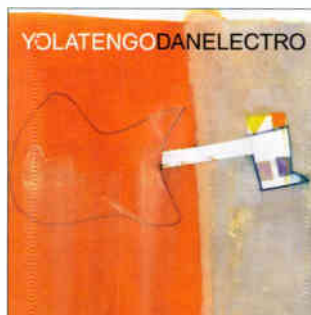
VARIOUS ARTISTS

Stony Plain's Christmas Blues

(Stony Plain)
 When you've got the blues, Christmas night can be the loneliest night of the year. Blues artists such as Charles Brown have made entire careers out of not having any-

body to kiss under the mistletoe each year. This CD takes an admirable and rather daunting stance that sets it far beyond the run-of-the-mill glut of Xmas comps stacked high by the cash register each winter. Leaving the hits to K-Tel, the acts featured here don't dwell on remakes of other people's well-worn holiday perennials. Instead, they offer original blues-tinged compositions that capture the mood and feeling of the holidays. The results are refreshing, enjoyable and sometimes funny, as on Sonny Rhodes' "Christmas 9-1-1." There may not be anything here for the whole world to sing 50 years from now, but it's a great little album to help put you and your sweetheart in a festive mood. — **James Lien**

R.I.Y.L.: Charles Brown, Nat "King" Cole, Sonny Rhodes
Contact: Chris Martin
Phone: 780.468.4623
E-mail: chris@stonyplain-records.com
Release Date: Sept. 26; at radio now



YO LA TENGO

Danelectro EP

(Matador)
 When Yo La Tengo's Georgia Hubley, Ira Kaplan and James McNew performed last year at New York's Other Music record store for the release of *And Then Nothing Turned Itself Inside Out*, they surprised and delighted fans with an elec-

tronica-infused set. *Danelectro EP* takes this departure from guitar rock to reflective improv one step further, offering three instrumental outtakes from the previous album in original and remix form. Q-Unique of the Arsonists fuses the solitary melody of "Danelectro 1" to an old-school theme, while DJ wizard Kit Clayton explodes the sweet refrain of "Danelectro 3" through of funnel of techno beats. "Danelectro 2" — the album's most ambitious and festive tune — turns gritty with percussive noise as Japanese composer Nobukazu Takemura manipulates melotron, harp and hip-hop samples from an impressionist's stance. Indeed, *Danelectro* reaches musical heights only Yo La Tengo can exceed.

— **Solvej Schou**

R.I.Y.L.: Luna, Big Star, Velvet Underground
Contact: Jay Miller
Phone: 212.99.5882
E-mail: jay@matadorrecords.com
Release Date: Nov. 14; at radio now

I recently attended a sneak preview of *Rock Star*, the new movie based on the life of Ripper Owens, that small-town boy from a Judas Priest cover band who took over for Rob Halford in the actual Priest. In the flick, Mark Wahlberg plays Chris "Izzy" Cole, and Jennifer Aniston is his patient girlfriend. (Aniston is unconvincing only because her coif is neat, unteased and hardly metal circa 1988.) The movie sticks pretty closely to the real story: Judas Priest is called Steel Dragon in the film, and like Halford, Dragon's original singer, Bobby Beers, is gay. In the film, Cole is so obsessed with Beers that he loses his own sense of identity. The moral: Ultimately, you can't become someone else no matter how much you sound like him — even if you wear the same leather pants. But while Cole does step into Beers' shoes, he eventually finds himself — and that's when the plot starts straying from Owens' life. Anyway, the ending will probably disappoint diehard metal fans. (All I have to say is: "Think grunge.")

Rock Star's soundtrack is loaded with classic '80s power metal, there's lots of hair-spray and groupies, and Atlantic's Anthony Delia notes that a lot of the tunes

sounds like Steelheart. The movie is worth a look when it hits theaters next year. It's rare, yet cool, for a major studio to bankroll a film about '80s metal. • Listening to Bon Jovi still transports me back to seventh grade, when I used to get

drunk on stolen beer and act idiotic with my South Jersey friends. That explains why I went to see 'Jovi when the band played New Jersey's Meadowlands on Nov. 16. I feel a connection to 'em because they are lifelong NewJerseyians with plenty of state pride. 'Jovi still rocks, and they're no less cock-rock than Poison ever was, or Buckcherry currently is. The sold-out show was overflowing with aging housewives still clinging hopelessly to memories of '86 and acid-washed jeans. (Now I know why the AquaNet people are still in business.) Jon Bon Jovi looked good in leather pants, leading his bandmates in a hit parade that included "One Wild Night," "You Give Love A Bad Name," "Livin' On A Prayer," "Born To Be My Baby," "Crush," "I'll Sleep When I Die" and "Bad Medicine." Thanks to Island-Def Jam's John Rosenfelder, I got to stand onstage throwing up my horns during the last two songs. Mr. Heather Locklear — you know, Richie Sambora — even high-fived me and



Deftones' biggest fan, CMJ Loud Rock Editor Amy Sciarretto gives thanks to the metal gods for letting her chill with frontman Chino Moreno just before the Thanksgiving holiday.

gave me a pick. It was surreal to look out there and see what JBJ and crew see: A sea of fans screaming out the lyrics to hit after hit after all these years. I felt like I was 13 again. • It's like the Deftones are becoming more synonymous with

Turkey Day than turkeys themselves: For the last three years, I've seen the 'Tones in both New York and Philadelphia during the Thanksgiving holiday. This year, they sold out two nights at both the Roseland in NYC and the Tower Theater in Philly. The sound at both venues was hardly flattering, but it was remarkable

to witness the 'Tones rise to this level. (I once saw them play a Philly dive to no more than 15 people.) I saw three of the four shows, and the set list was completely different every time — so I got to hear almost two full albums of material: *White Pony* hits like "Back To School," "Teenager," "Change," "Fietciera," and "Digital Bath" (the album's most beautiful song); *Around The Fur* staples "Mascara," "Mx," "My Own Summer," and "Lotion"; and the *Adrenaline* classics "Root," "Engine #9," "7 Words," and "Bored." Each night, the Deftones' Chino Moreno interrupted the climactic breakdown of "7 Words" to sing "Say It Ain't So" by Weezer. Taproot opened the show; it was fun to watch these Michiganites jump all over the stage. Incubus was second on the triple-bill, and the band didn't disappoint with a set that kicked off with *S.C.I.E.N.C.E.* hits "New Skin" and "Redefine." Love those guys. At least one night in New York was a star-studded event: On Nov. 20, Howard Stern showed up, but I couldn't muster up the guts to say hello to my favorite on-air personality in the whole world. • There's a startup label out



there called Rebirth Records. And when it gets off the ground, I think it's going to be one of my favorites. I don't want to spill all the beans just yet, but I'll give you a few

hints: Look for an indie release from the former singer of Far; a spoken-word album by the bassist of this huge band from Sacramento, CA.; and 17 tunes by the wonderful

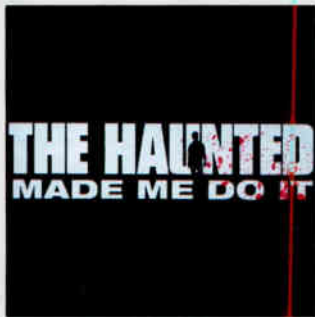
former singer of D Generation. Oh yeah, and Rebirth is also putting out NYC band Reach's debut. • Coal Chamber vocalist Dez Fafara is starting his own record label through Beyond, and Papa Roach is doing the same with New Noise. • The Washington, DC-based Dog Fashion Disco (a former CMJ A&R pick) will release its Spitfire debut sometime in the spring. In the meantime, there's a sampler floating around with the new tunes "Leper Friend," "9 To 5 At The Morgue" and "Siamese Fever." Think Mr. Bungle meets System Of A Down, with playful, loungey, Saturday-morning cartoonish instruments and somewhat heavy riffification. Singer Todd Smith is definitely a Mike Patton fan — but that's a worthwhile influence, wouldn't ya say? • The Deadlights (more Smashing Pumpkins than Slipknot) have parted ways with Elektra. • Dave McClain is back with Machine Head, which is currently recording a new album (tentatively titled *SuperCharger*) and dissing *The Burning Red* producer Ross Robinson in the process. McClain had left MH to temporarily to join Systematic,

which will release its Elektra debut next year. • Black Label Society will release *Alcohol Fueled Live Brutality* in January. • All Out War and Buried Alive are headed into the studio next year to record new albums for Victory. • Boston hardcore band Reach The Sky is in the studio recording *Friends, Lies And The End Of The World*. • Cannibal Corpse will hit the road with Dimmu Borgir and Lamb Of God in April. • Blasphemous black-metal outfit God Dethroned has wrapped up work on its new album, *Ravenous*. • Biohazard has signed with SPV. • Foo Fighter Dave Grohl makes no secret of his love for the metal. The singer has a metalrific side project called Probot; possible vocal contributors include the Lemmster, Phil Anselmo and Max Cavalera. Hmm. Hope this one comes to fruition — though I'd like to see Grohl work with real underground



metallions like In Flames' Anders Frieden or Six Feet Under's Chris Barnes. Wishful thinking, huh? • Triple Crown has blessed fans of oi! and punk rock with *The Worldwide Tribute To The Real Oi*, which was compiled by Agnostic Front's Roger Miret and Onno Cromag. You get punk rockers like AF, Kill Your Idols, Dropkick Murphys, and Blood For Blood performing tunes by Cock Sparrer, the Business, Menace and the Oppressed, to name a few. The best part of the comp is the Business doing the hardcore classic "Crucified," popularized by AF. • Here's a little tidbit that will be to some, a warning, and to others, a blessing: Children Of Bodom's *Follow The Reaper* will destroy the metal masses in early 2001. Now that's a reason to wanna get back to school so you can spin the Kids and be the best metal DJ your station has ever seen.

ON THE CHART



It's the end of the year, but some of 2000's best records are just beginning to make headway on the chart. Okay, so the Haunted, with promotional help from the Syndicate, made you do it. The Swedish band and its beloved promo hounds made you love its fierce rock, as its latest album

The Haunted Made Me Do It (Earache) cracks the top 10 in only its second week on the chart. After hanging out in the middle of the chart for seven weeks, Linkin Park's catchy, pop-metal candy *Hybrid Theory* slides into the top 10. Whew! While the top four remain completely intact. Overkill and Sick Of It All are taking some more steps in their respective quests for the hot spot at the top of the chart. With McGathy Edge helping out on radio promotion, expect these records to climb next week — which, incidentally, is the last charting period of 2000. Is it me or did this year fly by?

LOUD ROCK

Period ending 12/5/2000

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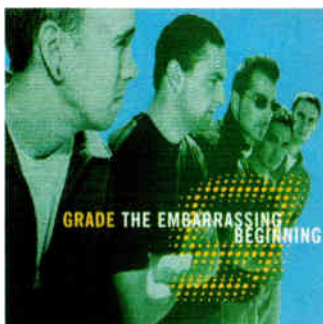
Contributing reporters this week: 277 • See page 54 for a complete list of Loud Rock airplay reports.

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

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

ADDS

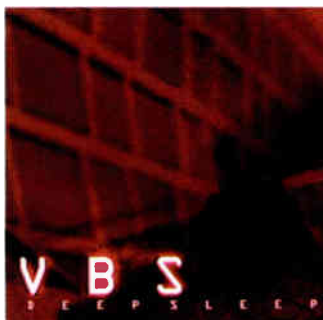
1	VARIOUS ARTISTS Dracula 2000 Sampler	Columbia-CRG
2	RAGE AGAINST THE MACHINE Renegades	Epic
3	FLYBANGER Scenes From Headtrip To Nowhere	Columbia-CRG
4	EXCEL Split Image	Rotten
5	DISEMBODIED Heretic	Edison



GRADE The Embarrassing Beginning (Victory)

Toronto's Grade is one of those bands with strong emo and hardcore sensibilities that's also embraced by the blood 'n' gore death-metal crowd. Its last full-length effort, 1999's *Under The Radar*, peaked at No. 4 on the CMJ Loud Rock chart. Now, the Canadian quintet has issued *The Embarrassing Beginning*, a 15-song look into past efforts, demos and rarities (including a cover of Van Halen's "Panama"). Originally recorded in 1994, the first eight songs are definitely more abrasive, less emo, and better suited to dancefloor kickboxing than *Under The Radar*. Unplugged versions of *Radar* powerhouses "Seamless" and "Triumph And Tragedy" are pretty and intimate; the lack of guitar crunch doesn't reduce the immediacy and fire of Kyle Bishop's unapologetic, rip-my-heart-out-with-dirty-fingernails-and-slap-it-on-my-sleeve lyrics. *The Embarrassing Beginning* should tide fans over until a full album of new Grade material surfaces.

R.I.Y.L.: Glassjaw, Boy Sets Fire, Eiffel, Far
Contact: Jason Rudolph
Phone: 888.447.3267
E-mail: jason@victoryrecords.com
Release Date: Nov. 21; at radio now



VBS Deep Sleep (Fliptop Box)

Despite limited servicing to the radio panel, VBS is enjoying chart success and commercial airplay. And the self-released *Deep Sleep* is very "right now" nü metal, plump with Y2K-compliant metal conventions like downtuned riffs, rapped vocals and tight, clear production. *Deep Sleep* works the tightrope tension between controlled, quiet parts and the sort of ferocious, furious eruptions that summon forth hungry, drooling moshers. If you miss Coal Chamber (who are on an indefinite hiatus), then VBS is a worthwhile substitute, what with rafter-rattlers like "Facing Up" and "Torn." Make sure you stick around for the last track, which is a remix of "Facing Up" complete with a cello solo. Ambitious.

R.I.Y.L.: Coal Chamber, Korn, Godsmack, Mudvayne
Contact: David Burkhoff
Phone: 800.343.4207
E-mail: fliptopbox@email.msn.com
Release Date: Oct. 17; at radio now

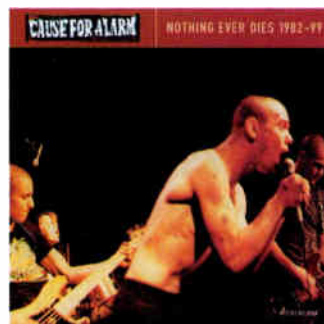


FLYBANGER Scenes From Headtrip To Nowhere (Columbia)

Flybanger's Columbia debut, *Scenes From Headtrip To Nowhere*, isn't due till early next year, but this sampler offers a glimpse into a band that is surely headed somewhere — maybe one of the Ozzfest side stages —

in the coming months. Sounding like the bastard child of Pantera (thanks to guitarist Brian Fratesi's power grooves) and Sevendust (via frontman Garth's soulful delivery), "Cavalry," "BlindWorld," and "Radical" are catchier than a cold in February. Flybanger manages to be ear-friendly without sacrificing heaviness in the process.

R.I.Y.L.: Pantera, Sevendust
Contact: Ted Dougherty
Phone: 212.833.5118
E-mail: columbia_college_promotion@sonymusic.com
Release Date: at radio now



CAUSE FOR ALARM Nothing Ever Dies 1982-1999 (Victory)

To say Cause For Alarm broke up would be disrespectful, considering its longevity. Let's just say that, with 18 years of punk rock under its belt, CFA simply retired. And on *Nothing Ever Dies*, the band goes out with a bang, mixing previously unreleased gems like "Life Is Beautiful" and "Lost In The USA" with the recent rockers "Summer On Avenue A," "Cheaters And The Cheated" and "Birth After Birth." But the real deal-sealer is the live material from 1982's "Rock Against Reagan" fest. The banter and onstage guitar tunings make you feel like you were there — even if you hadn't even been born yet.

R.I.Y.L.: Warzone, Chain Of Strength, Bad Brains, DRI
Contact: Jason Rudolph
Phone: 888.447.3267
E-mail: jason@victoryrecords.com
Release Date: Nov. 21; at radio now



SYNTHETIC 16 Your Water (Resurrection AD)

The New York-based Scondotto clan is well-known in the hardcore scene. Mike fronts Inhuman while young Mark sings for Shutdown — both traditional hardcore bands. Their brother Jon takes his pipes and goes a different route in *Synthetic 16*, a band formed after the demise of the fantastic Tony Stark. *Your Water* is dreamy post-hardcore with a penchant for pop and almost saccharine harmonies that will drag out the sensitive soul buried deep beneath the corpse paint and bullet belts of even the most calloused, hateful metallers. Wistful without ever being wimpy, tunes like "Blew" and "Army Ants" are ever comforting when you wanna be mushy without being soft.

R.I.Y.L.: Quicksand, Picturesque, Thursday, Into Another
Contact: McGathy Alternative
Phone: 888.744.8636
E-mail: rbrown@mcgathypromotions.com
Release Date: at radio now

R&B ALTERNATIVES

MAN CANNOT LIVE ON HIP-HOP ALONE, NO MATTER HOW BIG HIS BACKPACK IS.



MUSIQ SOULCHILD

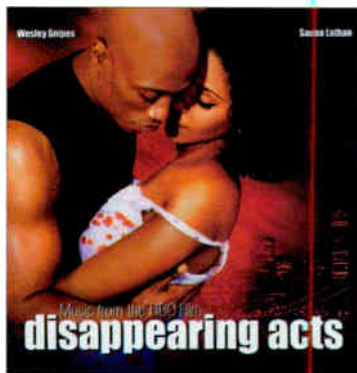
Aijuswanaseing

(Def Soul-IDJMG)

On its way to becoming bloated with mediocrity, the neo-soul niche belches out yet another afro-boho crooner to appease the dreadlocked, head-wrapped masses until the release of the next D'Angelo album. Philly native and Roots affiliate Musiq first appeared this summer with the third

single off of the hits-stacked *Nutty Professor II* soundtrack. "Just Friends (Sunny)" was as pleasant as its parenthetical implies: sweetly naïve sentiment mounted on top of a mellow hand-clapping groove. Now Musiq Soulchild returns with a new pretentious epithet and a full-length. As one might expect from an album based around the success of one song, *Aijuswanaseing* sticks close to "Just Friends" mid-tempo, anecdotal format. Fortunately, he sidesteps the ghetto-inflected R&B stylings that dominate airwaves and offend feminists in favor of politically correct love songs. But Musiq's staccato singing style hints at either limited vocal range or amateurish songwriting or both and quickly becomes irritating.

R.I.Y.L.: D'Angelo, Bilal
Contact: John Rosenfelder
Phone: 212.603.7871
E-mail: earbender@earthlink.net
Release Date: at radio now



SOUNDTRACK

Disappearing Acts

(Izzy-Antra)

No different than any other contemporary urban film soundtrack, *Disappearing Acts* fires a barrel-load of buckshot in the general direction of its intended audience, knowing that something will hit the target. It's a strategy that works too often to be discounted — even in this case, where none of the individual songs are par-

ticularly powerful. Still, there are definite misses: Those not familiar with Esthero might find Spooks vocalist Ming-Xia distinct enough, but a lackluster track and dated MCing nullify her efforts on "Sweet Revenge." And there are likely hits: Terry Ellis's simple but charming "Call On Me," Melky Sedeck's subtly sexy "Just For My Baby," and Chaka Khan's lush remake of "Have A Little Faith In Me." Me'Shell Ndegeocello — whose "Fool Of Me" jerked tears during the climactic scene of Gina Prince-Bythewood's last film — phones in her typical silk. The rest of the score covers the cinematic range of emotions thoroughly enough to satisfy anyone who decides to skip the flick.

R.I.Y.L.: Angie Stone, Spooks
Contact: Joe "HoeJoe" Veach
Phone: 215.732.1300
E-mail: joev@antramusic.com
Release Date: at radio now



SADE

Lovers Rock

(Epic)

With ease, Sade snags the same audience as artists like D'Angelo and Amel Larrieux. She might even be lumped into the neo-soul category, if she didn't predate its trendy emergence by at least a decade, and if her aura, mystery and legendary status didn't elevate her miles above

everything typical about R&B. Sade's long-awaited fourth album, *Lovers Rock*, is based on the same formula that created classics like "Sweetest Taboo" and "Kiss Of Life": stripped-down, often reggae-tinged and bass heavy. Sade's plaintive, almost husky voice and reflective lyrics are, of course, the centerpiece. While *Lovers Rock* holds no real surprises, cuts like "All About Our Love" and the passionate "King Of Sorrow" are nicely augmented with endearingly imperfect acoustic guitar. With *Lovers Rock*, Sade fans have something to cling to for however many years it takes the reclusive singer to exhale again.

R.I.Y.L.: Amel Larrieux
Contact: Nathan Sheard
Phone: 212.833.5429
E-mail: nathan_sheard@sonymusic.com
Release Date: at radio now

IN CASE YOU HAVEN'T NOTICED:

The NMR Hip-Hop chart is now focused on albums rather than singles. From now on, we will only list singles up until the subsequent album is released. For example: "B.O.B," "Ms. Jackson" and all follow-up singles from *StanKonia* will appear on the chart as "OutKast - StanKonia." If you report two or more songs from the same album, your entire chart will be automatically rejected. So, please, refrain from reporting singles and/or individual songs once a full-length album has been released. Thanks.

Q&A



LUDACRIS

Atlanta rapper Ludacris is the maiden voyager on Def Jam's new Def Jam South division, which is headed by Southern rap pioneer Scarface. His single, the sex-driven "What's Your Fantasy?," was a big hit up top as well as down bottom, and bodes well for the success of his full-length CD *Back For The First Time*. I talked to Luda about how he astoundingly turned a radio internship into a career coup.

Did you ever do college radio?

Man, I was trying to. Georgia State University was the school I went to for a long time. I didn't DJ and I wasn't working up there, but for a long time I was just doing a lot of underground hip-hop shows as far as trying to get my music played. So, for a minute I was there. I kind of utilized it to my advantage.

That's similar to what you did on commercial radio, right?

Yeah. I was trying to get a demo song played up there (at Atlanta's 97.5), and I went about it in a way where I was like, "I just got to make a place for myself so that I can work everything from the inside." So, I was just trying to get an internship and when I got that internship, I started rapping

on the radio, doing promos for every DJ that was up there. Before you knew it, everybody in Atlanta was like, "Who is this kid?" There was only so much time before I made the right connections and got the right relationships, because you know how all kinds of record company people come to a radio station. Jermaine Dupri liked all the promos. I got to hang with Organized Noize and work with them on the low. Even Timbaland came into town one time and he was like, "I like this kid, let me hear his demo." He heard it and put me on his solo album.

So how did you get signed?

I was just building my resume for a long time and eventually I put an album out on my own. I had help from all the people that I was working with before. It started selling copies on its own and, shit, from that point on all the record companies started coming to me.

Was that your plan from the beginning?

Hell, yeah. All my life I've been trying to get signed. Even before the radio station, I was in Atlanta doing all kinds of open mics, any talent competition you could think of.

Did the radio station ever get annoyed at your ambition and ulterior motives?

Yeah, you could tell they were a little bitter, but I kind of worked it to everybody's advantage because I just made sure that what I was doing to help myself out, I was doing to help out the station at the same time. People would call up and request those promos, so you know, shit like that equals ratings.

HIP-HOP

Period Ending 12/5/2000

www.cmj.com

Contributing reporters this week: 149 • See page 59 for a complete list of Hip-Hop airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	5	OUTKAST StanKonia	Laface-Arista
2	2	3	2	8	DELTRON 3030 Deltron 3030	75 Ark
3	5	-	3	2	WU-TANG CLAN The W	Loud-Columbia-CRG
4	4	-	3	3	GURU'S JAZZMATAZZ Vol. 3: Streetsoul	Virgin
5	7	-	5	2	CAPONE & NOREAGA The Reunion	Tommy Boy
6	3	5	2	9	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus
7	8	14	7	3	UNsung HEROES Unleashed	Scenario-75 Ark
8	12	8	8	5	JAY-Z The Dynasty Roc La Familia	Roc-A-Fella-Def Jam-IDJMG
9	-	-	9	1	VARIOUS ARTISTS Lyricist Lounge Vol. 2	Rawkus
#1 DEBUT						
10	22	-	10	2	MASTERS OF ILLUSION Kutmasta Kurt Presents	Threshold
11	17	-	11	2	EDO. G "Sayin' Somethin'"	Nu Gruv Alliance-Ground Control
12	25	40	12	3	BLACK THOUGHT "Hardware"	MCA
13	20	35	11	7	SLUM VILLAGE Fantastic Vol. 2	Goodvibe-Atomic Pop
14	11	6	2	10	BLACK EYED PEAS Bridging The Gap	Interscope
15	13	-	13	2	R.A. THE RUGGED MAN What The...	Priority
16	9	7	4	10	JURASSIC-5 W.O.E. Is Me (EP)	Interscope
17	10	2	1	10	DE LA SOUL Art Official Intelligence	Tommy Boy
18	6	-	6	2	MR. LIF Enters The Colossus	Metro Concepts
19	31	-	19	2	PLANET ASIA Planet Asia (EP)	Heratik
20	-	-	20	1	MEMPHIS BLEEK The Understanding	Roc-a-fella-IDJMG
#2 DEBUT						
21	34	29	21	3	CASH BROWN "Double Homicide"	Landspeed
22	30	26	15	9	M.O.P. Warriorz	Loud
23	18	24	1	36	DILATED PEOPLES The Platform	Abb-Capitol
24	37	-	11	6	COMMON Like Water For Chocolate	MCA
25	27	-	11	7	MICRANOTS Obelisk Movements	Subverse
26	40	-	26	2	OUTSIDAZ "Keep On"	Ruffnation
27	28	-	27	2	SMUT PEDDLERS "That's Smut"	Rawkus
28	-	-	28	1	SNOOP DOGG "Snoop Dogg"	No Limit-Priority
29	16	21	5	12	CREATORS The Weight	Bad Magic
30	R	19	18	5	JA RULE Rule 3:36	Murder Inc.-Def Jam-IDJMG
31	-	-	31	1	ERYKAH BADU Mama's Gun	Motown
32	R	30	18	6	LUDACRIS Back For The First Time	Def Jam South-IDJMG
33	19	12	12	5	HUSH "Knuckle Up/150 MCs"	Intuit-solar
34	R	37	34	2	TUPAC SHAKUR The Rose That Grew From...	Amaru-Interscope
35	23	-	23	2	PHARCYDE Plain Rap	Edel America
36	R	23	23	2	QNC "That Real Live"	D&D
37	36	-	15	5	SHYNE Shyne	Bad Boy-Arista
38	32	20	3	11	AUTOMATOR A Much Better Tomorrow	75 Ark
39	15	28	15	5	K-OTIX "Y'All Know The Name"	Bronx Science
40	-	-	40	1	PRODIGY H.N.I.C.	Loud

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	MEMPHIS BLEEK The Understanding	Roc-a-fella-IDJMG
2	DJ HURRICANE Don't Sleep	Don't Sleep-TVT
3	N8E One Universoul	Brainstorm
4	DOGGY'S ANGELS Pleezbaleevit!	TVT
5	4TH AVENUE JONES' "Respect"	Interscope

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SASHA TOPS 2000 DJ POLLS

British trance/progressive house maven Sasha was voted the world's number one DJ in two separate year-end polls conducted recently by U.K. magazine *DJ* and U.S. publication *URB*. Sasha took the top honors in *DJ* Magazine's eighth annual "Top 100 DJs" poll, regarded by many as the dance music industry's best indicator of a DJ's popularity and visibility, ending the reign of fellow U.K. icon Paul Oakenfold (who has topped the poll for the past two years). Oakenfold, John Digweed, Paul van Dyk and Carl Cox round out the *DJ* poll's top 5. Sasha's Stateside popularity was also noted in *URB*'s "Massv Contributors Poll 2000" (voted on by the magazine's contributing writers and photographers), in which he and Digweed were named the year's "Best DJs." The awards add exclamation points to what has been a great year for the revered club talent —

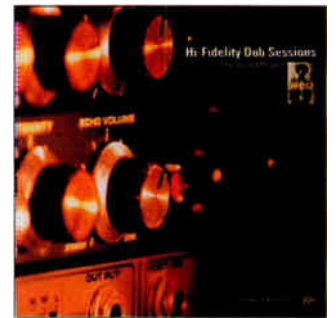
Communicate, his fourth U.S. mix CD with Digweed, became the first DJ mix album to crack the *Billboard* Top 200 albums chart in June, and "Scorchio," his Latin-tinged, progressive house collaboration with Darren Emerson, was one of the year's standout club anthems. "It made me feel really good," says Sasha of the accolades. "I was especially pleased with the *DJ* magazine award because the votes were all cast by the clubbers themselves. I never try and put too much stock into awards and things like that, but when you're voted the best DJ by the people who are actually going to the clubs, it's



Sasha

something special." Though voters from 25 different countries cast their ballots through *DJ* magazine's website (clubbers outside of the U.K. were invited to cast their votes for the first time this year), the list retains a unmistakable bias toward European talents. Only 22 U.S. DJs appear on the list, with only Danny Tenaglia (No. 7), Roger Sanchez (No. 14), Erick Morillo (No. 15) and Deep Dish (No. 19) cracking the top 20. But ironically, it may have been the increased presence of U.S. voters in this year's poll, coupled with Sasha's four-year-old residency at New York's Twilo (along with Digweed) and constant touring of the States, that aided in his victory. Despite the lofty honors, 2001 may see Sasha taking a bit of a break from the decks, as he plans to barricade himself in the studio with long-time collaborator Charlie May and concentrate on producing original music. "I've been DJing so much during the past couple of years that I really haven't had the

chance to focus on my studio work as I'd like," he says. "These awards have actually given me the shot in the arm I needed to get back in the studio. I'm putting a lot of great stuff together, that will hopefully turn into album or an EP that will be done in early 2001." Sasha says the new year may also see the release of Reverb, his long-overdue collaborative project with BT and pop icon Peter Gabriel, though the world music-flavored album will not surface until after his solo album is completed. Check current issues of *DJ* and *URB* for the complete year-end lists.



VARIOUS ARTISTS

Hi-Fidelity Lounge Volume Two: Licensed To Chill
(Guidance)

Hi-Fidelity Dub Sessions: The Second Chapter
(Guidance)

Chicago's Guidance Records continues to do no wrong, further solidifying its reputation as one the States' most exceptional dance imprints with these two recently-serviced compilations of brilliant chillout vibes. Volume 2 of the lauded *Hi-Fidelity Lounge* series calls on scene staples such as Alex Gopher ("You, My Baby And I") and Thievery Corporation ("Incident At Gate 7") to set the pace for up-and-coming artists such as Troublemakers ("Too Old To Die"), Destinations ("Gotan Project"), and Beanfield ("Planetary Deadlock") on this exquisite, 12-track collection of lazy funk, dubby jazz and warmly percussive downbeat gems. *Hi-Fidelity Dub Session: The Second Chapter* replaces your martini with a spliff as a slew of artists, such as Dubphonic ("Babylon Insight"), Jah Warrior ("Herbsman Anthem"), and Kieser Velten ("Dubolition") take turns updating the spacey, psychedelic groove of classic dub with their own distinctive and enchanting twists. With nary a weak cut between the two, *Lounge* and *Dub* are two not-to-be-missed efforts that are soothing to the soul and perfectly tailored to warm your ears all winter long.

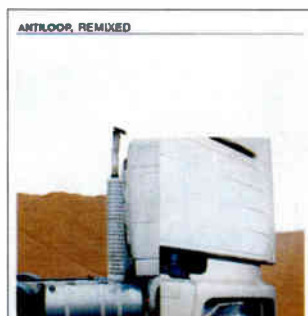
R.I.Y.L.: Alex Gopher, Thievery Corporation (Hi-Fidelity Lounge), Lee "Scratch" Pery, Mad Professor (Hi-Fidelity Dub)

Contact: S.P.E.C.T.R.E.

Phone: 323.644.3774

E-mail: matthew@spectreradio.com

Release Dates: At radio now



ANTILOOP

Remixed (Stockholm)

Already a bona fide phenomenon in its native Sweden, Stockholm's Antiloop duo makes its U.S. debut with this compilation of vivacious, strictly dancefloor remixes and rarities from as far back as 1995. The pair can't hide the age of some cuts on the compilation — dated 150 bpm kick, acid squiggles and cartoonish vocals ("I'll fill your world with ecstasy!") of "Polythene" will recall the days when Mickey Mouse gloves were considered high rave fashion — but the endearingly retro acid lines and enthusiastic rave rhythms provide a fun and amusing introduction for the deeper techno textures and hands-in-the-air trance the outfit embraces on more recent efforts like "Trespasser" and "Believe." Rave on!

R.I.Y.L.: *Rave Til Dawn*, Praga Khan, Jondi & Spesh

Contact: Hannah Wizenberg

Phone: 212.274.9800

E-mail: lifthannah@aol.com

Add Date: at radio now

Q&A



NIGHTMARES ON WAX

George Evelyn (a.k.a. DJ Ease, a.k.a. Nightmares On Wax paid respect to his B-Boy roots with his recent DJ Kicks mix, a slamming collection of undiluted underground hip-hop grooves that reflects both the past, present and future of his musical ventures. We picked Evelyn's brain about his days behind the decks and the creation of new Nightmares.

How often do you spin these days?

I've been DJing since I was 15, but now I've completely resigned myself to just playing on the weekends, and even then I'm quite selective about the gigs that I take. The *DJ Kicks* CD was good in the sense that it was something different, but I can't say that [putting out a DJ mix] is something that's been high on my priority list. Being in the studio...is what I love doing most. My attention is on Nightmares On Wax.

Were people surprised that your DJ Kicks was so centered on pure hip-hop?

Some people have come up to me and said, "Well, it doesn't sound like your albums, does it?" Well, of course it doesn't. If I DJed exactly the way that I make music, what would be the point? I think [*DJ Kicks*] just gives a greater insight into where I'm coming from. Hip-hop has always been the backbone of Nightmares On Wax. It's what influenced me and got me into making music in the first place. If you can't see that in my music, then you haven't been listening properly.

Tell us about "DJ Ease."

Well, back in the day, I used to be called Easy E, but once the whole NWA thing happened, I thought "OK, I have to sort the name out." So one night I sat down and came up with the name E.A.S.E., which stands for "Experience A Sample Expert."

Does Ease use a very different bag of tricks than Nightmares On Wax?

I'm kind of schizo, really. When I DJ, I project more of a funky element. When I'm writing music for Nightmares, there's a certain soul that opens up which is pretty spiritual. I feel a particular vibration that...touches on deeper elements. I'll walk away from a tune and listen to it the next day and think, "Well what happened there?" I don't ignore the fact that DJing was the platform that got me where I'm at now, but there's definitely something deeper involved in making music.

What can we expect on the next Nightmares album?

Recently, I've done a lot of stuff that's very classical — I don't mean classic funk or soul, I mean classical music. I have no idea where it's coming from, but I like it. The horizon is getting much wider. I never really know where my music comes from, nor do I know where the fuck it's going. I just go with it really.

Your music seems to grow more distinctive and exceptional with each venture. What's your secret?

Nightmares on Wax is quite self-indulgent. The music is made specifically because I like it. If anyone else likes it, then that's just a bonus. Everyone says music's got to come from the heart and all of that, but...I meet so many artists nowadays who say they get sick of listening to their own shit. I don't understand that. I make my shit specifically so that I can listen to it as many times as I want.

RPM

Period Ending 12/5/2000

www.cmj.com

Contributing reporters this week: 210 • See page 57 for a complete list of RPM airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	6	RONI SIZE/REPAZENT In The Mode	Island-IDJMG
2	8	-	2	2	VARIOUS ARTISTS Gatecrasher	Incredible-Epic
3	2	4	2	3	FATBOY SLIM Halfway Between The Gutter...	Astralwerks
4	9	-	4	2	JAZZANOVA Remixes 1997-2000	Compost
5	6	10	5	5	DIESELBOY The Sixth Session	Palm Pictures
6	15	15	6	14	JUNO REACTOR Shango/Pistolero EP	Metropolis
7	7	3	2	9	TIMO MAAS Music For The Maases	Kinetic
8	16	16	8	4	VICTOR DINAIRE Logic Trance 4	Logic
9	10	26	9	3	VELVET ACID CHRIST Twisted Thought Generator	Metropolis
10	5	6	5	5	PAUL OAKENFOLD Perfecto Presents...	London-Sire
11	3	2	2	7	VARIOUS ARTISTS Xen Cuts	Ninja Tune
12	24	-	12	2	VARIOUS ARTISTS Hi-Fidelity Lounge: Vol. 2	Guidance
13	19	20	13	3	GROOVERIDER Essential Rewindz	Renegade Hardware
14	14	11	11	5	STATE OF BENGAL Visual Audio	Six Degrees
15	17	29	15	5	DZIHAN & KAMIEN Freaks & Icons	Six Degrees
16	12	9	9	9	BANCO DE GAIA Igizeh/Obsidian Remixes	Six Degrees
17	23	22	17	5	BEN WATT/JAY HANNAN Lazy Dog	Astralwerks
18	4	5	4	6	VARIOUS ARTISTS Plastic Vol. 4	Nettwerk
19	34	12	2	11	DJ? ACUCRACK Sorted	E-magine
20	11	7	3	9	MOCEAN WORKER Aural & Hearty	Palm Pictures
#1 DEBUT						
21	-	-	21	1	SUPA DJ DMITRY Scream Of Consciousness	Wax Trax!-TVT
22	32	-	22	2	VARIOUS ARTISTS Cybonetix 2000	DSBP
#2 DEBUT						
23	-	-	23	1	ANTILOOP Remixed	Stockholm
24	18	17	10	8	DJ MICRO DJMixed.com	Moonshine
25	27	-	25	2	PEPE DELUXE Super Sound	Emperor Norton
26	-	-	26	1	CONVERTER Blast Furnace	Ant-zen
27	26	21	21	6	DOWNLOAD Effector	Nettwerk
28	25	28	25	5	RED SNAPPER Our Aim Is To Satisfy Red Snapper	Matador
29	33	19	8	9	DJ TIESTO Summer Breeze	Nettwerk
30	20	8	8	5	NIGHTMARES ON WAX DJ Kicks	Stud!o K7
31	22	13	7	9	DAVE RALPH Love Parade: Berlin	Kinetic
32	35	-	32	2	CRISTIAN VOGEL Rescate 137	Novamute-Mute
33	29	24	24	3	ICON OF COIL Serenity Is The Devil	Metropolis
34	39	-	34	2	LITTLE LOUIE VEGA/ERICK MORILLO House Nation	Ultra
35	-	-	35	1	KREIDLER Kreidler	Wonder-Mute
36	-	-	36	1	MOUSE ON MARS Instrumentals	Thrill Jockey
37	38	-	23	6	JUNIOR VASQUEZ Twilo Vol. 1	Twilo-Virgin
38	31	-	31	2	TERRY LEE BROWN JUNIOR From Dub...	Plastic City- UCMG
39	R	40	39	3	DAVID HOLMES Bow Down To The Exit Sign	1500
40	-	-	40	1	HOCICO Sangre Hitviente	Interbeat

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

ADDS

1	VARIOUS ARTIST	Hi-Fidelity Dub Sessions Vol. 2	Guidance
2	SUPA DJ DMITRY	Scream Of Consciousness	Wax Trax!-TVT
3	VARIOUS ARTIST	Gatecrasher	Incredible-Epic
4	ANTILOOP	Remixed	Stockholm
5	ANANDA PROJECT	Release	Nite Grooves

DISSECTING KEN BURNS'S JAZZ

Perhaps the greatest jazz compilation ever assembled, Ken Burns' *Jazz* is an astounding 94-track soundtrack to the 10-episode, 19-hour series of the same name. With artwork sporting such icons as Duke Ellington, Miles Davis, Benny Goodman, Billie Holiday, Ella Fitzgerald, and John Coltrane, the five-CD set is also the result of an unprecedented show of cooperation. All the major labels came together to help assemble this quintessential effort, truly making it a one-stop shop for the *crème de la crème* of jazz.

Realizing that the collection would be something of a starting point for the curious, host labels Legacy and Verve provide an informative 48-page booklet that features great photos and blow-by-blow explanations of each track — who played on it, its place in the jazz idiom, etc. An essay by Geoffrey C. Ward — who wrote content for the series — gives a thumbnail sketch of what is covered in the documentary. Naturally, the sound of the original recordings has been revamped and amped, giving the music a new clarity and dynamic range.



Ken Burns

Burns told CMJ that he's most comfortable with subject material 40 years old or more. And like the documentary, the box set is at its best when that's the case. One reason the early material seems to hang

together better than the rest is that it's all cut from the same cloth. In the early days of jazz, the music sounded — in its instrumentation, acoustics, and the length of its songs — remarkably

consistent. James P. Johnson's gregarious "Charleston" fits nicely between the Original Dixieland Jazz Band's gimmicky "Livery Stable Blues" and King Oliver's innovative "Chimes Blues."

Jazz fans will likely be happiest with the older material they're less familiar with. Bright moments include Lt. Jim Europe's 369 Infantry Band swingin' hard on W.C. Handy's "Memphis Blues" and Armstrong's definitive early work. Listeners will also get a real taste of the energy and power that made swing music the phenomenon it was in the '30s.

As for the material from the mid-'50s (particularly the bebop idiom and its players), the emotional investment many fans have in the familiar might give them a start. Some may even cry foul when they hear Coltrane's "Acknowledgement" ripped from the context of *A Love*

Supreme — or, when the collection dips into Miles Davis's classic *Kind Of Blue*, there's no "Freddie Freeloader" to be found after "So What."

In trying to reconcile 40 years of music into 14 tracks, the collection's final disc reflects the broadening of jazz; things get more complicated, the music more disparate. The CD opens with "Hello Dolly!" and the bossa nova-driven "Desafinado." Then it somehow manages to include even more Ellington while touching on hip-hop-influenced jazz, the smooth stylings of Grover Washington Jr. and the fusion of Weather Report.

A companion series to the *Jazz* box set, the *Definitive* line

of 22 single-artist compilations covers Louis Armstrong, Count Basie, Sidney Bechet, Art Blakey, Dave Brubeck, Ornette Coleman, John Coltrane, Miles Davis, Duke Ellington, Ella Fitzgerald, Dizzy Gillespie, Benny Goodman, Herbie Hancock, Coleman Hawkins, Fletcher Henderson, Billie Holiday, Charles Mingus, Thelonious Monk, Charlie Parker, Sonny Rollins, Sarah Vaughan, and Lester Young. As you might expect, because of the sheer volume of work surrounding each artist, some of the compilations work better than others.

The Holiday disc nicely condenses her uneven body of

JAZZ

Period Ending 12/5/2000 www.cmj.com

Contributing reporters this week: 102 • See page 61 for a complete list of Jazz airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	7	MEDESKI MARTIN ANO WOOD <i>The Dropper</i>	Blue Note
2	9	2	2	8	SUN RA & HIS ARKESTRA <i>Greatest Hits</i>	Evidence
3	4	-	3	3	K. JARRETT/G. PEACOCK/J. DEJOHNETTE <i>Whisper Not</i>	ECM
4	7	9	4	4	ABBEY LINCOLN <i>Over The Years</i>	Verve
5	2	3	1	9	PATRICIA BARBER <i>Nightclub</i>	Premonition-Blue Note
6	8	-	6	3	FIVE DEGREES OF SOUL <i>Esplendidos</i>	Casanegra
7	5	6	5	9	REGINA CARTER <i>Motor City Moments</i>	Verve
8	3	5	1	10	SAINT GERMAIN <i>Tourist</i>	Blue Note
9	6	10	6	5	JIM BLACK <i>AlasNoAxis</i>	Winter & Winter
10	15	15	10	4	DON BYRON <i>A Fine Line: Arias And Lieder</i>	Blue Note
#1 DEBUT						
11	-	-	11	1	SIR CHARLES THOMPSON <i>Robbins' Nest</i>	Delmark
12	R	-	12	2	SOULIVE <i>Turn It Out</i>	Velour
13	21	-	13	2	MCCOY TYNER <i>Jazz Roots</i>	Telarc
#2 DEBUT						
14	-	-	14	1	TOPAZ <i>Listen!</i>	Velour
15	R	-	2	9	CHRISTIAN MCBRIDE BAND <i>Sci-Fi</i>	Verve
16	22	-	16	2	MILFORD GRAVES <i>Grand Unification</i>	Tzadik
17	12	-	12	2	JOHN LINDBERG <i>A Tree Frog Tonality</i>	Between The Lines
18	25	13	13	3	SONNY ROLLINS <i>This Is What I Do</i>	Milestone
19	10	12	5	10	DANILO PEREZ <i>Motherland</i>	Verve
20	R	19	19	2	LEE KONITZ & THE AXIS STRING QUARTET <i>Play...</i>	Palmetto
21	R	25	21	2	BUD SHANK SEXTET <i>Silver Storm</i>	Raw
22	24	16	6	11	LIVING DAYLIGHTS <i>Electric Rosary</i>	Liquid City
23	R	4	2	9	CHARLES LLOYD <i>Water Is Wide</i>	ECM
24	16	11	3	11	MAT MANERI QUARTET <i>Blue Decco</i>	Thirsty Ear
25	R	24	19	4	ERNEST RANGLIN <i>Modern Answers To Old Problems</i>	Telarc

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

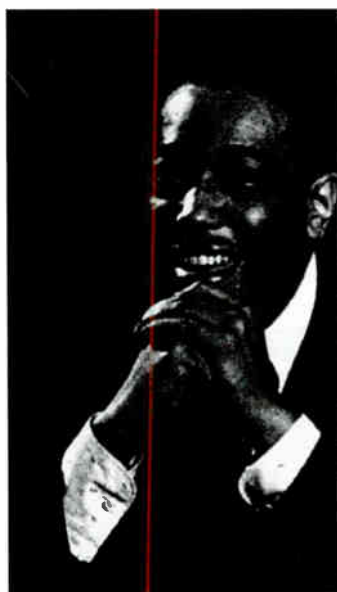
work, which is spread out over a variety of labels with different groups. Its set list is comprehensive and features definitive renditions. The same could be said for the Monk disc — though the solo version of “Round Midnight” is a somewhat questionable choice in light of all the great group versions the pianist recorded. The Coleman compilation focuses on his major work on Atlantic — and rightfully so. The Parker comp sounds great. The Mingus is a little uneven — but that

almost seems appropriate when considering the mercurial and cataclysmic nature of man. The Henderson, Bechet, Goodman, and Basie discs are a revelation — and that’s definitely a good thing.

Still, there are some vexing discoveries

within the *Definitive* collections. Although Sarah Vaughan — a remarkable and important singer by any standard — gets a compilation, she’s not featured as a major figure in the documentary. Obviously, someone thought she deserved more coverage than the film’s editors were willing to grant. The same goes for Herbie Hancock. But why is Hancock picked for a compilation but not Wayne Shorter? He came up at the same time as Hancock, and his stature and legacy is equal to that of his frequent partner.

The Ellington disc must have been particularly hard to assemble in light of his tremendous body of work.



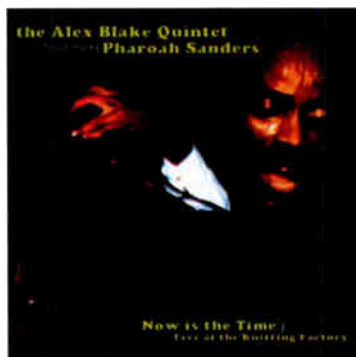
Duke Ellington

Imagine the catalogs of Mozart or the Beatles distilled into a single hour of music. But one can only wonder why the powers-that-be excluded the *Ellington At Newport* recording of “Diminuendo In Blue And Crescendo In Blue.” The documentary discusses the events surrounding that performance and its importance to the Ellington legacy (the artist himself claimed the song rescued his career from the dark days followed WWII). And while there is one post-1960 track from the

Far East Suite on the box set, there are none on the *Definitive* collections — which automatically excludes material from the Sacred concerts, not to mention Ellington’s moving tribute to Billy Strayhorn.

Granted, it’s easy to take potshots at a project as massive as *Jazz*. But

the reason it was called *Jazz* — *A Film By Ken Burns* in the first place — instead of simply “Jazz” — was to avoid the slings and arrows that come with claiming definitive ownership of the subject matter. The mere fact that Burns took a stab at the genre is commendable — and let’s just hope he’s not done with it. Maybe he’ll do another series that tackles the genre from 1960 to the present, and offer the same thoughtful take on fusion, the B3 revolution, the evolving avant-garde, the return of acoustic jazz, and all the rest. At this point, though, Burns has already given us more than enough to chew on.



ALEX BLAKE QUINTET

Now Is The Time (Bubble Core)

Making his debut as a leader, bassist Alex Blake puts his best foot forward with this slammin’ live session recorded in 1999. Blake has lent his bass skills to such varied artists as Dizzy Gillespie, Astrid Gilberto, Last Poets, Max Roach, even Manhattan

Transfer. Here he gets assistance from pianist John Hicks, drummer Victor Jones, percussionist Neil Clark, and the great Pharoah Sanders. Sanders sounds particularly vibrant here, playing with an unguarded fire missing from his own recordings. Indeed the whole group attacks these post-bop tunes with a loose intensity that takes the melodies, ties them in knots and turns them inside out. Keep an ear out for the closing “Mystery Of Love,” its percussion and bass intro build up to a fat bop groove that eventually dissolves into an uplifting chant. Coming somewhat out of left field, *Now Is The Time* is a great debut from Blake, who, after working behind the scenes for years, is finally able to shine in the spotlight.

R.I.Y.L.: Pharoah Sanders, Richard Davis, Christian McBride

Contract: Triage

Phone: 212.989.4545

E-mail: info@triagemusic.com

Release Date: Nov. 7

AARDVARK JAZZ ORCHESTRA

The Seeker (Leo)

Jazz orchestras often seem unwieldy and chaotic, or perhaps just overblown. But Aardvark tastefully utilizes its size to create multi-hued musical panoramas that can surge with the power of a thunderstorm or bring it down to a single player’s clarion call. Created in 1973 and led by Mark Harvey, the Boston group — deeply indebted to Gil Evans’s pioneering work with jazz orchestra — has released two stellar albums for the Leo imprint. *The Seeker* continues that legacy. The three long pieces (which clock in at nine, 18 and 39 minutes) take a while to unfold. But poignant moments regularly mark the time, making the tracks an easier listen than their lengths would indicate. Adventurous and beautiful, this is truly one for the ages.

R.I.Y.L.: Gil Evans, Satoko Fujii, Either/Orchestra

Contact: Leo Feigin

E-mail: leorec@atlas.co.uk

Release Date: Oct. 12

MITCH SEIDMAN/CHARLIE KOHLHASE/JEFF GALINDO

Congeniality (Cadence)

This New England threesome, while well-schooled in the jazz tradition, is uninterested in repeating jazz’s past glories. Featuring Seidman on guitar, Kohlhase on alto and baritone sax, and Galindo on trombone, the trio concocts an elegant, pleasing sound that is adventurous without being harsh. It also makes some interesting connections, writing beautiful original material while retooling tunes by Monk, Basie, Hemphill, and Prez in a way that’s respectful but not tentative. *Congeniality* may be, but cautious it is not.

R.I.Y.L.: Steve Lacy, Don Byron, World Saxophone Quartet

Contact: Carl Ericson

Phone: 315.287.2852

E-mail: cjr@cadencebuilding.com

Release Date: Dec. 5

HUSH NOW

grew up in a neighborhood where, across the street, a lady would be blasting cumbia out of her window, the neighbor next door would be playing norteña music, and my mom would be playing the radio with *rancheras*. My brother would be jamming to Led Zeppelin and I'd be carrying a Run-DMC rap in my head. When you have that mix of music going on all the time around you, it becomes natural to make."

El Gran Silencio rapper/guitarist Cano Hernández told me this back in 1999, after a showcase for its breakthrough album, *Libres Y Locos*. The year before, the Monterrey quintet's self-described "freestyle norteño" sound made it the buzz band at the Vive Latino 98 festival, and *Libres Y Locos* went on to sell more than 100,000 units. By the time the band — led by Cano and his older brother,



El Gran Silencio

rapper/guitarist Tony Hernández — was ready to record a followup, legendary producer Rick Rubin (Run-DMC, Red Hot Chili Peppers, Rage Against the Machine) was checking in to see if they'd be interested in having him produce the next album.

Latin-alt heavy Andrés Levin (Arto Lindsay, Aterciopelados, Los Amigos Invisibles) produced *Libres Y Locos*. And he was their first choice to record the second album. But bad timing, and scheduling mix-ups meant EGS had to go it on its own. And the result is the conceptual *Chúntaro Radio Poder*

(see review on the next page), which could be one of the best albums of 2001.

ORISHAS REPRESENT

Paris-based Cuban hip-hop outfit Orishas lived up to its transcontinental hype as part of a recent mini-U.S. tour. One of the surprise acts of the year thanks to its smashing debut, *A Lo Cubano*, the trio played to a full-house at New York's S.O.B.'s on Nov. 21. Traditional crooner Roldán Rivero's velvety chords made me wonder what Sinatra might have sounded like if he picked up Cuban *son* instead of American popular song. And MCs Guerrero and Ruzzo intertwined their rapid-fire

raps over thick-bassed, energetic Cuban dance riffs.

After its U.S. jaunt, the Orishas headed back to Cuba for the first time since making waves in Europe. "It's the thing we've been dreaming about since we formed," Rivero said before the

New York concert.

And given the way the trio represents both live and on album, it should expect a hero's welcome á la Elián González.

SOUNDTRACKS = VARIETY

If the *Price Of Glory* (New Line) already had its shot at being the *Singles* of the Latin-alt movement, and *Amores Perros* (Surco) is still in the running, then Virgin Mexico's soundtrack to *Piedras Verdes* may be the next in line. Two songs from Maldita Vecindad's Roco; a comeback for *guacaro*'s most influential band,

Botellita de Jerez; two new Café Tacuba songs; a Resorte number; new songs from El Gran Silencio and Chile's Tiro de Gracia — this album has it all. *Piedras Verdes* is scheduled for release in January, with the film to follow in February. No word yet when and if it will be distributed in the United States.

HAVE SOMETHING TO SAY?

If you haven't checked the revamped CMJ Online, you should. Among the features our tech folks have created a the Hot Topic bulletin board page. I manage the Latin Alternative BB, naturally.

One of the topics currently in need of some input

involves the age-old question, "What is Latin Alternative?" It's becoming increasingly evident that Anglo listeners see modern Brazilian music as Latin alternative. And a strong Latin-alt case could be made for artists such as Nacao Zumbi, O Rappa, Marisa Montes, Carlinhos Brown, Lenine, Zuco 103, Suba, and many others. To ears unfamiliar with the difference between Portuguese and Spanish alternative music, the artists who speak these languages sound similar. So should we start covering them as part of the, ahem, "rock en español" scene?

What say you? Go to www.cmj.com/bb and tell us. I'll publish replies on this page.

Ñ ALTERNATIVE

Period Ending 12/5/2000 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	1	2	1	6	KING CHANGO The Return Of El Santo	Luaka Bop
2	5	4	2	8	ORISHAS A Lo Cubano	Surco-Universal Latino
3	2	1	1	16	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
4	3	7	3	7	JUANES Fijate Bien	Surco-Universal Latino
5	6	5	4	14	JULIETA VENEGAS Bueninvento	BMG U.S. Latin
6	4	3	1	13	LOS RABANES Los Rabanes	Crescent Moon-Sony Discos
7	7	12	6	17	SOUNDTRACK Amores Perros	Surco-Universal Latino
8	12	17	8	5	VARIOUS ARTISTS La Tejadora De Nubes	Nimboestatic
9	9	8	4	14	PLASTILINA MOSH Juan Manuel	Astralwerks
10	11	14	9	14	PERICOS 1000 Vivos	EMI Latin
11	8	6	1	31	LA LEY Uno	WEA Latina
12	18	10	1	29	ZURDOK Hombre Sintetizador	Manicomio-Universal Latino
13	10	11	10	8	EL TRI No Podemos Volar	WEA Latina
UP 10 POSITIONS						
14	24	22	14	4	AUGE Jugar	Sirena Music
15	14	15	14	7	SANTA SABINA Mar Adentro En La Sangre	Babel Discos
16	R	21	3	27	LA VELA PUERCA La Vela Puerca	Surco-Universal Latino
17	21	-	17	2	SIDESTEPPER More Grip	Palm Pictures
18	15	18	2	29	BUNBURY Pequeño	EMI Latin
19	13	19	12	9	TITAN Elevator	Virgin
20	16	13	2	29	RESORTE [XL]	Manicomio-Universal Latino
21	R	-	4	14	BABASONICOS Miami	Sony Discos
22	R	-	17	6	CARADURA Caradura	Caradura Discos
23	20	9	4	22	JUMBO Restaurant	BMG U.S. Latin
24	R	16	8	28	GUSTAVO CERATI Bocanada	BMG U.S. Latin
25	R	-	5	11	ORIXA 2012 e.d.	Elegua

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

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Q&A



MANU CHAO
 Since early spring, Franco-Spanish troubadour Manu Chao and his multi-mundo jam outfit, Radio Bemba Sound System, have been inching their way toward the United States. In past months, the Barcelona-based artist has covered most of Latin America, with stops in Mexico City, where they played to a record crowd of some 300,000, and Colombia's Rock Al Parque festival. On Dec. 14 and 16, Chao and Radio Bemba played two Los Angeles-area clubs. It's been nearly five years since Chao played the U.S. — back then, it was with the seminal ethno-punk group Mano Negra. I had a chance to speak with Chao in Bogota, where he held a press conference to announce his forthcoming album, *Próxima Estación: Esperanza!* (Virgin), the release of which has been a delayed until March.

How would you view the Colombian music scene today?

It's been two years since I've been to Colombia, so it's hard for me to understand what the music is like over here. A lot of things change in that time. I think that Colombia has won-

derful artists who would make the heads spin of all of the artists in our band, and they spend the night freezing to death.

What is your take on the Colombian guerrillas? Do you support them?

We have a very overt support for the Zapatista guerrilla in Mexico, where it's very clear what their stated goals are. In Colombia, it's very complicated. There are so many guerrillas — or those posing as guerrillas — to support any one of them. So one can't say with clarity if one supports the "Colombian guerrillas." Each is a distinctly different universe.

How do you feel about the impact your former band, Mano Negra, has had on the Latin rock scene?

In Latin America, musically it has changed very much. So many, many bands now are working and recording without shame about their musical roots. In the past, Latinos and Anglos were dominated by music from the United States and Europe, and that barrier has been breached. Bands from any country are taking pride in their heritage. That phenomenon was on a global scale, and we were part of that. So you felt it in the air; it was natural. At the same time, Anglo-American music was becoming

less and less relevant to us in the rest of the world. It didn't have anything more to say.

Talk a little bit about your next album, *Próxima Estación: Esperanza!*

To speak of the album is something difficult for me. I'm the least subjective person to talk about it.

Was it written with some of the members of the Radio Bemba band?

No, because the band got together after the album was recorded. I recorded it with the

same technique as the last album [*Clandestino*], with a portable studio, and with whoever was on hand to collaborate. It's a record that was done basically at home.

Your tour ends in L.A. Are you thinking about going to New York?

This time we won't make it, but we want to go. Of all the cities in the United States, New York is the only city where I feel at ease. Its energy inspires me creatively. New York fascinates me.

BORDER CROSSING



EL GRAN SILENCIO

Chúntaros Radio Poder (Tómbola-Virgin Mexico)
 Wowed by El Gran Silencio's innovative 1998 release, *Libres Y Locos*, legendary rock producer Rick Rubin phoned the group at home in Monterrey, Mexico, to offer his services. Hailing from the same Latin-alt hotbed that bred Control

Machete, Zurdok and Plastilina Mosh, members of the self-described "freestyle-norteño" outfit thought Rubin's call was joke. But it was no joke. In the end, scheduling conflicts precluded Rubin from producing *Chúntaros Radio Poder*, but that doesn't mean this album isn't as good as it gets. A conceptual outing self-produced by EGS, *Chúntaros* follows a typical day's events at a fictitious Monterrey radio station, with well-known local radio personalities introducing each stylistically divergent song. *Chúntaros*, like the slang it represents, brilliantly captures the spirit of a Spanglish urban hybrid (think Nuyorican, alterlatino, *nortec*). Fronted by siblings Tony and Cano Hernández, EGS — with its trademark norteño accordion playing of Campa (a.k.a. Isaac Valdez) — has further stretched the boundaries of modern Mexican music. "Beat Box Cazoo" has the Hernández brothers rapping a cappella, blowing sounds into their fists and through kazoos; "Chúntaros Style" is a galloping, twirling guitar cumbia-dancehall number, with Cano tongue-twisting his way to the chorus: "El Gran Silencio es la pura sabrosura (pure deliciousness)." The group also transforms a well-known *Westside Story* chorus into the anti-emigration chant, "I like to live *en mi tierra*" in the song of the same name.

R.I.Y.L.: Ozomatli, Todos Tus Muertos, Los Fabulosos Cadillacs
Contact: Camilo Lara
Phone: 011.525.328.5625
E-mail: camilo.lara@emimusic.com
Release Date: unreleased in the United States.

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Fresh grist for the Fab Four rumor mill: The *New York Daily News* reported Dec. 1 that the surviving Beatles — Paul McCartney, George Harrison and Ringo Starr — have agreed to perform together in 2004. The paper claims Cirque de Soleil has secretly engaged the Beatles for the grand opening of the elaborate London entertainment complex that the French-Canadian circus is building as its permanent home. But don't hold your breath: Cirque de Soleil's Chantal Couteé says that "there is absolutely no association between the Beatles and Cirque de Soleil on any project." • In a related story, Paul McCartney has been named the richest musician in the U.K. by the British magazine *Business Age*, which estimates his worth at \$750 million. Besides the money McCartney



Cesar Rosas

garners from album sales and royalties, he also rakes in tremendous profits as owner of the Buddy Holly catalog, as well as copyrights to standards like "Autumn Leaves," and hit Broadway musicals like *Hello Dolly!* and *Grease*. Others on the list: Mick Jagger (\$225 million), David Bowie (\$145 million), Eric Clapton (\$108 million), Mark Knopfler (\$82 million), and Van Morrison (\$52 million). • The Los Angeles County Sheriff's office has identified the human remains found in a shallow grave in Santa Clarita, Calif., as those of Sandra Rosas, wife of Los Lobos singer/guitarist Cesar Rosas. Rosas was killed in 1999 by her half-brother, Gabriel Gomez, who was convicted of first-degree murder last month and sentenced to life in prison without the possibility of parole. The county coroner is still trying to discover exactly how she was

killed, and it appears the condition of the remains will make it impossible to do so with any certainty. • Jewel is set to record the followup to *Spirit* in January. It's hard to say what direction the folk-rock chanteuse will take this time around, but she's reportedly been playing a lot of Cuban and Brazilian music with friends. • Paul Simon will be named as the 2001 Person Of The Year by MusiCares on Feb. 19. Scheduled two days before the Grammy Awards, the L.A. celebration will honor Simon's many humanitarian efforts, which include co-founding the Children's Health Fund, established to provide critical and preventative medical care to disadvantaged kids. Proceeds from tickets sold for the gala event

will benefit the MusiCares Financial Assistance Program, which aids musicians in need.



Jewel

• At a benefit concert in Hollywood, Calif., for local musician Petra Haden, the Go-Go's — minus Belinda Carlisle — brought in Beck to sing backup vocals while Matthew Sweet took the lead on "Our Lips Are Sealed."

Proceeds from the Nov. 26 show went toward medical bills for Haden, who was recently struck by a car. The violinist's work can be found on albums by Beck, Susanna Hoffs, Luscious Jackson, Foo Fighters, and Green Day.

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THE BEAUTIFUL SOUTH

Painting It Red (Ark 21)

Almost immediately after the 1989 breakup of Brit-pop hit-makers the Housemartins, vocalist Paul Heaton and drummer David Hemmingsway formed the Beautiful South. The inclusion of pop chanteuse Jacqueline Abbott helped make the band a huge

success in England, but it never found much of a niche in the U.S. And that's too bad, considering how wonderfully the group balances Heaton's mature, often bitter lyrics with pleasing soft-pop arrangements. On "Til You Can't Tuck It In," the exchange between Abbot's alto voice and Heaton's muffled tenor is accented by flip-flops between waltz tempos and straight-ahead 4/4 beats. But it's the Bacharach-style string and horn arrangements that make the tune — about the potentially unpleasant prospect of watching your lover grow fat and old — so gorgeous. And that's really what makes the Beautiful South so beautiful: that rare ability to transform the ugly into the graceful.

R.I.Y.L.: Aztec Camera, Everything But The Girl, World Party
Contact: Versa Manos
Phone: 818.325.1281
E-mail: versa@ark21.com
Release Date: Oct. 31; at radio now

SOUNDTRACK

O Brother, Where Art Thou? (Mercury Nashville)

This soundtrack to the Coen Brothers film of the same name mixes original recordings from such Americana stalwarts as Ralph Stanley and the Fairfield Four with covers of timeless classics by contemporary artists. While it's great to hear the old-time stuff brought to life with new production, the real treat here is the new renditions by relative newcomers. Particularly outstanding is the charmingly treatment afforded "I'll Fly Away," by the well-paired Alison Krauss and Gillian Welch. And on "Didn't Leave Nobody But The Baby," the duo brings in Emmylou Harris to form a new-grass superstar trio.

R.I.Y.L.: Alison Krauss, John Hartford, Norman Blake
Contact: Haley
Phone: 615.524.7500
E-mail: haley.mclmore@umusic.com
Release Date: Dec. 4; at radio now

NIAGARA

02 (Bliss)

It's hard to imagine anyone coming up with a hip-sounding cover of the Divinyls' "I Touch Myself." But Niagara's cool blend of Beatlesque pop, stripped-down rock production and Eno-like Moog babbings makes that, and pretty much anything else, sound great. "Cigarettes and rock and roll" brings to mind another of the band's influences, as singer/songwriter Jeff Davis quickly croons, "Tonight you'll be narcotized in your bedroom with MC5" over keyboards that could have been lifted from the *Magical Mystery Tour* album. Classic-rock influences aside, artful arrangements — blending keyboards, flutes and percussion — and tight pop construction make 02 well worth exploring.

R.I.Y.L.: Beatles, MC5, Merrie Amsterberg
Contact: Jeff
Phone: 510.528.1230
E-mail: niagara1@earthlink.net
Release Date: Nov. 14; at radio now

TRIPLE A

Period Ending 12/5/00

www.cmj.com

Contributing reporters this week: 35 • See page 44 for a complete list of Triple A airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	3	2	1	5	PJ HARVEY Stories From The City... Island-IDJMG	
2	4	4	2	6	JOHNNY CASH American III American-Columbia-CRG	
3	2	1	1	7	PAUL SIMON You're The One Warner Bros.	
4	1	8	1	9	MARK KNOPFLER Sailing To Philadelphia Warner Bros.	
5	6	6	1	12	EMMYLOU HARRIS Red Dirt Girl Nonesuch	
6	5	3	1	9	RADIOHEAD Kid A Capitol	
7	7	18	7	4	U2 All That You Can't Leave Behind Interscope	
8	8	13	8	8	KEB' MO' The Door 550-Epic	
9	9	5	2	12	JOHN HIATT Crossing Muddy Waters Vanguard	
10	11	7	4	8	VAN MORRISON & LINDA GAIL LEWIS Exile-Pointblank-Virgin	
11	12	20	11	4	MARTIN SEXTON Wonder Bar Atlantic	
12	10	9	9	6	SONNY LANDRETH Levee Town Sugar Hill	
13	14	15	13	4	JOE JACKSON Night & Day 2 Sony Classical	
14	18	16	14	5	R.L. BURNSIDE Wish I Was In Heaven... Fat Possum-Epitaph	
15	20	22	15	3	VARIOUS ARTISTS Badlands: A Tribute... Sub Pop	
#1 DEBUT						
16	—	—	16	1	SOUTHERN CULTURE ON THE SKIDS Liquored Up... TVT	
17	22	10	1	10	WILLIE NELSON Milk Cow Blues Island-IDJMG	
18	16	14	14	6	SARAH HARMER You Were Here Zoë-Rounder	
19	15	17	15	6	MERLE HAGGARD If I Could Only Fly Anti-Epitaph	
20	32	29	20	4	MEDESKI MARTIN AND WOOD The Dropper Blue Note	
21	26	25	14	8	AMY CORREIA Carnival Love Capitol	
22	17	38	17	3	SOUNDTRACK Genghis Blues Six Degrees	
23	21	21	13	8	BADLY DRAWN BOY The Hour Of... XL-Beggars Banquet	
24	24	11	2	15	DAR WILLIAMS The Green World Razor & Tie	
#2 DEBUT						
25	—	—	25	1	JOHN PRINE Souvenirs Oh Boy	
26	19	39	19	3	DOVES Lost Souls Astralwerks	
27	28	31	27	4	STRANGEFOLK A Great Long While Strangefolk	
28	31	30	16	7	KASEY CHAMBERS The Captain Asylum-Warner Bros.	
29	39	33	1	17	GREG BROWN Covenant Red House	
30	R	24	7	11	SAINT GERMAIN Tourist Blue Note	
31	R	27	27	3	FROGWINGS Croakin' At Toad's Flying Frog	
32	23	32	23	3	FATBOY SLIM Halfway Between The Gutter... Astralwerks	
33	—	—	33	1	DWEEZIL ZAPPA Automatic Favored Nations	
34	25	36	18	12	RYAN ADAMS Heartbreaker Bloodshot	
35	34	—	34	2	DAVID SYLVIAN Everything And Nothing Virgin	
36	R	—	31	2	COLDPLAY Parachutes Nettwerk-Capitol	
37	R	—	27	3	WALLFLOWERS Breach Interscope	
38	—	—	38	1	DWIGHT YOAKAM Tomorrow's Sounds Today Reprise	
39	—	—	39	1	BLUR The Best Of Virgin	
40	R	19	19	5	GOMEZ Abandoned Shopping Trolley Hotline Hut-Virgin	

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

ADDS

1	NINA HYNES Creation Reverb
2	PONTIUS COPILOT Madagascar Hello
3	RAGE AGAINST THE MACHINE Renegades Epic
4	DWIGHT YOAKAM Tomorrow's Sounds Today Reprise
5	MAP OF WYOMING Trouble Is Innerstate

CMJ RADIO 200

Period Ending
12/5/2000

Contributing reporters this week: 455 • See page 44 for a complete list of airplay reports.

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
#1 TRIPLE A / #1 CORE							#1 DEBUT						
1	1	2	1	5	PJ HARVEY Stories From The City... Island-IDJMG	49	-	-	49	1	DWEEZIL ZAPPA Automatic Favored Nations		
2	2	1	1	9	RADIOHEAD Kid A Capitol	50	131	-	50	2	EVERCLEAR Songs From An American Movie... Capitol		
3	3	3	3	6	JOHNNY CASH American III Columbia-CRG	51	60	79	51	3	VARIOUS ARTISTS Strait Up Immortal-Virgin		
#1 HIP-HOP							52	23	17	13	9	WESTON The Massed Albert Sounds Mojo	
4	7	8	4	5	OUTKAST StanKonia LaFace-Arista	53	48	47	47	5	VARIOUS ARTISTS Wo Thank You - Kindercore 50 Kindercore		
5	4	4	4	4	U2 All That You Can't Leave Behind Interscope	#2 DEBUT							
6	69	-	6	2	BLUR The Best Of Virgin	54	-	-	54	1	WU-TANG CLAN The W Loud-Columbia-CRG		
7	5	9	5	5	ELYSIAN FIELDS Queen Of The Meadow Jetset	55	53	60	50	7	ORGY Vapor Transmission Elementree-Reprise		
8	9	28	8	4	FATBOY SLIM Halfway Between The Gutter... Astralwerks	56	86	154	56	3	MAN OF THE YEAR The Future Is Not Now Tiny Beat-Loveless		
#1 JAZZ							57	59	75	51	6	MEAT PUPPETS Golden Lies Breaking-Atlantic	
9	10	15	9	5	MEDESKI MARTIN AND WOOD The Dropper Blue Note	58	50	-	50	2	VARIOUS ARTISTS Shanti Project Collection 2 Badman		
10	6	12	6	7	SUPERDRAG In The Valley Of Dying Stars Arena Rock	59	29	20	7	9	ELF POWER The Winter Is Coming Elephant Six-Sugar Free		
11	13	42	11	3	VARIOUS ARTISTS Badlands: A Tribute... Sub Pop	60	52	35	35	4	MAGNETOPHONE I Guess Sometimes... 4AD		
12	8	5	5	7	NEW FOUND GLORY New Found Glory Drive Thru-MCA	61	73	86	61	4	TUPAC SHAKUR The Rose That Grew... Amaru-Interscope		
13	12	10	10	6	PALO ALTO Palo Alto American-Columbia-CRG	62	83	120	62	4	VARIOUS ARTISTS Stoned Immaculate... Elektra-EEG		
14	20	36	14	4	POE Haunted Atlantic	63	46	32	21	6	IDAHO Hearts Of Palm Idaho Music		
UP 66 POSITIONS							64	97	65	64	5	VARIOUS ARTISTS Take A Bite Outta Rhyme Republic	
15	81	-	15	2	PIZZICATO FIVE The Fifth Release From Matador Matador	65	58	-	58	2	SICK OF IT ALL Yours Truly Fat Wreck Chords		
16	21	-	16	2	SOUTHERN CULTURE ON THE SKIDS Liquored Up... TVT	66	70	55	43	6	RICHARD BUCKNER The Hill Overcoat		
17	11	16	11	4	DELTRON 3030 Deltron 3030 75 Ark	67	44	43	43	8	CATCH 22 Alone In A Crowd Victory		
#1 RPM							68	115	-	68	2	KREIDLER Kreidler Wonder-Mute	
18	17	18	17	5	RONI SIZE/REPRAZENT In The Mode Island-IDJMG	69	96	69	69	6	VARIOUS ARTISTS Xen Cuts Ninja Tune		
19	26	29	19	7	COLDPLAY Parachutes Nettwerk-Capitol	70	42	33	8	11	SELF Gizmodgery Spongebath		
20	14	6	2	11	BADLY DRAWN BOY The Hour Of... XL-Beggars Banquet	71	39	27	1	14	AT THE DRIVE-IN Relationship Of Command Grand Royal		
21	18	11	11	7	GOMEZ Abandoned Shopping Trolley Hotline Hut-Virgin	72	57	99	57	7	MARK KNOPFLER Sailing To Philadelphia Warner Bros.		
22	15	7	7	6	DEATH CAB FOR CUTIE Forbidden Love E.P. Barsuk	73	88	122	73	3	HOPEWELL The Curved Glass Priapus		
23	16	19	16	4	ADD N TO (X) Add Insult To Injury Mute	74	152	-	74	2	OFFSPRING Conspiracy Of One Columbia-Crg		
75	78	-	-	-	EMMYLOU HARRIS Red Dirt Girl Nonesuch	75	87	46	12	-			

CHART TOPPER



PJ Harvey

#1 DEBUT



Dweezil Zappa

#2 DEBUT



Wu-Tang Clan

UP 81 POSITIONS



24	100	-	24	2	YO LA TENGO Danelectro (EP)	Matador
25	19	13	13	5	LESS THAN JAKE Borders & Boundaries	Fat Wreck Chords
26	35	74	26	4	JOSEPH ARTHUR Live From The Gypsy Tearoom	Realworld-Virgin
27	36	41	27	5	R.L. BURNSIDE Wish I Was In Heaven...	Fat Possum-Epithaph
28	54	158	28	3	Q AND NOT U No Kill No Beep Beep	Dischord
29	28	21	21	7	DOVES Lost Souls	Astralwerks
30	22	26	22	5	BRATMOBILE Ladies, Women And Girls	Lookout!
31	31	14	5	10	BLACK EYED PEAS Bridging The Gap	Interscope
32	30	150	30	3	MOUNTAIN GOATS The Coroner's Gambit	Absolutely Kosher
33	27	30	30	5	GURU'S JAZZMATAZZ Vol. 3: Streetsoul	Virgin
34	34	38	31	7	VERSUS Hurrah	Merge
35	43	61	35	3	EUPHONE Hashin' It Out	Jade Tree
36	25	24	5	10	HOOVERPHONIC The Magnificent Tree	Epic
37	32	23	11	9	GREEN DAY Warning	Reprise
38	45	52	38	5	SONGS: OHIA Ghost Tropic	Secretly Canadian
39	38	-	38	2	DRESSY BESSY The California EP	Kindercore
40	49	51	40	6	LINKIN PARK Hybrid Theory	Warner Bros.
41	41	78	41	5	EMILIANA TORRINI Love In The Time Of Science	Virgin
42	51	-	42	2	NINE INCH NAILS Things Falling Apart	Nothing-Interscope
43	R	192	1	24	JURASSIC-5 Quality Control/W.O.E. Is Me (EP)	Interscope
44	67	-	44	2	DASHBOARD CONFESSIONAL The Swiss Army...	Drive-Thru
45	33	25	1	12	BJÖRK Selmasongs	Elektra-EEG
46	47	39	14	8	GODSPEED YOU BLACK EMPEROR! Lift Your Skinny...	Kranky
47	87	-	47	2	LOW Christmas	Chair Kickers' Union-Kranky
48	24	22	19	6	KARATE Unsolved	Southern

76	61	57	43	8	ELENI MANDELL Thrill	Space Baby
77	85	83	77	7	PAUL SIMON You're The One	Warner Bros.
78	93	88	78	4	BARCELONA ZeRo-oNe-INFINITY	March
79	55	34	14	11	TITAN Elevator	Virgin
80	62	58	58	6	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus
81	92	-	81	2	TWILIGHT CIRCUS DUB SOUND SYSTEM Dub Plates Vol. 2	M
82	72	54	54	6	HIGH LLAMAS Buzzle Bee	Drag City
83	110	-	83	2	NATION OF ULYSSES The Embassy Tapes	Dischord
84	63	37	7	11	J MASCIS + THE FOG More Light	Ultimatum
85	101	107	85	10	JOHN HIATT Crossing Muddy Waters	Vanguard
86	126	91	86	5	WALLFLOWERS Breach	Interscope
87	77	121	77	4	JOE JACKSON Night & Day 2	Sony Classical
88	76	85	76	5	A3 La Peste	Columbia-CRG
89	64	105	64	3	SUNSHINE Velvet Suicide	Big Wheel Recreation
90	75	97	75	5	MERLE HAGGARD If I Could Only Fly	Anti-Epithaph
91	120	166	91	6	KEB' MO' The Door	550-Epic
92	112	100	92	4	GOOSMACK Awake	Republic
93	125	92	66	7	CHICKS ON SPEED The Unreleases	K
94	37	31	3	11	SEA AND CAKE Oui	Thrill Jockey
95	66	94	66	4	ONEIDA Come On Everybody Let's Rock	Jagjaguwar
96	74	72	71	7	REEVES GABRELS Ulysses	E-magine
97	103	67	53	6	LIMP BIZKIT Chocolate Starfish...	Flip-Interscope
98	114	73	72	4	PENNYWISE Live	Epithaph
99	104	-	99	2	COLLIDE Chasing The Ghost	Noiseplus
100	71	56	56	4	PELICAN CITY Rhode Island	December First

Single From An American Music
"All The Stars" - The Roots

Everclear

UP 78 POSITIONS



Offspring

UP 76 POSITIONS



Yo La Tengo

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, 44 W. 18th St., 6th Floor, New York, NY 10011.

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18 tracks including **Song 2** **Girls & Boys** **Parklife** **Coffee & TV** and the new song **Music Is My Radar**
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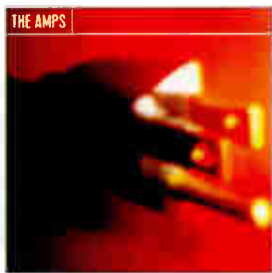
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5 YEARS AGO

- 1 AMPS**
Pacer (4AD/Elektra-EEG)
- 2 SMASHING PUMPKINS**
Mellon Collie And The Infinite Sadness (Virgin)
- 3 BOSS HOGG**
Boss Hog (DGC)
- 4 CORNERSHOP**
Woman's Gotta Have It (Luaka Bop-WB)
- 5 SUNNY DAY REAL ESTATE**
Sunny Day Real Estate (Sub Pop)



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

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	94	48	32	9	CINERAMA Disco Volante	Manifesto
102	143	133	102	3	SINCLAIRE Attention Teenage Girls	Sonic Unyon
103	109	49	10	12	SQUIRREL NUT ZIPPERS Bedlam Ballroom	Mammoth
104	-	-	104	1	MOUSE ON MARS Instrumentals	Thrill Jockey
105	89	89	89	4	EVERLAST Eat At Whitey's	Tommy Boy
106	119	161	106	3	ASHTRAY BABYHEAD Radio	Glue Factory
107	121	101	51	11	BARENAKED LADIES Maroon	Reprise
108	80	46	42	5	ALUMINUM GROUP Pelo	Hefty
109	56	45	34	7	PLASTILINA MOSH Juan Manuel	Astralwerks
110	82	80	78	5	JOY ZIPPER Joy Zipper	Bar/None
111	127	187	111	3	MARTIN SEXTON Wonder Bar	Atlantic
112	68	53	15	9	DON CABALLERO American Don	Touch And Go
113	-	-	113	1	RAGE AGAINST THE MACHINE Renegades	Epic
114	130	96	96	5	DAVID HOLMES Bow Down To The Exit Sign	1500
115	158	-	115	2	FARAQUET The View From This Tower	Dischord
116	-	-	116	1	ERYKAH BADU Mama's Gun	Motown
117	117	95	95	6	COCO Coco	K
118	R	-	118	2	DELGADOS The Great Eastern / No Danger (CD5)	Beggars Banquet
119	79	44	2	14	GO-BETWEENS The Friends Of Rachel Worth	Jetset
120	65	136	65	3	LILYS Selected (EP)	File 13
121	105	113	78	6	33.3 Plays Music	Aesthetics
122	106	50	50	6	SWINGIN' UTTERS Swingin' Utters	Fat Wreck Chords
123	166	188	9	13	MAN OR ASTRO-MAN? A Spectrum Of Infinite Scale	Touch And Go
124	141	-	124	2	MARILYN MANSON Holy Wood	Nothing-Interscope
125	192	-	125	2	BUILD YOUR OWN RADIO Build Your Own Radio	Bumblebear
126	-	-	126	1	MICROSTORIA Model 3, Step 2	Thrill Jockey
127	123	-	123	2	BEVIS FROND Valedictory Songs	Rubic
128	162	147	48	12	RYAN ADAMS Heartbreaker	Bloodshot
129	160	-	129	2	VARIOUS ARTISTS Hi-Fidelity Lounge: Vol. 2	Guidance
130	98	-	98	2	SILVER SCOOTER Good Bye (EP)	Peek-A-Boo
131	40	64	40	5	RUSSELL SIMINS Public Places	Grand Royal
132	113	129	94	7	SARAH HARMER You Were Here	Zoë-Rounder
133	99	137	99	4	PAUL OAKENFOLD Perfecto Presents: Another World	London-Sire
134	84	-	84	2	PLACES The Autopilot Knows You Best	Absolutely Kosher
135	154	148	116	4	SWEARING AT MOTORISTS Number Seven Uptown	Secretly Canadian
136	133	159	112	5	LENNY KRAVITZ Greatest Hits	Virgin
137	95	84	83	4	PEPE DELUXE Super Sound	Emperor Norton
138	137	-	137	2	LUNGFISH Necrophones	Dischord
139	169	90	1	16	DE LA SOUL Art Official Intelligence: Mosaic Thump	Tommy Boy
140	185	116	109	5	INTERNATIONAL AIRPORT International Airport	Overcoat
141	-	-	141	1	ARSON WELLES Inside The System Is The Spark	Arson Welles
142	116	70	32	10	WILLIE NELSON Milk Cow Blues	Island-IDJMG
143	199	-	143	2	KLEENEX GIRL WONDER Why I Write Such Good Songs	March
144	173	172	144	3	CHRISTIAN MARCLAY/OTOMO YOSHIHIDE Moving Parts	Asphodel
145	111	77	75	6	COMAS A Def Needle In Tomorrow	Plastique-Yep Roc
146	161	76	19	13	SAINT GERMAIN Tourist	Blue Note
147	107	119	100	5	RED SNAPPER Our Aim Is To Satisfy Red Snapper	Matador
148	140	175	140	4	SONNY LANDRETH Levee Town	Sugar Hill
149	168	179	149	3	SOUNDTRACK Little Nicky	Maverick
150	134	163	134	3	PAPER CHASE Young Bodies Heal Quickly, You Know	Beatville

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15 YEARS AGO

1 HOODOO GURUS
Mars Needs Guitars
(Big Time)

2 SIMPLE MINDS
Once Upon A Time
(A&M)

3 REPLACEMENTS
Tim (Sire)

4 ALARM
Strength (I.R.S.)

5 THE CURE
The Head On The Door
(Elektra)



20 YEARS AGO

1 TALKING HEADS
Remain In Light (Sire)

2 BRUCE SPRINGSTEEN
The River (Columbia)

3 POLICE
Zenyatta Mondatta
(A&M)

4 ROCKPILE
Seconds Of Pleasure
(A&M)

5 XTC
Black Sea (Virgin)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	145	-	145	2	SOUNDTRACK Genghis Blues	Six Degrees
152	181	-	152	2	BIKERIDE Summer Winners/Summer Losers	Hidden Agenda-Parasol
153	-	-	153	1	HELMS The Swimmer	Kimchee
154	138	140	138	4	ORANGER The Quiet Vibration Land	Amazing Grease
155	118	182	118	6	FRIGATE Blow Me Down	Spinning
156	150	-	150	2	FRENCH KICKS Young Lawyer (EP)	Star Time
157	129	111	101	8	FASTBALL The Harsh Light Of Day	Hollywood
158	-	-	158	1	KEPLER Fuck Fight Fail	Troubleman Unlimited
159	-	-	159	1	MATTHEW SWEET Time Capsule 1990-2000: The Best Of	Zoo-Volcano
160	164	103	97	6	VAN MORRISON & LINDA GAIL LEWIS You Win Again	Exile-Pointblank-Virgin
161	174	135	104	4	JIGSAW SEEN Zenith	Vibro-Phonic
162	151	68	68	4	STATE OF BENGAL Visual Audio	Six Degrees
163	91	59	49	9	SUBMARINE Skin Diving	Kinetic-Reprise
164	128	66	25	9	TWILIGHT SINGERS Twilight As Played By The Twilight Singers	Columbia-CRG
165	108	132	33	8	BLONDE REDHEAD Melodie Citronique (EP)	Touch And Go
166	190	-	140	6	JOAN OSBORNE Righteous Love	Interscope
167	-	-	167	1	DWIGHT YOAKAM Tomorrow's Sounds Today	Reprise
168	102	93	93	5	MONSIEUR LEROC Le Slow Motion Boogie Woogie	Cornerstone Ras-Skunk
169	175	128	71	15	DAR WILLIAMS The Green World	Razor & Tie
170	136	169	124	7	COLLECTIVE SOUL Blender	Atlantic
171	-	-	171	1	STRANGEFOLK A Great Long While	Strangefolk
172	-	-	172	1	GARAGELAND Do What You Want	Foodchain
173	-	-	173	1	RED KRAYOLA Blues, Hollers And Hellos	Drag City
174	132	106	3	15	ELASTICA The Menace	Atlantic
175	-	-	175	1	LIFEHOUSE No Name Face	Dreamworks
176	-	-	176	1	TERIYAKIS Haunted Hungarian Sauna	Priapus
177	124	170	124	3	TRISTAN PSIONIC Mind The Gap	Sonic Unyon
178	-	-	178	1	BELLRAYS Grand Fury	Vital Gesture
179	149	82	71	8	MOCEAN WORKER Aural & Hearty	Palm
180	186	108	108	3	BUDDYREVELLES American Matador	Motorcoat
181	148	110	110	6	LAIKA & THE COSMONAUTS Absurdistan	Yep Roc
182	90	40	19	9	BROADCAST Extended Play Two	Warp-Tommy Boy
183	142	124	124	3	EARLIMART Kingdom Of Champions	Devil In The Woods
184	147	181	147	3	SAD ROCKETS Transition	Matador
185	-	-	185	1	HANK WILLIAMS SR. Alone With His Guitar	Mercury Nashville-IDJMG
186	R	151	151	6	FROGWINGS Croakin' At Toad's	Flying Frog
187	-	-	187	1	JAZZANOVA Remixes 1997-2000	Compost
188	153	134	104	8	MOVIELIFE This Time Next Year	Revelation
189	165	-	165	2	GOOD LIFE Novena On A Nocturn	Better Looking
190	139	145	139	4	JOY DIVISION The Complete BBC Recordings	Fuel 2000
191	182	102	3	25	DANDY WARHOLS Thirteen Tales From Urban Bohemia Vol. 2	Capitol
192	R	-	52	9	TABLA BEAT SCIENCE Tala Matrix	Axiom-Palm Pictures
193	-	-	193	1	REAL TUESDAY WELD L'amour Et Morte	Kindercore
194	-	-	194	1	INFLUENTS Check Please	Adeline
195	172	-	172	2	EASTERN YOUTH May My Scream Reach The Clouds	Toy Factory
196	R	-	111	8	FUEL Something Like Human	550-Epic
197	-	-	197	1	PARIS COMBO Living Room	Tinder
198	-	-	198	1	ECHOBOY Vol. 2	Mute
199	189	155	155	3	SEVENTEEN Bikini Pie Fight	Xoff-V2
200	170	-	170	2	FIVE FOR FIGHTING America Town	Aware-Columbia-CRG

CORE RADIO

Period Ending 12/5/2000

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Contributing reporters this week: 89 • See page 44 for a complete list of Core airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	5	PJ HARVEY Stories From The City...	Island-IDJMG	37	49	55	21	10	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
2	2	3	2	5	JOHNNY CASH American III	American-Columbia-CRG	38	43	47	38	3	EUPHONE Hashin' It Out	Jade Tree
3	3	1	1	8	RADIOHEAD Kid A	Capitol	39	59	43	39	5	VARIOUS ARTISTS Xen Cuts	Ninja Tune
					#1 DEBUT		40	51	49	40	6	PAUL SIMON You're The One	Warner Bros.
4	-	-	4	1	PIZZICATO FIVE The Fifth Release From Matador	Matador	41	64	-	41	2	KEB'MO' The Door	550-Epic
5	7	14	5	4	OUTKAST StanKonia	LaFace-Arista	42	75	-	42	2	BARCELONA ZeRo-oNe-INFINITY	March
6	9	9	6	5	MEDESKI MARTIN AND WOOD The Dropper	Blue Note	43	41	-	41	2	VARIOUS ARTISTS Shanti Project Collection 2	Badman
					#2 DEBUT		44	45	30	30	6	HIGH LLAMAS Buzzle Bee	Drag City
7	-	-	7	1	BLUR The Best Of	Virgin	45	57	-	45	2	TWILIGHT CIRCUS DUB SOUND SYSTEM Dub Plates	M
8	13	42	8	3	VARIOUS ARTISTS Badlands: A Tribute...	Sub Pop	46	37	34	34	4	PELICAN CITY Rhode Island	December First
9	8	16	8	3	FATBOY SLIM Halfway Between The Gutter...	Astralwerks	47	39	68	39	3	EMILIANA TORRINI Love In The Time Of Science	Virgin
10	5	4	4	3	DELTRON 3030 Deltron 3030	75 Ark	48	33	38	9	9	HOOVERPHONIC The Magnificent Tree	Epic
11	4	5	4	4	ADD N TO (X) Add Insult To Injury	Mute	49	66	-	49	2	NATION OF ULYSSES The Embassy Tapes	Dischord
12	23	-	12	2	Q AND NOT U No Kill No Beep Beep	Dischord	50	63	29	18	5	RICHARD BUCKNER The Hill	Overcoat
13	31	27	13	5	R.L. BURNSIDE Wish I Was In Heaven...	Fat Possum-Epigraph	51	46	53	46	5	ELENI MANDELL Thrill	Space Baby
14	12	24	12	4	ELYSIAN FIELDS Queen Of The Meadow	Jetset	52	71	-	52	2	MARTIN SEXTON Wonder Bar	Atlantic
15	6	21	6	7	SUPERDRAG In The Valley Of Dying Stars	Arena Rock	53	38	18	18	4	MAGNETOPHONE I Guess Sometimes...	4AD
16	11	11	11	5	RONI SIZE/REPAZENT In The Mode	Island-IDJMG	54	-	-	54	1	LOW Christmas	Chair Kickers' Union-Kranky
					#3 DEBUT		55	70	64	55	5	VARIOUS ARTISTS We Thank You...	Kindercore
17	-	-	17	1	YO LA TENGO Danelectro (EP)	Matador	56	67	-	56	2	JOHN HIATT Crossing Muddy Waters	Vanguard
18	17	20	17	4	U2 All That You Can't Leave Behind	Interscope	57	-	-	57	1	HOPEWELL The Curved Glass	Priapus
19	28	-	19	2	JOSEPH ARTHUR Live From The Gypsy...	Realworld-Virgin	58	40	36	33	6	NEW FOUND GLORY New Found Glory	Drive Thru-MCA
20	14	17	14	6	VERSUS Hurrah	Merge	59	50	61	40	5	33.3 Plays Music	Aesthetics
21	15	-	15	2	MOUNTAIN GOATS The Coroner's...	Absolutely Kosher	60	48	45	45	3	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus
22	16	7	3	10	BADLY DRAWN BOY The Hour...	XL-Beggars Banquet	61	47	26	12	6	IDAHO Hearts Of Palm	Idaho Music
23	29	52	23	3	POE Haunted	Atlantic	62	58	32	13	9	CINERAMA Disco Volante	Manifesto
24	18	6	6	6	DEATH CAB FOR CUTIE Forbidden Love E.P.	Barsuk	63	R	-	48	3	CHICKS ON SPEED The Unreleases	K
25	27	23	23	7	COLDPLAY Parachutes	Netwerk-Capitol	64	32	22	17	6	KARATE Unsolved	Southern
26	10	13	10	5	BRATMOBILE Ladies, Women And Girls	Lookout!	65	44	31	7	9	BLACK EYED PEAS Bridging The Gap	Interscope
27	21	19	19	4	PALO ALTO Palo Alto	American-Columbia-CRG	66	-	-	66	1	WU-TANG CLAN The W	Loud-Columbia-CRG
28	20	12	12	5	GOMEZ Abandoned Shopping Trolley Hotline	Hut-Virgin	67	-	-	67	1	CHRISTIAN MARCLAY/OTOMO YOSHIHIDE	Asphodel
29	56	-	29	2	KREIDLER Kreidler	Wonder-Mute	68	-	-	68	1	JOE JACKSON Night & Day 2	Sony Classical
30	35	-	30	2	SOUTHERN CULTURE ON THE SKIDS Liquored Up...	TVT	69	-	-	69	1	VARIOUS ARTISTS Hi-Fidelity Lounge Vol. 2	Guidance
31	34	25	5	8	GODSPEED YOU BLACK EMPEROR! Lift...	Kranky	70	72	35	30	5	ALUMINUM GROUP Pelo	Hefty
32	27	33	32	4	GURU'S JAZZATAZZ Vol. 3: Streetsoul	Virgin	71	19	10	4	8	ELF POWER The Winter Is Coming	Elephant Six-Sugar Free
33	26	-	26	2	DRESSY BESSY The California EP	Kindercore	72	60	69	60	3	ONEIDA Come On Everybody Let's Rock	Jagjaguwar
34	30	63	30	5	MARK KNOPFLER Sailing To Philadelphia	Warner Bros.	73	-	-	73	1	FARAQUET The View From This Tower	Dischord
35	54	44	35	5	SONGS: OHIA Ghost Tropic	Secretly Canadian	74	42	-	42	2	LILYS Selected (EP)	File 13
36	22	8	8	7	DOVES Lost Souls	Astralwerks	75	-	-	75	1	WALLFLOWERS Breach	Interscope

RADIO 200 ADDS

Period Ending 12/5/2000

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POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	167	RAGE AGAINST THE MACHINE Renegades	Epic
2	95	NINA HYNES Creation	Reverb
3	95	PONTIUS COPILOT Madagascar	Hello
4	80	DAKOTA SUITE Signal Hill	Badman
5	43	ERYKAH BADU Mama's Gun	Motown
6	39	WHITE OCTAVE Style No. 6312	Deep Elm
7	33	VARIOUS ARTISTS Hi-Fidelity Dub Sessions Vol. 2	Guidance
8	27	MONC Guilty	Conglomerated Industries
9	26	VARIOUS ARTISTS Dracula 2000 Sampler	Columbia-CRG
10	20	JEAN CAFFEINE Idee Fixe	Innerstate
11	10	VARIOUS ARTISTS Hi-Fidelity Dub Sessions Vol. 2	Guidance
12	9	JURASSIC-5 W.O.E. Is Me (EP)	Interscope
13	9	BLUR The Best Of	Virgin
14	9	GODHEAD The Reckoning (CD5)	Posthuman-Priority
15	8	NEIL YOUNG Road Rock Vol. 1	Reprise
16	5	HAWKSLEY WORKMAN For Him And The Girls	Ba Da Bing!
17	5	ECHOBOY Vol. 2	Mute
18	5	SUPA DJ DMITRY Scream Of Consciousness	Wax Trax!-TVT
19	5	RECTANGLES Bunker	Stereorrific
20	5	GARAGELAND Do What You Want	Foodchain



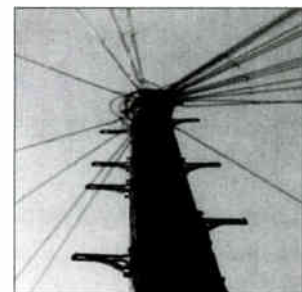
Rage Against The Machine



Nina Hynes



Pontius CoPilot



Dakota Suite



Erykah Badu

GOING FOR ADDS

www.cmj.com

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

MODERN TIMES AS TOLD BY YOUSOU N'DOUR

Youssou N'Dour's *Joko (The Link)* — a deceptively easygoing blend of soaring Islamic vocals and Western singer/songwriterly craftsmanship — has been at No. 1 on the New World charts for several weeks now. But many purists have expressed alarm at N'Dour's use of non-African flavors and English-language vocals, even as they are drawn in by the album's undeniable integrity and melodic charm.

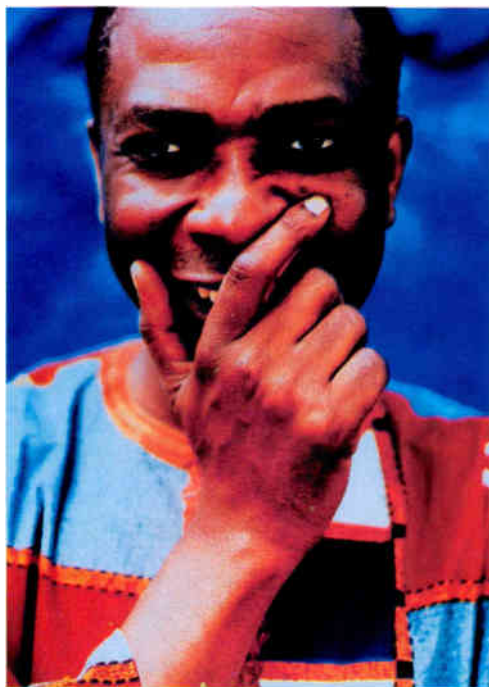
At ease in a Manhattan hotel room, N'Dour is both amused and exasperated by any questions of authenticity. "Instruments don't have nationalities," he vehemently points out. "I have never been afraid to ask a keyboard player to play the rhythm of the *sabar* drum. Today, everyone is doing 'world music' — and influencing everybody else. This is the reality. 'Purists' ought to understand that Africa is not just animals and forest. We have cities in Africa, young people who understand satellites, the Internet, and urban music."

Given such forward-looking views, it shouldn't be a surprise that N'Dour's life is one of constant evolution and change. "I grew up in the Medina section of Dakar, in modest circumstances," he says. "People from where I was from were pointed out by the ruling class as 'the other' — a second country, a city within a city."

After making a precocious debut in 1986 with *Nelson Mandela*, N'Dour felt restricted by the era's ubiquitous Cuban-rumba-based pop and forged a rootsy yet radical style he called *mbalax*, named after the

rhythm of the *myung-myung* drum. "*Mbalax* was a hesitant incarnation," he explains. "Senegalese folklore was something to distance yourself from. I think everyone had *mbalax* in them, but no one dared to do it."

N'Dour is being modest. Closer to the truth is that nobody else had his talent, vision and feel for the moment. *Mbalax* became a national obsession and an unexpected



Youssou N'Dour

catalyst for social change. "One thing our music has done is to bring together the two poles of Senegalese society. *Mbalax* was once forbidden in that 'other world,' but that's no longer the case," N'Dour says.

New musical influences came from other places, as well. Soon after N'Dour's debut, pop superstar Peter Gabriel heard one of the African singer's songs. Their ensuing collaboration gave N'Dour a strong international presence.

"My encounter with Peter made things happen in my music," says N'Dour. "It's a cross-pollinating influence. I've learned from him about structuring songs in a certain mod-

ern way. I don't think that Peter's involvement with me was opportunistic in any way. I can attest to the fact that he still expresses a serious passion for what I do. And because of what he and I did, others feel free to attempt any artistic collaboration they can imagine."

Still, for some listeners, N'Dour's current polyglot experimentation personifies their worst fears about the looming "global village." They worry that unstructured, high-speed intercultural exchanges could weaken or even destroy some traditional music sources. N'Dour, on the other hand, thinks Africans should be encouraged to make full use of the information highway as an important part of the creative process.

"Well, let me talk about rich countries — rich in culture," N'Dour says. "Rich countries like mine have a lot to bring to the Internet. The real battle is going to be how to bridge the gap between technologically developed and underprivileged countries — technologically speaking. It will be important to see how the Internet can tap into Africa, as Africa taps into the Internet. The Internet needs Africa's content."

N'Dour views his music as both a private pleasure and a public responsibility. And he is putting his money where his mouth is, working with the United Nations to create the *Joko Project*, an initiative to build computer centers geared toward providing Internet access to Senegal's youth.

"Music is a gift given by God," N'Dour says. "You can express yourself and have fun. But first of all, you must recognize that music was given to you to render service to others." — **Christina Roden**

In news that caught most everyone by surprise, RMM Records filed for protection under Chapter 11 bankruptcy laws on Nov. 14. The reason: a multi-million dollar copyright-infringement judgment against the label in Puerto Rico last June. The song at issue, "Yo Soy," was written by Puerto Rican singer/songwriter Glenn Monroig and recorded by José Cheo Feliciano in 1991 with slightly changed lyrics. The Feliciano version was then used in the soundtrack for the 1997 film *Yo Soy: Del Son A La Salsa*. While the movie and its soundtrack made little profit and Feliciano's album sold only 43,000 copies, Monroig was awarded more than \$7 million. Sources close to the case cite Monroig's status as the son of a beloved national as the reason for the astronomical settlement, the biggest ever in the tropical music scene. RMM plans to appeal in hopes of substantially lowering or dismissing the original judgment. Meanwhile, the label anticipates no interruption in its operations. • The much-anticipated RCA Victor Tito Puente box set has been pushed back until April of next year. Titled *The Very Best Of Tito Puente*, the six-CD collection will feature material from Puente's golden era in the '50s, a time when the mambo craze was sweeping the nation. While the world lost Puente on June 1 of this year, his legacy lives on in his music. Let's hope this is just the beginning of an effort to make his recordings — which number well over 100 — readily available. • If legendary flamenco singer Camaron de la Isla were still alive, he would've turned 50 this December. Instead, he died senselessly of a heroin overdose on July 2, 1992. Born in 1951, this son of a gypsy blacksmith went on to become one of flamenco's defining

voices. To honor its son, de la Isla's hometown of San Fernando, Spain, is hosting a number of concerts, confer-

ences, panels, and exhibits. Coinciding with these events, Universal Music Spain will release *Antología Inédita*, an anthology of unreleased tracks spanning three decades. • The exotic and earthy dub/reggae of Dry & Heavy seem to be a hit. The Japanese band's *Full Contact* has been popping up on the charts of late, even with



Tito Puente

limited servicing. Word is that the band is going to get formidable talent of Prince Jammy, one of dub's pioneers, to mix a new album using Dry & Heavy source tapes from the last two albums (*One Punch and Full Contact*) for an album entitled *In The Jaws Of The Tiger*. The album should be available on BSI in the spring.

Send all press releases and music for review to: James Lien
P.O. Box 15336, New Orleans, LA 70115
ph: 504.899.2502
email: morgus@acadiacom.net

NEW WORLD

Period Ending 12/5/2000 www.cmj.com

Contributing reporters this week: 99 • See page 61 for a complete list of New World airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	9	YOUSSOU N'DOUR Joko (The Link)	Nonesuch
2	6	7	2	6	FRIKIYIWA Collection 2	Six Degrees
UP 8 POSITIONS						
3	11	-	3	2	SOUNDTRACK Genchis Blues	Six Degrees
4	2	5	2	6	RUBEN GONZALEZ Chanchullo	World Circuit-Nonesuch
5	3	2	2	7	VARIOUS ARTISTS Ethiopiques Vol. 8	Buda Musique
UP 9 POSITIONS						
6	15	13	6	6	VARIOUS ARTISTS Italian Musical Odyssey	Putumayo
7	5	-	5	2	GJALLARHORN Sjatn	Northside
8	7	3	3	8	SIDESTEPPER More Grip	Palm Pictures
9	4	8	4	4	KING CHANGO The Return Of El Santo	Luaka Bop
10	17	-	10	2	OUMOU SANGARE Ko Sira	World Circuit-Nonesuch
11	12	-	11	2	AMADOU ET MARIAM Tje Ni Mousso	Circular Moves
12	8	6	2	12	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
13	18	9	9	5	ISRAEL VIBRATION Power Of The Trinity	Ras
14	13	10	8	6	HENRI DIKONGUE Mot'a Bobe	Tinder
15	10	4	4	9	VARIOUS ARTISTS Afrobeat...No Go Die!	Shanachie
16	9	15	1	12	TABLA BEAT SCIENCE Tala Matrix	Axiom-Palm Pictures
17	22	-	17	2	SAM MANGWANA Sings Dino Vangu	Stern's Africa
18	25	-	18	2	PARIS COMBO Living Room	Tinder
19	14	11	11	4	STATE OF BENGAL Visual Audio	Six Degrees
20	20	-	20	2	DJELI MOUSSA DIAWARA & BOB BROZMAN	Celluloid
21	R	23	14	5	VARIOUS ARTISTS Trance Planet Vol. 5	Triloka
22	R	16	16	2	SCIENTIST DUBS CULTURE Into A Parallel Universe	RAS
23	R	-	21	3	SOLAS The Hour Before The Dawn	Shanachie
24	-	-	24	1	VARIOUS ARTISTS Strictly The Best Vol. 26	VP
25	R	25	15	5	VARIOUS ARTISTS Jack Ruby Presents...	Heartbeat

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



BIG YOUTH

Natty Universal Dread 1973-1979

(Blood & Fire)
DJ Big Youth has been a crucial figure for fans of deep reggae since the early '70s. And though he may not have crossed over to international stardom, he's compiled a consistent and superlative body of work that remains true to his roots and beliefs. These recordings originally saw

extremely limited release in Jamaica. Heard now, they stand as monumental moments in the history of reggae, equal to virtually anything released nationally or internationally at the time. Three CDs are a lot of music to digest, but it's a true feast for fans of Youth and a great introduction for newcomers. Credit the Blood & Fire label, which continues to up the ante and deliver the finest reggae reissues on the market.

R.I.Y.L.: Yabby You, Peter Tosh, Bob Marley
Contact: Andrew Seidenfeld
Phone: 201.433.3907
E-mail: noprob@home.com
Release Date: Dec. 26

VARIOUS ARTISTS

Vocal Music In Crete (Smithsonian-Folkways)

The music of Crete fleshes out elements of Greek music with those of Turkey and North Africa. It's this Arabic influence that gives the music a more passionate feel than traditional Greek strains. The vocalists sing with such conviction that it seems as if the heartbreak and turmoil of the lyrics have personally befallen them — not the character in the lyrics. It's this deeply felt emotive connection that betrays Crete's ancient links of trade and culture with the Muslim world (*Vocal Music In Crete's* first track, a vocal lament, sounds at times uncannily like an Arabic call to prayer). This is the last volume in the extensive Smithsonian series released in conjunction with Berlin's International Institute For Traditional Music. It's also one of the series' most compelling and intriguing.

R.I.Y.L.: Om Kolthoum, Mohamed Abdel-Wahab, Smithsonian's *Music Of Indonesia* series
Contact: John Smith
Phone: 202.275.1143
E-mail: johns@folkways.si.edu
Release Date: Nov. 28; at radio now

CHICHI PERALTA

...De Vuelta Al Barrio (Caiman)

The Dominican Republic's Chichi Peralta draws on the rhythms of Cuba and Brazil while adding pop flourishes to craft a sound that unites opposing musical strains rather than accentuating their differences. Occasionally Peralta ventures dangerously close to mainstream contemporary Latin music, which may turn off hardcore world music purists. But there's an authenticity to the work that prevents even the cheesiest stuff from sounding too much like a saccharine appeal for the broadest possible audience.

R.I.Y.L.: Café Tacuba, Caetano Veloso, Los Lobos
Contact: Karen Granuado
Phone: 818.655.9790
E-mail: kgranduado@caiman.com
Release Date: Nov. 7; at radio now



PICK THE HITS

www.pickthehits.com

Ever wish you could offer bands instant feedback on their songs; or help labels separate the hits from the duds; or tell the A&R dudes just what they're missing? Now, thanks to Pick The Hits, you can do just that. Here's how it works: Labels, artists and managers place full-length songs — not just clips — on pickthehits.com for a select period of time, during which the site's users are invited to listen and rate the music they hear. In addition to rating the tune, users are asked for their comments on it — and it's not just hollow data: The feedback generated from Pick The Hits has already begun shaping the marketing opinions of labels using the site. The site also offers music news courtesy of Billboard.com, bulletin boards where users can trade opinions on the tracks they've been rating, and cash-prize contests for more adventurous repeat participants. So if you think you know your way around the music industry and just can't wait to give the labels a piece of your mind, here's your chance to let off some steam.

— Peter Orlov

INTERNET BROADCAST

Period Ending 12/5/2000 www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	2	1	4	PJ HARVEY Stories From The City, Stories From The Sea	Island-IDJMG
2	1	1	1	9	RADIOHEAD Kid A	Capitol
3	3	5	3	5	JOHNNY CASH American III: Solitary Man	American-Columbia-CRG
4	7	14	4	3	OUTKAST Stankonia	Laface-Arista
#1 DEBUT						
5	—	—	5	1	BLUR The Best Of	Virgin
6	6	8	6	4	U2 All That You Can't Leave Behind	Interscope
7	9	3	2	10	BADLY DRAWN BOY The Hour Of Bewilderbeast	XL-Beggars Banquet
8	21	12	8	3	COLDPLAY Parachutes	Nettwerk-Capitol
9	4	7	4	3	DELTRON 3030 Deltron 3030	75 Ark
10	14	11	10	3	FATBOY SLIM Halfway Between The Gutter And The Stars	Astralwerks
11	8	13	8	6	DEATH CAB FOR CUTIE Forbidden Love E.P.	Barsuk
12	11	25	11	3	ELYSIAN FIELDS Queen Of The Meadow	Jetset
13	5	15	5	5	NEW FOUND GLORY New Found Glory	Drive Thru-MCA
14	12	—	12	2	MEDESKI MARTIN AND WOOD The Dropper	Blue Note
15	16	16	9	9	BLACK EYED PEAS Bridging The Gap	Interscope
#2 DEBUT						
16	—	—	16	1	SOUTHERN CULTURE ON THE SKIDS Liquored Up And Lacquered Down	TVT
17	13	10	10	3	RONI SIZE/REPRAZENT In The Mode	Island-Idjmg
18	—	—	18	1	PIZZICATO FIVE The Fifth Release From Matador	Matador
19	25	—	19	2	MOUNTAIN GOATS The Coroner's Gambit	Absolutely Kosher
20	—	—	20	1	DRESSY BESSY The California EP	Kindercore
21	—	—	21	1	VARIOUS ARTISTS Badlands: A Tribute...	Sub Pop
22	R	17	13	3	DOVES Lost Souls	Astralwerks
23	22	23	21	5	GOMEZ Abandoned Shopping Trolley Hotline	Hut-Virgin
24	—	—	24	1	YO LA TENGO Danelectro (EP)	Matador

Contributing reporters this week: 94 • See page 64 for a complete list of airplay reports.

INTERNET RETAIL

Period Ending 12/5/2000 www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	—	1	2	BEATLES 1	Capitol
2	2	—	2	2	BACKSTREET BOYS Black & Blue	Jive
3	4	—	3	2	ENYA A Day Without Rain	Reprise
4	3	1	1	4	U2 All That You Can't Leave Behind	Interscope
5	5	—	5	2	SADE Lover's Rock	Epic
6	16	13	1	62	CREED Human Clay	Wind-up
7	7	—	7	2	TIM MCGRAW Greatest Hits	Curb
8	10	—	3	6	VARIOUS ARTISTS Now That's What I Call Music 2	Universal
9	8	2	1	5	LENNY KRAVITZ Greatest Hits	Virgin
10	17	25	9	5	'N SYNC No Strings Attached	Jive
11	6	—	6	2	RICKY MARTIN Sound Loaded	Columbia-CRG
#1 DEBUT						
12	—	—	12	1	VARIOUS ARTISTS Songs From Ally McBeal	550
13	—	—	13	1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE SRV	Sony Legacy
14	12	4	1	6	LIMP BIZKIT Chocolate Starfish And The Hot Dog Flavored Water	Flip-Interscope
15	22	—	15	2	BAHA MEN Who Let The Dogs Out	Artemis
16	13	5	5	4	SOUNDTRACK Charlie's Angels	Columbia-CRG
17	24	—	7	33	FAITH HILL Breathe	Warner Bros.
18	15	10	2	9	MADONNA Music	Maverick-Warner Bros.
19	14	18	14	9	DAVID GRAY White Ladder	Ato
20	19	—	1	22	BRITNEY SPEARS Oops!...I Did It Again	Jive
21	11	—	11	2	EAGLES Greatest Hits	Elektra-EEG
22	R	12	8	17	DIDO No Angel	Arista
23	9	—	9	2	CHARLOTTE CHURCH Dream A Dream	Sony Classical
#2 DEBUT						
24	—	—	24	1	DIXIE CHICKS Wide Open Spaces	Monument
25	R	22	2	32	3 DOORS DOWN The Better Life	Republic-Universal

UPCOMING

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

DECEMBER 19

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

DECEMBER 26

SOUNDTRACK Finding Forrester **Sony Legacy**

➔ Includes music by Miles Davis, Ornette Coleman, Bill Frisell, and others

JANUARY 9

ARETHA FRANKLIN Love Songs **Sony Legacy**

BIKERIDE Summer Winners... **Hidden Agenda-Parsol**

CURTIS SALGADO Soul Activated **Shanachie**

DON EDWARDS Kin To The Wind: Memories Of Marty Robbins **Shanachie**

DUKE ELLINGTON Love Songs **Sony Legacy**

FRANK SINATRA Love Songs **Sony Legacy**

GREG OSBY Inner Circle **Blue Note**

GROOVE COLLECTIVE It's All In Your Mind **Shanachie**

➔ Chucho Valdes guests

ISLEY BROTHERS Love Songs **Sony Legacy**

JIMMY SMITH Dot Com Blues **Blue Thumb**

➔ With special guests Taj Mahal, Keb' Mo', Etta James, B.B. King, and Dr. John

JOHN CARTY Yeh, That's All It Is **Shanachie**

LOUIS ARMSTRONG Satchmo: A Musical Biography **Verve**

➔ Three-disc set includes Armstrong's original narrations

MICHAEL BOLTON Love Songs **Sony Legacy**

VARIOUS ARTISTS Putumayo Presents Cajun **Putumayo**

VARIOUS ARTISTS Putumayo Presents Carnival **Putumayo**

VARIOUS ARTISTS Satin Doll: Smooth Jazz Plays Duke Ellington **Shanachie**

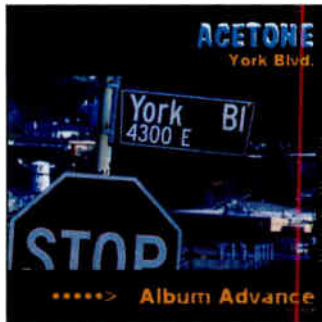
JANUARY 15

CAUSEY WAY Causey Vs. Everything **Alternative Tentacles**

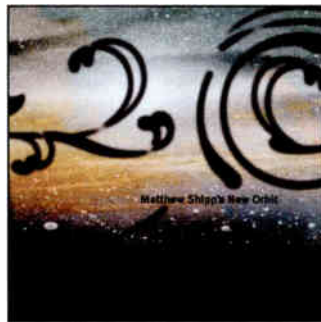
HOWARD ZINN Stories Hollywood... **Alternative Tentacles**

JELLO BIAFRA Become The Media **Alternative Tentacles**

➔ Three-disc set



ACETONE York Blvd.
MATTHEW SHIPP New Orbit



Jan. 16
Jan. 16

JANUARY 16

2ND GEN And/Or **Novamute-Mute**

ACETONE York Blvd. **Vapor**

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 CONYERS The Essential Fucked Up Blues **Estrus**

➔ Featuring former leader of the Quadrajets

JAZZ ON THE LATIN SIDE ALL-STARS Jazz On The Latin Side Volume II **CuBop-Ubiquity**

KURT ROSENWINKEL The Next Step **Verve**

MAKERS "Tiger Of The Night" (7") **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**

SHIPPING NEWS Very Soon, And In Present Company **Quarterstick**

SPOON Girls Can Tell **Merge**

STEPHEN MALMKVUS "Discretion Grove" (7") **Matador**

TRIBE Abort (reissue) **Rhino**

VARIOUS ARTISTS Fireside Jazz **Rhino**

VARIOUS ARTISTS Jammin' Songs **Rhino**

VARIOUS ARTISTS New Millennium Love Songs **Rhino**

VARIOUS ARTISTS Respect The Rock **Rhino**

VARIOUS ARTISTS Smooth Grooves Live **Rhino**

JANUARY 22

ACTION TIME Versus the World **Southern**

DANIELSON FAMILIE Tell Another Joke... (10") (reissue) **Secretly Canadian**

DANIELSON FAMILIE Tri-Danielson!!! Alpha (reissue) **Secretly Canadian**

DANIELSON FAMILIE Tri-Danielson!!! Omega (reissue) **Secretly Canadian**

SON AMBULANCE/BRIGHT EYES Oh, Holy Fools **Saddle Creek**

➔ Includes four songs a piece from both artists

JANUARY 23

ALBUM LEAF (10") **Troubleman Unlimited**

B.O.N. No. 1 **Epic**

JUST OUT

AAJ
1350 Mahan Dr. E4 Ste. 203, Tallahassee, FL 32308
CAPER FANOANGO & HIS TINY SICK TEARS — How's Your Hand? (001)

AIP
c/o Bomp! P.O. Box 7112, Burbank, CA 91505
VARIOUS ARTISTS — Essential Pebbles Volume Three (0064)

ALTERNATIVE TENTACLES
P.O. Box 418092, San Francisco, CA 94141 415.282.8783
HOWARD ZINN — Heroes And Martyrs (AK Press 241)
THE EX — 1936 (AK Press 253)

BOMP!
P.O. Box 7112, Burbank, CA 91510 818.728.8235
BRIAN JONESTOWN MASSACRE — Zero (Tangible 4)

WARLOCKS — The Warlocks (4080)

DISASTER
P.O. Box 7112, Burbank, CA 91510
VARIOUS ARTISTS — Old Skars And Upstarts 2001 (9004)

EPIC
550 Madison Ave., New York, NY 10022-3211 212.833.8000
3LW — 3LW (63961)

INNERSPACE
P.O. Box 411241, San Francisco, CA 94141-1241
OM ATTACK — Heavy Rescue (7712)

MOONSHINE
525 Santa Monica Blvd., West Hollywood, CA 90069
310.852.8145

CHRISTOPHER LAWRENCE — United States Of Trance (80140)
VARIOUS ARTISTS — Happy 28 Hardcore — Chapter Five (80141)

NEVER
7 W. 22nd, St 4th Fl., New York, NY 10010 212.875.4268
GENTLE WAVES — Swansong For You (Jeepster 4051)

PARASOL
905 S. Lynn St., Urbana, IL 61801 217.344.8809
BEAUTY SHOP — Yr Money Or Yr Life (Mud 044)
FRIGNOS OF SOUND — Rock-Ola (Hidden Agenda 018)
ST. CHRISTOPHER — Golden Blue (043)

SLAPHAPPY
P.O. Box 42, Northfield, MN 55057 507.846.6389
BLITZHOSEN — The Manual Transmission (002)

UNIVERSAL
1755 Broadway, New York, NY 10019 212.373.8000
SPM — Time Is Money (013 335)

VERY JUICY
8523 California Ave. SW, Seattle, WA 98138
GHETTO MONKS — Pop Culture

WEDNESDAY
P.O. Box 1263, Carlisle, PA 17013
FIRE IN THE RADIO — Red Static Action (1400)

REPORTING DATES

Jan. 5 - Jan. 9
Jan. 12 - Jan. 16
Jan. 19 - Jan. 23

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

REPORTING HOURS

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

FAX (Reporting Only): 646.557.0032

EMAIL: reports@cmj.com

WEB: www.cmj.com

106 VIC
106 VIC
106 VIC

106 VIC
106 VIC
106 VIC

BWRSU
Baltimore, MD 88.7 FM

BWRSU
Baltimore, MD 88.7 FM

CFCR
Cincinnati, OH 94.5 FM

CFCR
Cincinnati, OH 94.5 FM

CFMU
Cincinnati, OH 94.5 FM

CFMU
Cincinnati, OH 94.5 FM

CFRE
Victoria, BC 91.9 FM

CFRE
Victoria, BC 91.9 FM

CFUV
Victoria, BC 101.9 FM

CFUV
Victoria, BC 101.9 FM

CHMA
Saskatoon, SK 106.9 FM

CHMA
Saskatoon, SK 106.9 FM

CHRW
London, ON 94.7 FM

CHRW
London, ON 94.7 FM

CHSR
Edmonton, AB 87.9 FM

CHSR
Edmonton, AB 87.9 FM

CHUD
Victoria, BC 88.1 FM

CHUD
Victoria, BC 88.1 FM

CHYZ
Quebec City, QC 94.3 FM

CHYZ
Quebec City, QC 94.3 FM

CISM
Montreal, QC 88.3 FM

CISM
Montreal, QC 88.3 FM

CITR
York Region, BC 101.9 FM

CITR
York Region, BC 101.9 FM

CJUT
Toronto, ON 89.5 FM

CJUT
Toronto, ON 89.5 FM

CJXS
Montreal, QC 88.3 FM

CJXS
Montreal, QC 88.3 FM

CJAM
Detroit, MI 91.5 FM

CJAM
Detroit, MI 91.5 FM

CJISF
Burlington, ON 88.3 FM

CJISF
Burlington, ON 88.3 FM

CJISR
Edmonton, AB 88.5 FM

CJISR
Edmonton, AB 88.5 FM

CJISW
Calgary, AB 90.8 FM

CJISW
Calgary, AB 90.8 FM

CKCU
Dillon, ON 83.1 FM

CKCU
Dillon, ON 83.1 FM

CJEF
Burlington, ON 88.3 FM

CJEF
Burlington, ON 88.3 FM

CJFSR
Edmonton, AB 88.5 FM

CJFSR
Edmonton, AB 88.5 FM

CJISW
Calgary, AB 90.8 FM

CJISW
Calgary, AB 90.8 FM

CKCU
Dillon, ON 83.1 FM

CKCU
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CKJL
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Edmonton, AB 94.9 FM

KHAB CA 91.1 FM Shannon Yadon/Lidia 714.744.7020...

KPHI Dallas, TX 64.0 AM Chris Black 214.766.5769...

KRFH CA 91.0 AM Brian Brown 707.826.5257...

KRUA Anchorage, AK 88.1 FM Adryan Glasgow 907.786.8082...

KSDJ Brookings, SD 90.7 FM Chris Miller 605.586.5559...

KSLU St. Louis, MO 57.0 A Chris Anderson 314.977.1574...

KSPB Tampa, FL CA 91.5 FM Andrew Beach 813.626.2405...

KSVR Reno, NV 90.1 FM Melanie Siles 775.783.2111...

KTOD Joplin, MO 104.3 FM Jeff Brown 937.586.1670...

KUCI Irvine, CA 88.9 FM William Gentry & Michael Hibbert 949.824.4561...

KNSU Thibodaux, LA 91.5 FM Anand Brown 504.888.1811...

KPSU Portland, OR 1450 AM Patch Rams 503.458.4421...

KRNL Mc Vernon, IA 89.7 FM Jon Lindholm/Bob 319.458.4421...

KRUX Las Cruces, NM 91.5 FM Ben Forrester 505.729.3440...

KFSH Mountain View, CA 87.9 FM Paul Sabara 415.928.4557...

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KSYM San Antonio, TX 90.1 FM Tom Guerrero 214.783.2111...

KTRM Kirksville, MO 88.7 FM Jared Kwaga 660.811.8111...

KUCR Riverside, CA 88.3 FM Warren Backford 951.811.8111...

KNWD Natchitoches, LA 91.7 FM Joshua Clarkson 318.335.4787...

KPVR Forest Grove, OR 94.5 FM Steve Klein 503.355.2822...

KRNU Lincoln, NE 90.3 FM Neal Obermyer 402.472.8277...

KSLC Shreveport, LA 91.3 FM Keturah C. Tomera 318.855.5256...

KSPS San Francisco, 88.1 Ca FM Chandra Karp 415.777.1242...

KSMC Morga, CA 89.5 FM Katy Linera 510.376.1242...

KSRH San Rafael, CA 88.1 FM Molly Wolfos 415.777.1242...

KTCU Fort Worth, TX 88.7 FM Erin Chandler 817.777.1242...

KTSW San Marcos, TX 89.9 FM Rachel Bula 761.245.8889...

KUUS Bellingham, WA 89.3 FM Lori Hamilton 360.550.2936...

KORD Minnetonka, MN 730 AM Chris Boen 952.788.8901...

KQAL Winnetka, MN 89.5 FM Chris Rauger 952.457.3729...

KRSC Sacramento, OR 91.3 FM Hugh Foley 405.372.3836...

KSCU Santa Clara, CA 103.3 FM Jenny Frazer/Zoia 408.554.4907...

KSHU Honolulu, HI 90.5 FM Chris Chernock 813.274.1344...

KSMR Miami, FL 94.3 FM Rob Danneker 305.458.4907...

KSSU Sacramento, CA 1580 AM Scott DeMaddis 916.278.5882...

KTEC Kansas Falls, OR 88.5 FM Jason Stec 501.885.1840...

KTHU Honolulu, HI 90.3 FM Joanne Wiley 808.956.4848...

KULV La Verne, CA 107.3 FM Michelle Bocanegra 909.593.3511...

KPHS Pasadena, CA Jonathan Lyons 626.788.8901...

KRCC Colorado Springs, CO 91.5 FM Jeff Webb 719.599.8159...

KRTU Austin, TX 91.7 FM Sam Smith 210.999.8159...

KSOB Manhattan, KS 91.9 FM Mike Smith 785.532.2330...

KSLU Hammond, LA 90.9 FM Eric Smith 504.545.2330...

KSYC Ashland, OR Cable 1.8.88.8888...

KSCA Fairbanks, AK 91.5 FM Seth Johnson 907.474.7054...

KTEK Socorro, NM 88.7 FM Seth Johnson 907.474.7054...

KTXL Lubbock, TX 88.1 FM Seth Johnson 806.742.8111...

KUMD Duthin, MO 103.3 FM Michelle Bocanegra 909.593.3511...

WFDW Madison, NJ 98.3 FM David Katsenman 873.458.8345 www.katsenman.com

WGLS Gloucester, NJ 88.7 FM PJ Blasiavich 609.488.9457 blasiavich7424@comcast.net

WHEI Tyne, PA 88.0 FM Monica Moskowitz 908.488.9457 www.88.0wheipenn.com

WHUS Clarks Summit, NJ 91.7 FM Steve Brown & Jesse Russell 908.488.9457 www.91.7whus.com

WUWY Castleton, VT 91.3 FM Lynn Mulvaney-Stanak 802.488.9457 www.91.3wuy.com

WKDU Philadelphia, PA 91.7 FM Tom Huff 215.885.2500

WKPS State College, PA 90.7 FM Andy Nuncio 717.885.2500

WLCA Bedford, NJ 89.8 FM Dan DeLuca 908.488.9457

WLSJ Jacksonville, AL 91.0 FM Stephen Bonefield 904.488.9457

WFBM Birmingham, IN 91.3 FM Jim Manion 812.323.1200

WFUW Bronx, NY 90.7 FM Dan Turrel 718.817.4550

WGMU Fort Lee, NJ 137.0 AM Mike Southern 763.993.2935

WIBC Harrisburg, PA 107.9 AM Dan Turrel 610.446.1111

WJCU University Heights, OH 88.7 FM John DeLuca 216.307.4477 www.88.7wjcuh.com

WKVS Westfield, MA 90.5 FM Steve Krucmar 410.718.4249

WKPY Lewisville, TX 100.9 AM Christian Glover 940.832.8966

WLQZ Lexington, NC 88.1 FM Anna Cooper 910.861.7378 www.88.1wqz.com

WLRA Pittsboro, NC 88.1 FM Ryan Arnold/Barvid 919.830.0590 www.88.1wlr.com

WFTL West New York, NJ 94.0 AM Kris Miller 212.217.7798 www.wftl.com

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WGSU Johnson, NY 89.3 FM Andrew Metzger 716.245.5486 www.wgsu.com

WHPK Chicago, IL 88.5 FM Erin Chubb 773.702.8289 www.88.5whpk.com

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WKWL West Barnstable, MA 90.7 FM Scott Vetteson/Emily 508.375.0984 www.90.7wkwl.com

WKSR Kenton, OH 730 AM Scott Vetteson/Emily 216.672.2121

WLRS Panama, NJ 91.7 FM Scott Vetteson/Emily 908.832.4700

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WHCL Newark, NJ 88.7 FM Greg Sait 315.659.4260 www.88.7whcl.com

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WJTB New York, NY 550 AM Jay Marocco 973.996.3666

WKNC Winston-Salem, NC 90.7 FM Jay Marocco 910.515.2441 www.90.7wknc.com

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WUOG Athens, GA 90.5 FM Athens/Durham 786.542/866

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WYTTA Pittston, PA 89.9 FM Pittston/Scranton 717.855/2808

WYRU Radford, VA 89.9 FM Radford/Charlottesville 540.831/5020

WYVista Vista, CO 89.9 FM Vista/Colorado Springs 715.333/7314

WYWP Stevens Point, WI 89.9 FM Stevens Point/Janesville 715.341/8504

WYXCI Danbury, CT 81.7 FM Danbury/Hartford 970.827/8341

WYWC Latrobe, PA 930 AM Chris Miazicki

WYTS Potsdam, NY 91.1 FM Potsdam/Stanoek

WYUM Dearborn, MI Cable 313.983/5438

WYUJ Presque Isle, ME 92.1 FM Jarrod Ambrose 202.883.6162

WYUW Washington, DC 90.5 FM Jeff Paarman 202.883.6162

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WYYS Danbury, PA 88.7 FM Dustin Fenstermacher 717.532.8006

WYTS Erie, PA 91.3 FM Dan Ryan 814.242.2010

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<p>WVCV Lafayette, PA 93.0 FM Chris Miskis 724.537.2432</p> <p>DISMEMBERED HOPE CONSPIRACY CRADLE OF FILTH NONPOINT STRAIT UP HAUNTED CANNAL FORGE DOWNSSET IOMAMI</p> <p>WVYC Shippensburg, PA 88.7 FM Brandon Rood 717.353.8401</p> <p>NOK LINKIN PARK FACTORY 81 NONPOINT SOULFLY RAGE AGAINST THE TAKE A BITE OUTTA STRAIT UP HOPE CONSPIRACY BRUIERIA</p> <p>WTCC Marblehead, MA 90.7 FM Dylan Desmarais 413.761.6628</p> <p>YNGWIE J. MALMSTE CORROSION OF CONF LINKIN PARK IOMAMI SLAVES ON DOPE NONPOINT OVERKILL DOWNSSET TYPE O NEGATIVE ISIS</p> <p>WTFX Louisville, KY 100.5 FM Black Frank Webb</p> <p>STRAIT UP TATTOO THE EARTH CRADLE OF FILTH MARILYN MANSON OVERKILL NEVERMORE SOULFLY PRO-PAIN NEUROISIS MORBID ANGEL</p> <p>WTFP Greenville, PA 88.1 FM Tom Gianfanti 724.585.2730</p> <p>CORROSION OF CONF LINKIN PARK NONPOINT OVERKILL IOMAMI STRAIT UP SLAVES ON DOPE NOTHINGFACE NEUROISIS RAGE AGAINST THE</p> <p>WTFR Farmingdale, NY 91.3 FM Steve Schwarz 609.771.2420 wtfrradio.com</p> <p>CRADLE OF FILTH FACTORY 81 LINKIN PARK DOWNSSET DYING FETUS NONPOINT LAMB OF GOD HOPE CONSPIRACY NOTHINGFACE HAUNTED</p> <p>WVIE Fresnoville, IN 91.5 FM Kris Embry 812.479.2022</p> <p>SICK OF IT ALL HOPE CONSPIRACY BRUIERIA IOMAMI CORROSION OF CONF NONPOINT FACTORY 81 LINKIN PARK IOMAMI NONPOINT HOPE CONSPIRACY FLYBANGER</p> <p>WUMD Dearborn, MI Cable Go 81 313.592.5439 wumd@umich.edu</p> <p>SICK OF IT ALL HOPE CONSPIRACY DISMEMBERED CANNAL FORGE LAMB OF GOD HAUNTED CRADLE OF FILTH GOD FORD BRUIERIA VBS</p> <p>WUMF Farmington, ME 100.5 FM John Sakay Mike Denisco 207.873.7352</p> <p>VBS TAKE A BRAIN TRAI LITTLE NICKY STRAIT UP FACTORY 81 LINKIN PARK IOMAMI NONPOINT HOPE CONSPIRACY FLYBANGER</p> <p>WUMM Machias, ME 90.5 FM Sara Forbes 207.255.1245 wmeo@acad.maine.edu</p> <p>GODSNAK GREEN DAY DIFONEZ LIMP BIZKIT DISTURBED EVERGLOW A PERFECT CIRCLE 6 CREED</p>	<p>WUNH Durham, NH 91.3 FM Aaron Pappas 603.862.7067 music@wvhs.unh.edu</p> <p>BRIERIA DYING FETUS MORBID ANGEL VEHEMENCE CRADLE OF FILTH IMMOLATION DAMAGED LAMB OF GOD THEATRE OF THE MA NOCTURNY</p> <p>WUOG Athens, GA 90.5 FM Steve Madsen 706.547.4688 wuogact@arches.uga.edu</p> <p>DYING FETUS GODSNAK CORROSION OF CONF SICK OF IT ALL OVERKILL NEVERMORE GODSNAK CRADLE OF FILTH NILE NEUROISIS HAUNTED</p> <p>WUPI Presque Isle, ME 92.1 FM Lance Ambrose 207.788.9711 wup@ump.maine.edu</p> <p>PRO-PAIN LINKIN PARK FACTORY 81 NONPOINT SOULFLY RAGE AGAINST THE TAKE A BITE OUTTA STRAIT UP HOPE CONSPIRACY BRUIERIA</p> <p>WUPX Marquette, IL 91.5 FM Clint Mayhew</p> <p>LINKIN PARK STRAIT UP TATTOO THE EARTH GODSNAK AT THE DRIVE-IN NONPOINT LITTLE NICKY CRICY SICK OF IT ALL BOILER ROOM</p> <p>WVUR Stony Brook, NY 90.1 FM Mike Horton 516.532.9020 music@wvur.sunysb.edu</p> <p>MOVIEFEST CANNAL FORGE HOPE CONSPIRACY NEW FOUND GLORY NONPOINT AT THE DRIVE-IN DYING FETUS FLYBANGER DOWNSSET DROWNINGMAN</p> <p>WVSR Scranton, PA 99.5 FM David Stanfield 570.941.7648 wvsr@uts.edu</p> <p>CORROSION OF CONF LINKIN PARK NONPOINT OVERKILL IOMAMI STRAIT UP SLAVES ON DOPE NOTHINGFACE NEUROISIS RAGE AGAINST THE</p> <p>WVTS Farmingdale, NY 91.3 FM Steve Schwarz 609.771.2420 wvtsradio.com</p> <p>CRADLE OF FILTH FACTORY 81 LINKIN PARK DOWNSSET DYING FETUS NONPOINT LAMB OF GOD HOPE CONSPIRACY NOTHINGFACE HAUNTED</p> <p>WVLT Blacksburg, VA 90.7 FM Justin Van Heeck 540.231.9800 wvlt.music@vcu.edu</p> <p>SICK OF IT ALL HOPE CONSPIRACY BRUIERIA IOMAMI CORROSION OF CONF NONPOINT FACTORY 81 LINKIN PARK IOMAMI NONPOINT HOPE CONSPIRACY FLYBANGER</p> <p>WVBR Ithaca, NY 93.5 FM Carl Schmidt 607.273.4000</p> <p>GEDDY LEE NEVERMORE HAMMERFALL NEVERMORE THEATRE OF THE MA WINTEERSG AMEN BOILER CRADLE OF FILTH DAMAGED DISMAY EUPHONY</p> <p>WVCS California, PA 91.9 FM Pete 724.930.4330 power52@cpcc.edu</p> <p>STRAIT UP CORROSION OF CONF NONPOINT LINKIN PARK LIMP BIZKIT TAKE A BITE OUTTA 3 DOORS DOWN LOUD ROCKS COLD</p> <p>WVCW Richmond, VA 90.7 FM Crystal Fowler 804.826.1057</p> <p>FACTORY 81 TATTOO THE EARTH STRAIT UP NONPOINT NOTHINGFACE MUDVIGNE TAKE A BITE OUTTA DOWNSSET RELATIVE ASH SOULFLY</p>	<p>WVFS Tallahassee, FL 89.7 FM Ann Robertson 904.546.1879 music@wvfs.tsu.edu</p> <p>DYING FETUS CROWWININGHAM MUSHMOUTH KINGS DIAMOND CRADLE OF FILTH NEUROISIS FINNITROL CHEMICAL BROTHERS ONE KING DOWN GOD FORD EIGHTEEN VISIONS</p> <p>WVNS Statesboro, GA 91.9 FM Kurt Briggs 912.381.3507</p> <p>TATTOO THE EARTH VBS DYING FETUS LAMB OF GOD NEVERMORE AMEN ENTOMBED OVERKILL CANNAL FORGE SPINESHANK HAUNTED</p> <p>WVWR Poughkeepsie, NY 91.7 FM Lance Ambrose 914.437.5476 wvwr@vpsra.com</p> <p>NEUROISIS DISCORDANCE AXIS CATTLE PRESS MOTORHEAD DYING FETUS CRYPTOPIPS HOPE CONSPIRACY EIGHTEEN VISIONS FLESHGRIND LAMB OF GOD SOULFLY</p> <p>WVWF Quebec City, QC 88.5 FM Ryan Adams 503.254.4111</p> <p>DISMEMBERED CRYPTOPIPS CRADLE OF FILTH NEUROISIS SYSTEM GOD BELLO LITTLE NICKY CRICY SICK OF IT ALL BOILER ROOM</p> <p>WVWS Radford, VA 89.9 FM David Sade 540.931.9020 jwenn@trinet.edu</p> <p>SOULFLY SICK OF IT ALL SLAVES ON DOPE STRAIT UP PAUL OAKENFOLD GODSNAK IN FLAMES DOWNSSET W/ THE RETURN O STRAIT UP NONPOINT OSVA</p> <p>WVXA Tuscaloosa, AL 90.7 FM David Stanfield 205.348.6461 wvxmusic@notmail.com</p> <p>CRADLE OF FILTH YNGWIE J. MALMSTE NEUROISIS PRO-PAIN DIRT FACTORY 81 TWO MAAS HOPE CONSPIRACY HAUNTED IOMAMI SICK OF IT ALL</p> <p>WVYD Barnesville, GA 91.7 FM The Link</p> <p>MORBID ANGEL IOMAMI LINKIN PARK CORROSION OF CONF OVERKILL GODSNAK LINKIN PARK DOWNSSET IOMAMI SLAVES ON DOPE</p> <p>WVYU Coral Gables, FL 90.5 FM Bobby Tuttle/George 561.264.6363 music@wvnyu.org</p> <p>NEVERMORE CRADLE OF FILTH CRYPTOPIPS MACABRE DYING FETUS NEUROISIS HOPE CONSPIRACY CANNAL FORGE YNGWIE J. MALMSTE OVERKILL</p> <p>WVYV Waltham, MA 91.3 FM Jon Finn 978.855.3592 wrvp@isc.edu</p> <p>TRANS-SIBERIAN OR NEVERMORE DRACULA 2000 SAMP CANNAL FORGE LIMP BIZKIT IOMAMI DISMEMBERED NONPOINT VBS EYEHATEGOD</p> <p>WVYU Toledo, OH 89.3 FM Paul 419.520.8400</p> <p>ROTATING CHRIST DYING FETUS IN FLAMES GODSNAK NEVERMORE DOWNSSET BRUIERIA MORBID ANGEL IMMOLATION W/ THE RETURN O FACTORY 81 BOOM OF SHADOWS COLD</p> <p>WVYU Warren, PA 89.1 FM Matthew Linkay 610.518.3200 wvyr@villanova.edu</p> <p>HAMMERFALL IN FLAMES GODSNAK SLAVES ON DOPE IRON MAIDEN AMEN FACTORY 81 BOOM OF SHADOWS VBS</p>	<p>WVYR Waukesha, WI 103.9 FM Keith Meadows 541.521.2008 wvyr@wvuc.edu</p> <p>NOCTURNY EXCEL NEON LATINARES VO ICON OF COIL XEN CUTS XEN CUTS XEN CUTS XEN CUTS MO LOUNGE 4 CHEMICAL BROTHERS PLASTIC VOLUME 4 FUTURE SOUNDS OF BEN WATT/JAY HANN</p> <p>WZBC Westport, MA 90.3 FM Steve Wolcott 518.552.3511</p> <p>CATTLE PRESS DISCORDANCE AXIS KILL THE SLAVES TRAGEDY ANN CATTLE DECAPITATI SCHELLAR GREAT DECAYERS CREATION IS CRUCI MOCCAN WORKER LITVILY BASTARD</p> <p>WYWC West Hartford, CT 91.3 FM John Lafayette 860.768.4725</p> <p>DYING FETUS CRYPTOPIPS IMMOLATION ENIGMA BT CHICKANE HADI & LMO KARL MOHR RONI SIZE /REPRAZE DJI TTIESTO</p> <p>WYMU Morgantown, WV 91.7 FM John Southern 304.293.3329 kharris@wvu.edu</p> <p>DIRT UNDERWORLD ADDE N TO [X] DANNY TENAGLIA STATE OF BENGAL NEUROISIS JEGA PROTEX PEPE DELUXE</p> <p>WYXC Knoxville, PA 91.3 FM Mike London 610.821.7545 wvxn@hotmail.com</p> <p>MOTORHEAD BOOK OF SHADOWS RAGE AGAINST THE SOULFLY DOWNSSET W/ THE RETURN O STRAIT UP NONPOINT OSVA</p> <p>WYXN Pittsford, NY 90.7 FM Matt Coppola 401.456.8288 wvxn@hotmail.com</p> <p>BOILER ROOM FACTORY 81 NONPOINT FLYBANGER LITTLE LOUIE VEGA YNGWIE J. MALMSTE SLAVES ON DOPE IOMAMI SICK OF IT ALL</p> <p>WYXW Harrisonburg, VA 88.7 FM Mike Hudzina 540.568.8878</p> <p>NONPOINT GATECRASHER GLOB SUPA DJ DMITRY AMEN CORROSION OF CONF DIESELBOY HAUNTED OVERKILL IOMAMI DISMEMBERED HOPE CONSPIRACY</p> <p>WYXV Schaumburg, PA 90.3 FM Marti 708.492.5144 wvxn@vsn.net</p> <p>OVERKILL BEN WATT/JAY HANN BOILER ROOM MACABRE DIESELBOY NEUROISIS HOPE CONSPIRACY CANNAL FORGE NEVERMORE IN FLAMES</p> <p>WYXP Fitchburg, MA 91.3 FM Jon Finn 978.855.3592 wrvp@isc.edu</p> <p>HOPE CONSPIRACY BRUIERIA DRACULA 2000 SAMP CANNAL FORGE LIMP BIZKIT IOMAMI DISMEMBERED NONPOINT VBS EYEHATEGOD</p> <p>WYXU Toledo, OH 89.3 FM Paul 419.520.8400</p> <p>ROTATING CHRIST DYING FETUS IN FLAMES GODSNAK NEVERMORE DOWNSSET BRUIERIA MORBID ANGEL IMMOLATION W/ THE RETURN O FACTORY 81 BOOM OF SHADOWS COLD</p> <p>WYXV Warren, PA 89.1 FM Matthew Linkay 610.518.3200 wvyr@villanova.edu</p> <p>HAMMERFALL IN FLAMES GODSNAK SLAVES ON DOPE IRON MAIDEN AMEN FACTORY 81 BOOM OF SHADOWS VBS</p>	<p>CFMU Hamilton, OH 93.3 FM Koushik Ghosh 953.524.6787 cfmfm@msmcast.com</p> <p>HOOPERPHONIC GATECRASHER ON WAX DI FLUID NEON LATINARES VO ICON OF COIL XEN CUTS XEN CUTS XEN CUTS MO LOUNGE 4 CHEMICAL BROTHERS PLASTIC VOLUME 4 FUTURE SOUNDS OF BEN WATT/JAY HANN</p> <p>CHRW London, OH 94.7 FM Bry Webb 518.581.3801 chrump@jan.uwo.ca</p> <p>MOUSE ON MARS TWO MAAS PIZZICATO FIVE GOD BELLO TWILIGHT CIRCUS D ELECTRODIESEL SUBCUT KING KOOLBA DJ SERIOUS SHIRLEY BASSEY</p> <p>CHSR Friedricksburg, NB 97.9 FM Scott Bruns 506.453.4985 chsr@nb.cbc.ca</p> <p>THE VERY CORPORAT PEOPLE DATA UP BUSTLE & THE VERY CORPORAT FLUX A D CHICKANE HADI & LMO KARL MOHR RONI SIZE /REPRAZE DJI TTIESTO</p> <p>CHYZ Quebec City, QC 94.3 FM Dimitri Fortin 418.658.2131 chyz@radio4.ca</p> <p>RONI SIZE /REPRAZE XEN CUTS LUNO REACTOR ADDE N TO [X] DANNY TENAGLIA STATE OF BENGAL UNDERWORLD CASHA JEGA BOUMFUNK MCS PLASTINA MOSH</p> <p>CIXS Montreal, QC CC Cory Nida 514.931.9721 moosem@yahoo.com</p> <p>RONI SIZE /REPRAZE JERRY LEE BROWN J JEGA ANTILOOP POLY DOWNLOAD VELVET ACID CHRIS PROTEX DAVE RALPH HIFI-FIDELITY THIS IS JUNGLE SK BOTCHT BREAKSPEE</p> <p>CJAM Detroit, MI 91.5 FM Ray Valery 313.971.3606 gagnies@metromed.com</p> <p>CONYAN & KAMI PLUS 8 CLASSICS ADDE N TO [X] PAUL OAKENFOLD LITTLE LOUIE VEGA HOOPERPHONIC RONI SIZE /REPRAZE DANNY TENAGLIA BROADCAST</p> <p>CJFS Barnesville, GA 93.9 FM Matt Chan 604.281.3076 cjsfmusic@msn.com</p> <p>DRUID NONFUNK MCS MR. DIBBS MAGNETIC THIS IS JUNGLE SK DIESELBOY RED DIVERSIONS DIE SNAPPER STATE OF BENGAL RONI SIZE /REPRAZE</p> <p>CJSR Edmonton, AB 88.5 FM Martin Curran 780.492.5144 cjsr@cpwgs.srv.usabarta.ca</p> <p>NUDE DIMENSIONS 2 BEN WATT/JAY HANN PAUL OAKENFOLD RONI SIZE /REPRAZE JUNIOR VASQUEZ SUPA DJ DMITRY GATECRASHER GLOB PHOTEX HIFI-FIDELITY DUB 5 DIESELBOY</p> <p>CJSW Calgary, AB 90.9 FM Jason Corral 403.220.3802 cjswr@scj.ca</p> <p>HIFI-FIDELITY LOUNG PLASTIC VOLUME 4 PLASTIC VOLUME 4 RONI SIZE /REPRAZE PLUS 8 CLASSICS METROBEAKS NEXT SPRING VOLUME 4 HIFI-FIDELITY LOUNG SOLID STATE PAUL OAKENFOLD</p> <p>CKCU Ottawa, ON 90.7 FM Chris Lefebvre 613.526.2898 ckcu@web.net</p> <p>DIRT ASHES XEN CUTS MICHAEL CAMILO & DZIHAN & KAMI KING COBB STEELIE THE VERY CORPORAT W/OW SEA AND CAKE NATACHA ATLAS RED SNAPPER</p> <p>CKUL Richelieu, AB 90.7 FM Jack Radu/Scott 403.243.2335 ckul.music@eth.ca</p> <p>DICO SHINJIUKU ZULU STATE OF BENGAL BEN WATT/JAY HANN BANCO DE GAIA GATECRASHER GLOB JAN POOLEY JUNIOR VASQUEZ THE VERY CORPORAT SUMMER BREEZE PLASTIC VOLUME 4 KREIDLER</p>	<p>CKUT Montreal, PQ 90.3 FM Bratt/Whitaker/Triger 514.324.5483 music@ckut.ca</p> <p>MICROSTORIA GATECRASHER GLOB CINEMATIC ORCHEST GALUKCHIK IV ICON OF COIL XEN CUTS XEN CUTS LEO CESARI CINEMATIC MOUSE ON MARS SAD ROCKETS</p> <p>CPR Peoria, IL 90.3 CaFM Nick Popolopoulos 309.582.9277</p> <p>XEN CUTS ICON OF COIL CONCRETE NATURE VEVET ACID CHRIS RESET HOCICO JUNO REACTOR GOD MODULE INERTIA BLINK TWICE</p> <p>NAFA USAF Academy, CO 104.3 FM Scott Bruns 719.333.4644</p> <p>RONI SIZE /REPRAZE PEPE DELUXE DIESELBOY DJ AC/CRACK MOCAN WORKER DAVE RALPH BT LUNO REACTOR GATECRASHER GLOB PAUL OAKENFOLD DJI TTIESTO</p> <p>NALA Barnesville, GA 89.9 FM Dean Warner 706.453.6217 nala@radio4.ca</p> <p>PAUL OAKENFOLD ANTILOOP JAZZANOVA TRINITY HI-FI MOCAN WORKER STATE OF BENGAL UNDERWORLD CASHA BOUMFUNK MCS PLASTINA MOSH</p> <p>KCSB Santa Barbara, CA 91.9 FM Eric Munnings 805.983.3757</p> <p>RONI SIZE /REPRAZE PEPE DELUXE 45 DIP JEGA DZIHAN & KAMI MOCAN WORKER TRINITY HI-FI HIFI-FIDELITY LOUNG XEN CUTS HIFI-FIDELITY DUB 5</p> <p>KAPU Austin, CA 104.7 FM Matt Lee 626.915.3877 kapu@cpu.edu</p> <p>PAUL OAKENFOLD PLUS 8 CLASSICS HIFI-FIDELITY LOUNG PLASTIC VOLUME 4 TWO MAAS LITTLE LOUIE VEGA HOOPERPHONIC RONI SIZE /REPRAZE DANNY TENAGLIA LTI BUSEM FEATURI</p> <p>KASF Alameda, CA 90.9 FM Eric Munnings 917.587.7154 kasmusic@hotmail.com</p> <p>ANTILOOP GROOVERIDER GATECRASHER GLOB SUPA DJ DMITRY STATE OF BENGAL SUBA STUCK 103 REBEL GILBERTO</p> <p>KAZU Pacific Grove, CA 90.3 FM Ernesto Diaz 651.255.7597 mail@kazu.org</p> <p>NUDE DIMENSIONS 2 BEN WATT/JAY HANN PAUL OAKENFOLD RONI SIZE /REPRAZE JUNIOR VASQUEZ SUPA DJ DMITRY GATECRASHER GLOB PHOTEX HIFI-FIDELITY DUB 5 DIESELBOY</p> <p>KBGA Missoula, MT 89.9 FM Tobin Aroner 406.243.5719</p> <p>JAZZANOVA FRANK ZEPPE ADDE N TO [X] TWO LONE SWORDSM MAGNETOPHONIC GROOVERIDER SUPA DJ DMITRY G-MAN SWAYZAK G FLAME</p> <p>KGIT Bozeman, MT 91.9 FM John Galt 406.944.6483 kgitmz@montana.edu</p> <p>FATBOY SLIM TWO MAAS RONI SIZE /REPRAZE DAVE RALPH CHEMICAL BROTHERS SUPA DJ DMITRY JUNIOR VASQUEZ HIFI-FIDELITY DUB 5 DIESELBOY</p> <p>KFAI Minneapolis, MN 90.3 FM Chip Tennillo 612.341.3131</p> <p>HENDR B ARXON PEPE BRADDOCK SURGEON SAMUEL L SESSON PERCY X G-MAN SWAYZAK G FLAME</p> <p>KLTV Bozeman, MT 91.9 FM John Galt 406.944.6483 kgitmz@montana.edu</p> <p>FATBOY SLIM GATECRASHER GLOB BEN WATT/JAY HANN CHICKS ON SPEED THEATRE OF TRAGED STATE OF BENGAL KING OF THE JUNGLE DRUID ANTILOOP</p> <p>KLNU San Diego, CA 88.5 FM Eugene Erb 303.448.4885 klnu@njpa.asia.edu</p> <p>THE VERY CORPORAT RAYMOND SCOTT SASHA TABLA BEAT SCENIC MOCAN WORKER DANNY TENAGLIA TRINITY HI-FI JOHN DIGWEED BANKO DE GAIA MOCAN WORKER</p> <p>KPFA Berkeley, CA 94.1 FM Sue Bhadishan 510.848.6767</p> <p>ZEB BIM SHERMAN DELTRON 3030 TURNTABLES ON THE TABLA BEAT SCENIC SIEDESTEPPER HI-FIDELITY LOUNG STATE OF BENGAL JAPANESE TELECOM SEAN DEASON</p> <p>KPFT Houston, TX 90.1 FM Misty Ramirez 785.864.4683 khpft@brown.cc.akasa.edu</p> <p>BANCO DE GAIA BENT HEFNER DELEBRIM BANABILA FLANGER JUNO REACTOR BOB HOLOVYD SNUG MOCCAN WORKER BREAK N</p> <p>KPFB Pasadena, CA CC Jonathan Lyons 626.798.8901</p> <p>RONI SIZE /REPRAZE FATBOY SLIM MOCAN WORKER DAVID HOLMES IAN POOLEY JAZZANOVA HOOPERPHONIC DIRTY BEATNICKS STATE OF BENGAL PEPE DELUXE</p> <p>KRFB Arcata, CA 810 AM 707.826.3257 krfbradio@humboldt.edu</p> <p>BRADCAST SAINT GERMAIN DANNY TENAGLIA RONI SIZE /REPRAZE BANKO DE GAIA DJ AC/CRACK MOCAN WORKER FATBOY SLIM STATE OF BENGAL AUTOMATOR</p> <p>KLSU Baton Rouge, LA 91.1 FM Jan Lindholm 504.386.4620</p> <p>PAUL OAKENFOLD AFRO CILT SOUND S CHICKANE STATE OF BENGAL GATECRASHER GLOB BANCO DE GAIA TRINITY HI-FI HIFI-FIDELITY LOUNG VICTOR DINAIRE VICTOR DINAIRE</p> <p>KLNK Lincoln, NE 90.3 FM Kurt Lee 570.541.4273 klnk@unl.edu</p> <p>ANTILOOP GATECRASHER GLOB TABLA BEAT SCENIC PAUL OAKENFOLD DAVE RALPH VICTOR DINAIRE INDIGO SPIRIT STATE OF BENGAL DIESELBOY FATBOY SLIM BEN WATT/JAY 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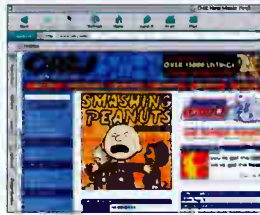
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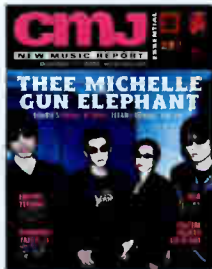
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RECORD LABELS

Island-Def Jam is seeking a full-time college promotion assistant. Send resumes to John Rosenfelder and Cathy Donovan at 825 8th Ave., 27th floor, New York, NY 10019.

Smithsonian Folkways, the non-profit record label of the Smithsonian Institution, is hiring a part-time radio assistant to start immediately and work until May 2001. Position is paid and requires 16 hours a week in the Smithsonian Folkways office in Washington, D.C. Contact John Smith at 202.275.1156; e-mail johns@folkways.si.edu.

INDUSTRY

Top-rated independent PR company Formula P.R. — renowned for breaking alternative and electronic music, events and festivals, as well as branding — is seeking to fill a vacancy for a top-level position in publicity. Candidate needs to be energetic, possess original and clever ideas, and enjoy experiencing live music and club events. A working knowl-

edge of Web publications is essential. Interviews are taking place in December for employment in January 2001. Please fax resume to 212.941.9740

Fly P.R. is seeking a full-time publicity assistant/junior publicist for its Los Angeles office. Candidates should be Macintosh-savvy, courteous, friendly, punctual self-starters with exceptional organizational and writing skills. Knowledge of the music industry a plus, as is public relations experience. Candidate must be able to work as team player, and also be comfortable handling projects self-sufficiently. Duties will include: placing pitch calls; organizing press packages; implementing mail-outs/handling fulfillment; writing press materials; interacting with all levels of industry associates; and creating a positive and energized work environment. Fax resumes to 323.667.0038 or 323.667.0325; e-mail FlyPRrr@aol.com.

Music Choice is seeking a producer to coordinate the planning, production and quality of all Music Choice original programming. Candidate should be computer literate, have knowledge of radio programming, syndication and/or the music industry, and possess the ability to build formats in Selector Scheduling Software, refining as necessary. B.A. preferred. Fax resumes to Bruce Ranes at 973.731.6505; e-mail branes@musicchoice.com.

OOPS!

In *NMR* #691, the "Just Out" section listed the incorrect address for BDM Records. The correct address is 6201 Sunset Blvd., Los Angeles, CA 90028. • In *NMR* #693, "The Week" reported that the Make-Up had broken up. The band is, in fact, alive and well.

INDUSTRY SHUFFLE

Jeff Appleton has been named VP of Promotion for Razor & Tie Entertainment. He had been VP of Promotion for TVT Records. • Tom Frouge has been named VP of Marketing for Triloka Records. He had been Senior VP of Promotion and Manager of Putomayo Artists. • Scott Greer has been named VP of Worldwide Marketing for Epic Records Group. He had been Senior Director of International Marketing. • John Kuliak has been named Midwest Region Promotion Manager for Sanctuary Records Group. He had been with Roadrunner Records in the same capacity. • Marilyn Scarpulla has been named Senior Director of Product Marketing for Columbia Records. She had been Senior Director of Marketing for Mercury Records. • Tony Smith has been named VP of East Coast Promotion for Hollywood Records. He had been VP of Pop Promotion and Field Promotion at Mercury Records. • S.P.E.C.T.R.E. Promotions has been hiring people like crazy: John Hunter, formerly of Lift Promotion and WEOW (Key West), joins the company as Director of Promotion.



Tom Frouge

Jessica Weber joined the S.P.E.C.T.R.E. promotion team in August to handle duties related to the College RPM and Hip-Hop Charts. She previously worked as MD at WVUR and handled street marketing for MCA and Emperor Norton. Michael Mess joins S.P.E.C.T.R.E. as College Radio Promotions Coordinator. He had been with Howard Rosen Promotions, where he managed the college promotions department. Lastly, Matt Mallard — former MD at KUCI in Irvine, Calif. — has been promoted to College Radio Promotions Coordinator.



Marilyn Scarpulla

WU-TANG CLAN

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FOR MORE INFORMATION CONTACT: TED DOUGHERTY (212)833-5118

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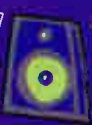
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