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NEW MUSIC REPORT

February 5, 2001 | www.cmj.com

ESSENTIAL



COUNTDOWN QUARTET



LE TIGRE



UNITED FUTURE ORGANIZATION



STARS

BLUEGRASS? NEWGRASS!

THE YOUTHFUL
REVIVAL
OF AMERICA'S
OLDEST MUSIC



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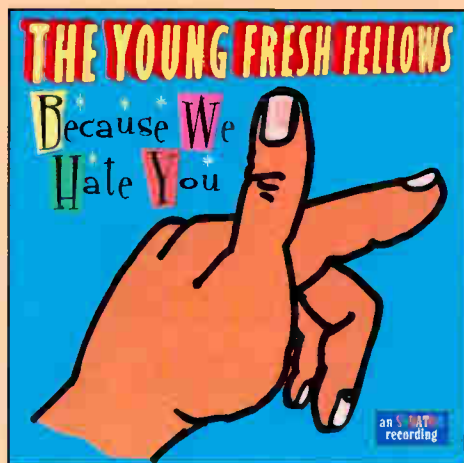
C. Clayton

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THE Minus 5 VS YOUNG FRESH FELLOWS

LET THE WAR AGAINST MUSIC BEGIN/BECAUSE WE HATE YOU - DOUBLE CD



THE BRAND NEW ALBUM FROM THE YOUNG FRESH FELLOWS

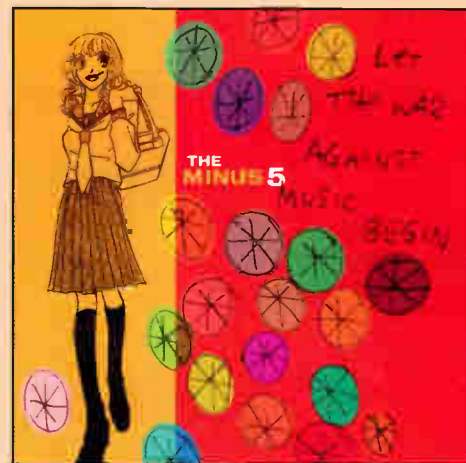
Featuring: Barky's Spiritual Store, I Wonder What She's Doing Tonite and Fuselage



THE NEW ALBUM FROM THE MINUS 5

Featuring: You Don't Mean It, Your Day Will Come and Ghosts Tarts Of Stockholm

THE MINUS 5 IS:
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KEN STRINGFELLOW, ROBYN HITCHCOCK
JON AUER, BARRETT MARTIN
AND A CAST OF...LOTS MORE!



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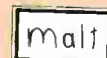
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FEATURES



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From Chicago to Charlottesville, Appalachia's high lonesome sound has a whole new set of conduits whose reach extends from bluegrass pioneer Bill Monroe and old-time country icons the Carter Family to punk, lo-fi and other indie rock strains. Rest assured, this ain't your granddaddy's banjo-pickin' fare. *NMR* measures the growth of the latest "newgrass" hybrid.

12 Takin' It To The Streets

Drawing its inspiration from The Who's *Live At Leeds*, the Bellrays' "maximum rock 'n' soul" is tailor-made for the stage. The Southern California band subscribes to the genre's blue-collar ethos, winning over audiences one show at a time. Senior Music Editor Cheryl Botchick feels their sweat.

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(www.claytonbrothers.com)



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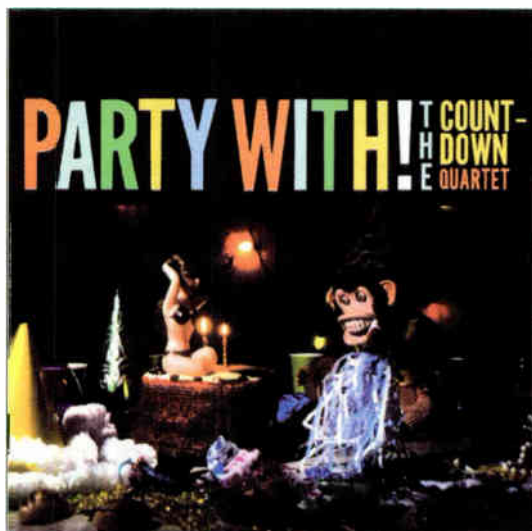


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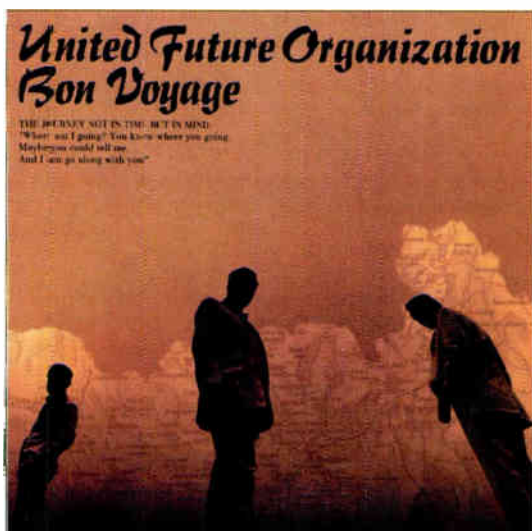


R.I.Y.L.: Dirty Dozen Brass Band, Kermit Ruffins, Squirrel Nut Zippers
Contact: Melissa Adams
Phone: 336.578.7300 ext. 204
Email: melissa@yeproc.com
Release Date: Jan. 16; at radio now

COUNTDOWN QUARTET

Party With! (Yep Roc)

On its wickedly fun second helping, *Party With!*, North Carolina's Countdown Quartet mixes jazzy licks, R&B jive, funky grooves, and a goofy sense of humor into a musical throwdown that's nothing but a party (if you'll pardon the pun). With a drummer who's studying to be a meteorologist and other assorted members hailing from Squirrel Nut Zippers, Jazz Squad and the Tonebenders, the band's makeup of personalities contributes to the kind of loose, casual vibe that can only come from friends sitting around having fun. That said, the band isn't afraid to get down to business — whether it's soul-stirrin' instrumentals ("Indian Head") or frenzied sing-alongs ("All Night" and "Everybody Ready"), the Countdowns work up a sweat matched only by the audience members cutting a rug at their live shows. People often expect bands to grow and develop with each album, but the Countdowns had already figured out what they wanted to sound like by time they made their debut. And while they break no new ground here, *Party With!* is the sound of the band going about its business. Sometimes it's OK to say, "Fuck art, let's dance." — **Tad Hendrickson**

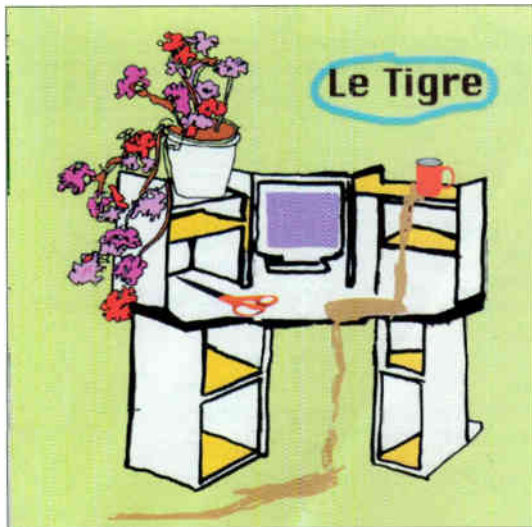


R.I.Y.L.: Groove Collective, Exodus Quartet, Duboniks
Contact: Patrick Carmosino
Phone: 212.727.1360
Email: patrick@instinct-online.com
Release Date: Jan. 23; at radio now

UNITED FUTURE ORGANIZATION

Bon Voyage (Instinct)

UFO's fourth album — which confusingly shares its title with a 1999 German-released UFO remix collection — finds the Tokyo DJ collective immersed in the same pan-cultural optimism and good-time genre-gamboling that defined its previous releases. It's crossover without the self-consciousness, world music without ambiguity. It's acid jazz and Cuban grooves cha-cha-ing with James Brown, exotica getting down to a house beat. Even *Bon Voyage's* French lyrics are sung in the manner of Hindustani folk music. UFO achieves its ever-morphing hybrid with one part accomplished instrumentation, one part skilled turntablism. But while past efforts were more concerned with hip-hop and spy vs. spy surf, *Bon Voyage* says goodbye to all of that. Imagine Pizzicato Five with a little more sweat. There's even a melancholy acoustic guitar anthem punctuated by a bit of wah-wah ("Good Luck Shore"). And when Dee Dee Bridgewater lends her vocals to "Flying Saucer," blowing with bombast and scatting with gleeful abandon, it's clear they've got the jazz. But UFO's pastiche goes beyond gimmicks, delivering sounds as organic as they are eclectic. — **Elisa Ludwig**

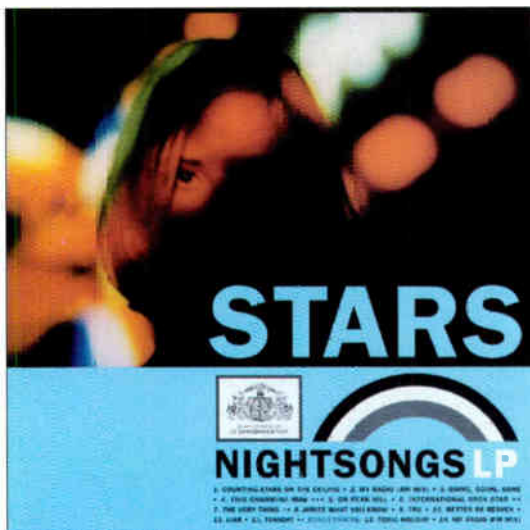


R.I.Y.L.: Bratmobile, Butchies, Sleater-Kinney
Contact: AAM
Phone: 212.924.3005
Email: justin@aaminc.com
Release Date: Feb. 6; at radio now

LE TIGRE

From The Desk Of Mr. Lady (EP) (Mr. Lady)

The fact that ex-Bikini Kill frontal lobe Kathleen Hanna had formed a new group with a fanzine writer and a video director would normally be enough to make one brace for music even more grating than BK's earliest material. But Le Tigre's debut album was pretty damned entertaining, and this short but substantial 17-minute EP is even better. It's not like Le Tigre has gotten musically deep or anything. But there's a much stronger acquaintance with hooks and song structure, and they've figured out how to play those instruments — primarily guitar, samples, keyboards, and bone-basic but stunningly effective drumming — a bit better. *From The Desk Of Mr. Lady's* greatest strength is its moving-target diversity, which is perhaps the most effective tactic of all. It opens with the irresistible "Get Off The Internet" (which starts off like a cross between "Gimme Some Lovin'" and Tommy James & The Shondells), then plows directly into the abrasive "Bang! Bang!," which addresses the New York City Police's "accidental" shootings and finds Hanna channeling the X-Ray Spex side of her personality. Other highlights include the almost-Elastic-ish "Yr Critique," the cheesy new wave-isms of "Gone B4 Yr Home" and the distorto-punky snot of "Mediocrity Rules." The first lyrics on the EP read, "It feels so '80s or early '90s to be political" — proof that we need bands like Le Tigre now more than ever. — **Amir Hijazi**



R.I.Y.L.: St. Etienne, Kahimi Karie, the Smiths
Contact: Fanatic Promotion
Phone: 888.385.1231
Email: info@fanaticpromotion.com
Release Date: Jan. 30; at radio now

STARS

Nightsongs (Le Grand Magistry)

Like a lot of their labelmates, Stars sound English but aren't — they're actually Canadians who spent the past few years in New York. The Stars in question are songwriters/childhood friends Torquil Campbell (vocalist; also an actor who's appeared in *Sex And The City*) and keyboardist Chris Seligman. They're accompanied by many instrumentalists and singers, but the duo concept is the key to understanding the deeply '80s-obsessed Stars, who sound like a combination of St. Etienne, the Smiths and the Pet Shop Boys. The instrumentation is largely electronic, and Campbell's lyrics are intoned in a deadpan style not worlds away from PSB's Neil Tennant. While the sound is definitely not for all moods, the songwriting and artistry are quite impressive. The tunes are carefully crafted and calmly delivered, and the lyrics are every bit as incisive as you'd expect from Morrissey/Tennant disciples. On the one hand, "The Very Thing" is a startlingly touching tale about raising a child with someone you don't love; on the other, "Liar" is a tribute to Momus. *Nightsongs* is an impressive, fully realized album that manages to be derivative and original at the same time. — **Amir Hijazi**

ON THE BOARDS



All postings are taken from CMJ's online bulletin board (www.cmj.com/bb). Are you a DJ who wants to know what other DJs think? Are you a promoter who wants to let people know about a new band? Are you looking for gossip about the indie and alternative music world? Log on to our bulletin board and gain access to our readers-only "CMJ Insider" folder (password: insider) and respond to other postings, start your own topic, or generally stir shit up. It's up to you.

EMINEM SCHMEMINEM

I know everyone is entitled to their own opinion, but it just makes me cringe when I see someone call *Marshall Mathers* the greatest rap album EVER. Are you involved with college radio? It would be a shame if any college station had Eminem in rotation. If you look past the mainstream, I think you'll realize that there are MANY greater albums than Eminem's. That's just my humble opinion.

t_smooth

Posted Jan. 23, 2001,
1:53 a.m.

DOWNLOADABLE MUSIC

I know I wouldn't be willing to use a service for which I had to pay a monthly fee. Personally, I'm of the opinion that music should be free. Copyrighting anything is a very recent phenomenon in the grand scale of things, as is universal human

rights. But I don't think art ONLY for profit is necessarily a progressive trend. Changing topics somewhat, what if all future music formats are encrypted? One future possibility has been to create a deliverable format that has finite life span — 20 listens, that sort of thing. Granted, you can hook your hi-fi up to your PC any time and burn tapes, records, CDs, 8-tracks even. That would continue the "illegal" process of piracy by converting these other mediums into MP3, etc. (which would not be subject to encryption). But the service could become illegal at some point — that is, the very act of file-sharing would be controlled/monitored by watchdogs across the Net. I'm just rambling here.

kphaley454

Posted Oct. 30, 2000,
10:57 p.m.

METALLICA SHORT

I think it's another sign that it's time for Metallica to quit. But, of course, they're not going to. They'll continue their steady pursuit of mediocrity. Lucky for them, their '80s stuff was so good that nothing can tarnish it's reputation. Even *Reload*. That said if they come out with a new album, I'm sure I'll buy it. What else have I got to do with my time?

el_scorcho

Posted Jan. 20, 2001,
3:32 p.m.

Ñ ALTERNATIVE

I've noticed Los Amigos Invisibles, Sidestepper and some other acts that are (or could potentially be) considered Latin Alternative chart in World. This is, by all means, great. The real question is: When are hip-hop charts gonna have Orishas? Electronic charts? The Nimboestatic comps? And so on...

Eniac

Posted Nov. 06, 2000,
1:23 a.m.

cmj

NEW MUSIC REPORT

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TVT Records: Wheeling And Dealing

TVT Records has announced two significant partnerships. The first is a long-term distribution deal with Vagrant Records in which TVT will assume manufacturing and distribution duties for the entire Vagrant catalog, including albums from the Get Up Kids, Face To Face, Dashboard



The new Vagrants: Rocket From The Crypt

Confessional, Hot Rod Circuit, and Rocket From The Crypt (set to release its Vagrant debut in March). There is also an option for Vagrant to utilize TVT's marketing and promotion resources. Should Vagrant opt to take advantage of TVT's services for a particular release, marketing fees will be negotiated on an album-by-album basis.

The second deal involves TVT Music Publishing, which recently signed an exclusive sub-publishing agreement with BMG Music Publishing International. BMG will administer TVT's catalog throughout the world, excluding North America.

Biafra Bites Back

Obviously steaming over the recent San Francisco Superior Court decision that found him guilty of fraud, Dead Kennedys frontman Jello Biafra announced that he plans to file a motion for a new trial. Now that they've won control of their catalog back from Biafra, the other three members of the band plan to once again unleash the Dead Kennedys on

an unsuspecting public in the form of digitally remastered CDs and previously unreleased material. For his part, Biafra has requested his name and likeness be removed from all releases and promotional material.

"Don't get me wrong," Biafra said in a formal statement, "I'm as proud as ever of Dead Kennedys and grateful for how much we mean to people. But

I'm totally embarrassed by what they're trying to do. I will not support anyone who condones greed and vicious lawsuits to scam on someone

else's art against the wishes of all the artists involved."

Of the \$76,000 he was found guilty of neglecting to pay his bandmates, Biafra claims it was "an honest accounting mistake."

Queens Of The Stone Age Get An 'R' Rating

Queens Of The Stone Age bassist Nick Oliveri was detained for indecent exposure Jan. 19 after performing naked during the Rock In Rio festival. According to published reports, Oliveri was pulled from the stage halfway through the band's set and held briefly at the Office for the Protection of Minors. After he was released, Oliveri donned a pair of pants and continued the show. He claimed he had no idea he was committing a crime and apologized profusely.

Japan Really Is For Sale!

Due to overwhelming demand, the Japanese are coming! After finding an audience on college radio, the promo-only *Japan Not For Sale* series will now be

available in stores thanks to Sony Music International. (Its title will, of course, be changed to *Japan For Sale*.) Sony also plans to release full-length albums by artists who appear on the compilation — all music previously unavailable to U.S. consumers. S.P.E.C.T.R.E will do radio promotion for *Japan For Sale*, along with upcoming albums by DJ Krush, Boom Boom Satellites, Puffy AmyYumi, Denki Groove, and more.

Just A Bite...

Glasgow's Looper recently signed a worldwide record deal with Mute Records. The plaything of ex-Belle & Sebastian bassist Stuart David, Looper has already released *Up A Tree* and *The Geometrid* on Sub Pop in the U.S. and Jeepster in the U.K. Its first album for Mute is scheduled for release sometime next year. • The Intercollegiate Broadcasting System will be holding its National College Radio Convention the weekend of March 16 at the Hotel Pennsylvania in New York. Events include tours of various radio stations and television studios around the city, as well as panels on programming, equipment and careers in broadcasting. For more information and registration materials, visit the IBS website at www.ibsradio.org

• The saga of Death Row Records has been captured for posterity in a new documentary called *Welcome To Death Row*, which was unveiled Feb. 2 at the Hollywood Black Film Festival in Los Angeles. Jailed Death Row owner Suge Knight had no input into the film, which chronicles the label's rise to fame and subsequent crippling after Tupac Shakur's murder

and Dr. Dre's departure. No doubt the film's director, Xenon Pictures CEO and founder S. Leigh Savidge, has hired bodyguards for the



We love our fans: Daft Punk

screening • Virgin Records has started the "Daft Club" for fans of French DJ duo Daft Punk. Those who purchase the upcoming Daft Punk album, *Discovery* (due out March 13), will be able to load software from the CD onto their personal computers. When coupled with the Daft Club ID card included with the disc, the software will provide access to an ongoing series of free online content through Dec. 31, 2002.

• Superchunk, 764-Hero, Oranger, Young Fresh Fellows, Pedro The Lion, and Creeper Lagoon are among the acts scheduled to play San Francisco's ninth annual Noise Pop festival, which kicks off



Feel The Noise: Grandaddy

Feb. 27 with Beulah and wraps up March 4 with Grandaddy. Meanwhile, the second annual Noise Pop festival in Chicago will take place May 9-13. This year's lineup hasn't been announced, but the 2000 event included Modest Mouse and Sleater-Kinney.

SPLENDOR 'GRASS



How one of Americana's most traditional forms is beginning to find a place in its more progressive circles. By Jim Allen

Even in the '40s and '50s heyday of bluegrass, one could be forgiven for doubting that the music pioneered by Bill Monroe would still be thriving in the 21st century. Those prognosticators would be as surprised as any tunnel-vision indie rocker to learn of the bluegrass/old-time country scene that is flourishing across the nation. In a post-post-modern world where every variation on genre-hopping has seemingly been wrung, there's a need for a style redolent of simpler times, sounds and feelings. Many who came of age in the fin-de-siècle pop era have felt a need similar to that of the post-hippie rockers, who fled psychedelic excess for the homier climes of folk-rock. Bluegrass, with its air of straight-shooting traditionalism balanced by manic fleet-fingered virtuosity, has proven eminently appealing to irony-addled rockers, and to those who could never quite find peace with the booming soundscape their own generation called home.

Practitioners of today's "newgrass" scene reach for a raw sound, unlike the more polished approach of the

biggest contemporary bluegrass acts (Alison Krauss, et al.). Some play it completely straight, while others have filtered the sounds of bluegrass and old-time country through

respectively. These groups mated the influence of bluegrass, early country and folk with the then-burgeoning lo-fi aesthetic. The seeds were planted for a bevy of bands that



Freakwater

a rock-informed perspective, almost subconsciously nudging the style along to its next evolutionary appointment. What they all share is a deep love and abiding respect for the traditional bluegrass sound.

In the late '80s and early '90s, members of indie rock acts Slint and Eleventh Dream Day branched off to form the Palace Brothers and Freakwater,

would bring a maverick alt-rock approach to traditional Americana. The fertile country scene in Chicago, nurtured by tireless alt-country indie label Bloodshot Records and roots-friendly clubs like the Hideout, has helped raise the profiles of Kansas' Split Lip Rayfield and the Windy City's own Devil In A Woodpile, both of whom swallow bluegrass and old-time

sounds whole before spitting them back out with captivating vigor. The former is "grass" enough to open for patriarch Del McCoury, but iconoclastic enough to feature a one-string bass fashioned from an old Ford gas tank. Devil In A Woodpile also pursues a sort of jug-band format, occasionally utilizing washboard and ukelele. But it casts a wider stylistic net, adapting country, folk, blues, and more into its old-timey string-band approach. Elsewhere, Nashville-based duo Y'all is one of the more striking young practitioners of old-time country: Two gay men who sing often-satirical lyrics in perfect high-lonesome harmony, one member appearing onstage resplendent in shaved head with a Minnie Pearl-style thrift-store dress adorning his lanky frame. In the Northwest, Portland's Golden Delicious similarly splits the difference between indie rock attitude and bluegrass heart, to great effect.

In Charlottesville, Virginia, newgrassers the Hackensaws keep it country, but still manage to attract a young audience through the sheer energy and enthusiasm of their performances. Hackensaw singer/guitarist David Sickmen, the son of a bluegrass musician, moonlights in rock band Beau Prie. He was drawn to bluegrass by its "obvious sense of honesty and... old stories about love/murder/heart-break/God." A fan of old-time musicians like Hylo Brown, Sickmen eschews the jazz-influenced modernism of the Bela Fleck crowd. "I like good ol' music when it comes to country/bluegrass," he says.

Sickmen sees no problem in attracting listeners to the group's rough-and-ready style. "When we played on the streets in NYC, I couldn't believe the spectrum of people who seemed to really love it — white, black, Asian, European, young, old."

Cary Fridley, singer/guitarist for North Carolina's

Freight Hoppers, recently struck out on her own, releasing an album that reaches back to the sounds of the Carter Family and the Coon Creek Girls with such authenticity that you might find yourself running to check the copyright date on the album. For Fridley, the music is reminiscent of “the simple life, connections with nature, spirituality, all in a southern, down-to-earth kind of style.” However, she’s aware of the contradictions inherent in playing traditional American music in the 21st century. “In the old days, before recordings, there was almost no audience all — music for music’s sake,” she

“Any excuse to get our music to a broader audience is good. I don’t care if it is George Clooney singing ‘Man of Constant Sorrow.’”

explains. “Based on the written accounts of song collectors in the mountains at the turn of the century, most everybody sang songs, and there were a lot of just regular folks who played fiddles or banjos. Music was for making a hard life more bearable, for forgetting your troubles, and to entertain friends and families.”

Nevertheless, she observes, “The craziness of the modern commercial world is one reason that bluegrass and old-time music is still popular. People are longing for that grassroots connection to the earth, basic human nature and need for

FIVE MUST-HEAR NEWGRASS RELEASES



JIM & JENNIE AND THE PINETOPS
Little Birdie
(Overcoat, 2000)

On their second album, Jim & Jennie’s songs split the difference between bluegrass and old-time country. Their keening two-part harmonies cut to the bone, à la the Carter Family, while the frenzied picking of banjo demon Brad Hutchinson provides a visceral drive. The band hews closely to a traditional arrangement style on a mixture of first-generation gems by the likes of the Carters and Frank Wakefield, as well as Jim Krewson’s original tunes, whose lyrics occasionally bear a humorous hint of modernism.

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Hackensaw Boys

HACKENSAW BOYS
Get Some (self-release, 2000)
On the lo-fi side of things, the Hackensaws sound like they gathered in a circle around one ribbon microphone on some Southern backporch for the recording of their debut album



Get Some. But that’s no post-modern DIY pose, it’s simply in keeping with the rawness of the old-school

bluegrass style they play. Given the furious abandon and break-neck speed with which many of these songs are performed, it’s possible to imagine the band winning over even the most rock-indoctrinated crowd. The boys vary their usually faithful traditionalism in favor of songs that hint at the rock bands that

are part of the members’ secret lives.

Contact: David Sickmen
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CARY FRIDLEY
Neighbor Girl (Juba, Feb. 1)
Singer/guitarist Fridley

abandoned her lead role in bluegrass/old-time country band the Freight Hoppers (whose two Rounder recordings received much acclaim) to pursue this solo project. Far from the good-timey sounds of Fridley’s former group, *Neighbor Girl* is strikingly sparse, at one point even scaling down to a cappella. Fridley’s pure mountain singing style is nicely offset by the picking of a band that includes fiddler/Bill Monroe alumnus Art Stamper. The North Carolinian singer is a respected authority on the finer points of the hillbilly style, and her expertise shows as she wholeheartedly embraces songs by Flat & Scruggs and the Carter Family with not a hint of ironic detachment.

Contact: Juba Records
Email: cfridley@swain.main.nc.us

DEVIL IN A WOODPILE
Division Street
(Bloodshot, 2000)
Like many of the string bands that predated bluegrass in the early part of the 20th century, Chicago’s Devil In A Woodpile assimilates American music from a variety of sources, including

folk, blues, ragtime and gospel. The band attacks this material with a gleefully twisted ferocity that belies the homey nature of its musical accoutrements (tuba, harmonica and mandolin are all part of this jug-band-from-hell setup). Devil In A Woodpile is to Gid Tanner and the Skillet Lickers what the Squirrel Nut Zippers are to King Oliver.

Contact: Bloodshot Records
Phone: 773.604.5300
Email: bshq@bloodshotrecords.com



SPLIT LIP RAYFIELD
Never Make It Home
(Bloodshot, Feb. 20)

Though it features the drumless, all-acoustic instrumentation that is the bluegrass standard, Split Lip Rayfield is a band of badasses with the avowed intent of kicking the old-time sound in the posterior till it shouts out a brand new tune. The group isn’t afraid to take liberties with bluegrass, occasionally verging on rock song structure or punk speed, and singing about such post-depression subjects as the joy of crashing cars. But, Split Lip’s picking skills far exceed those of mere dabblers.

Contact: Bloodshot Records
Phone: 773.604.5300
Email: bshq@bloodshotrecords.com

— Jim Allen



Split Lip Rayfield



Cary Fridley Band

“The rhythmic pulse of punk and bluegrass is very similar. All of the music is pretty raw and real; we’re not trying to take something old and rough, and make it pretty. We’re trying to be true to the character of the mountain people without apologizing for it.”

community. Last summer, the Cary Fridley Band did a tour with another old-time band from Portland, Oregon, the Dickel Brothers, playing in punk rock clubs in the southeast. It was extremely well-received. The rhythmic pulse of

[punk and bluegrass] is very similar. All of the music is pretty raw and real; we’re not trying to take something old and rough, and make it pretty. We’re trying to be true to the character of the mountain people without apologizing for it.”

Philadelphia’s Jim & Jennie And The Pinetops also have a passion for the old style in its pure form. Singer/guitarist Jim Krewson was initially attracted to the music by its “high harmonies, speed and energy,” but also appreci-

ates the fact that “you can pick up a guitar or mandolin and start picking with somebody else. You don’t need electricity or drums and there’s usually not much room for rock star attitude.”

Singer/mandolinist Jennie Benford adds, “I also get a kick out of the fact that elderly citizens can play it just as badass as youngsters, if not more so.”

Though they’ve won favor with the alt-country crowd, Jim & Jennie play it unerringly straight, influenced by the likes of the Johnson Mountain Boys and Jimmy Martin. The band’s banjo chopsmeister, Brad Hutchison, feels that “bluegrass will be the flavor of the month from time to time. Last time was in the late ’60s to mid-’70s. There will always be bluegrass dorks, though. All we can hope to do is add a few people from our generation to bluegrass dorkdom.”

In a genre that’s always been regarded as “the people’s

Gary Numan PURE PURE

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5088-2

music,” the sense of community is especially important and unusually strong. Besides annual bluegrass festivals like Winterhawk and Telluride, which bring the best pickers from across the country, there are many regional bluegrass societies that support local events like the less official pickin’ parties where amateurs, experts and devotees gather for bluegrass and old-time country jam nights. Even in New York City, the metropolis you’d imagine would be the most removed from such goings-on, there are a number of bluegrass jams. Banjo whiz Tom Hanley heads up Big Apple Bluegrass, an organization that sponsors an annual New York City festival, as well as weekly Wednesday jams at the West Village’s Baggott Inn. Hanley, who studied with banjo legend Tony Trischka, says the bluegrass nights attract a mix of “dedicated bluegrassers from way back — old-timey players

or folk musicians. Some are blues and rock musicians who want to get closer to the roots, or learn new bluegrass material, or try out their country stuff. I think we’re all trying to reach into the archives of bluegrass and traditional folk music; we sing, have some laughs and have fun picking in a non-competitive environment.”

In Brooklyn, Freddie’s Bar and Grill is the setting for Freddie’s Old-Time Jam, where bluegrass, folk and early country devotees congregate on the first Thursday of every month. Like many newgrassers, the folks at Freddie’s get much of their source material from the late Harry Smith’s legendary *Anthology of Folk Music*. The 1952 compilation, featuring artists like the Carter Family and Dock Boggs, initially inspired everyone from Bob Dylan to the Holy Modal Rounders, and has been sparking a second round of acoustic

upstarts since its 1997 re-release.

Freddie’s habitué Donna Upton, singer for the band Love Bucket, appreciates the honesty of the music. “People seem to respond to this music emotionally. It pushes some button in people. I’m not a purist, but I don’t like shtick. Sometimes you see that in alt-country stuff; people think it’s funny, ‘yee-hah.’ That’s not what we’re doing.”

It’s that air of earnest authenticity that separates devout newgrassers from those who dabble ironically in traditional American styles while maintaining their distance from music they imagine themselves to be above. The high profile afforded to bluegrass in the latest Coen Brothers film *O Brother, Where Art Thou?*, whose chart-occupying soundtrack features both first-generation talents such as Ralph Stanley and new traditionalists like Gillian Welch, is

an indication of the quietly rising popular tide in the music’s favor. Despite the Coen Brothers’ iconoclastic, indie reputation, pessimists and unreconstructed bluegrass diehards may think that Hollywood is co-opting the music they love just for a few cheap laughs and some vicarious credibility. Jim Krewson’s view, however, typifies the newgrass whatever-works attitude; “People get a little too heated up about ‘authenticity.’ One person even questioned my right to pick grass because I’m from PA. I think it’s pretty easy to tell if somebody knows and loves the music while they are performing it, southern, northern, old, young, whatever. And any excuse to get our music to a broader audience is good. I don’t care if it is George Clooney singing ‘Man of Constant Sorrow.’” **NMR**



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Takin' It To The Streets



The **Bellrays'** soul-powered wail may not be the stuff of typical rock cool, but it hasn't stopped them from delivering their rumbling punk gospel to their audience, one stage at a time.



By Cheryl Botchick

Tour Dates: Iowa City, IA (2/6); Madison, WI (2/7); Chicago (2/8); St. Louis (2/9); Kansas City, MO (2/10); Denver (2/12); Fort Collins, CO (2/13); Salt Lake City (2/14); Costa Mesa, CA (2/16); Los Angeles (2/17)

At their crowded CMJ Music Marathon showcase last fall, the Bellrays landed on the CBGB's stage like a meteor, ready to rock harder than anyone else among the convention's 900-plus artists. But the jaded industry audience coolly hung back as the Bellrays machine roared into motion. And after a minute or two of watching a roomful of crossed-arms, brazen frontwoman Lisa Kekaula had had enough.

"This is *rock and roll!*" she declared over a powerful riff from the band. "Are you just gonna *stand* there?"

After leaping off the stage into the crowd, Kekaula spent the better part of the first several songs on the floor in front of the stage, going nose-to-nose with slack-jawed hipsters and confronting them with her soulful, incendiary pipes. But even those not thrust into the spotlight by the diminutive woman with the giant presence were ready to testify to the Bellrays' power by mid-set.

"We're into the organics of actually being able to play live," the vocalist says from her home in Riverside, California. "After hearing The Who's *Live At Leeds*, I wanted to be *that*."

Considering their unforgettable shows and in-the-red recordings, it's clear that the influence of such blazing live music is the very bedrock of the Bellrays' "maximum rock 'n' soul." For recorded proof, there's the band's recently released sophomore album, *Grand Fury* (Uppercut), although nothing matches the intensity of the group onstage.

Founded 10 years ago by the husband-and-wife team of Kekaula and guitarist Bob Vennum, and rounded out these days by bassist Jeff Porterfield and drummer Mike Sessa, the Bellrays have traveled a long road. But their vision remains crystal-clear.

"We wanted a forum in which we could express all that we wanted to do," says

Vennum. "We're pretty well-rounded when it comes to musical backgrounds, and we wanted to incorporate all of that. Like, I'm an old hard rock guy, but I also like John Coltrane and Charlie Parker — a lot of different stuff."

Kekaula was raised in a musical household, her earliest influences being jazz, soul and R&B. "I grew up on that stuff — Stevie Wonder, Lou Rawls, John Coltrane. I didn't really get introduced into the whole rock end of things until I married Bob."

Their union has resulted in a particular cross-pollination of styles and influences, one that's made the Bellrays a unique proposition: an ellipti-

cal unit with rock and soul as its foci, held together by a rare, gutsy fortitude.

about what could get in its way. Kekaula sums up the problem in just a few sentences: "It's like everything else that's going on in life today. There seems to be this tendency to want to put everything in the center. To be pleasing everyone with this music. Well, shit! Rock 'n' roll started out being something where parents thought their kids were being taken over by Martians. In order for something to really affect you, it can't be made to please everyone. But that seems to be the focus of a lot of businesses, record companies included — to make things diluted. And you can't do that with real rock 'n' roll and real

"We're not going to wait for a record company to come up to us and tell us that it's OK to take this to the people. We have to take it ourselves."

cal unit with rock and soul as its foci, held together by a rare, gutsy fortitude.

"If we were waitin' on a label, no one would know who we were, says Kekaula. "We've been working as hard as we have for almost ten years now to get what we're getting now."

Her partner is even more direct. "We're not going to wait for a record company to come up to us and tell us that it's OK to take this to the people," Vennum says. "We have to take it ourselves, and our main focus is getting this music out to everyone that we possibly can."

Considering the state of the industry today, that's the Bellrays' best bet, and they know it. Rarely do you speak with musicians so certain of their mission, and so savvy

country music. But, in a way, [labels] have to, because people have gotten out of the habit of actually feeling moved by music."

And when the conversation turns to A&R, Kekaula doesn't hesitate to chide the industry's more lily-livered talent scouts. "They don't know how to just say, 'You know what? Even though all these other things are going on, even though boy bands and all this other stuff are viable sources, I think that this music sounds great, and I think that other people will think that this music sounds great. *Don't you?*' And just getting in there and pushing that idea. But they, too, are a part of that whole thing where it's all a balance sheet. You know, they

want to see what things can make money immediately, or what bandwagon they can just miss, and then buy a bunch of bands that sound like somebody else."

Kekaula wasn't born yesterday. And when asked about A&R interest in the band, she flaps, "I know what a business deal is, and to me, nobody's been talking business yet. They're just kind of waiting to see what somebody else is going to do. So I'm not going to sit here and say that we won't deal with anybody. But first, somebody really needs to get up here and act like they know."

The band's irritation with the business is only the flipside to an intense passion for its art. "We're just a hard working band, and we're up there giving you our message," Vennum says of the band's commitment to the blood-and-sweat aspect of being a rock band. "And it's all about infusing you with whatever energy we have to do it with."

And Kekaula is filled with the same humility and respect she demands from others.

"We take it as a great honor that we get to be on stage — that we get to be there, that people want to see us, that we get to play — but I also know that it's worth something. I know that when I get up on that stage, I respect it so much that I'm giving them more, sometimes, than I can even afford to give of myself. I always feel such a sense of accomplishment once we get off the stage, and people come up to us and they just seem overjoyed that we came there, [and that] we do *more* than the record — which is what bands used to do. Like the Temptations: When you'd go and see them live, the songs would be faster, they'd be really hardcore, sexy. The sound of it was so raw and sexual, and it's something that a recording couldn't capture. We're from that school." **NMR**



Salt Lake City, UT

When the Chicago Bulls played the Utah Jazz in the 1998 NBA finals, then-Bull Dennis Rodman refused to stay in Salt Lake City with his team and requested a hotel room in Las Vegas because he was worried all that Mormon mojo would affect his game. More likely, Rodman was afraid of Salt Lake City's reputation as a place where it's nearly impossible to get one's groove on.

While most of us may never party like Rodman, there's no hiding the fact that SLC's stringent drinking and anti-smoking laws beg the question: "Where can a guy or girl get a drink in this town?"

Well, let's break it down.

If you go out to eat at a restaurant that has a liquor license, you can order an alcoholic beverage of your choice. However, the waiter is not supposed to ask you if you'd like one. *You* have to bring it up — and you can't just order drinks; you must order a meal to go along with it. Brew pubs, beer bars and taverns serve only beer with 3.2-percent alcohol content. So if you're looking for a Long Island Iced Tea, you won't find it — though you may come across the occasional wine spritzer. (Yeah!)

Private clubs serve any and all types of liquor, but you need to be a member to get in. Club membership fees range from \$13 to \$30 a year, but you don't have to pay a cover charge as a member. Visitors have two choices: They can either buy a two-week membership for \$5, or have a member sponsor them. Sponsored guests, however, are required to pay the cover charge.

Smokers, keep an eye out:

Chances are you won't be able to light up while your enjoying your drink, even at the clubs.

With such strict rules

In SLC, you simply pick a scene and head to its signature venue, as everything is pretty well defined.

THE FIVE SPOT

WHAT I'M LISTENING TO



JASON RUDOLPH

Director Of Promotion
VICTORY RECORDS

DARKEST HOUR

The Mark Of The Judas
(MIA)

REACH THE SKY

Friends, Lies, And The
End Of The World (Victory)

EARTH CRISIS

Last Of The Sane (Victory)

JOHNNY CASH

American III (American-
Columbia-CRG)

ATOMIC BITCHWAX

II (Tee Pee)



Zepher Club

regarding nightlife, you might think there'd be a weak music scene in Salt Lake City. Not so. The crowds may be smaller, but there are plenty of music lovers and musicians alike. Big on the music front in SLC right now is rockabilly, country and punk. Salt Lake citizens also luck out in terms of geography: Touring bands on their way to larger cities like Seattle or Denver often make pit stops in town.

"The city is culturally fragmented," says KRCL DJ Doug Young. "The scene runs the gamut from straight-edgers to goths to metalheads to country fans. There's a band of every type here, and there seems to be a lot of punk and aggressive rock bands. Despite the fact that it's smaller than most cities I've ever been in, it's real diverse. But the diversity tends to be small in numbers."

Finding a good time in SLC is not impossible. It just takes a little determination. And some would argue that it's easier here than in most cities.

RADIO

KUTE (600 AM; 810.581.7981; music director Kristen Anselmo), one of two University of Utah radio stations, specializes in "eclectic alternative." The station operates on a half-watt, so its audience is pretty much limited to campus. But KUTE does broadcast to a worldwide audience over the Internet. The school's other station, NPR affiliate KUER (90.1 FM; 801.581.6625; news director Kat Snow), plays classical and jazz. KRCL (90.9 FM; 801.363.1818; music director Doug Young), a community station, is not just about Triple A and Americana. It also features a lot of vertical programming, with blues on Mondays, Latin on Tuesdays, rock on Wednesdays, and reggae and Contemporary Urban rounding out the week. Commercial stations KXRK "X96" (96.3 FM) and KENZ "The End" (107.5 FM) focus on mainstream alternative.

RETAIL

Alternative Modified Music (247 E. 900 South; 801.355.1770) caters to fans of industrial and indie rock. Its shelves are pretty industrial-, goth- and synth-pop-heavy, so mainstream fans should look elsewhere. Grey Whale CDs (852 Hillfield Road, Layton, UT; 801.497.9090) sells new and used discs of every genre. Salt City CDs (878 East 9 South; 801.596.9300) stocks music from local bands, along with new and used CDs. They won't pay cash, but they will offer trades.



PRESS

SLUG Magazine (2225 S. 500 East, Suite 206; 801.487.9221; www.slugmag.com; associate editor Brian Staker), a free monthly publication distributed at record stores, restaurants etc., gives a good run-down on the happenings around town. "SLUG" is short for "Salt Lake Under Ground," by the way. Other listings sources for shows and events include the Salt Lake City Weekly (60 West 400 South; 801.575.7003; www.avenews.com), the Salt Lake Tribune and the Ogden Standard Examiner.

NIGHTLIFE

The Zephyr Club (301 S. Temple; 801.355.CLUB; for booking, call Otto;

801.355.5646; www.zephyr-club.com) hosts live music every day of the week and recently received the *City Weekly's* "Best Live Music" Award. Upcoming headliners include Maceo Parker, Fishbone, the Bellrays, and Mother Hips. Shows at Club DV8 (115 S. West Temple; 801.539.8400; clubdv8.citysearch.com) are open to anyone 16 and older. Those 21 and over can still get a drink at these events, as the club has two levels, with the younger crowd hanging out in the alcohol-free zone downstairs and the older crowd bum-rushing the bar upstairs. Dance nights Fridays and Saturdays are open to those 21 and over only. Upcoming acts include Jill Sobule, Eve 6, Vast, Dexter Freebish, and Everlast. The emphasis at DV8 is on aggressive out-of-town indie rock and less on local talent. Area 51 (451 South 400 West; 801.534.0819) is home to goth and industrial fans 18 and up. The Dead Goat Saloon (165 South West Temple; 801.328.4628) hosts local and national blues and jazz acts, while Kilby's Court (741 South Kilby Court; 801.320.9887) and Burt's Tiki Lounge (726 South State St.; 801.521.0572) attract an indie rock clientele. Kilby's does not serve alcohol.

LIFESTYLE

Due in part to its proximity to the mountains, SLC boasts a thriving skateboard and snowboard scene (particularly the latter). On the frost-free front, there's Real Ride Skate Park (1410 S. 395 West on Hope St.; 801.463.4639; www.geertsen.com/shops/realride.htm), a huge skate park enclosed in a warehouse. One of a couple skate parks in the city, Real Ride is the only one with a 12-foot vert



Real Ride Skate Park

ramp. It houses an arcade, a pro shop, an area for spectators, a lounge, and a food court. There's also a stage for a

DJs and/or concerts. If you're willing to schlep your stuff out there, you're more than welcome to spin.

— Lisa Hageman

AIRCHECK

Didjilution

WNYU - 89.1 FM

New York, NY (New York University)

Playlist for Thursday, Dec. 11, 2000, 9:00-10:30 p.m.

Produced by Michael Raphael and Daniel Blumin

AUTOPHONIC Outnumbered
KID 606 When I Want a Gun, Yeah
ARTIFICIAL DUCK FLAVOUR Well
SACK UND BLUMM Kate Bee
LUME LUME Wake Up, Wake Up
THOMAS BRINKMANN 0110
KANDIS Treasure Island
JANEK SCHAEFER Light Over Las Vegas
.H (a.k.a. MARK FELL OF SND) #4
DELAROSA AND ASORA Two Hum
PAN SONIC Liuos
RETINA Pahoehoe Massive
LESSER Was Live
FIZZARUM Torsion

Aircheck is culled from an hour or so of programming (specialty show or regular format) on a station that reports to CMJ. If you would like your playlist to be included in Aircheck, send it via email to lisah@cmj.com. Be sure to include the date, time and name of the show, along with the name of the DJ.

If you live anywhere near New York City, then you've no doubt felt the rumbling buzz over the city's hottest new band, the Strokes.



The Strokes

(And if you're outside of the Big Apple, we'll bet that you'll be hearing about them soon.) Comprised of five young, shag-haired rockers, the band has been wowing the locals with their Velvet Underground-inspired, Max's Kansas City/CBGB's-reminiscent pop drone. And we mean wowing — including sold-out gigs and hyperbole from even the city's most jaded rock



Slayer

denizens. The only thing currently available Stateside is the three-song demo EP *The Modern Age*, but the band just put out a single on Rough Trade in the U.K. that's

already been touted as a Single Of The Week in *NME*. Clearly, the action is heating up on both sides of the pond. This jet-fueled success story

isn't going to wait around for anyone, so get with it! I don't know what's more exciting: The Strokes' great sound and dead-on look, or simply the fact that a new band of near-teenagers can still come out of nowhere and give cynical rock fans goosebumps.

Sure, it's the end of an era and all that, but who really cares who's leaving Metallica when Slayer's heading back into the studio! The kings of metal will be recording their first new album since 1998's *Diabolus In Musica* in a Vancouver studio, with plans for commercial release this summer. "If you're expecting us to start doing some hip-hop shit like Limp Bizkit or Korn just because it's popular then you're gonna be disappointed," guitarist Kerry King told *RollingStone.com*. No disappointments here.

As much as it was like a kick to the gut to watch punk icons the Dead Kennedys engage in a bitter legal battle over the rights to their work, it seems that the court's May 2000 judgment (bandmembers East Bay Ray, Klaus Fluoride and D.H. Peligro now control the band's

catalog via a majority rule) may yield some good. The three plan to approve digitally remastered reissues of the entire DKs catalog, an album or two of as-yet-unheard live material, and a home video of the band performing in its prime. Hopefully these releases will obscure all the fist-fighting of the last couple of years and reassert the Dead Kennedys' reputation as a seminal Bay Area punk band.

SpinART records is coming to the rescue of a couple of pop artists. First to be caught by the label's safety net is Clem Snide, a great four-piece whose sophomore album,



Your Favorite Music, garnered critical praise (including a *New Music Report* cover pick) when it was released last spring, but languished commercially on Sire. Disillusioned with the deal, the band bought back the rights to the record, and SpinART is re-releasing it with full fanfare on March 20. Though it will be promoted as though it's a new release, the label is also planning a full campaign for the band's true new album, slated for release in June. SpinART has also scheduled an April 17 release date

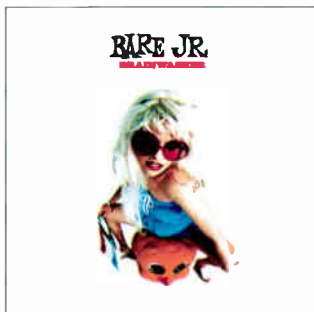
for Jason Falkner's *Necessity*, an album of outtakes that never made it onto either of his two Elektra solo albums, *Presents Author Unknown* and *Can You Still Feel?*. As a former member of Jellyfish and the Grays, Falkner's got quite a name among dedicated followers of power pop, and they'll surely relish this set of "new" material.

In April/May, Touch And Go Records will release another volume in its series of "In The Fishtank" EPs, an ongoing joint venture between the Chicago indie and Amsterdam's Konkurrent Records (past participants have included June Of 44 and Tortoise with The Ex) in which select bands are put into a recording studio for only two days and asked to produce an EP's worth of material. This disc features a collaboration between instrumental giants the Dirty Three and slowcore trio Low that was recorded in late 2000. Six songs are slated for the disc, including a cover of Neil Young's "Down By The River." There's no word yet on any new Elliott Gould stories



Low

from frontman Warren Ellis, but the collaboration should be more than captivating on its musical merits alone.



BARE JR.

Brainwasher (Immortal-Virgin)
Don't be duped by the lush orchestral movement that opens Bare Jr.'s sophomore disc, *Brainwasher*. This is indeed the same Bare Jr. that plied its Southern rock roots with heaping doses of sarcasm and jest, and made the dulcimer a featured part of its attack on its

1998 debut, *Boo-Tay*. This time out, producer Sean Slade (Hole, Radiohead, Uncle Tupelo) instills a radio-ready gloss and focus on songcraft in the band's raunchy thump-and-grind. The end result is a taut sound wound tightly around thick guitars, a spot-on rhythm section and frontman Bobby Bare Jr.'s slack-jawed drawl. "You Never Knew (I Lied)" finds a hopelessly apologetic Bare looking back on past indiscretions, while on the breezy twang of "Shine" (the hookiest number of the lot), he sings a self-fulfilling prophecy of devotion. Sometimes, though, the band just straight-up kicks ass, as on the title track and "Kiss Me (Or I Will Cry)."

— **Patrick Berkery**

R.I.Y.L.: Black Crowes, Southern Culture On The Skids, Raging Slab
Contact: Tyson Haller

Phone: 212.253.3154

Email: tyson.haller@virgin-records.com

Release Date: Feb. 13; at radio now
Tour Dates: Chattanooga, TN (2/7), Athens, GA (2/8), Charleston, SC (2/9-10), Tampa, FL (2/13), Orlando, FL (2/14), Birmingham, AL (2/16), Baton Rouge, LA (2/17), New Orleans (2/22)



HONEYBOY EDWARDS

Mississippi Delta Bluesman (Smithsonian/Folkways)

David Honeyboy Edwards is an essential figure on the blues landscape. He was there within the crucible of blues history, first in rural Mississippi and later in Chicago. From his early teens on, he hoboed and crisscrossed the country, living the life of an itinerant musician and, in the process, becoming a friend and running partner of many of the great bluesmen of the pre-War era. Along the way, he met up with Charley Patton, Tommy Johnson, Big Joe Williams, the Memphis Jug Band, and a host of others. Honeyboy's importance to the blues is twofold — as that of a musician and an oral historian. In the first instance, he was a stylist in his own right, as well as a firsthand imitator of other important blues figures. In his second role, he left a trail of experience living the blues life for generations to come. This 1979 recording emphasizes both sides of Edwards, while showcasing his lilting vocals and casually strummed guitar. Essential listening. — **James Lien**

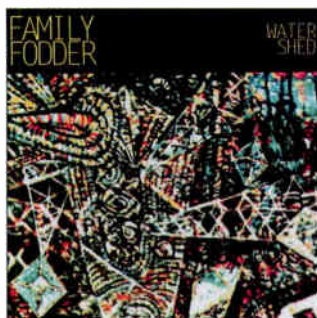
R.I.Y.L.: Robert Johnson, Tommy Johnson, Taj Mahal

Contact: John Smith

Phone: 202.287.7298

Email: johns@folkways.si.edu

Release Date: Jan. 23



FAMILY FODDER

Water Shed (Dark Beloved Cloud)

Family Fodder, the experimental new wave band that burst onto the scene in 1979 and faded away just four years later, has resurfaced for the new millennium with *Water Shed*, its first collection of new material

in 17 years. The biggest surprise, however, is that the band, responsible for cult hits like "Savoir Faire" and "Debbie Harry," has not changed its versatile sound one bit. "Deep Time" sounds like a bizarre hybrid of *Dangerous*-era Michael Jackson and Björk, while tracks like "Whisper" and "English" mix sugar-sweet '80s pop with slow, slinky reggae. Dominique Levisen's eerie, child-like vocals lend a haunting quality to the album, which might be French Canada's finest contribution to the defunct musical revolution David Byrne started with Talking Heads.

— **Rossiter Drake**

R.I.Y.L.: Talking Heads, Men Without Hats, Brian Eno

Contact: Douglas Wolk

Phone: 718.784.7708

Email: dbcloud@panix.com

Release Date: Dec. 12; at radio now



GEOFF FARINA

Reverse Eclipse (Southern)

This second helping of moody, sparse solo material from Geoff Farina (the guitar force behind *Karate* and *Secret Stars*) is comprised primarily of his serious singing style supported by a bed of two guitars. Sometimes jazzy, sometimes minimalist, the results are drenched in ambience and intrigue. There is something of a unique story behind the songs on *Reverse Eclipse*: Many of the lyrical images and ideas sprang from the daily "free" writing sessions Farina's been undertaking since the summer of 1998. Enough kernels of imagery and phrasing emerged from this stream-of-consciousness method to produce songs that make sense, but have something of a deeper, oblique quality. Sometimes they hit on John Lennon-esque word-salad juxtapositions; other times their oblique metaphors seem to suggest something deeper yet still elusive ("In the end there will be no faults/ I'm confident the beach will absorb them all"). The guitars wrap around these riddles like old sweaters and strange opera costumes, making for an inscrutable and occasionally compelling listen. — **James Lien**

R.I.Y.L.: Jeff Buckley, Leonard Cohen, Ben Folds Five

Contact: Shannin Cartwright

Phone: 773.235.5030

Email: shannin@southern.com

Release Date: Feb. 12; at radio now

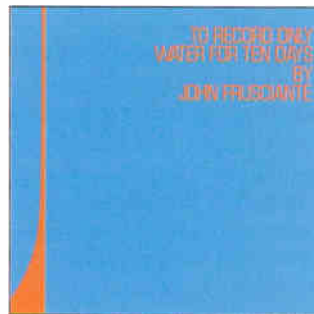


FROGS Hopscotch Lollipop Sunday Surprise (Scratchie)

Long before Eminem dragged out the satire defense for his inflammatory lyrics, indie rock's Flemion Brothers, a.k.a. the Frogs, were inventing it in the '80s. By 1989, with the release of *It's Only Right And*

Natural, an album for which they falsely purported to be gay, the Frogs were cult heroes. And so, the Milwaukee-based duo continues to test its First Amendment rights. With acoustic guitar leading the way, the delicious songs of *Hopscotch Lollipop Sunday Surprise* continue the Frogs' wicked practice. Though the lyrics advance the band's warped tradition, a number of these tracks are so mischievously catchy as to recall Ween, whose odd but inarguable rise to MTV stardom holds hope for the success of the Frogs (if it wasn't for their lyrics, that is). Enter Eminem. Thanks to his success, the mainstream might just welcome the Frogs' ego-boosting anthem, "Better Than God," or the spritely stomp that is "Nipple Clamps." Then again, maybe not. — **Kelso Jacks**

R.I.Y.L.: Ween, Daniel Johnston, Wesley Willis
Contact: S.P.E.C.T.R.E
Phone: 323.644.3774
Email: matthew@spectreradio.com
Release & Add Date: Feb. 6



JOHN FRUSCIANTE To Record Only Water For Ten Days

(Warner Bros.)
 Red Hot Chili Peppers guitarist John Frusciante's third solo album (and third with a curious title) goes lo-fi, but in a high-minded way. This home-

made recording, on which Frusciante played all of the instruments and programmed all of the drums, enjoys the kind of depth and directness often associated with self-dictated recordings. While the lead track, "Going Inside," uses drum machines in a steady rock fashion to suit Frusciante's acidic guitar bursts, much of the album turns the beat around. Even when guitar parts go classic rock, the beats go synth pop, affirming Frusciante's admitted appreciation for the simplicity and power of early New Order and Depeche Mode. Songs like "Remain" do it best, with vintage synths and beats behind shimmers of acoustic guitar, perfectly recreating the mood and tones of the original "emo" of the early '80s.

— **Steve Ciabattini**

R.I.Y.L.: Red Hot Chili Peppers, Echo & The Bunnymen, Depeche Mode
Contact: Jennifer Polenzani
Phone: 818.953-3395
Email: jpolenzani@wbr.com
Release Date: Feb. 13
Add Date: Feb. 6



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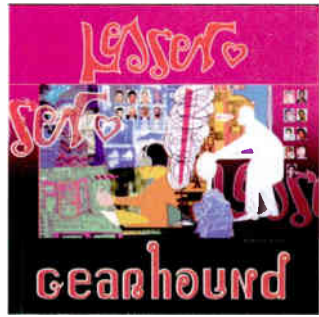
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San Francisco Chronicle: "Best concerts of the Year: Joseph Arthur's residency at Café du Nord..."

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LESSER

Gearhound (Matador)

A lighthouse keeper of an as-yet-unnamed microgenre that, for our purposes here, we'll call either gleelektronica, clip-hop or post-glitch, Lesser — a semi-anonymous digital audio terrorist hailing from San Diego — finally makes his Matador debut after a handful of years

of more-than-worthy toil in the electronic music underground. Here Lesser brings out all his samplers, ProTools plug-ins and outboard effects to make a record that's less a collection of songs than a pure, almost gleeful whacked-out sound installation that'd test the nerves of any Moby fan. Referencing Digital Hardcore, Metallica and Minor Threat might not be an easy (or quiet) party trick, but *Gearhound* — ostensibly a record about just those kinds of obsessions — displays an artist at play with a great sense of humor, who wouldn't recognize a hook if it crashed his computer. God bless the kid.

— **Joey Sweeney**

R.I.Y.L.: Slicker, Matmos, DJ Spooky
Contact: Jay Miller
Phone: 212.995.5882
Email: jay@matadorrecords.com
Release Date: Jan. 15; at radio now



LLAMA FARMERS

El Topo (Beggars Banquet)

Greenwich, England's Llama Farmers make the kind of outsized grunge-residue that's just screaming to be in, well, the next *Scream* movie.

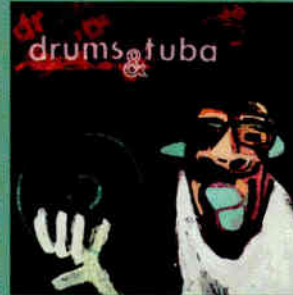
Throughout their sophomore effort, *El Topo*, the Farmers bow heavily to the Pixies, as

filtered through a lifetime spent in the shadow of bombastic Britpop. On songs like the title track and "Doggy Fudge," the exuberant and ironic quartet revel in their searing, fist-pumping ancestry, and the only thing that really sets them apart: singer/songwriter Bernie Simpson ("I'm standing in the corner, staring up your skirt, wondering what I'm worth/ Get into the car now, let's drive far away"). And it's only when Llama Farmers retreat from the ol' bombast to let these inspired snapshots of humanity and melody bound to the fore that *El Topo* gets cooking. Luckily, as the album travels on, the Farmers reveal more and more, painting a portrait of a band that's just dying to divide the sum of its parts. — **Joey Sweeney**

R.I.Y.L.: Bush, Grandaddy, PJ Harvey
Contact: The Syndicate
Phone: 888.666.2061
Email: college@thesyn.com
Release Date: Jan. 16; at radio now

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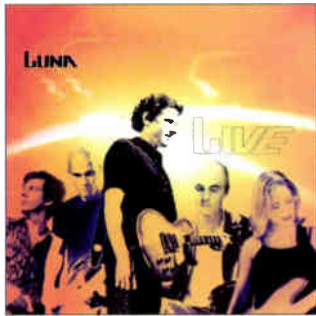
—THE NEW YORKER

Check out the new album VINYL KILLER, co-produced by Andrew "Goat Boy" Gilchrist and Ani DiFranco. Then catch Drums & Tuba with Galactic and Les Claypool's Frog Brigade when SnoCore Icicle Ball 2001 hits a town near you:

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| Fri. | 2/23 | ATLANTA, GA | Tabernacle |

For more info, contact Jamie Canfield at Righteous Babe:
 jamie@righteousbabe.com
 phone: (716) 852-8020 fax: (716) 852-2741





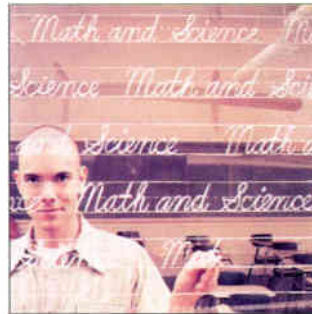
LUNA

Live! (Arena Rock)
Recorded at D.C.'s 9:30 Club and their hometown's Knitting Factory while the band was touring in support of the dark and enchanting *The Days Of Our Nights*, *Live!* finds Luna with its characteristic subtle puissance and swooning charm fully intact. Eschewing gloss and stage antics, the

quartet prefers the brass tacks of their Velvet-teen melodies and tangly guitars. Followers of the outfit have heard these songs before but perhaps not with such bare verity. Sean Eden gets to take his countrified urban guitar on longer drives, turning tight tracks such as "Pup Tent" into dreamy outings. Serge Gainsbourg's "Bonnie And Clyde" also shows up, nicely introducing Justin Harwood's feminine replacement, Britta Phillips, on bass. Meanwhile, Eden trades solos with leader Dean Wareham, whose fervent live playing shrewdly contrasts with his calmly self-defeated voice. *Live!* is a great introduction to this perennial alt fave. But it's also certain to please diehards who have seen the show with their own two smoky eyes.

— **Sonny Aronson**

R.I.Y.L.: Galaxie 500, Yo La Tengo, Velvet Underground
Contact: The Syndicate
Phone: 888.666.2061
Email: college@thesyn.com
Release Date: Feb. 14
Tour dates: Philadelphia (2/9), Washington, D.C. (2/10), Chicago (2/16-17), Hollywood, CA (2/23), San Francisco (2/24)



MATH AND SCIENCE

Math And Science
(Brick Red)

An Indiana native now living in Los Angeles, John Wolf is the individual behind the Math And Science moniker. And while he may have named this project after the high school subjects at which he did most

poorly, he seems to be moving in the right direction with music. Except for "Airstream On The Highway" and "Naked," a pair of bluesy, fuzzed-out tracks that come mid-album, Wolf formulates new wave-tinged love songs with guitar, keyboard and drum machine. Unfortunately, the synthesized state of the music on this self-titled debut sometimes detracts from these mild boy-tries-to-understand-girl situations. With his attractive, earnest voice (often reminiscent of Matthew Sweet), Wolf could easily do without all of the distracting keyboard gurgles and chirps. Also, lyrics this tender sound more sincere in simpler arrangements. All in all, *Math And Science* proves that John Wolf is one to keep an ear out for — only next time around, he might want to explore his acoustic side.

— **Kelso Jacks**

R.I.Y.L.: Duncan Sheik, Wallflowers, Matthew Sweet
Contact: Mike Klein (Gold Circle Entertainment)
Phone: 310.264.7839 ext. 104
Email: mklein@goldo.com
Release Date: Dec. 19; at radio now



MELVINS

Electroretard (Man's Ruin)
For their latest trick, perennial punkers Melvins — who just finished a trilogy of albums for Ipecac Records — now submit (perhaps unnecessarily) "Shit Storm" and seven other tunes in the form *Electroretard*, the full version of the "Interstellar Overdrive" 10-inch that Mans

Ruin Records released in 1996. While "Shit Storm" — a seemingly frivolous sound collage of random confrontations with notes and noise — is the only "new" track, it's actually four minutes of scraps taken from every song Melvins recorded over their nearly 17-year history. Their other offerings — barring cover tunes of the Cows' "Missing," a high-on-acid version of the Wipers' "Youth Of America" and, of course, Pink Floyd — include revamped renderings of "Gluey Porch Treatments" and "Lovely Butterflies." For Melvins lackeys, *Electroretard* is ear candy to enjoy until the next full-length hits this spring. For others, well, the album artwork — check out the smiling girl decapitating a lamb — is priceless.

— **Dylan P. Gadino**

R.I.Y.L.: Mr. Bungle, Black Sabbath, Butthole Surfers
Contact: Jami Wolf
Phone: 415.865.2790
Email: jamiwolf@sirius.com
Release Date: Jan. 29



ORANGE PEELS

So Far (spinART)

For whatever reason, it's taken the Orange Peels four years to follow up their charming 1997 debut, *Square*. Well, whatever their excuse, they are forgiven. *So Far* makes up for the long wait with its voluptuous twee pop. Guitarist/keyboardist/vocal-

ist Allen Clapp and his troupe of geeky indie kids are experts at capturing innocence without making it sound dull or contrived. Instead, they perform heart-securely-on-sleeve tunes that inevitably result in toe-tapping and broad smiles. On *So Far*, sumptuous sounds of hollow-bodied guitars mingle with Wurlytizers and Hammond B3 organs as preciously sweet harmonies warmly flood over it all. The album opener, "Back In San Francisco," best captures the unapologetically Californian manner of the band, with its mesmerizing blend of Hammond organ, surf-rock riffing and slide guitar.

Meanwhile, the upbeat amble of "Girl For All Seasons" sounds as if it were taken from Buddy Holly's songbook. Next time you need a touch of sun to chase away a rainy day, don't hesitate to pull this album from your shelf. — **Kelso Jacks**

R.I.Y.L.: Of Montreal, Kincaid, Beat Happening
Contact: Planetary Group
Phone: 617.451.0444
Email: jay@planetarygroup.com
Release Date: Jan. 30; at radio now



OHGR

Welt (Spitfire)

A majority of *Welt* possesses a brooding *Downward Spiral* vibe minus the extreme psychosis. It's not surprising considering that the album was originally meant to be released in 1995, but contractual problems with former label American dragged until 1999,

when collaborators Nivek Ogre (ex-Skinny Puppy) and Mark Walk (ex-Ruby) regained control of their recordings and reworked them. Shirking the industrial-rock and metal trends of the late '90s, ohGr re-invents '80s new wave and synth pop in trippy, gritty electro form, marrying melody with pulsating rhythms, edgy ambience, and distorted guitars. Walk is a specialist in jagged tone and texture, and Ogre's a fine purveyor of angst — and these 11 tracks generally play to their strengths. Some of the lyrical themes — the gothic "Earthworm" questions blind religious faith, for example — are familiar, but they are often reborn in interesting forms like the peppy "Cracker," which humorously ribs self-deluded pop culture "rebels" with lines like: "You think you're evil but you're not."

— Bryan Reesman

R.I.Y.L.: Pre-Fragile Nine Inch Nails, the concept of what Orgy could have been
Contact: Sean McEneely
Phone: 516.942.7729 ext. 11
Email: spitfiresean@aol.com
Release Date: March 20
Add Date: March 13



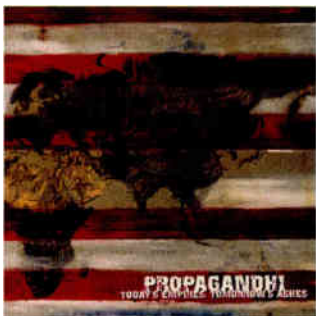
PAN SONIC

Aaltopiiri (Blast First-Mute)

Pan Sonic's tribal electronic minimalism sounds just as unsettling as ever on its fifth album. And while the band's subtractive approach to rhythm and noise hasn't changed much from 1999's *A*, it still gets under the skin. With only a few, carefully chosen

sound elements of obscure mechanical, electronic or apparently subterranean origin, the Finnish duo matches muddy, scratchy or scraping tones with sharp industrial clicks or shrieks, leaving the listener to meditate on the quality of each sound. By relying on only two or three repeated tones and bare rhythms made for minutes at a time, the different compositions seem more like permutations, insinuating and disturbing. *Aaltopiiri* recalls the brave, out-there days of industrial music (e.g., the *Dry Lungs* compilations of a decade or so ago) more than it does other avant-techno practitioners (except for Pole). The sounds are left to stand alone with minimal human interference (not even overdubs), their not-quite-synthetic, not-quite-organic quality giving the album an unearthliness that a more "musicianly" effort would muddle. — Deborah Orr

R.I.Y.L.: Pole, Oval
Contact: Mattie White
Phone: 800.865.MUTE ext. 230
Email: mattie@mute.com
Release Date: Feb. 6; at radio now



PROPAGANDHI

Today's Empires, Tomorrow's Ashes

(Fat Wreck Chords)

You've got to hand it to the folks at Fat Wreck Chords. No matter how trends shift, the Fat Wreckers just keep doing what they've always done: churning out volatile, ragged-edged, below-the-radar punk rock for

the disaffected teen set too cynical for school and too pissed to shop at The Wall. Both of these sentiments would likely appeal to Propagandhi, a decidedly anti-capitalist, anti-consumerist hardcore outfit hell-bent on exposing our copious American hypocrisies. And for that, it earns tremendous credit: While its polished peers are bleating about their haircuts, Propagandhi tackles subjects like racial hypocrisy, environmental destruction and (brace yourself) the destructive effects of pornography. That they do all of this to fairly typical slash-and-burn, thrash-and-yell punk is almost beside the point. What practically butchers the whole endeavor, however, is Propagandhi's juvenile reliance on profanity: F-words are dropped almost incessantly throughout these tracks. With such forward-thinking sentiments on hand, you'd think Propagandhi could find a more astute way of expressing them.

— J. Edward Keyes

R.I.Y.L.: Sick Of It All, Avail, Fugazi
Contact: Jason
Phone: 415.284.1790
Email: jason@fatwreck.com
Release Date: Feb. 6; at radio now



RED TELEPHONE

Cellar Songs

(Raise Giant Frogs)

Boston's Red Telephone crafts the sort of relentlessly melodic guitar rock Athens, Georgia, was known for in the early '80s. There's nothing surprisingly revelatory about it: Sean Toohey's earnest, throaty vocals wax poetic

over loping, meandering guitar leads, poppy in the way that, say, Buffalo Tom was poppy. Guitars chime and sparkle, ambling up to that loose-limbed electric strum and giving Toohey ample room to emote. In a way, it's refreshing to hear a band churning out pop songs with a few guitars and a drum kit, and sounding like a more radio-minded Pavement. For all this, Red Telephone is, in fits and starts, endearing — like the boy in high school who was sweet and good and kind, but also a bit boring and safe. Red Telephone may not be the first place you turn to talk about the passion, but the band is reliable and charming nonetheless.

— J. Edward Keyes

R.I.Y.L.: Buffalo Tom, R.E.M., American Music Club
Contact: Planetary Group
Phone: 800.254.2543
Email: radio@planetarygroup.com
Release & Add Date: Feb. 16



SLOTH

The Voice Of God
(Music Cartel)

Sloth's doomy *The Voice Of God* has a total running time of 61:10, so you'd expect it to be 15 or 16 tunes deep, right? You couldn't be more wrong. The album contains only seven tracks, but what it lacks in quantity, it makes up for in

scope. Tunes like "Wishman" and "Into The Sun" are mini-epics unto themselves, with laborious, lumbering riffs and thick distortion that might just make sparks shoot from your speaker cones. If you have ADD or just lack patience, you might wanna sit this one out, because *The Voice Of God* is a sludge-splattered document of doom that moves slower than molasses in January. One might be quick to file Sloth under "stoner rock," but the band is more about creating an atmosphere through super-slow songs than it is about jamming. And it doesn't need THC to achieve the desired effect. This is the kind of bottom-feeding metal that would make swamp-rock forefathers Sleep and Cathedral beam with pride over their legacy. — **Amy Sciarretto**

R.I.Y.L.: Sleep, Cathedral, Spirit Carvan, Electric Wizard
Contact: Eric Lemasters
Email: mail@music-cartel.com
Release Date: Feb. 13; at radio now



SPLIT LIP RAYFIELD

Never Make It Home
(Bloodshot)

On its third album, Kansas-based Split Lip Rayfield successfully skewers bluegrass tradition without resorting to condescension. Though the band turns its banjo-and-mandolin-driven sound toward a post-punk-informed aesthetic, there's no air of irony on *Never Make It Home*. The group is simply bringing together two styles that come entirely naturally to it, not unlike the Bad Livers. Bassist Jeff Eaton's instrument of choice is a homemade affair — with a single string nailed onto a gas tank — nicknamed "the Stitchgiver." And he plays it with the earnest aplomb of a jug-band hillbilly. (Such eccentricities come more from the group's homegrown gestalt than from any indie-rock pretensions.) Banjo man Eric Mardis has enough pure bluegrass chops to keep up with the best of them, and the band's authentic-sounding high-lonesome harmonies bear all the earthiness of any Depression-era mountaineers you'd care to mention. SLR's modern-day lyrical approach and slight rock edge ultimately ensure that no one will mistake them for the Louvin Brothers. Then again, these guys are no bluegrass diletantes either. — **Jim Allen**

R.I.Y.L.: Bad Livers, Devil In A Woodpile, Gringo, Golden Delicious
Contact: 773.604.5300
Email: lee@bloodshotrecords.com
Release Date: Feb. 20



STARFLYER 59

Easy Come Easy Go:
1994–2000 (Tooth & Nail)
When Californian Jason Martin formed Starflyer 59 in 1993, his hero worship of Anglic dream-pop — the kind purveyed by bands like My Bloody Valentine, Ride and Slowdive — was at an all-time high, or so it seems. SF59's first few albums are so

enamored of the ear-bleeding guitar ooze and airy vocals favored by early-'90s British shoegazers, they seem almost fetishistic. But beneath the slo-mo grind-and-burn of songs like "Blue Collar Love" and "A Housewife Love Song" lurks Martin's heartbreakingly fragile melodies, ones that would later fuel the more romantically potent glimmerings that mark albums such as 1998's *The Fashion Focus*. *Easy Come Easy Go* gathers "best of" tracks from SF59's five albums on one disc, and various B-sides, singles and live tracks on a second. While you might question the need for a double-length retrospective on what remains a relatively young band, SF59's pristinely crafted drone-pop has grown by leaps through the years. With his influences neatly packaged here, Martin may be ready to move ahead with the sound he's been shyly polishing over the past decade. — **Colin Helms**

R.I.Y.L.: My Bloody Valentine, Slowdive, Ride
Contact: Teresa Paulson
Phone: 206.691.9872 ext. 216
Email: teresa@toothandnail.com
Release Date: Jan. 23; at radio now



TRAM

Frequently Asked Questions
(Jetset)

Tram claims such original four-trackers as Low and Bill Callahan as its forerunners. And listening to the group's second long player, *Frequently Asked Questions*, you can hear what the duo means: A hypnotic affection for introspective melodies and wordplay is rooted beneath its demure compositions. But Brits Paul Anderson and Nick Avery are not exactly the minimalists they admire. They can't seem to lay down a guitar track without spreading some oboe over it. And hell, if you've got the oboe, then you've got to find room for strings, a low-frequency washing machine and a passing bus. Fact is, Tram's sweet and artful sound falls more between Aimee Mann's calm heartbreak and the psych daydreams of Spiritualized (minus the gut punch). On "Yes, But For How Long," the players strike a Sea And Cake note and carry it in a chamber ribcage that serves to hold the whole thing together in a very English skin. The effect is all-too-pleasurably not what you'd term "lo-fi." — **Sonny Aronson**

R.I.Y.L.: Spiritualized, Nick Drake, Aimee Mann, Smog
Contact: Will Simon
Phone: 212.625.0202
Email: will@jetsetrecords.com
Release Date: Feb. 6; at radio now

STONED IMMACULATE

Nothing takes away the chill of a bitter Sunday night in January then a hot stoner-rock show at Old Bridge, New Jersey's Birch Hill. Talk about "riffer" madness: Clutch, C.O.C., Spirit Caravan, and



Clutch

Mystick Krewe Of Clearlight have been touring since before the holidays, and their full-on assault made it back to the New York area on Jan. 21.

Jimmy Bower is a busy man. When he's not playing guitar for eyehategod he's strumming the strings for Clearlight and filling in on drums for C.O.C. Clearlight's instrumental, stoner jams are hardly boring live. In fact, their acid blues is mesmerizing. Bower told the crowd his band was from a place where they "take a lot of pills and smoke a lot of weed and jam." Of course, he's referring to New Orleans, and to add heft to its burly, sleepy-eyed jams, Clearlight makes effective use of a keyboardist to add further mind-fucking dimensions to its sound. If you're mentally vexed, go see Clearlight and your worries will be erased.

Maryland's Spirit Caravan, a scummy, Fu Manchu-style threesome, followed Clearlight. The trio's set was ignited by the tune "Inside Looking Out," which ponders how a joint can keep you sane

when you're stuck in jail and away from your lady. With the likes of Spirit Caravan, Nothingface, Compression, Boy Sets Fire, and Dog Fashion Disco calling the Free State home, hard rock fans need to keep their ears fixed on the area.

One of the greatest rock bands around, C.O.C., went over best during "Albatross" and the new rumbler, "Diablo Blvd." By the time C.O.C. went on, the Birch Hill was already packed. And there was *still* a line out the door.

And judging from the amount of people and the excitement in the air, Clutch's *Pure Rock Fury* is going to have the cumulative effect of a bomb dropping on the Loud Rock community. You've been warned.

PERSONNEL CHANGES

After five years, Bambino is leaving McGathy Promotions at the end of February to be the Northeast Regional Rep for Sanctuary Records Group. Bino's replacement will be Rich Ortega from *HITS*. I'd like to say congrats to Bino, who I've been working with for the past four years. Thanks for everything — and at least you got an industry profile, right? • Good luck to Rob Fiend, who has left E-Magine Entertainment. He can be reached at 718.625.1502 or rfiend@hotmail.com. • Cory Brennan has left Roadrunner Records to take the position as VP Of Marketing at Sanctuary Records Group. You can get touch with him at Cory.Brennan@sanctuary-group.com. With Cory and Bino joining Ray Koob (I'm a direct descendent of Mr. Koob; he was once the boss of my boss, Bram Teitelamn, when I

worked at *FMQB*) in the Sanctuary ranks, the label looks to be repositioning itself as a major player. • And last but not least, Brian Etheridge is Metal Blade's new in-house radio promotions director. Get acquainted by calling 805.522.9111, or shoot an email to metalbladeradio@hotmail.com.

LOUD ROCK NEWS

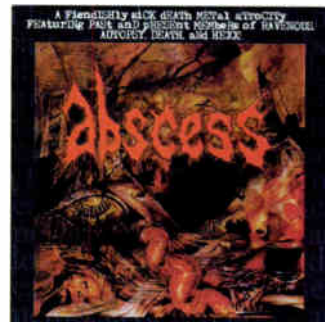
It's probably old news by now, but Jason Newsted has bolted from Metallica. The thick-necked bassist cited "private, personal reasons and the physical damage that I have done to myself over the years while playing the music that I love," as the main reasons for his departure. (Physical damage? Would that be "Damage, Inc?" Little joke.) I applaud Newsted. He was hazed harder than a fraternity pledge from [insert any Florida institution of higher learning here] after leaving Flotsam And Jetsam to join Metallica. Cliff Burton's were some pretty big-ass shoes to fill, and Newsted clearly answered the challenge and made the role his own. Let's



Jason Newsted

hope James Hetfield and the crew find a suitable replacement. • Speaking of the mighty "M," Systematic — the newest band on Metallica drummer

Lars Ulrich's vanity label, The Music Company — is currently opening for Nothingface — who, by the way, packed New York's Irving Plaza on Jan 13, and were just added to the Pantera, Soulfly, Morbid Angel tour. More rock than metal, with some catchy melodic moments, Systematic's kinda like Full Devil Jacket, and its singer sometimes sounds like Soundgarden-era Chris Cornell. Be patient. It's coming to radio soon. • Hedonist rockers Backyard Babies have



signed to RCA Victor/BMG. The band's new album, *Bad Boys United*, is likely to surface in April. • Darkest Hour is headed into Salad Days Studios with Brian McTernan to record its Victory debut. As you might recall, the band signed to MIA, recorded the phenomenal *The Mark Of The Judas*, only to have the album shelved when the label folded. • Philip Anselmo faves Soilent Green have announced the title of their hotly anticipated, forthcoming album. The dirty metal fucks are calling their third opus *The Devil Wears A Lamb's Skin*. At first I thought they were talking about a lambskin condom, but then I realized it might be a play on the wolf-in-sheep's-clothing cliché. (I know, my mind is in the gutter.) The new Soilent should taint our worlds in May or June. • Necropolis Records has released Abscess' *Tormented*. And while it's a limited servicing, those of you privileged enough to be on the mailing list are seemingly spinning the shit out of it. It's barky death-

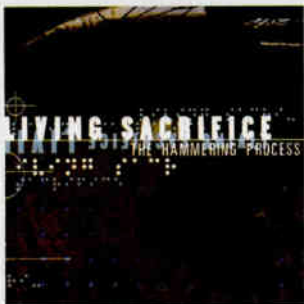
metal in the vein of Autopsy and the song titles are the best: "Rusted Blood," "Filth Chamber," "Street Trash," "Halo Of Disease," "Scratching At The Coffin," and "Ratbag."



Definitely a must-have for those who nestle in the black woods of the goat. If you're dying for a copy, give Melanie at Necropolis a buzz at 510.623.0922 ext. 212. • I just got a package of 2000 releases from the folks at Repulse Records. (Their headquarters is in Spain, but they maintain an office in Cali.) Included in the mailing was Disgorge's aptly titled *Forensick*. These Mexican metallions play Morbid Angel-meets-Cannibal Corpse death metal at break-neck speeds with Cookie Monster vocals. I recommend "Silks Sphincter Anal Lumen" and "Crevice Flux Warts." • Guitarist Koichi Fakuda has

left Static-X. • This year's Snocore tour features Kittie, Fear Factory, Union Underground, and Boy Hits Car. It seems the gals in Kittie will be testing out the new tunes "Pain" and "Mouth Full Of Poison" on the road. • Epic/Legacy will reissue the back catalogues of Ozzy and Judas Priest, as all remastered, expanded editions. No definite word as to what "expanded" means, but it can only be good when it's a fistful of Ozzy and Rob Halford-era Priest. • A new Step Kings track called "Kalifornia" will be available on farmclub.com in the next couple of weeks, and I suggest checking it out. It's got that fun post-punk H2O vibe the Kings have built their reputation on. • Southern Lord is the name in evil doom metal for sludge-lovin' Sabbatholics out there. It's home to Thor's Hammer, the dirtiest doom band on the planet — noteworthy because the singer is an attractive blond chick who could make any death-metal beast cry for his mommy. Southern Lord has also issued Warhorse's *As Heaven Turns To Ash*, an utterly apocalyptic cosmic groove machine. Sick 'n' twisted, indeed. Hit up southernlord@yahoo.com for more info.

ON THE CHART



It's a strong week for metal-core, folks. Earth Crisis rarities album *Last Of The Sane*, kicked ass, taking the No. 9 position, a chart leap that can undoubtedly be attributed to ExCx's bad-ass

covers of "Paint It Black" and "Holiday In Cambodia." Living Sacrifice's crunchy juggernaut, *The Hammering Process*, definitely hammered home its point with programmers, shooting into the top 10. Thugcore band Cold As Life pounds its fists onto the chart, as *Declination Of Independence* enjoys a healthy debut at 26. Fans of Skarhead and One Life Crew are surely loving Cold As Life. Unearth's ferocious *The Stings Of Conscience* claims the No. 5 most added slot, landing at 29.

LOUD ROCK

Period ending 1/23/2001 www.cmj.com

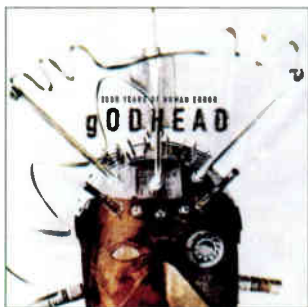
Contributing reporters this week: 234 • See page 60 for a complete list of Loud Rock airplay reports.

| TW | LW | 2W | PK | WKS | ARTIST + TITLE | LABEL |
|----|----|----|----|-----|--|-----------------------|
| 1 | 1 | 2 | 1 | 6 | HAUNTED Made Me Do It | Earache |
| 2 | 2 | 3 | 2 | 4 | VARIOUS ARTISTS Dracula 2000 | Columbia-CRG |
| 3 | 4 | 8 | 3 | 6 | HOPE CONSPIRACY Coldblue | Equal Vision |
| 4 | 3 | 1 | 1 | 10 | CRADLE OF FILTH Midian | Koch |
| 5 | 5 | 4 | 4 | 7 | SICK OF IT ALL Yours Truly | Fat Wreck Chords |
| 6 | 10 | 40 | 6 | 3 | ANNIHILATOR Carnival Diablos | Metal-Is-Sanctuary |
| 7 | 7 | 7 | 3 | 11 | DYING FETUS Destroy The Opposition | Relapse |
| 8 | 8 | 16 | 8 | 8 | CRYPTOPSY And Then You'll Beg | Century Media |
| | | | | | # 1 DEBUT | |
| 9 | - | - | 9 | 1 | EARTH CRISIS Last Of The Sane | Victory |
| | | | | | UP 29 POSITIONS | |
| 10 | 39 | - | 10 | 2 | LIVING SACRIFICE The Hammering Process | Solid State |
| 11 | 12 | 28 | 11 | 3 | OBITUARY Anthology | Roadrunner |
| 12 | 6 | 12 | 1 | 12 | MORBID ANGEL Gateways To Annihilation | Earache |
| 13 | 14 | 11 | 11 | 4 | RAGE AGAINST THE MACHINE Renegades | Epic |
| 14 | 9 | 5 | 5 | 9 | BRUJERIA Brujerizmo | Roadrunner |
| 15 | 19 | 18 | 12 | 6 | CANNAE Troubleshooting Death | East Coast Empire |
| 16 | 13 | 27 | 13 | 8 | NONPOINT Statement | MCA |
| 17 | 16 | 6 | 4 | 9 | NEVERMORE Dead Heart, In A Dead World | Century Media |
| 18 | 17 | 15 | 9 | 6 | NEUROSIS Sovereign (EP) | Neurot |
| 19 | 32 | - | 19 | 3 | CARNAL FORGE Firedemon | Century Media |
| 20 | 37 | - | 20 | 2 | RHAPSODY Dawn Of Victory | Limb |
| 21 | 23 | 23 | 18 | 10 | ENSLAVED Mardraum (Beyond The Within) | Necropolis |
| 22 | 15 | 10 | 5 | 9 | VARIOUS ARTISTS Strait Up | Immortal-Virgin |
| 23 | 35 | - | 23 | 2 | ABSCISS Punishment and Crippled Reality | Gashed! |
| 24 | 18 | 14 | 1 | 16 | NILE Black Seeds Of Vengeance | Relapse |
| 25 | 21 | 17 | 10 | 12 | AMEN We Have Come For Your Parents | I Am-Virgin |
| 26 | - | - | 26 | 1 | COLD AS LIFE Declination Of Independence | Ctyc |
| 27 | 22 | 19 | 9 | 11 | LINKIN PARK Hybrid Theory | Warner Bros. |
| 28 | 36 | 34 | 26 | 12 | FACTORY 81 Mankind | Mojo |
| 29 | - | - | 29 | 1 | UNEARTH The Stings Of Conscience | Eulogy |
| 30 | R | 39 | 19 | 8 | IMMOLATION Close To A World Below | Metal Blade |
| 31 | 29 | 22 | 6 | 11 | IOMMI Iommi | Divine |
| 32 | - | - | 32 | 1 | TOOL Salival | Volcano |
| 33 | 24 | 20 | 16 | 8 | HAMMERFALL Renegade | Nuclear Blast America |
| 34 | 11 | 9 | 5 | 10 | OVERKILL Bloodletting | Metal-Is-Sanctuary |
| 35 | R | - | 1 | 22 | IN FLAMES Clayman/Bullet Ride (CD5) | Nuclear Blast America |
| 36 | 20 | 25 | 20 | 6 | DISEMBODIED Heretic | Edison |
| 37 | - | - | 37 | 1 | THIS DAY FORWARD The Transient Effects... | Eulogy |
| 38 | 33 | 29 | 6 | 13 | CORROSION OF CONFORMITY America's Volume... | Sanctuary |
| 39 | R | 13 | 9 | 11 | PRO-PAIN Round 6 | Spitfire |
| 40 | - | - | 40 | 1 | FLYBANGER Headtrip To Nowhere | Columbia |

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 | DOWNER Downer | Roadrunner |
| 2 | FLYBANGER Headtrip To Nowhere | Columbia |
| 3 | GODHEAD 2000 Years Of Human Error | Priority |
| 4 | RAMMSTEIN Selections From Mutter | Republic-Universal |
| 5 | UNEARTH The Stings Of Conscience | Eulogy |



GODHEAD

2000 Years Of Human Error
(Posthuman-Priority)

Once you hear Godhead's *2000 Years Of Human Error*, you'll understand why Marilyn Manson handpicked the band as the first project for his Posthuman vanity label. Sonically, Godhead is something of a chip off Manson's goth-industrial block, which technically

makes the Washington, D.C., quartet a direct descendent of Nine Inch Nails. *2000 Years Of Human Error* is more programmed electro-pop with a dusting of aggro than it is straight, hard industrial. "The Reckoning," "I Sell Society" and "Break You Down" may be lighter than any of the Manson-Reznor collaborations from which they were undoubtedly spawned, but they are destined to be goth-kid anthems.

R.I.Y.L.: Nine Inch Nails, Marilyn Manson, Orgy, Stabbing Westward

Contact: McGathy Edge

Phone: 888.744.8636

Email: edge@mcgathypromotions.com

Release Date: Jan. 23; at radio now



UNEARTH

The Stings Of Conscience
(Eulogy)

I've been hyping the so-hot-it's-going-to-pop New England metal-core scene for more than two years now. But if you're still confused as to just "what" NEMC sounds like, then U2's boiling *The Stings Of Conscience* will provide you with the perfect archetype of this

blooming genre. Mosh the night away to U2's Hatebreed-meets-Diecast breakdowns (check "One Step Away" or "Fuel The Fire") and scream along to the band's barked-out vocals. But don't be totally thrown for a loop when U2 sneaks a Slayer-riffic guitar solo into the middle of all the dissonant mayhem. Calling all mosh-pit pizza-makers and karate black belts: *The Stings Of Conscience* will take a bite outta your ass and promptly hand it back to you.

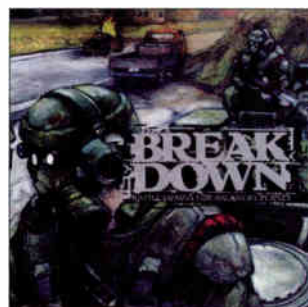
R.I.Y.L.: Killswitch Engage, Slayer, Blood Has Been Shed, Hatebreed

Contact: Concrete Marketing

Phone: 888.687.9663

Email: ericcole@concreteplanet.com

Release Date: Jan. 3; at radio now



BREAKDOWN

Battle Hymns For An Angry Planet
(Breakdown)

On the NYHC family tree, Breakdown sits alongside legends Sick Of It All, the recently dissolved Cause For Alarm, and the long-departed Warzone and Cro-Mags. With its traditional, fast-paced hardcore sound and socio-

political lyrics ("Hey you sitting there with a cappuccino in your hand / Too conditioned to understand"), *Battle Hymns For An Angry Planet* is a progressive outing for Breakdown. And there are some cool effects on Jeff Parlin's vocals on "Tomorrow Fades Away." Fact is, if it weren't for Breakdown's contributions in the '80s, we might not have Shutdown today.

R.I.Y.L.: NYHC, Cause For Alarm, Sick Of It All, Warzone, Cro-Mags

Contact: Concrete Marketing

Phone: 888.687.9663

Email: ericcole@concreteplanet.com

Release Date: November 2000; at radio now



NIGHTWISH

Wishmaster (Century Media)

Nightwish frontwoman Tarja's voice would be just as welcome at an opera house as it is onstage at Wacken, Europe's colossal metal fest. She can make like a nightingale, her gorgeous, voice billowing over proggy, Euro-metal riffs and keyboards. And she can make like a siren in *The Odyssey*, luring even

the fiercest sailor to his death in her lair. "Fable metal" is the most apt description of *Wishmaster's* morality tales. Certain musical passages (e.g., the opening instrumental interlude from "The Kinslayer") sound like the score to some imaginary TV adaptation of a child's fairytale. An acquired taste, this Finnish quintet should be enjoyed like a fine, aged wine.

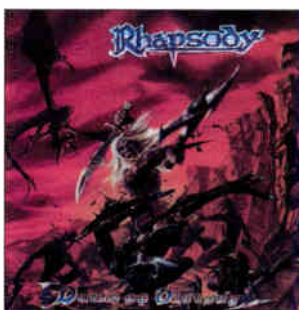
R.I.Y.L.: Theatre Of Tragedy, Odes Of Ecstasy, Stratovarius

Contact: Andrew Sample

Phone: 310.574.7400 ext. 112

Email: andrew@centurymedia.com

Release Date: Feb. 6; at radio now



RHAPSODY

Dawn Of Victory (SPV)

If heavy metal was around during the time of Beowulf or King Arthur's reign, then Rhapsody's trollcore might be the music Lancelot and the other Knights of the Round Table would have used to pump themselves up before heading into battle. *Dawn Of Victory's* power-metal vocals bol-

ster fancy-schmancy guitar solos to make Yngwie J. Malmsteen take notice. But it's the choruses of these metal madrigals that make *Victory* a feel-good album. Save a fair maiden and foist her onto your steed to "Dawn Of Victory," "Triumph Of My Magic Steel," and "Dargor, Shadowlord Of The Black Mountain."

R.I.Y.L.: TSO, Hammerfall, Helloween

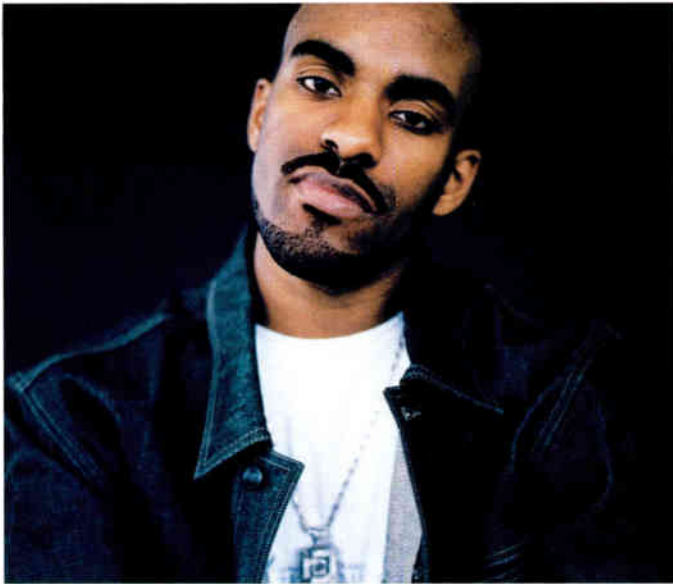
Contact: Concrete Marketing

Phone: 888.687.9663

Email: ericcole@concreteplanet.com

Release Date: Feb 6.; at radio now

Q&A

**DJ Clue**

In my experience, DJs don't talk a lot. Their secrecy may come from having to hide the specifics of their set lists from rivals. Or it may be the by-product of having had MCs speak for them since the late '70s. Who knows? But I interviewed Roc-A-Fella spinner DJ Clue at the Def Jam offices recently — amidst the steady beeping and vibrating of multiple cell phones and two-way pagers — and he is definitely no exception to the DJ reticence rule. Even more than your average closed-mouthed vinyl collector, Clue, a Jay-Z capo, brings some of his boss's not-quite-legal mystery to the DJ game. Clue's album, *The Professional Part II* — the only topic he would talk openly about — drops this month, and will feature the usual Roc suspects.

What makes this album different than the last album?

Production is going to be better because we stepped the game up from the last album. I got different features, you

know. Just made it a whole lot hotter.

Who produced it?

I did some production — with Duro. Rockwilder's on there. Couple of people. I don't remember off the top of my head.

You're from Queens, right?

Cambria Heights, Queens Village.

I'm from Jamaica, Queens. When did you start making mixtapes?

I started making mixtapes in about '90.

As I remember, the mixtape culture in Queens is a huge deal, with Jamaica Avenue and all that.

No doubt. I used to play the Coliseum block until I made enough money to go home.

How much money can you make on a mixtape?

On the block? It's illegal for me to tell you that. That's confidential information.

Was it ever a problem — before you got signed —**that you were making tapes with unlicensed material?**

Um... making stuff with unlicensed material. That doesn't sound familiar.

A lot of the college radio DJs that will read this do the same thing, make tapes for their college towns and campuses or whatever. A lot of them are using unlicensed material to do it. They're using other people's records...

Oh, they are?

Yeah, believe it or not. What do you do as a DJ to make the tape your own?

You have to flip it up. The way I do my shit... I just know how to make a Clue tape. I just do my own thing.

Why did people start noticing your stuff as opposed to anyone else out there who was making tapes?

Clue's tapes sound different than anyone else's. The name really speaks for itself. It's like you got C&C Cola, you got Coca-Cola and you got Pepsi, you know what I'm saying?

Before the name was big, were you trying to get exclusives?

I always had exclusives. That's how I got to where I am.

Is that one of the key factors in making a Clue tape?

Something like that. I used to have that music that no one knew where it was coming from.

How did you get that?

That's what you call Desert Storm, you know what I'm saying? The troops just land on the ground and you don't know where the SCUD missiles are coming from. They're just

hittin' from all over. Where did I get the music from? I used to get some hot unsigned people, I used to get some artists that were signed. I'm probably one of the only DJs who had Nas, Jay-Z, DMX and the Lox. Numerous volumes. I can pull out tapes with you-name-it on them.

How did you get those people?

They'd call me. I'd call them. Whatever, man. The artists knew I had a real big audience and a big following.

Is it the same now? Do mixtapes break new artists?

Definitely. Sometimes that's the only way to break a new artist or new record. [The artists] don't even think it's the radio DJs. They just think it's themselves, 'Oh, I'm just hot.' But to get to that point where you are hot, it's got to come from the streets — especially in hip-hop.

I always ask — because this magazine goes out to a lot of young cats — if you have any advice?

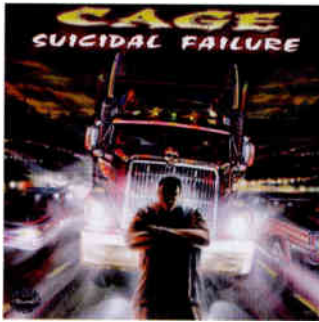
Be focused. Keep your head. It's a lot of hard work to get to the top. On the other hand, it's lonely at the top sometimes.

What do you mean?

Not saying that I'm at the top, but when you get to the top, issues and politics get involved. It's not all it's cracked up to be. When you're at the top, you become a target. Just like anything else. Whether it be a target of hate crimes, or you might be in a club and somebody just wants to fight with you just to say they had fight with you.

What has your personal experience been with that?

I can't tell you that, man.



CAGE
 "Suicidal Failure" (12")
 (Rawkus)

So, how does that rumor go again? Cage is pissed because Eminem bit his style or something? What Cage and his fans fail to realize is that a nasally white-guy timber and reprehensible lyrical content do not a style make. Nor are they what make Eminem such a guilty but undeniable pleasure. Plain and simple, Eminem rhymes his ass off, regardless of what he says. Cage's new single has all the earmarks of the most annoying, overproduced Eminem songs — hi-pitched adlibs, multiple drug references, unwarranted nihilism, mutilation, rampant misogyny, the word "fag," and so on ad nauseam. What it doesn't have is Eminem's astounding syllabic sequences, experimental assonance and wit. On "Suicidal Tendencies," the death-obsessed Cage drops flat lines like, "Shoot myself in the arm and start bleeding/ Don't want to go yet, stick a straw in my wound and taste my heart beatin'." But the vinyl is not a total loss. The B-side's "Dust Vs. Ecstasy" succeeds in spite of its author, thanks to producer Mighty Mi's rock stomp.

R.I.Y.L.: Eminem, Necro
Contact: Rawkus College Promotions
Phone: 212.358.7890
Release Date: at radio now



RISE AND SHINE
 "Confess Your Sins" (12")
 (Rawkus)

The recently released *Lyricist Lounge Vol.2* featured an alarming number of major label guests and a decidedly commercial bent. Perhaps Rawkus' brush with mass appeal, thanks to Pharoahe Monch's radio hit, "Simon Says," and Mos Def's gold-certified *Black On Both Sides*, gave it an appetite for greater success. Nevertheless, to its credit, the little label still packs a considerable amount of variety in its roster, from the aforementioned asshole rap of Cage to the X-Clan flashback Rise And Shine. "Confess Your Sins," unfortunately, sounds forced and empty, with a simple harpsichord loop repeating over brain dead boom-bap. The lyrics, while earnest, add no extra dynamic to the track. The vinyl improves with "War Drums" as the lead MC hits his stride over a much more challenging set of drums. Sped up and with a little more bass in the kicks, this one could be an offbeat party anthem. Third and final, "Livin' It Up" offers more vague afro-power etchings: "Showstoppers/ Do your party proper/ Black Panther style/ First man, original/ Learn to flow from the river Nile/ Make the crowd think/ I'm like the mineral zinc." Like rough-hewn Rawkus releases of years past, Rise And Shine intrigues, but could use plenty of tweaking.

R.I.Y.L.: Micronots, Scienz Of Life
Contact: Ben Willis
Phone: 917.445.2438
Release Date: at radio now

HIP-HOP
 Period Ending 1/23/2001
 www.cmj.com

Contributing reporters this week: 118 • See page 64 for a complete list of Hip-Hop airplay reports.

| TW | LW | ZW | PK | WKS | ARTIST + TITLE | LABEL |
|----|----|----|----|-----|--|---------------------------------|
| 1 | 3 | 6 | 1 | 13 | TALIB KWELI AND HI-TEK Reflection Eternal | Rawkus |
| 2 | 2 | 3 | 1 | 9 | DUTKAST StanKonia | LaFace-Arista |
| 3 | 4 | 2 | 2 | 12 | DELTRON 3030 Deltron 3030 | 75 Ark |
| 4 | 10 | 23 | 4 | 10 | COMMON Like Water For Chocolate | MCA |
| 5 | 8 | 20 | 5 | 3 | BAD SEED "Uggggnnnhhh" | J Grand-Rawkus |
| 6 | 1 | 1 | 1 | 7 | BLACK THOUGHT "Hardware" | MCA |
| 7 | 7 | 4 | 3 | 6 | WU-TANG CLAN The W | Loud-Columbia-CRG |
| 8 | 6 | 12 | 6 | 3 | GRAND AGENT By Design | Groove Attack |
| 9 | 19 | - | 9 | 2 | 4TH AVENUE JONES' "Respect" | Interscope |
| 10 | 5 | - | 5 | 4 | SMUT PEDDLERS "That's Smut" | Rawkus |
| 11 | 13 | 7 | 7 | 3 | XZIBIT Restless | Loud |
| 12 | 9 | - | 9 | 2 | DV ALIAS KHRIST "Rejuvenation" | Tommy Boy |
| 13 | 22 | 14 | 7 | 9 | JAY-Z The Dynasty Roc La Familia | Roc-A-Fella-Def Jam-IDJMG |
| 14 | 21 | 10 | 3 | 7 | GURU'S JAZZMATAZZ Vol. 3: Streetsoul | Virgin |
| 15 | 16 | 29 | 4 | 14 | JURASSIC-5 Quality Control /W.O.E. Is Me (EP) | Interscope |
| 16 | 14 | 9 | 6 | 7 | UN Sung HEROES Unleashed | Scenario-75 Ark |
| 17 | R | 28 | 17 | 2 | MISSION "Contagious" | Insidious Urban |
| 18 | 27 | - | 12 | 10 | MYSTIKAL Let's Get Ready | Jive |
| 19 | R | - | 18 | 8 | LUDACRIS Back For The First Time | Def Jam South-IDJMG |
| 20 | R | 17 | 15 | 12 | M.O.P. Warriorz | Loud |
| 21 | 15 | - | 15 | 2 | DJ HURRICANE Don't Sleep | Don't Sleep-TVT |
| 22 | 23 | 39 | 22 | 4 | SNOOP DOGG "Snoop Dogg" | No Limit-Priority |
| 23 | 29 | 18 | 9 | 5 | VARIOUS ARTISTS Lyricist Lounge Vol. 2 | Rawkus |
| 24 | 18 | - | 18 | 2 | ACEYALONE Accepted Eclectic | Ground Control-Nu Gruv |
| 25 | 17 | 25 | 14 | 5 | MEMPHIS BLEEK The Understanding | Roc-A-Fella-IDJMG |
| | | | | | #1 DEBUT | |
| 26 | - | - | 26 | 1 | BEATNUTS "No Escapin' This" | Loud |
| 27 | 26 | 13 | 11 | 6 | EDO. G "Sayin' Somethin'..." | Nu Gruv Alliance-Ground Control |
| 28 | 37 | - | 28 | 2 | B-ONE "How We Live" | Rawkus |
| | | | | | #2 DEBUT | |
| 29 | - | - | 29 | 1 | SELF SCIENTIFIC "Three Kings" | Landspeed |
| 30 | 24 | - | 24 | 2 | BINARY STAR Masters Of The Universe | Subterranean |
| 31 | 25 | 19 | 1 | 14 | DE LA SOUL Art Official Intelligence: Mosaic Thump | Tommy Boy |
| 32 | R | - | 20 | 3 | PRODIGY H.N.I.C. | Loud |
| 33 | R | 5 | 5 | 3 | J. RAWLS "Check The Clock..." | Superrappin'-Landspeed |
| 34 | R | - | 22 | 2 | VARIOUS ARTISTS Battle Axe | Battle Axe |
| 35 | 35 | - | 18 | 8 | JA RULE Rule 3:36 | Murder Inc.-Def Jam-IDJMG |
| 36 | - | - | 36 | 1 | MASTER P "Souljas" | No Limit |
| 37 | - | - | 37 | 1 | SADAT X Sadat X: State Of New York... | Loud-Stimulated |
| 38 | - | - | 38 | 1 | G-DEP "Let's Get It" | Bad Boy-Arista |
| 39 | R | - | 25 | 3 | R. KELLY TP-2.com | Jive |
| 40 | 31 | - | 31 | 2 | DA PAK "Ampits" | Epic |

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 | MACK 10 Paper Route | Priority |
| 2 | BLACK EYED PEAS Bridging The Gap | Interscope |
| 3 | GURU'S JAZZMATAZZ Vol. 3: Streetsoul | Virgin |
| 4 | SELF SCIENTIFIC "Three Kings" | Landspeed |
| 5 | MR. SHORT KHOP "Dollaz, Drank And Dank" | TVT |

CONTROVERSY SURROUNDS SHADOW'S 'NINJA TUNE' COMPILATION

Ninja Tune: *The Shadow Years*, a two-CD compilation on Instinct-Shadow Records that culls previously released material from the two years (1995-96) that Shadow acted as a licensee of the Ninja Tune catalog in the U.S., has sparked a bitter war of words between the two labels. On Jan. 11, Jeff Waye, label manager of Ninja Tune North America, distributed an email

to at least 130 dance music-related journalists and DJs, asking them not to support the compilation — which features artists such as Coldcut, DJ Food, Herbalizer, DJ

Vadim, and several others — saying that it was “in no way approved by Ninja Tune.”

Waye admitted that Shadow is within its legal right to release the material, but wanted to express the label's disapproval of the compilation. “We feel this is nothing more than a shameless way to cash in on our 10th anniversary campaign of late last year, and the subsequent release/success of the three-CD *Xen Cuts* box set we released,” he says in the bulk email. “*Ninja Tune: The Shadow Years* offers absolutely nothing that even a passing Ninja fan hasn't already heard on our early releases or the endless stream of compilations put out by Shadow Records. Simply put, we feel this cheapens the Ninja name...and it should not be considered a proper Ninja Tune release in any way.”

Patrick Carmosino, presi-

dent of Instinct-Shadow, responded with his own mass email and defended the compilation, saying: “We contacted [Ninja Tune UK] on Oct. 9, 2000, regarding the exact tracks, artwork and text for this compilation. We have been aware of Jeff Waye's feelings regarding [the] release, since [then]. (In fact, we offered to print his initial emailed opinion in the album artwork!)”

This isn't the first time that Instinct-Shadow has come under attack for releasing material from its back catalog. In 1996, the label caught heat for *Conversions*, a mix CD

from Austrian duo Kruder & Dorfmeister that the pair vehemently opposed, claiming that the compilation did not reflect their current sound and was only released to cash in on the hype surrounding its then-forthcoming *K&D Sessions* album.

“Maybe [Waye] feels that the CD will interfere with *Xen Cuts*,” says Carmosino. “I have no idea. I think both records are really fine records. Plus, the contracts were signed and this is all legally licensed material.”

“I wouldn't have even been so offended by it had they taken a second and bothered to make it an actual good compilation,” rebuts Waye. “The tunes on it are great and we stand by them as good parts of our back catalog, but it offers nothing new at all. It's really lazy, if you hold it up against *Xen Cuts*. We just don't want people to be confused that it is something that we endorse.”



Q&A



CHRISTOPHER LAWRENCE

For the more than a decade, Los Angeles' Christopher Lawrence has stood as one of America's most prized and praised DJs. His distinctive brand of techno-trance has made him one of the scene's leading figures, and his latest mix, *United States Of Trance*, is a model of the deep, melodic, balls-to-the-wall style he brings to the table at every gig. I recently caught up with the U.S. trance king to check on the state of the union as he sees it.

So, I'm confused. Your new CD is not part of the Trilogy series you started in 2000?

No. After I mixed part one of *Trilogy*, Moonshine decided they wanted to start a new series that would focus on all the different types of trance coming out of the U.S. and to showcase the talent that we've got in our own backyard.

Does it piss you off when certain U.K. DJs claim that they "broke trance" in the U.S. when people like you, Sandra Collins and Taylor have been cultivating the scene for years?

When I hear something like that, I usually just laugh and think that this person is obviously new to the country. The people who have been going out to the events for years... they know the real story. You see the publicity machines

rolling behind these U.K. DJs when they come over, but when you look at the numbers they draw, there's only a couple of them that anybody's going out to see. Promoters are paying a lot of money for DJs that aren't drawing as well as the ones we have here in the States. So I don't really care. They can say whatever they want.

What's so appealing about trance music?

I think the primary reason that progressive house and trance is getting so popular is because it assimilates other sounds. You hear house basslines running throughout the songs. You hear melodies from [synth-pop]. You hear the groove and percussion that it borrows from techno. I think that it gives it a bit more character and a bit more power. The reason that I've always played [trance] is because it has something for the mind, the body, and the soul. I know that's kind of cliché, but it's true.

Do you find that when most people think of trance music they think of bands like ATB and Kernkraft 400?

I'd like there to be a new genre tag for that type of music. There's been this breed of pop trance that has evolved recently: Really vocal with grand melodies and I-was-blind-but-now-I-see breakdowns. Two minutes into the record, the beat stops and you've got what sounds like the soundtrack to a really sappy '80s movie playing for five minutes, and you're just waiting for the beat to come back. That music has made trance more accessible and given it more radio airplay. If people like that, I would hope they would dig a little deeper and get the more underground sound.



JAKE MANDELL

Love Songs For Machines (Carpark)

Rarely does an album come along that breaks as many rules as *Love Songs For Machines*, the latest masterpiece from Minneapolis-born techno composer Jake Mandell. Unlike the music of most techno producers (all brawn and beat, little brains),

Mandell's music is characterized by a

meticulously-arranged assortment of obscure sounds and random rhythms. But although these tunes are only a stone's throw away from the hyper-intellectual offerings of Autechre and its ilk, the majority of this album is unapologetically geared toward the dance-floor: Mandell often peppers his IDM abstractions with straightforward techno kicks and sane melodic arrangements that keep the music from floating too far into the stratosphere. *Love Songs For Machines* makes a clear connection between the moody ambiance of Detroit techno and the alien attitude of the armchair army, and does so with the first truly brilliant collection of songs of 2001.

R.I.Y.L.: Autechre, Aphex Twin's *Windowlicker*, Kit Clayton

Contact: Todd Hymen

Phone: 212.358.1312

Email: todd@carparkrecords.com

Release Date: Jan. 30; at radio now

VLADISLAV DELAY

Anima (Force Inc.)

During the past year, Finnish producer Vladislav Delay (the man behind popular house project Luomo) has made a noticeable impact on the production of dub and ambient music. *Anima* serves as the newest fruit of Delay's heartfelt labors, and it stands as one of the most unconventional releases from the Force Inc. camp. Over the course of one continuous, beatless 60-minute track, Delay develops his music not with sound loops, but with an organic flow derived from the addition of bits of scattered sounds and minimal pulses of melody. The result is a haunting, hypnotic and strangely soothing opus that presents a deep and vivid audio ultraworld by using the barest of necessities.

R.I.Y.L.: Pole, Kid 606, SND

Contact: Jon Berry

Phone: 212.353.5091

Email: jon@force-inc.com

Release Date: Jan. 23; at radio now

VARIOUS ARTISTS

Unique Club Culture (Unique)

Like many albums released during the hustle and bustle of the holidays, last December's *Unique Club Culture* probably snuck under your radar, but we enthusiastically suggest you dust off this gem and give it a well-deserved spin. The second compilation from Germany's Unique Records, it is a sultry collection of 13 previously unreleased and hard-to-find tracks that meld tasty jazz-influenced melodies and fiery bossa beats with stark electronic backdrops and funky rhythmic undercurrents. Truby Trio's luxurious downbeat anthem "Donauschingen" sets the pace, but it's the butt-wiggling grooves of NOHA and Meltronics feat. Mel Collins, plus the soothing sensuality of Marcus Worgull and Karma that shine the brightest.

R.I.Y.L.: Truby Trio, Fauna Flash, Thievery Corporation

Contact: Dirk Kahl

Phone: 415.956.4090

Email: dirk@studio-k7.com

Release Date: Dec. 5, 2000; at radio now

RPM

Period Ending 1/23/2001 www.cmj.com

Contributing reporters this week: 174 • See page 62 for a complete list of RPM airplay reports.

| TW | LW | 2W | PK | WKS | ARTIST + TITLE | LABEL |
|-----------------|----|----|----|-----|---|-----------------------|
| 1 | 2 | 1 | 1 | 7 | FATBOY SLIM Halfway Between The Gutter... | Astralwerks |
| 2 | 3 | 4 | 2 | 5 | SUPA DJ DMITRY Scream Of Consciousness | Wax Trax!-TVT |
| 3 | 1 | 2 | 1 | 10 | RONI SIZE/REPRAZENT In The Mode | Island-IDJMG |
| 4 | 8 | - | 4 | 2 | DAFT PUNK One More Time (CD5) | Virgin |
| 5 | 7 | 5 | 4 | 6 | JAZZANOVA Remixes 1997-2000 | Compost |
| 6 | 6 | 8 | 2 | 6 | GATECRASHER: GLOBAL SOUND SYSTEM | Incredible-Epic |
| 7 | 16 | 15 | 7 | 6 | VARIOUS ARTISTS Hi-Fidelity Lounge: Vol. 2 | Guidance |
| 8 | 20 | - | 8 | 2 | FUNKSTAR DE LUXE Keep On Moving | Hypnotic |
| 9 | 5 | 6 | 5 | 5 | CONVERTER Blast Furnace | Ant-Zen |
| 10 | R | 22 | 10 | 8 | BEN WATT/JAY HANNAN Lazy Dog | Astralwerks |
| 11 | 29 | 11 | 5 | 9 | PAUL OAKENFOLD Perfecto Presents: Another... | London-Sire |
| #1 DEBUT | | | | | | |
| 12 | - | - | 12 | 1 | VARIOUS ARTISTS Motion: A Six Degrees Dance... | Six Degrees |
| 13 | 17 | 3 | 2 | 11 | VARIOUS ARTISTS Xen Cuts | Ninja Tune |
| #2 DEBUT | | | | | | |
| 14 | - | - | 14 | 1 | VARIOUS ARTISTS Shadow: Hard Sessions | Shadow |
| 15 | - | - | 15 | 1 | VARIOUS ARTISTS Rarewerks | Astralwerks |
| 16 | - | - | 16 | 1 | PAN SONIC Aaltopiiri | Mute |
| 17 | 14 | 27 | 14 | 3 | VARIOUS ARTISTS Dystopian Visians | Dystopian |
| 18 | 13 | 14 | 13 | 6 | PEPE DELUXE Super Sound | Emperor Norton |
| 19 | 4 | 7 | 4 | 6 | VARIOUS ARTISTS Cybonetix 2000 | DSBP |
| 20 | 15 | 9 | 5 | 9 | DIESELBOY The Sixth Session | Palm Pictures |
| 21 | 18 | 17 | 5 | 8 | VICTOR DINAIRE Logic Trance 4 | Logic |
| 22 | 12 | 18 | 12 | 4 | ADD N TO (X) Add Insult To Injury | Mute |
| 23 | - | - | 23 | 1 | VARIOUS ARTISTS Hi-Fidelity Dub Sessions Vol. 2 | Guidance |
| 24 | 35 | - | 24 | 2 | ASCHE Distorted Disco | Ant-Zen |
| 25 | 25 | 12 | 12 | 4 | SUICIDE COMMANDO Mindstrip | Metropolis |
| 26 | 21 | 34 | 21 | 3 | CINEMATIC ORCHESTRA Remixes | Ninja Tune |
| 27 | 11 | 40 | 2 | 13 | TIMO MAAS Music For The Maases | Kinetic |
| 28 | 26 | 30 | 23 | 4 | VARIOUS ARTISTS Blunted | Shadow-Instinct |
| 29 | 10 | 13 | 10 | 5 | KREIDLER Kreidler | Wonder-Mute |
| 30 | - | - | 30 | 1 | FLANGER Midnight Sound | Ninja Tune |
| 31 | 38 | - | 13 | 6 | GROOVERIDER Essential Rewindz | Renegade Hardware |
| 32 | 9 | 19 | 9 | 9 | DZIHAN & KAMIEN Freaks & Icons | Six Degrees |
| 33 | - | - | 33 | 1 | STRYKE Staying In | Sunrise-Strictly Hype |
| 34 | 19 | 10 | 10 | 9 | STATE OF BENGAL Visual Audio | Six Degrees |
| 35 | R | 21 | 9 | 6 | VELVET ACID CHRIST Twisted Thought Generator | Metropolis |
| 36 | 37 | - | 2 | 14 | DJ? ACUCRACK Sorted | E-magine |
| 37 | 40 | - | 37 | 2 | ZYMOZIZ Noiy | Possessive Blindfold |
| 38 | - | - | 38 | 1 | NOEL SANGER Ritual | Sunrise |
| 39 | R | 25 | 25 | 6 | DAVID HOLMES Bow Down To The Exit Sign | 1500 |
| 40 | - | - | 40 | 1 | LESSER Gearhound | Matador |

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

ADDS

| | | |
|---|--|--------------------------|
| 1 | VARIOUS ARTISTS Rarewerks | Astralwerks |
| 2 | BLUE STATES Nothing Changes... | Eighteenth Street Lounge |
| 3 | VARIOUS ARTISTS Shadow: Hard Sessions | Shadow |
| 4 | DELERIUM Poem | Nettwerk |
| 5 | FUNKSTAR DE LUXE Keep On Moving (It's Too Funky In Here) | Hypnotic |

FLASHBACK



CHARLIE PARKER

The Complete Savoy And Dial Studio Recordings (Savoy)

Along with Armstrong's Hot 5's and 7's, Monk's Blue Note material, Ellington's work with the Blanton/ Webster band, and a few other landmarks, Charlie Parker's mid-'40s output on the Savoy and Dial imprints is considered some of the most important jazz ever made. This eight-CD box set's 217 tracks (augmented by material from Guild and Musicraft) have all seen the light of day before, but never in a single collection.

A common complaint among less-scholarly fans is that complete recordings can be, well, too complete, featuring every false start, burp and fart caught on tape. *The Complete Savoy And Dial Studio Recordings* has all that stuff, but reissue producer Orrin Keepnews did a smart thing: While the sessions run in chronological order (with the exception of the 1945 Red Norvo session on Comet), Keepnews groups all the master

takes together at the beginning of each session — and they are listed in bold type, making it easier to find all 90 tracks. So if you're not in analytical mood, you can easily skip ahead to the next block without programming the CD player.

Keepnews was at the center of a bit of controversy involving the remastering of some of the material to get the "correct" pitch: Unfortunately, Disc 4's original pressing upped the speed and over-accentuated the volume of the rhythm section (particularly the drums). There were also some inaccurate track listings for discs 4, 7 and 8. But all of this was corrected in subsequent runs.

Glitches aside, the music is amazing. Though Miles Davis, Dizzy Gillespie, John Lewis, Bud Powell, Max Roach, and dozens of others were in on these sessions, the focus seldom strays from Parker's undisputed genius. Even when he played a supporting role to Davis (whose first session as a leader is included

here), Tiny Grimes, Dizzy Gillespie, Slim Gaillard, and Red Norvo, Parker's playing bursts forth with such articulate force and innovation that there's

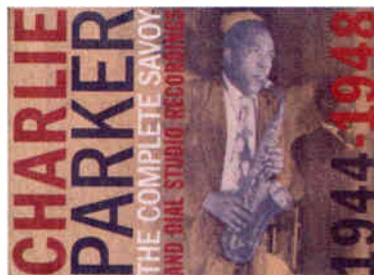
never any mistaking the man's singular sound.

The Complete Savoy And Dial Studio Recordings allows fans to follow the legend through his most prolific period — it's literally the sound of bebop coming into focus. One thing that jazz folks tend to forget about Parker

is that he was a bluesman — and through all the tunes here, Parker's innovative playing never wanders from its raw emotional base. It's the bedrock

from which Bird took his amazing flights, the handle for listeners to grab hold of as he takes us places. To say that Parker wrote the

book on jazz is no exaggeration. And *The Complete Savoy And Dial Studio Recordings* are the pages from it.



JAZZ
Period Ending 1/23/2001
www.cmj.com

Contributing reporters this week: 96 • See page 65 for a complete list of Jazz airplay reports.

| TW | LW | 2W | PK | WKS | ARTIST + TITLE | LABEL |
|------------------------|----|----|----|-----|--|----------------------|
| 1 | 2 | 10 | 1 | 3 | JIMMY SMITH Dot Com Blues | Blue Thumb-Verve |
| 2 | 1 | 1 | 1 | 11 | MEDESKI MARTIN AND WOOD The Dropper | Blue Note |
| UP 17 POSITIONS | | | | | | |
| 3 | 20 | - | 3 | 2 | MATTHEW SHIPP New Orbit | Thirsty Ear |
| 4 | 7 | 3 | 3 | 3 | VARIOUS ARTISTS The Best Of Ken... | Sony Legacy/Verve |
| 5 | 3 | 6 | 3 | 3 | ERNEST DAWKINS Jo'Burg Jump | Delmark |
| 6 | 4 | 2 | 1 | 14 | ST. GERMAIN Tourist | Blue Note |
| 7 | 9 | 22 | 6 | 9 | JIM BLACK AlasNoAxis | Winter & Winter-Edel |
| 8 | 5 | 5 | 2 | 7 | K. JARRETT/G. PEACOCK/J.DEJOHNETTE Whisper Not | ECM |
| 9 | R | 11 | 9 | 3 | SAM JONES Something In Common | 32 Jazz |
| 10 | 13 | 9 | 9 | 3 | VON FREEMAN & FRANK CATALANO You Talkin' To Me? | Delmark |
| 11 | 11 | - | 9 | 6 | SONNY ROLLINS This Is What I Do | Milestone |
| 12 | R | 14 | 12 | 2 | STEVE SLAGLE New New York | Omnitone |
| 13 | 10 | - | 10 | 3 | WALLACE RONEY No Room For Argument | Concord |
| 14 | - | - | 14 | 1 | BEN ALLISON Riding The Nuclear Tiger | Palmetto |
| 15 | R | 13 | 13 | 2 | BILLY CHILDS TRIO Bedtime Stories | 32 Jazz |
| UP 13 POSITIONS | | | | | | |
| 16 | 23 | - | 16 | 2 | DUKE ELLINGTON Love Songs | Sony Legacy |
| 17 | R | - | 2 | 11 | CHARLES LLOYD Water Is Wide | ECM |
| 18 | - | - | 18 | 1 | RAN BLAKE Horace Is Blue | Hatology |
| 19 | 14 | 20 | 10 | 8 | DON BYRON A Fine Line: Arias And Lieder | Blue Note |
| 20 | R | 24 | 6 | 5 | PETE MCCANN You Remind Me Of Someone | Palmetto |
| 21 | - | - | 21 | 1 | MARCO ENEIDI Cherry Box | Eremite |
| 22 | 6 | 4 | 4 | 8 | ABBEY LINCOLN Over The Years | Verve |
| 23 | - | - | 23 | 1 | PAT METHENY Live | Warner Bros. |
| 24 | - | - | 24 | 1 | VARIOUS ARTISTS Heavy Flute | Label M |
| 25 | - | - | 25 | 1 | GROOVE COLLECTIVE Declassified | Shanachie |

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

JAZZ NEWS

Some curious things have come out of the Ken Burns phenomenon. Under the "Holy Shit! Uptown Goes Downtown" heading comes a surprising move from trumpeter Wynton Marsalis. Perhaps smarting from all the criticism regarding the Burns series' failure to

address jazz's modern movements — or maybe wanting to avoid the image of a jazzman/talking head locked in his ivory tower at Lincoln Center — Marsalis called the Knitting Factory, the center of NYC's downtown scene, looking for a gig as soon as possible.

Amid claims that he wants to break down the divide that separates the uptown and downtown NYC scenes, Marsalis and his sextet will play two shows on Feb. 1 in the club's 300-capacity Main Space. Ironically, Other Dimensions In Music, the superlative 20-year-old improv outfit, will begin a four-night run in the club's intimate Old Office that same night.

Marsalis opens the Burns series talking about how a jazz musician can walk into a bar and play with guys he's never met. Let's see if he practices what he preaches and goes downstairs to check out OD. If Marsalis really is looking to break down some boundaries, sitting in with them would be a great start. Apparently, he even knows some of the guys, so he won't have to introduce himself.

In a development that's a bit

less surprising, the Burns box has already gone gold. "The Burns stuff is selling better than expected," says a Sony Legacy spokesperson. Sony Legacy and Verve collaborated to release the accompanying CDs to the film. "Collectively, we have open orders [to the pressing plant] for a million units."



Wynton Marsalis

Even radio is getting into the act.

"Everybody's finding a way to hook themselves into it," says Verve's Crissy Zagami. "It's huge.

Urban stations, smooth jazz, straight-ahead, and Triple A stations are all getting involved."

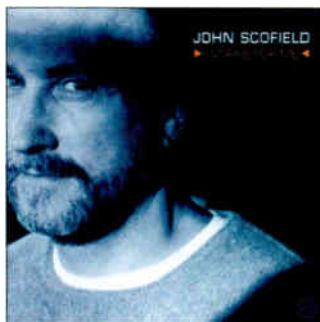
On the Internet front, Web broadcaster Listen.com has launched Ken Burns Radio, featuring music from the documentary. The station is currently live for five weeks. • Speaking of Other Dimensions In Music, group bassist William Parker



William Parker

recently released *O'Neal's Porch*, a quartet album on his own Centering Records. The DIY effort features altoist Rob Brown, trumpeter Lewis Barnes and drummer Hamid Drake.

The seven-track CD comes in a nice wallet-style cardboard package with six pages of liner notes from poet David Budbill. No word on whether Parker is going to service radio with *O'Neal* (it's not like the cat is busy or anything). For now, the album is available at select New York City record stores, through the Aum Fidelity website (www.aumfidelity.com) and at Parker's gigs.



JOHN SCOFIELD

Works For Me (Verve)

Guitarist John Scofield — a.k.a. the "Godfather of Groove" — came up playing with Miles Davis and just about every other jazz icon, adding his buoyant lines to the work of his bosses and crafting his own funk-inspired jams on such recent efforts as *A Go-Go* and *Bump*. *Works For Me* shows

the other side of Scofield's work as a leader — one in which he plays it straight (ahead). In keeping with the material, Sco employs the authentic talents of drummer Billy Higgins, pianist Brad Mehldau, bassist Christian McBride, and altoist Kenny Garrett. Mehldau and Garrett take turns playing the foil to the guitarist's gnarled leads, smoothing over his rough edges a bit while forcing him to play a bit more delicately. Scofield calls this a "real" jazz album, which it is. But the playing here is so vibrant that this stuff should work with that young audience he's been cultivating over the last few years.

R.I.Y.L.: Pat Metheny, John Abercrombie, Jim Hall

Contact: Crissy Zagami (jazz); Jill Weindorf (Triple A, alternative)

Phone: 212.331.2059; 212.331.2051

Email: crissy.zagami@umusic.com; jill.weindorf@umusic.com

Release Date: Jan. 30

JAZZ ON THE LATIN SIDE ALL STARS

Vol. 2 (CuBop-Ubiquity)

The Jazz On The Latin Side All Stars came together on Jan. 7, 2000, to celebrate Jose Rizo's KLOM radio show of the same name. *Vol. 2* is the second batch of material culled from this very crowded, very sweaty anniversary gig in Los Angeles. The cream of L.A.'s Latin jazz scene assembled for this once-in-a-lifetime jam, and the music positively vibrates with the energy of the occasion. The group actually rehearsed Rizo's compositions for this slammin' set of new material. A particular highlight (though hardly a radio-friendly one) is the 20-minute closer, "McKibbon Walks The Talk," which breaks down the groove in every way possible. Actually, with a mass of players this large, it's hard to keep track of who's breaking down what. But it doesn't matter. An amazing second helping.

R.I.Y.L.: Tito Puente, Poncho Sanchez, Mongo Santamaria

Contact: Winnie Esparza

Phone: 415.864.8448

Email: winnie@ubiquityrecords.com

Release Date: Jan. 16; at radio now

TRIO 3

Encounter (Passin' Thru)

Trio 3 features the legendary talents of bassist Reggie Workman, drummer Andrew Cyrille and reedist Oliver Lake. So it should be no surprise that *Encounter* is all about adventurous playing and a strong sense of rhythm and melody. But there's also a palpable sense of humor at work here. Apparently, Lake is fan of *Close Encounters Of The Third Kind*, because he turns that movie's infectious theme music inside out on "Encounter." Other times, Lake, Cyrille and Workman cook with the elastic, ever-changing groove you'd expect from players who have helped define avant-garde jazz over the last 30 years.

R.I.Y.L.: John Coltrane, David Murray, Cecil Taylor

Email: olla@aol.com

Release Date: Jan. 4

ARGENTINE INVASION

It looks like we're in for an onslaught of Argentine alternative this spring. WEA Latina will release the 103-song *El Salmón*, from venerable singer/songwriter Andrés



Andrés Calamaro

Calamaro. Also on the schedule: Fito Páez's *Rey Y Sol*, the followup to his Latin Grammy-winning *Abre*.

Surco-Universal Latino will issue the triple-album *El Otro Yo Del Otro Yo*, by indie rock stalwart El Otro Yo on March 20, and ferocious dance bards Bersuit Vergarabat's *Hijos Del Culo* is due April 17. EMI Latin snuck out a U.S. printing of reggae-samba orchestra La Mosca Tsé-Tsé's *Visperas De Carnaval* last month, while two Los Fabulosos Cadillacs live albums, *Hola* and *Chau*, are due out soon on BMG U.S. Latin. So we're going to have plenty to *ché* about this year.

STILL THE CRADLE OF LATIN ALT

Los Angeles has long claimed the title of Latin alternative capital of the United States. With

some 500 bands in the greater metro area, L.A. boasts the most cohesive rock en español infrastructure in the country. Maria Fatal, Pastilla, Voz De Mano, Cábula, Los Olvidados, and Las 15 Letras are among the bands that helped ignite the movement, each hanging 10 at the top of the rock *hecho en casa* wave at one time or another.

United not so much by a definitive sound as a culture, the aforementioned acts arguably have spawned a new generation of *alterlatino* musicians who, in turn, have joined forces with the children of '70s Chicano rock. With these artists and another handful of bands from the area slated to release albums in 2001, L.A. will be a tasty hunting ground for A&R folks hungry to tap into the scene.

Among the latest Latin-alt newsmakers in L.A., Mexi-punk quintet Las 15 Letras is testing new songs from its upcoming self-released sophomore album at SoCal clubs, and the group will co-headline dates with the like-minded Voodoo Glow Skulls in the four-city Aztlan Festival May 5-7.

Handling production for Las 15 Letras' as-yet-untitled album is former Oingo Boingo bassist John Avila. Avila's first high-profile post-Boingo producing credits came with Reel Big Fish. Since then, he's been keeping busy in the local Latin alt scene, producing Cábula's new album (see *NMR* #698) and working with East L.A.'s next big thing,

East L.A. Sabor Factory.

Band manager Mariluz Gonzalez says the new album will contain 14 to 17 tracks stacked with the usual dose of ska-punk mingled with traditional Mexican music. New songs include "Panico

Implacable," "Langosta Asesina" and "Monkey-Chango." If it's anything like the group's first release, *Golosinas*, expect an adrenaline rush or two. For more info, contact Gonzalez at 213.368.6159 or mariluzla@aol.com.

Ñ ALTERNATIVE

Period Ending 1/23/2001

www.cmj.com

Contributing reporters this week: 31 • See page 66 for a complete list of Ñ Alternative airplay reports.

| TW | LW | 2W | PK | WKS | ARTIST + TITLE | LABEL |
|-----------------------|----|----|----|-----|--|----------------------------|
| 1 | 3 | 3 | 1 | 12 | ORISHAS A Lo Cubano | Surco-Universal Latino |
| 2 | 2 | 2 | 2 | 21 | SOUNDTRACK Amores Perros | Surco-Universal Latino |
| 3 | 1 | 1 | 1 | 10 | KING CHANGO The Return Of El Santo | Luaka Bop |
| 4 | 5 | 5 | 3 | 11 | JUANES Fijate Bien | Surco-Universal Latino |
| 5 | 11 | 9 | 4 | 18 | JULIETA VENEGAS Bueninvento | BMG U.S. Latin |
| 6 | 6 | 13 | 4 | 18 | PLASTILINA MOSH Juan Manuel | Astralwerks |
| UP 6 POSITIONS | | | | | | |
| 7 | 13 | 11 | 7 | 3 | SLOWRIDER Mas Alla | De Volada |
| 8 | 10 | 12 | 8 | 4 | VARIOUS ARTISTS Mexamerica | Angelino |
| 9 | 8 | 6 | 1 | 17 | LOS RABANES Los Rabanes | Crescent Moon-Sony Discos |
| 10 | 23 | 8 | 8 | 12 | EL TRI No Podemos Volar | WEA Latina |
| 11 | 4 | 4 | 1 | 20 | LOS AMIGOS INVISIBLES Arepa 3000 | Luaka Bop |
| 12 | 7 | - | 1 | 32 | ZURDOK Hombre Sintetizador | Manicomio-Universal Latino |
| 13 | R | 10 | 1 | 34 | LA LEY Uno | WEA Latina |
| 14 | 15 | 14 | 14 | 6 | SIDESTEPPER More Grip | Palm Pictures |
| 15 | R | - | 14 | 9 | SANTA SABINA Mar Adentro En La Sangre | Babel Discos |
| 16 | 9 | 18 | 4 | 26 | JUMBO Restaurant | BMG U.S. Latin |
| 17 | 16 | - | 16 | 2 | RITUALES Otra Percepción | DLN-Liber |
| 18 | 24 | - | 18 | 3 | LA GUSANA CIEGA Correspondencia Interna | Universal Latino |
| 19 | 18 | 17 | 17 | 4 | ORIXA 2012 e.d. | DLN-Elegua |
| 20 | 19 | - | 19 | 2 | VARIOUS ARTISTS Hijos De Borinquen | DLN-Radical Sonica |
| #1 DÉBUT | | | | | | |
| 21 | - | - | 21 | 1 | EL OTRO YO El Otro Yo Del Otro Yo | Surco-Universal Latino |
| 22 | 22 | - | 22 | 2 | EL GRAN SILENCIO Chántaros Radio Poder | Virgin Mexico |
| 23 | 17 | 24 | 8 | 21 | MIKEL ERETXUN Te Dejas Ver | WEA Latina |
| 24 | - | - | 24 | 1 | VARIOUS ARTISTS Nortec Collective: The Tijuana.. | Mil-Palm |
| 25 | 20 | 22 | 20 | 3 | ELY GUERRA Lotofire | EMI Mexico |

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



EAST L.A. SABOR FACTORY

When KPFK's Mark Torres first slipped me a recording of East L.A. Sabor Factory, the chills unraveled my ponytail. Most of the guys in the band were still in high school when they recorded their self-titled EP back in 1998. In the ensuing years, the "Flavor" Factory has grown from a six-piece Latin jazz and rock ensemble into a soccer-team-sized orchestra complete with a five-man horn section. Boasting a sound that expands on the Chicano groove Ozomatli rekindled a couple of years ago, Sabor Factory's four-song EP sold over 1,000 copies at gigs alone. And last winter, band manager Torres pressed another 500 CDs for Japan's Barrio Gold Records. The bilingual group will self-release the new John Avila-produced six-song EP, *Party At Louie's*, on Feb. 14. What follows are edited excerpts from an interview found in the liner notes of the Japanese edition of the band's EP.

How did all members get together. How old are they?
The youngest is 17 and the oldest is 22. With the exception of two members, they all met at Wilson High School in El Sereno, an East Los Angeles community. They were all members of the high school marching band or the high school jazz band. The band originally began as a trio doing

Santana covers and other heavy metal music. The co-founders of the band are Enrique Roman on drums, Armando Feria on electric guitar, Ernesto Molina on the bass. Enrique wanted to do something for the school's talent show, so he asked Armando and Ernesto if they were interested. They won the competition and decided to continue the project. From there, Abel Gonzalez (saxophone) and Jose Beccera (timbales) began jamming out with them. The music began shifting from metal to Latin rhythms. By 1998, all 11 members were in place, and the music began to reflect the influences.

How do they categorize their music?

It's almost impossible to categorize their music because they have so many influences, and also because they don't ever want to be limited in what they will create. They are young, evolving, talented musicians and artists, and that's about as categorized as they want to be. Some of the styles they mix into their music include, salsa, rock, hip-hop, cumbia, reggae, ska, electronic, and jazz

What are their influences?

They include Santana, Bob Marley, Talib Kweli, Mos Def, John Coltrane, Tito Puente, the Beastie Boys, the Little Rascals, Rage Against the Machine, Charlie Parker, Oscar Peterson, Miles Davis, Dexter Gordon, Jaco Pastorius, Ornette Coleman, Fletcher Henderson, Los Tigres Del Norte, and Beethoven.

Do they have any sort of alliance with other Chicano bands?

Yes. The members consider themselves a part of the greater

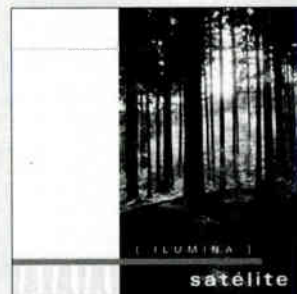
Latino community, and *hermanos* to most of the Chicano bands in the area. In fact, not only does Sabor Factory play regularly with these bands, but many of the members are guest musicians with many bands, including Blues Experiment, Quinto Sol, Los Pochos, Gabriel Tenorio Y Su Domingo Siete. Conversely, members of other bands have been guest musicians with Sabor Factory, including Ozomatli, Quetzal and Burning Star.

We do not understand the lyrics. What do they say? Are there any messages?

The song from the new release that has the most lyrical content is "Keep Trucha," which translates to "be careful." It's a song about growing up and living in

an oppressed environment with discrimination and racism everywhere. It encourages people to educate themselves and to know who they are and where they come from — so no matter what obstacles you may face, you know your true value as a human being. Armed with this knowledge, you can help make society and the world a better place to live. Even though the song covers a very sensitive topic, there is a mellow, jazzy refrain that foreshadows the beautiful world that is waiting for us at the end of the struggle for peace, respect and humanity among all peoples.

R.I.Y.L.: Ozomatli, Slowrider, Santana, Los Amigos Invisibles
Contact: Mark Torres
Phone: 213.747.3247
Email: matorres@aol.com



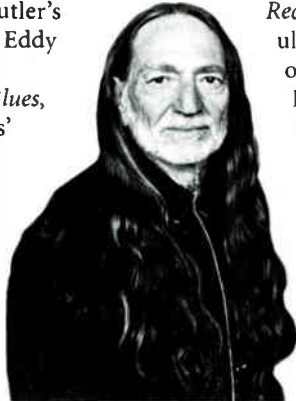
SATÉLITE

Ilumina (SatéliteMusica-DLN)
Winner of the "Best Independent Rock Group" award at the 2000 ASCAP Latin Music Awards, Satélite serves up a stylish alternative dance-inspired debut. Fronted by Boricua-born guitarist Rick Deliz and Argentine singer Jamie Perlman, the L.A.-based quartet specializes in a

lush, melancholy brand of neo-psychedelia and synth-pop that thrives on rich textures and melody. Rounded out by bassist Moisés Baqueiro and drummer Ronie Buder, the group has a knack for creating radio-friendly songs that move freely between noirish electronica and alterna-pop. "Endora'o" recalls the simple beauty of The Church's classic "Under The Milky Way," but with an electronic dance edge. The album's first single, "Esta Vez," soars with intensity and elegance. One of the hardest-working guitarists in L.A.'s Latin-alt scene, Deliz has collaborated with the likes of Sergio Arau and Pastilla, and he brings a solid guitar-driven foundation to the group. Meanwhile, Perlman's ambiguous lyrics hone in on unrequited love and spirituality. The 10-track *Ilumina* also includes a slamming, re-worked Spanish-language cover of The Cure's "The Blood" along with remixes of three songs by nortec DJ Terrestre, and Mexican electronica artists Kinky and Niño Astronauta. This band could be the U.S. Latin-alt surprise of 2001.

R.I.Y.L.: Depeche Mode, The Church, Pet Shop Boys
Contact: delanuca
Phone: 305.576.7372
Email: delanuca@aol.com
Release Date: Feb. 21
Web site: www.satelite musica.com

Shemekiah Copeland and Rod Piazza lead the pack with five nominations each in this year's W.C. Handy Blues Awards. The soulful singing daughter of Texas blues guitar master Johnny Copeland and the Cajun blues rocker were both nominated for the "Entertainer Of The Year" category, but they face stiff competition from B. B. King, Bobby Rush, Little Milton, and Taj Mahal. Copeland's *Wicked* was also nominated for the prestigious "Contemporary Blues Album Of The Year" award, as were Big Jack Johnson's *Roots Stew*, Corey Harris and Henry Butler's *Vu Du Menz*, Eddy Clearwater's *Reservation Blues*, and Son Seals' *Lettin' Go*. Other nominees include Eric Clapton, R.L. Burnside, Anson



Willie Nelson

Funderburgh, E.C. Scott, Irma Thomas, North Mississippi Allstars, and Duke Robillard. The W.C. Handy Blues Awards will take place at the Orpheum Theatre in Memphis on May 24, and will be hosted by Dr. John. • Willie Nelson is finishing up a new studio album in Los Angeles. It includes songs co-written with longtime Elton John songwriting partner, Bernie Taupin, and Matchbox 20's Rob Thomas. Nelson is "on the road again" beginning Feb. 1, with a tour that extends through August and touches every corner of the U.S. • Ani DiFranco's next release — a 28-track double-album called *Reveling/Reckoning* — is scheduled for release April 24 on her own Righteous Babe label. DiFranco's full touring band performs on several songs, while the current queen of punk-folk plays everything herself on the others. Diehard fans should be familiar with tracks like "Subdivision," "So

What," and "Garden Of Simple," all of which she regularly performed during last year's tour. Maceo Parker is one of several noteworthy guests on the album.

DiFranco and her band will play five North American dates beginning in Portland, Maine, on March 27.

• Country legend Dolly Parton recorded her first-ever appearance on *Austin City Limits* on Jan. 18. An airdate for the performance hasn't been set. • Reps for the 12th annual GLAAD Media Awards have announced this year's nominees for the "Outstanding Music Album" category. The five contenders are k.d. lang's *Invincible Summer*, Sleater-Kinney's *All Hands On The Bad*, Janis Ian's *God And The FBI*, Patty Larkin's *Regrooving The Dream*, and Stephen Gately's *New Beginning*. Ceremonies will take place in four cities beginning April 16 in Los

Angeles. Previous award-winners include Jill Sobule, Melissa Etheridge, Rufus Wainwright, Disappear Fear, and Indigo Girls. • The Del



Ani DiFranco

McCoury Band, Jim Lauderdale and Ricky Skaggs have just been added to the annual Americana showcase, Merlefest. Founded by bluegrass leg-

end Doc Watson in memory of his son, Merle, this year's Merlefest also will include Mary Chapin Carpenter, Stacey Earle, Bela Fleck And The Flecktones, Lonesome River Band, Dolly Parton, Earl Scruggs Family And Friends, and Doc Watson himself. The event will be held April 26-29 in Wilkesboro, North Carolina.

Send all music for review to:
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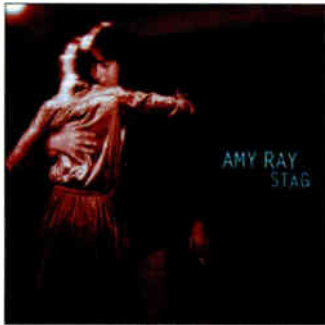


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AMY RAY

Stag (Daemon Records)
Indigo Girl Amy Ray indulges her rock instincts on this hard-hitting solo debut, which has as much in common with punk as it does with folk-rock. Part of what makes *Stag* a little rough around the edges is the underlying themes of personal and professional oppression. But Ray's gnarled vocals, along with

some ferocious backing by some of the best new- and old-school punkers in the Southeast, supply most of the album's edge. Of the six tracks featuring the Butchies (founded by ex-members of riot grrrl act Team Dresch), the most damning — and rocking — moment comes on "Lucystoners," which takes a hefty swipe at *Rolling Stone* founder Jan Wenner. Elsewhere, the Rock*A*Teens assist Ray on the anthemic "Black Heart Today," which seeks to expel anger with its Big Star-style chorus. "Hey Castrator" provides *Stag's* truest punk moment. Featuring the dream team lineup of guitarist/vocalist Joan Jett, Breeders bassist Josephine Wiggs, and Luscious Jackson drummer Kate Schellenbach, it allows Ray to rip loose with Patti Smith-like fierceness.

R.I.Y.L.: Joan Jett, Indigo Girls, Patti Smith
Contact: Stacy Singer
Phone: 404.373.5733
Email: stacey@daemonrecords.com
Release & Add Date: March 6

SWINGING STEAKS

Kicksnarehat (Thrust)

Swinging Steaks can pull off pretty much any style under the greater Americana banner. But in the past, they've leaned either toward acoustic-based folk and bluegrass (*Bare*) or Southern-style, plugged-in rock (*Southside Of The Sky*). With *Kicksnarehat*, the Steaks mix it up, giving us another taste of their broad musical palette. "Win Again" is an exciting bluegrass-skewed pop song, complete with lush four-part gospel harmonies and a must-listen chorus. *Kicksnarehat* centerpiece is "Freeman," an ass-kicker of a Southern rock anthem that would make Lynyrd Skynyrd proud.

R.I.Y.L.: Ricky Skaggs, Lynyrd Skynyrd, Lyle Lovett
Contact: Ellen (Full House Promotions)
Phone: 718.643.7121
Email: egfhp@aol.com
Release Date: Feb. 5

MATT FLINNER

Latitude (Compass)

Although Flinner began his musical life as an accomplished banjoist, today he's regarded as one of the top mandolin-pickers on the newgrass crossover scene. Sharing a kinship with other genre-bending acoustic instrumentalists like David Grisman, Comotion and Bela Fleck, Flinner emphasizes laid-back atmospheric textures in a style that's uncluttered by rapid-fire playing. Tracks like "Latitude" offer listeners high-caliber performances that equally serve those interested in dancing, analyzing or simply kicking back. With virtuoso backing from Jerry Douglas, Stuart Duncan, David Grier, and Darol Anger, Flinner's fine touch makes *Latitude* an instrumental standout.

R.I.Y.L.: Bela Fleck And The Flecktones, Dave Grisham, Comotion
Contact: David Haley
Phone: 615.320.7672
Email: david@compassrecords.com
Release & Add Date: Feb. 5

TRIPLE A

Period Ending 1/23/2001

www.cmj.com

Contributing reporters this week: 37 • See page 50 for a complete list of Triple A airplay reports.

| TW | LW | 2W | PK | WKS | ARTIST + TITLE | LABEL |
|-----------------|----|----|----|-----|---|-----------------------|
| 1 | 2 | 2 | 1 | 5 | BLUR The Best Of | Virgin |
| 2 | 10 | - | 2 | 2 | LOW Things We Lost In The Fire | Kranky |
| 3 | 1 | 1 | 1 | 9 | PJ HARVEY Stories From The City... | Island-IDJMG |
| 4 | 4 | 4 | 3 | 8 | U2 All That You Can't Leave Behind | Interscope |
| 5 | 14 | - | 5 | 2 | DEATH BY CHOCOLATE Death By Chocolate | Jetset |
| 6 | 13 | - | 6 | 2 | CAUSEY WAY Causey Vs. Everything | Alternative Tentacles |
| #1 DEBUT | | | | | | |
| 7 | - | - | 7 | 1 | DONNAS Turn 21 | Lookout! |
| 8 | 3 | 7 | 3 | 3 | PIZZICATO FIVE The Fifth Release From Matador | Matador |
| 9 | 5 | 3 | 1 | 13 | RADIOHEAD Kid A | Capitol |
| 10 | 8 | - | 8 | 2 | TAKAKO MINEKAWA Maxi On | Emperor Norton |
| 11 | 9 | 6 | 6 | 6 | FATBOY SLIM Halfway Between The Gutter... | Astralwerks |
| 12 | 7 | 5 | 2 | 10 | JOHNNY CASH American III | American-Columbia-CRG |
| 13 | 6 | 11 | 6 | 5 | SOUTHERN CULTURE ON THE SKIDS Liquored Up... | TVT |
| #2 DEBUT | | | | | | |
| 14 | - | - | 14 | 1 | HONEYDOGS Here's Luck | Palm |
| 15 | 21 | - | 15 | 2 | STARS Nightsongs | Le Grand Magistry |
| 16 | 15 | 17 | 15 | 3 | RAGE AGAINST THE MACHINE Renegades | Epic |
| 17 | 12 | 9 | 9 | 4 | OUTKAST StanKonia | LaFace-Arista |
| 18 | - | - | 18 | 1 | GENTLE WAVES Swansong For You | Jeepster-Never |
| 19 | 18 | 33 | 18 | 3 | LIVING END Roll On | EMI-Reprise |
| 20 | - | - | 20 | 1 | SHIPPING NEWS Very Soon, And In Present... | Quarterstick |
| 21 | - | - | 21 | 1 | DAFT PUNK One More Time (CD5) | Virgin |
| 22 | 24 | 12 | 12 | 6 | COLDPLAY Parachutes | Nettwerk-Capitol |
| 23 | 26 | - | 23 | 2 | ERYKAH BADU Mama's Gun | Motown |
| 24 | - | - | 24 | 1 | GOSSIP That's Not What I Heard | Kill Rock Stars |
| 25 | 30 | 22 | 22 | 3 | YO LA TENGO Danelectro (EP) | Matador |
| 26 | 25 | - | 25 | 2 | JIMMY SMITH Dot Com Blues | Blue Thumb-Verve |
| 27 | 23 | 15 | 15 | 3 | POE Haunted | Atlantic |
| 28 | - | - | 28 | 1 | ACETONE York Blvd. | Vapor |
| 29 | 11 | 8 | 4 | 7 | VARIOUS ARTISTS Badlands | Sub Pop |
| 30 | 16 | 10 | 10 | 8 | MEDESKI MARTIN AND WOOD The Dropper | Blue Note |
| 31 | - | - | 31 | 1 | CALL AND RESPONSE Call And Response | Kindercore |
| 32 | 33 | - | 13 | 14 | JURASSIC-5 Quality Control (LP)/W.O.E. Is Me (EP) | Interscope |
| 33 | - | - | 33 | 1 | SOUNDTRACK O Brother, Where Art Thou? | Mercury Nashville |
| 34 | 35 | 18 | 18 | 4 | ELYSIAN FIELDS Queen Of The Meadow | Jetset |
| 35 | 28 | 14 | 13 | 12 | BADLY DRAWN BOY The Hour Of... | XL-Beggars Banquet |
| 36 | - | - | 36 | 1 | GARAGELAND Do What You Want | Foodchain |
| 37 | - | - | 37 | 1 | RED TELEPHONE Cellar Songs | Raise Giant Frogs |
| 38 | 19 | 23 | 5 | 9 | R.L. BURNSIDE Wish I Was In Heaven... | Fat Possum-Epiphany |
| 39 | - | - | 39 | 1 | LLAMA FARMERS El Topo | Beggars Banquet |
| 40 | R | 24 | 24 | 2 | DASHBOARD CONFSSIONAL The Swiss Army... | Drive-Thru |

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 | MATH AND SCIENCE | Math And Science | Brick Red |
| 2 | BRASSY | Got It Made | Wiiija-Beggars Banquet |
| 3 | FRANK BLACK & THE CATHOLICS | Dog In The Sand | W.A.R.? |
| 4 | DOWNER | Downer | Roadrunner |
| 5 | VARIOUS ARTISTS | Oh Holy Fools — The Music Of Son.... | Saddle Creek |

CMJ RADIO 200

Period Ending
1/23/2001

Contributing reporters this week: 410 • See page 49 for a complete list of airplay reports.

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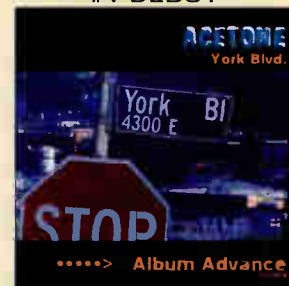
| TW | LW | 2W | PK | WKS | ARTIST + TITLE | LABEL | TW | LW | 2W | PK | WKS | ARTIST + TITLE | LABEL |
|----|-----|-----|----|-----|--|-----------------------|----|----|----|----|-----|--|------------------------|
| 1 | 2 | 2 | 1 | 7 | BLUR The Best Of | Virgin | 49 | 48 | - | 48 | 2 | ARCHER PREWITT Gerroa Songs | Carrot Top |
| 2 | 1 | 1 | 1 | 9 | PJ HARVEY Stories From The City... | Island-IDJMG | 50 | 71 | 47 | 47 | 4 | NEW PORNOGRAPHERS Mass Romantic | Mint |
| | | | | | #1 CORE | | 51 | 27 | 15 | 10 | 10 | PALO ALTO Palo Alto | American-Columbia-CRG |
| 3 | 11 | 186 | 3 | 3 | LOW Things We Lost In The Fire | Kranky | 52 | 40 | 63 | 38 | 6 | DRESSY BESSY The California EP | Kindercore |
| 4 | 3 | 3 | 3 | 8 | U2 All That You Can't Leave Behind | Interscope | 53 | - | - | 53 | 1 | WHISTLER Faith In The Morning | Wiiija-Beggars Banquet |
| 5 | 15 | - | 5 | 2 | DEATH BY CHOCOLATE Death By Chocolate | Jetset | 54 | - | - | 54 | 1 | AZURE RAY Azure Ray | Warm |
| 6 | 4 | 4 | 1 | 13 | RADIOHEAD Kid A | Capitol | 55 | - | - | 55 | 1 | RED TELEPHONE Cellar Songs | Raise Giant Frogs |
| 7 | 114 | - | 7 | 2 | DONNAS Turn 21 | Lookout! | 56 | - | - | 56 | 1 | PAN SONIC Aaltopiiri | Mute |
| 8 | 7 | 8 | 7 | 6 | SOUTHERN CULTURE ON THE SKIDS Liquored Up... | TVT | 57 | 42 | 32 | 16 | 8 | ADD N TO (X) Add Insult To Injury | Mute |
| | | | | | #1 RPM | | 58 | 57 | 41 | 41 | 8 | SICK OF IT ALL Yours Truly | Fat Wreck Chords |
| 9 | 8 | 6 | 6 | 8 | FATBOY SLIM Halfway Between The Gutter... | Astralwerks | 59 | - | - | 59 | 1 | ACTIONSLACKS The Scene's Out Of Sight | Self-Starter |
| 10 | 19 | - | 10 | 2 | CAUSEY WAY Causey Vs. Everything | Alternative Tentacles | 60 | - | - | 60 | 1 | MARGO GURYAN Take A Picture | Franklin Castle |
| 11 | 6 | 7 | 6 | 6 | PIZZICATO FIVE The Fifth Release From Matador | Matador | 61 | 25 | 21 | 11 | 9 | RONI SIZE/REPRAZENT In The Mode | Island-IDJMG |
| 12 | 14 | 20 | 12 | 3 | LIVING END Roll On | EMI-Reprise | 62 | 65 | 81 | 62 | 5 | MATTHEW SWEET Time Capsule 1990-2000 | Zoo-Volcano |
| 13 | 12 | 110 | 12 | 3 | TAKAKO MINEKAWA Maxi On | Emperor Norton | 63 | 45 | 33 | 13 | 9 | LESS THAN JAKE Borders & Boundaries | Fat Wreck Chords |
| 14 | 9 | 9 | 4 | 9 | OUTKAST StanKonia | LaFace-Arista | 64 | 44 | 39 | 5 | 11 | NEW FOUND GLORY New Found Glory | Drive Thru-MCA |
| 15 | 10 | 16 | 10 | 5 | RAGE AGAINST THE MACHINE Renegades | Epic | 65 | 60 | 61 | 50 | 6 | EVERCLEAR Songs From An American Movie | Capitol |
| 16 | 59 | - | 16 | 2 | HONEYDOGS Here's Luck | Palm | 66 | 38 | 37 | 37 | 4 | PONTIUS COPILOT Madagascar | Hello |
| 17 | 5 | 5 | 2 | 10 | JOHNNY CASH American III | American-Columbia-CRG | 67 | - | - | 67 | 1 | BROKEBACK Morse Code In The Modern Age | Thrill Jockey |
| 18 | 117 | - | 18 | 2 | GENTLE WAVES Swansong For You | Jeepster-Never | 68 | R | - | 68 | 2 | TINFED Tried (+) True | Third Rail-Hollywood |
| 19 | 22 | 124 | 19 | 3 | STARS Nightsongs | Le Grand Magistry | 69 | 55 | 48 | 11 | 13 | GREEN DAY Warning | Reprise |
| 20 | 17 | 13 | 13 | 11 | COLDPLAY Parachutes | Nettwerk-Capitol | 70 | 33 | 50 | 32 | 9 | SONGS: OHIA Ghost Tropic | Secretly Canadian |
| 21 | 18 | 12 | 12 | 8 | POE Haunted | Atlantic | | | | | | UP 129 POSITIONS | |
| 22 | 116 | - | 22 | 2 | SHIPPING NEWS Very Soon, And In Present... | Quarterstick | 71 | - | - | 71 | 1 | BRASSY Got It Made | Wiiija-Beggars Banquet |
| 23 | 24 | 30 | 23 | 5 | ERYKAH BADU Mama's Gun | Motown | 72 | 54 | 85 | 46 | 5 | WU-TANG CLAN The W | Loud-Columbia-CRG |
| 24 | 28 | - | 24 | 2 | DAFT PUNK One More Time (CD5) | Virgin | 73 | 62 | 25 | 25 | 7 | MOUNTAIN GOATS The Coroner's Gambit | Absolutely Kosher |
| 25 | 152 | - | 25 | 2 | GOSSIP That's Not What I Heard | Kill Rock Stars | 74 | 66 | 54 | 54 | 3 | UNION To Be Good At Something | Ghostmeat |
| 26 | 23 | 18 | 18 | 6 | YO LA TENGO Danelectro (EP) | Matador | 75 | 64 | 26 | 6 | 11 | SUPERDRAG In The Valley Of Dying Stars | Arena Rock |
| 27 | 20 | 11 | 9 | 9 | MEDESKI MARTIN AND WOOD The Dropper | Blue Note | 76 | - | - | 76 | 1 | JUST WHAT TIME IT IS Just What Time It Is | Rough Trade-Bukodisc |

CHART TOPPER



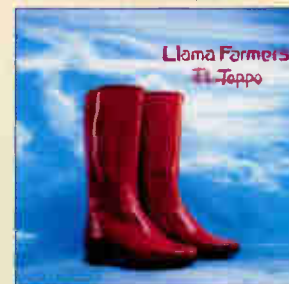
Blur

#1 DEBUT



Acetone

#2 DEBUT



Llama Farmers

#3 DEBUT



Gary Numan

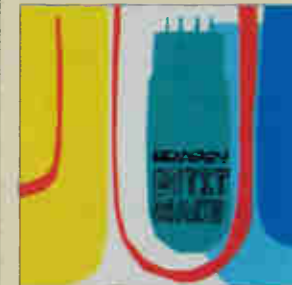
| | | | | | | |
|----|----|----|----|----|---|----------------------------|
| 28 | 16 | 10 | 10 | 8 | DELTRON 3030 Deltron 3030 | 75 Ark |
| 29 | 30 | 27 | 1 | 28 | JURASSIC-5 Quality Control/W.O.E. Is Me (EP) | Interscope |
| | | | | | #1 DEBUT | |
| 30 | - | - | 30 | 1 | ACETONE York Blvd. | Vapor |
| | | | | | #2 DEBUT | |
| 31 | - | - | 31 | 1 | LLAMA FARMERS El Toppo | Beggars Banquet |
| 32 | 13 | 14 | 11 | 7 | VARIOUS ARTISTS Badlands | Sub Pop |
| 33 | 35 | 52 | 33 | 5 | GARAGELAND Do What You Want | Foodchain |
| 34 | R | - | 34 | 12 | DIFFUSER Injury Loves Melody | Hollywood |
| 35 | 41 | 29 | 29 | 8 | PEPE DELUXE Super Sound | Emperor Norton |
| | | | | | #3 DEBUT | |
| 36 | - | - | 36 | 1 | GARY NUMAN Pure | Spitfire |
| 37 | 21 | 24 | 21 | 7 | EUPHONE Hashin' It Out | Jade Tree |
| 38 | 86 | - | 38 | 2 | STEPHEN MALKMUS Who The Fuck Is Stephen... | Matador |
| 39 | 31 | 17 | 17 | 6 | DASHBOARD CONFESSIONAL The Swiss Army | Drive-Thru |
| 40 | - | - | 40 | 1 | CALL AND RESPONSE Call And Response | Kindercore |
| | | | | | #1 JAZZ, #1 TRIPLE A | |
| 41 | 47 | - | 41 | 2 | JIMMY SMITH Dot Com Blues | Blue Thumb-Verve |
| 42 | 78 | 70 | 42 | 3 | SOUNDTRACK O Brother, Where Art Thou? | Mercury Nashville |
| 43 | 39 | 44 | 28 | 7 | Q AND NOT U No Kill No Beep Beep | Dischord |
| 44 | 32 | 19 | 5 | 9 | ELYSIAN FIELDS Queen Of The Meadow | Jetset |
| 45 | 34 | 43 | 34 | 7 | VARIOUS ARTISTS Strait Up | Immortal-Virgin |
| 46 | 29 | 23 | 2 | 15 | BADLY DRAWN BOY The Hour Of... | XL-Beggars Banquet |
| 47 | 26 | 35 | 26 | 9 | R.L. BURNSIDE Wish I Was In Heaven... | Fat Possum-Epithaph |
| 48 | - | - | 48 | 1 | DRUMS & TUBA Vinyl Killer | Righteous Babe |

| | | | | | | |
|-----|-----|-----|----|----|--|---------------------------|
| 77 | 76 | - | 76 | 2 | UNISEX Stratosfear | Double Agent |
| 78 | 69 | 56 | 56 | 3 | BLITZHOSEN The Manual Transmission | Slaphappy |
| 79 | 50 | 31 | 31 | 5 | ARSON WELLES Inside The System Is The Spark | Arson Welles |
| 80 | 36 | 40 | 7 | 10 | DEATH CAB FOR CUTIE Forbidden Love E.P. | Barsuk |
| 81 | 37 | 22 | 22 | 8 | JOSEPH ARTHUR Live From The Gypsy... (EP) | RealWorld-Virgin |
| 82 | - | - | 82 | 1 | BRIAN JONESTOWN MASSACRE Zero (EP) | Tangible-Bomp! |
| 83 | 77 | 100 | 42 | 6 | NINE INCH NAILS Things Falling Apart | Nothing-Interscope |
| 84 | 112 | 74 | 21 | 11 | DOVES Lost Souls | Astralwerks |
| 85 | 75 | 64 | 64 | 14 | JOHN HIATT Crossing Muddy Waters | Vanguard |
| 86 | 95 | 65 | 65 | 3 | VARIOUS ARTISTS Dracula 2000 | Columbia-CRG |
| 87 | - | - | 87 | 1 | ELECTRO GROUP New Pacifica | Omnibus |
| 88 | 61 | 132 | 61 | 5 | INFLUENTS Check Please | Adeline |
| 89 | 154 | - | 89 | 2 | SOUNDTRACK Snatch | TVT |
| 90 | 53 | 28 | 28 | 9 | EMILIANA TORRINI Love In The Time Of Science | Virgin |
| 91 | 87 | 77 | 40 | 10 | LINKIN PARK Hybrid Theory | Warner Bros. |
| 92 | 46 | 36 | 11 | 11 | GOMEZ Abandoned Shopping Trolley Hotline | Hut-Virgin |
| 93 | - | - | 93 | 1 | VARIOUS ARTISTS Motion: A Six Degrees Dance... | Six Degrees |
| 94 | - | - | 94 | 1 | ACTION TIME Versus The World | Southern |
| 95 | 79 | 163 | 79 | 6 | SILVER SCOOTER Goodbye (EP) | Peek-A-Boo |
| 96 | 172 | 118 | 96 | 7 | SPOON Loveways (EP) | Merge |
| 97 | 51 | 38 | 38 | 5 | HELMS The Swimmer | Kimchee |
| 98 | 56 | 67 | 56 | 11 | PAUL SIMON You're The One | Warner Bros. |
| 99 | - | - | 99 | 1 | FRANK BLACK & THE CATHOLICS Dog In The Sand | W.A.R.? |
| 100 | 68 | 51 | 22 | 9 | BRATMOBILE Ladies, Women And Girls | Lookout! |



Gary Numan

UP 129 POSITIONS



Brassy

#1 JAZZ, #1 TRIPLE A



Jimmy Smith

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.

WILLARD GRANT CONSPIRACY *Everything's For Me*

Add Date: February 6th

Contact Information: Dan Connelly, Ryko Film 877.549.9258 (toll free) - dan.connelly@rainpictures.com or Brian, Bill, Lucas or Nelson - Team Belmont 888.548.8326 - radio@teambelmont.com





5 YEARS AGO

CIBO MATTO
Viva! La Woman
(Warner Bros.)

NOISE ADDICT
Meet The Real You
(Fellaheen-Grand Royal)

POSSUM DIXON
Star Maps (Interscope)

VARIOUS ARTISTS
Saturday Morning: Cartoon's
Greatest Hits (MCA)

SMASHING PUMPKINS
Mellon Collie And The
Infinite Sadness (Virgin)



10 YEARS AGO

CHARLATANS UK
Some Friendly
(Beggars Banquet-RCA)

LUSH
Gala (4AD-Reprise)

HAPPY MONDAYS
Pills 'N' Thrills And
Bellyaches (Elektra)

SISTERS OF MERCY
Vision Thing (Elektra)

VARIOUS ARTISTS
Red Hot + Blue
(Chrysalis)

CMJ RADIO 200

Period Ending 1/23/2001

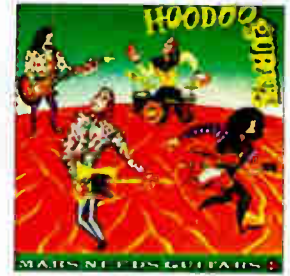
www.cmj.com

| TW | LW | 2W | PK | WKS | ARTIST + TITLE | LABEL |
|-----|-----|-----|-----|-----|---|--------------------------|
| 101 | - | - | 101 | 1 | TIM EASTON The Truth About Us | New West |
| 102 | 91 | - | 91 | 2 | MATH AND SCIENCE Math And Science | Brick Red |
| 103 | 146 | 151 | 103 | 6 | MARILYN MANSON Holy Wood | Nothing-Interscope |
| 104 | 81 | 96 | 81 | 3 | ETTA JAMES Matriarch Of The Blues | Private-BMG |
| 105 | 43 | 76 | 43 | 6 | TWILIGHT CIRCUS DUB SOUND SYSTEM Dub Plates Vol. 2 | M |
| 106 | 49 | 49 | 49 | 7 | MARTIN SEXTON Wonder Bar | Atlantic |
| 107 | 89 | 60 | 60 | 8 | VARIOUS ARTISTS Stoned Immaculate — The Music Of The Doors | Elektra-EEG |
| 108 | 137 | 94 | 1 | 18 | AT THE DRIVE-IN Relationship Of Command | Grand Royal |
| 109 | 80 | 66 | 57 | 11 | MARK KNOPFLER Sailing To Philadelphia | Warner Bros. |
| 110 | - | - | 110 | 1 | ARLO Up High In The Night | Sub Pop |
| 111 | 63 | 58 | 58 | 6 | OFFSPRING Conspiracy Of One | Columbia-CRG |
| 112 | 52 | 103 | 52 | 5 | MOUSE ON MARS Instrumentals | Thrill Jockey |
| 113 | - | - | 113 | 1 | THEE MICHELLE GUN ELEPHANT Gear Blues | Alive-Total Energy-Bomp! |
| 114 | 67 | 144 | 67 | 5 | MICROSTORIA Model 3, Step 2 | Thrill Jockey |
| 115 | 196 | 102 | 102 | 4 | JOEL R.L. PHELPS & THE DOWNER TRIO Inland Empires (EP) | Moneyshot |
| 116 | 101 | 78 | 78 | 8 | SONNY LANDRETH Levee Town | Sugar Hill |
| 117 | 111 | 93 | 93 | 6 | DELGADOS The Great Eastern/No Danger (CD5) | Mantra-Beggars Banquet |
| 118 | - | - | 118 | 1 | SOUNDTRACK Traffic | TVT |
| 119 | 104 | 106 | 91 | 10 | KEB' MO' The Door | 550-Epic |
| 120 | 100 | 53 | 53 | 6 | VARIOUS ARTISTS Hi-Fidelity Lounge: Vol. 2 | Guidance |
| 121 | 119 | 126 | 50 | 11 | ORGY Vapor Transmission | Elementree-Reprise |
| 122 | 106 | 127 | 1 | 16 | BJÖRK Selmasongs | Elektra-EEG |
| 123 | 84 | 75 | 75 | 6 | FARAQUET The View From This Tower | Dischord |
| 124 | 83 | 45 | 45 | 16 | EMMYLOU HARRIS Red Dirt Girl | Nonesuch |
| 125 | 121 | 121 | 86 | 4 | NEIL YOUNG Road Rock Vol. 1 | Reprise |
| 126 | 72 | 86 | 72 | 4 | MAHOGANY The Dream Of A Modern Day | Burnt Hair |
| 127 | - | - | 127 | 1 | MATTHEW SHIPP New Orbit | Thirsty Ear |
| 128 | 120 | - | 63 | 6 | SUNSHINE Velvet Suicide | Big Wheel Recreation |
| 129 | 109 | 101 | 8 | 15 | SELF Gizmodgery | Spongebath |
| 130 | 105 | 111 | 105 | 5 | LIFEHOUSE No Name Face | Dreamworks |
| 131 | 130 | 139 | 130 | 4 | WHITE OCTAVE Style No. 6312 | Deep Elm |
| 132 | 122 | 119 | 92 | 8 | GODSMACK Awake | Republic |
| 133 | 74 | 62 | 56 | 7 | MAN OF THE YEAR The Future Is Not Now | Tiny Beat-Loveless |
| 134 | - | - | 134 | 1 | AFTERTAX/RUSTY NAILS Aftertax/Rusty Nails (EP) | Coolidge |
| 135 | - | - | 135 | 1 | DELERIUM Poem | Nettwerk |
| 136 | 142 | 83 | 83 | 5 | KEPLER Fuck Fight Fail | Troubleman Unlimited |
| 137 | 93 | - | 93 | 2 | IMPOSSIBLES Return | Fueled By Ramen |
| 138 | 128 | 72 | 64 | 9 | VARIOUS ARTISTS Take A Bite Outta Rhyme | Republic |
| 139 | 58 | 116 | 58 | 6 | KREIDLER Kreidler | Wonder-Mute |
| 140 | 108 | 125 | 89 | 8 | EVERLAST Eat At Whitey's | Tommy Boy |
| 141 | 85 | 34 | 34 | 3 | CAFETERIA Knee Deep | Backburner |
| 142 | 135 | 104 | 104 | 9 | JOAN OSBORNE Righteous Love | Interscope |
| 143 | - | - | 143 | 1 | JAPANCAKES The Sleepy Strange | Kindercore |
| 144 | - | - | 144 | 1 | GODHEAD 2000 Years Of Human Error | Priority |
| 145 | 118 | 162 | 51 | 10 | MEAT PUPPETS Golden Lies | Breaking-Atlantic |
| 146 | 92 | 90 | 74 | 7 | ASHTRAY BABYHEAD Radio | Glue Factory |
| 147 | 73 | 59 | 59 | 6 | BEVIS FROND Valedictory Songs | Rubic |
| 148 | 96 | 158 | 5 | 14 | HOOVERPHONIC The Magnificent Tree | Epic |
| 149 | - | - | 149 | 1 | LE TIGRE From The Desk Of Mr. Lady | Mr. Lady |
| 150 | 98 | 82 | 82 | 3 | CORN SISTERS The Other Women | Mint |

CMJ RADIO 200

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15 YEARS AGO

HOODOO GURUS
Mars Needs Guitars!
(Big Time)

THE CULT
Love (Sire-WB)

ALARM
Strength (I.R.S.)

LONG RYDERS
State Of Our Union
(Island)

ECHO & THE BUNNYMEN
Bring On The Dancing
Horses (Korova)



20 YEARS AGO

**JOHN LENNON
& YOKO ONO**
Double Fantasy (Geffen)

TALKING HEADS
Remain In Light (Sire)

ROCKPILE
Seconds Of Pleasure
(A&M)

XTC
Black Sea (Virgin)

THE POLICE
Zenyatta Mondatta
(A&M)

| TW | LW | 2W | PK | WKS | ARTIST + TITLE | LABEL |
|-----|-----|-----|-----|-----|--|-------------------------|
| 151 | 174 | - | 151 | 2 | PALACE OF ORANGES Prepare To Greet A Guest | Rubric |
| 152 | 103 | 68 | 68 | 11 | SARAH HARMER You Were Here | Zoë-Rounder |
| 153 | 90 | 123 | 43 | 12 | CATCH 22 Alone In A Crowd | Victory |
| 154 | 180 | 145 | 10 | 16 | SQUIRREL NUT ZIPPERS Bedlam Ballroom | Mammoth |
| 155 | 147 | 55 | 54 | 9 | A3 La Peste | Columbia-CRG |
| 156 | 133 | - | 13 | 12 | WESTON The Massed Albert Sounds | Mojo |
| 157 | 156 | 146 | 145 | 5 | ECHOBOY Vol. 2 | Mute |
| 158 | - | - | 158 | 1 | DROPKICK MURPHYS Sing Loud, Sing Proud | Hellcat-Epitaph |
| 159 | - | - | 159 | 1 | RODNEY CROWELL The Houston Kid | Sugar Hill |
| 160 | 164 | 143 | 83 | 6 | NATION OF ULYSSES The Embassy Tapes | Dischord |
| 161 | 82 | 42 | 42 | 6 | VARIOUS ARTISTS Shanti Project Collection 2 | Badman |
| 162 | R | 176 | 162 | 4 | KASEY CHAMBERS The Captain | Asylum-Warner Bros. |
| 163 | - | - | 163 | 1 | DAVE MATTHEWS BAND I Did It (CD5) | RCA |
| 164 | 151 | 80 | 80 | 9 | WALLFLOWERS Breach | Interscope |
| 165 | - | - | 165 | 1 | BS2000 BS2000 (EP) | Grand Royal |
| 166 | 134 | 166 | 5 | 14 | BLACK EYED PEAS Bridging The Gap | Interscope |
| 167 | - | - | 167 | 1 | JOSH JOPLIN GROUP Useful Music | Artemis |
| 168 | 123 | 138 | 31 | 11 | VERSUS Hurrah | Merge |
| 169 | - | - | 169 | 1 | ABBC Tete A Tete | Wabana |
| 170 | - | - | 170 | 1 | VARIOUS ARTISTS Cajun | Putumayo |
| 171 | 148 | 115 | 70 | 9 | MERLE HAGGARD If I Could Only Fly | Anti-Epitaph |
| 172 | 99 | 71 | 19 | 10 | KARATE Unsolved | Southern |
| 173 | R | 156 | 66 | 10 | CHICKS ON SPEED The Unreleases | K |
| 174 | 94 | 175 | 94 | 5 | BELLRAYS Grand Fury | Vital Gesture-Upper Cut |
| 175 | - | - | 175 | 1 | JASON DARLING Underground | Converge |
| 176 | 184 | 159 | 112 | 9 | LENNY KRAVITZ Greatest Hits | Virgin |
| 177 | 132 | 84 | 83 | 6 | PLACES The Autopilot Knows You Best | Absolutely Kosher |
| 178 | 163 | 73 | 72 | 6 | COLLIDE Chasing The Ghost | Noiseplus |
| 179 | 159 | - | 53 | 9 | LIMP BIZKIT Chocolate Starfish And The Hot Dog Flavored Water | Flip-Interscope |
| 180 | 110 | 57 | 57 | 10 | TALIB KWELI AND HI-TEK Reflection Eternal | Rawkus |
| 181 | 127 | 160 | 78 | 8 | BARCELONA ZeRo-oNe-INFINITY | March |
| 182 | - | - | 182 | 1 | GROOVE COLLECTIVE Declassified | Shanachie |
| 183 | - | - | 183 | 1 | JONATHA BROOKE Steady Pull | Bad Dog |
| 184 | 189 | - | 150 | 5 | FRENCH KICKS Young Lawyer (EP) | Star Time |
| 185 | 173 | 113 | 48 | 15 | RYAN ADAMS Heartbreaker | Bloodshot |
| 186 | 70 | 46 | 14 | 12 | GODSPEED YOU BLACK EMPEROR! Lift Your Skinny Fists Like Antennas... | Kranky |
| 187 | R | - | 111 | 9 | FUEL Something Like Human | 550-Epic |
| 188 | R | 142 | 142 | 3 | MOBY Play: The B-Sides | V2 |
| 189 | R | 171 | 124 | 9 | COLLECTIVE SOUL Blender | Atlantic |
| 190 | R | 192 | 95 | 4 | STRANGEFOLK A Great Long While | Strangefolk |
| 191 | 97 | - | 73 | 12 | SIGUR ROS Agaetis Byrjun | Fat Cat-Bubble Core |
| 192 | R | - | 3 | 26 | DANDY WARHOLS Thirteen Tales From Urban Bohemia Vol. 2 | Capitol |
| 193 | 88 | 150 | 59 | 7 | HOPEWELL The Curved Glass | Priapus |
| 194 | - | - | 194 | 1 | DELAROSA AND ASORA Agony | Schematic |
| 195 | 131 | 136 | 131 | 5 | FIVE FOR FIGHTING America Town | Aware-Columbia-CRG |
| 196 | 157 | 137 | 97 | 5 | DWIGHT YOAKAM Tomorrow's Sounds Today | Reprise |
| 197 | 178 | - | 178 | 2 | RIBBON EFFECT Slip | Room Tone |
| 198 | 170 | 89 | 77 | 6 | KLEENEX GIRL WONDER Why I Write Such Good Songs | March |
| 199 | 168 | - | 168 | 2 | POP ART Really Blind Faith A Retrospective 1984-1990 | Stone Garden |
| 200 | - | - | 200 | 1 | WARLOCKS Warlocks | Bomp! |

CORE RADIO

Period Ending 1/23/2001

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Contributing reporters this week: 88 • See page 50 for a complete list of Core airplay reports.

| TW | LW | 2W | PK | WKS | ARTIST + TITLE | LABEL | TW | LW | 2W | PK | WKS | ARTIST + TITLE | LABEL |
|----|----|----|----|-----|--|-----------------------|----|----|----|----|-----|---|--------------------------|
| 1 | 6 | - | 1 | 2 | LOW Things We Lost In The Fire | Kranky | 37 | 13 | 8 | 4 | 7 | DELTRON 3030 Deltron 3030 | 75 Ark |
| 2 | 2 | 4 | 2 | 5 | BLUR The Best Of | Virgin | 38 | 54 | 40 | 38 | 3 | NEW PORNOGRAPHERS Mass Romantic | Mint |
| 3 | 1 | 1 | 1 | 9 | PJ HARVEY Stories From The City | Island-IDJMG | 39 | - | - | 39 | 1 | STEPHEN MALKMUS Who The Fuck Is Stephen... | Matador |
| 4 | 14 | - | 4 | 2 | CAUSEY WAY Causey Vs. Everything | Alternative Tentacles | 40 | 41 | 32 | 4 | 8 | ADD N TO (X) Add Insult To Injury | Mute |
| 5 | 9 | - | 5 | 2 | TAKAKO MINEKAWA Maxi On | Emperor Norton | 41 | - | - | 41 | 1 | BRIAN JONESTOWN MASSACRE Zero | Tangible-Bomp! |
| 6 | 5 | 5 | 5 | 8 | U2 All That You Can't Leave Behind | Interscope | 42 | - | - | 42 | 1 | WHISTLER Faith In The Morning | Wiiiija-Beggars Banquet |
| 7 | 3 | 6 | 3 | 5 | PIZZICATO FIVE The Fifth Release From Matador | Matador | 43 | 30 | 25 | 3 | 14 | BADLY DRAWN BOY The Hour Of... | XL-Beggars Banquet |
| 8 | 20 | - | 8 | 2 | DEATH BY CHOCOLATE Death By Chocolate | Jetset | 44 | - | - | 44 | 1 | BROKEBACK Morse Code In The Modern Age | Thrill Jockey |
| 9 | 16 | - | 9 | 2 | STARS Nightsongs | Le Grand Magistry | 45 | - | - | 45 | 1 | GARY NUMAN Pure | Spitfire |
| | | | | | #1 DEBUT | | | | | | | | |
| 10 | - | - | 10 | 1 | DONNAS Turn 21 | Lookout! | 46 | 12 | 13 | 8 | 7 | VARIOUS ARTISTS Badlands: A Tribute | Sub Pop |
| 11 | 4 | 2 | 2 | 9 | JOHNNY CASH American III | American-Columbia-CRG | 47 | 56 | 16 | 15 | 6 | MOUNTAIN GOATS The Coroner's Gambit | Absolutely Kosher |
| 12 | 7 | 7 | 7 | 7 | FATBOY SLIM Halfway Between The Gutter... | Astralwerks | 48 | 49 | 74 | 26 | 6 | DRESSY BESSY The California EP | Kindercore |
| | | | | | UP 52 POSITIONS | | 49 | 40 | 51 | 40 | 6 | JOHN HIATT Crossing Muddy Waters | Vanguard |
| 13 | 65 | - | 13 | 2 | HONEYDOGS Here's Luck | Palm | 50 | - | - | 50 | 1 | DRUMS & TUBA Vinyl Killer | Righteous Babe |
| | | | | | #2 DEBUT | | 51 | - | - | 51 | 1 | BRASSY Got It Made | Wiiiija-Beggars Banquet |
| 14 | - | - | 14 | 1 | GENTLE WAVES Swansong For You | Jeepster-Never | 52 | - | - | 52 | 1 | THEE MICHELLE GUN ELEPHANT Gear... | Alive-Total Energy-Bomp! |
| 15 | - | - | 15 | 1 | SHIPPING NEWS Very Soon, And In Present... | Quarterstick | 53 | 31 | 55 | 31 | 9 | PAUL SIMON You're The One | Warner Bros. |
| 16 | 10 | 11 | 10 | 6 | SOUTHERN CULTURE ON THE SKIDS Liquored Up... | TVT | 54 | - | - | 54 | 1 | LLAMA FARMERS El Toppo | Beggars Banquet |
| 17 | - | - | 17 | 1 | GOSSIP That's Not What I Heard | Kill Rock Stars | 55 | 57 | 60 | 1 | 16 | JURASSIC-5 Quality Control/W.O.E. Is Me (EP) | Interscope |
| 18 | 8 | 3 | 1 | 12 | RADIOHEAD Kid A | Capitol | 56 | 23 | 23 | 23 | 5 | MARTIN SEXTON Wonder Bar | Atlantic |
| 19 | 22 | 14 | 7 | 5 | YO LA TENGO Danelectro (EP) | Matador | 57 | R | 52 | 52 | 3 | JOEL R.L. PHELPS & THE DOWNER TRIO Inland... | Moneyshot |
| 20 | 18 | 24 | 18 | 3 | LIVING END Roll On | EMI-Reprise | 58 | - | - | 58 | 1 | JEB LOY NICHOLS Just What... | Rough Trade-Rykodisc |
| 21 | 11 | 10 | 5 | 8 | OUTKAST StanKonia | LaFace-Arista | 59 | 26 | 46 | 26 | 9 | SONGS: OHIA Ghost Tropic | Secretly Canadian |
| 22 | 71 | 58 | 22 | 3 | SOUNDTRACK O Brother, Where Art Thou? | Mercury Nashville | 60 | 55 | 48 | 48 | 3 | BLITZHOSEN The Manual Transmission | Slaphappy |
| 23 | 24 | - | 23 | 2 | ARCHER PREWITT Gerroa Songs | Carrot Top | 61 | 61 | - | 61 | 2 | UNISEX Stratosfear | Double Agent |
| 24 | 17 | 12 | 12 | 11 | COLDPLAY Parachutes | Nettwerk-Capitol | 62 | - | - | 62 | 1 | AZURE RAY Azure Ray | Warm |
| 25 | 25 | 33 | 25 | 4 | RAGE AGAINST THE MACHINE Renegades | Epic | 63 | R | - | 63 | 4 | DIFFUSER Injury Loves Melody | Hollywood |
| 26 | - | - | 26 | 1 | ACETONE York Blvd. | Vapor | 64 | - | - | 64 | 1 | RED TELEPHONE Cellar Songs | Raise Giant Frogs |
| 27 | 50 | 36 | 27 | 4 | PEPE DELUXE Super Sound | Emperor Norton | 65 | 35 | 15 | 15 | 7 | POE Haunted | Atlantic |
| 28 | - | - | 28 | 1 | CALL AND RESPONSE Call And Response | Kindercore | 66 | R | 31 | 11 | 7 | ELYSIAN FIELDS Queen Of The Meadow | Jetset |
| 29 | 34 | 41 | 29 | 4 | GARAGELAND Do What You Want | Foodchain | 67 | 51 | 19 | 19 | 14 | EMMYLOU HARRIS Red Dirt Girl | Nonesuch |
| 30 | 37 | 47 | 30 | 4 | ERYKAH BADU Mama's Gun | Motown | 68 | - | - | 68 | 1 | ELECTRO GROUP New Pacifica | Omnibus |
| 31 | - | - | 31 | 1 | PAN SONIC Aaltopiiri | Mute | 69 | R | - | 41 | 4 | KEB' MO' The Door | 550-Epic |
| 32 | 15 | 9 | 6 | 9 | MEDESKI MARTIN AND WOOD The Dropper | Blue Note | 70 | - | - | 70 | 1 | MATTHEW SHIPP New Orbit | Thirsty Ear |
| 33 | 39 | - | 33 | 2 | DAFT PUNK One More Time (CD5) | Virgin | 71 | - | - | 71 | 1 | ACTIONSLACKS The Scene's Out Of Sight | Self-Starter |
| 34 | 52 | - | 34 | 2 | JIMMY SMITH Dot Com Blues | Blue Thumb-Verve | 72 | 38 | 53 | 38 | 4 | MAHOGANY The Dream Of A Modern Day | Burnt Hair |
| 35 | 29 | 30 | 12 | 6 | Q AND NOT U No Kill No Beep Beep | Dischord | 73 | - | - | 73 | 1 | VARIOUS ARTISTS Motion: A Six Degrees... | Six Degrees |
| 36 | 21 | 35 | 13 | 9 | R.L. BURNSIDE Wish I Was In Heaven... | Fat Possum-Epitaph | 74 | - | - | 74 | 1 | TIM EASTON The Truth About Us | New West |
| | | | | | | | 75 | 33 | 42 | 33 | 3 | PONTIUS COPILOT Madagascar | Hello |

RADIO 200 ADDS

Period Ending 1/23/2001

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| POSITION | TOTAL ADDS | ARTIST + TITLE | LABEL |
|----------|------------|--|--------------------------|
| 1 | 93 | DOWNER Downer | Roadrunner |
| 2 | 81 | BRASSY Got It Made | Wiiiija-Beggars Banquet |
| 3 | 80 | MATH AND SCIENCE Math And Science | Brick Red |
| 4 | 73 | FRANK BLACK & THE CATHOLICS Dog In The Sand | W.A.R.? |
| 5 | 61 | VARIOUS ARTISTS Rarewerks | Astralwerks |
| 6 | 59 | GODHEAD 2000 Years Of Human Error | Priority |
| 7 | 58 | GOB The World According To Gob | Nettwerk |
| 8 | 58 | VARIOUS ARTISTS Oh Holy Fools — The Music Of Son... | Saddle Creek |
| 9 | 53 | BLUE STATES Nothing Changes Under The Sun | Eighteenth Street Lounge |
| 10 | 53 | RAMMSTEIN Selections From Mutter (EP) | Republic-Universal |
| 11 | 46 | TIM EASTON The Truth About Us | New West |
| 12 | 44 | BOB SCHNEIDER Lonelyland | Universal |
| 13 | 38 | MOTHS Lepid Opera | Lunasea |
| 14 | 37 | INK & DAGGER Ink & Dagger | Buddyhead |
| 15 | 31 | FONTANELLES Init | Alpha Street |
| 16 | 31 | DEATH BY STEREO Day Of The Death | Epitaph |
| 17 | 31 | JENNIFER TEFFT Shift | Gypsy Spin |
| 18 | 25 | ARLO Up High In The Night | Sub Pop |
| 19 | 22 | PILGRIMS Plymouth Rock | S.P.A.M. |
| 20 | 18 | DONNAS Turn 21 | Lookout! |



MATH AND SCIENCE

GOING FOR ADDS

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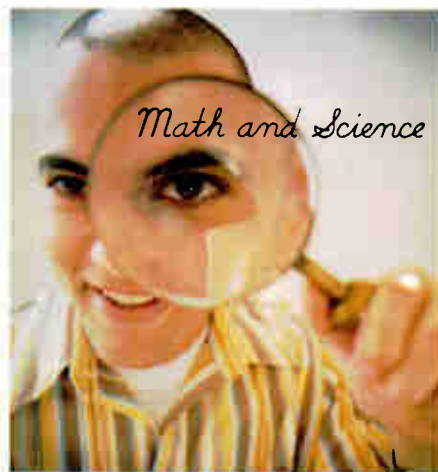
FEBRUARY 6

| | |
|---|------------------|
| BOB'S DAY OFF Precious | Bob's Day Off |
| CHRONIC FUTURE Elements | Beyond |
| FROGS Hopscotch Lollipop Sunday Surprise | Scratchie |
| MELLDW Another Mellow Spring | Higher Octave |
| LLAMA FARMERS El Toppo | Beggars Banquet |
| LUNA Live | Arena Rock |
| LUPINE HOWL 125 | Beggars Banquet |
| NORTEC COLLECTIVE The Tijuana Sessions, Vol. 1 | Palm |
| OLD 97's Turn The Power On (EP) | Elektra-EEG |
| PROPAGHANDI Today's Empires, Tomorrow's Ashes | Fat Wreck Chords |
| STEPHEN MALKMUS Stephen Malkmus | Matador |
| THE DRIVE Too Damn Wasted | EML |
| THOSE PEABODYS Those Peabodys | Post Parlo |
| TRAM Frequently Asked Questions | Jetset |
| VARIDUS ARTISTS Reproductions | March |
| VDLEBEATS | Third Gear |
| VOLANT | Guilt Ridden Pop |
| WILLARD GRANT CONSPIRACY Everything's Fine | Palm |

FEBRUARY 13

| | |
|--|----------------|
| ANNIE HAYDEN The Rub | Merge |
| KIND DF LIFE SPITTING \$100 Room | Ganaa |
| SALVO BETA Abrasive Stuttering | Some Odd Pilot |
| SCIENCE PARK Disinformation | Obscure |
| PETE YORN Sunset (EP) | Columbia-CRG |
| RUN-DMC Crown Royal | Arista |
| SOUNDTRACK Scarlet Diva | Hefty |
| SPDON Girls Can Tell | Merge |
| TERIYAKIS Haunted Hungarian Sauna | Terciopelo |
| TORTOISE Standard | Thrill Jockey |

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TOP 25 SELLERS

(Period Ending 1/22/2001)

1. **SHIPPING NEWS**
Very Soon, And In Pleasant Company CD/LP (Quarterstick-Touch And Go)
2. **STEPHEN MALKMUS**
*Discretion Grove CD EP/7** (Matador)
3. **VERSUS**
Insound Tour Support Series, Vol. 16 CD EP (Insound)
4. **SIGUR ROS**
Agætis Byrjun CD/LP (Fat Cat)
5. **!!!**
!!! CD/LP (GSL)
6. **YETI**
Issue #1 CD/zine
7. **DEAD MEADOW**
Dead Meadow CD/LP (Tolotta/Planaria)
8. **MAGNET**
Issue #48 magazine
9. **GET UP KIDS/ROCKET FROM THE CRYPT**
split 7 (Vagrant)*
10. **GODSPEED YOU BLACK EMPEROR!**
Lift Your Skinny Fists... CD/2xLP (Kranky/Constellation)
11. **CLINIC INTERNAL**
Wrangler CD/LP (Domino)
12. **CORRUGATED**
The Future Of Crime CD (Flapping Jet)
13. **BRIGHT EYES/SON AMBULANCE**
Oh Holy Fools CD/LP (Saddle Creek)
14. **DELGADOS**
Great Eastern CD (Beggars Banquet)
15. **Q AND NOT U**
No Kill No Beep Beep CD/LP (Dischord)
16. **SHELLAC**
1000 Hurts CD/LP+CD (Touch And Go)
17. **WHISKEY BISCUIT**
Santa Ana River Delta Blues CD (Shipwrecks)
18. **BOARDS OF CANADA**
Hi Scores CD (Skram)
19. **IDA**
Will You Find Me CD/LP (Tiger Style)
20. **COLDPLAY**
Parachutes CD (Capitol)
21. **LE TIGRE**
From the Desk of Mr. Lady CD / EP (Mr. Lady)
22. **GODSPEED YOU BLACK EMPEROR!**
f#a#00 CD/2xLP (Kranky/Constellation)
23. **TRISTEZA**
Dream Signals In Full Circles CD/LP (Tiger Style)
24. **VARIOUS ARTISTS**
Reproductions: Songs Of The Human League CD (March)
25. **NEUTRAL MILK HOTEL**
Everything Is... CD EP (Fire)

INTERNET BROADCAST

Period Ending 1/23/2001

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| TW | LW | 2W | PK | WKS | ARTIST + TITLE | LABEL |
|------------------------|----|----|----|-----|--|-----------------------|
| 1 | 2 | 2 | 1 | 4 | BLUR The Best Of | Virgin |
| 2 | 3 | 3 | 2 | 7 | U2 All That You Can't Leave Behind | Interscope |
| 3 | 1 | 1 | 1 | 7 | PJ HARVEY Stories From The City, Stories From The Sea | Island-IDJMG |
| 4 | 4 | 4 | 1 | 12 | RADIOHEAD Kid A | Capitol |
| UP 14 POSITIONS | | | | | | |
| 5 | 19 | - | 5 | 2 | LOW Things We Lost In The Fire | Kranky |
| 6 | 16 | - | 6 | 2 | DEATH BY CHOCOLATE Death By Chocolate | Jetset |
| 7 | 6 | 8 | 6 | 3 | RAGE AGAINST THE MACHINE Renegades | Epic |
| 8 | 5 | 5 | 4 | 6 | OUTKAST Stankonia | LaFace-Arista |
| 9 | 12 | 25 | 9 | 2 | LIVING END Roll On | EMI-Reprise |
| 10 | 8 | 9 | 8 | 4 | SOUTHERN CULTURE ON THE SKIDS Liqueured Up And Lacquered Down | TVT |
| #1 DEBUT | | | | | | |
| 11 | - | - | 11 | 1 | DONNAS Turn 21 | Lookout! |
| 12 | 7 | 7 | 7 | 6 | FATBOY SLIM Halfway Between The Gutter And The Stars | Astraiwerks |
| 13 | - | - | 13 | 1 | HONEYDOGS Here's Luck | Palm |
| 14 | 13 | 14 | 8 | 6 | COLDPLAY Parachutes | Nettwerk-Capitol |
| 15 | 11 | 11 | 11 | 3 | POE Haunted | Atlantic |
| 16 | 15 | - | 15 | 2 | TAKAKO MINEKAWA Maxi On | Emperor Norton |
| 17 | 10 | 13 | 10 | 4 | PIZZICATO FIVE The Fifth Release From Matador | Matador |
| 18 | 25 | 15 | 1 | 16 | JURASSIC-5 Quality Control/W.O.E. Is Me (EP) | Interscope |
| 19 | - | - | 19 | 1 | GENTLE WAVES Swansong For You | Jeepster-Neveer |
| 20 | - | - | 20 | 1 | CAUSEY WAY Causey Vs. Everything | Alternative Tentacles |
| 21 | 9 | 6 | 3 | 8 | JOHNNY CASH American III: Solitary Man | American-Columbia-CRG |
| 22 | - | - | 22 | 1 | DAFT PUNK One More Time (CD5) | Virgin |
| 23 | 23 | - | 23 | 2 | ERYKAH BADU Mama's Gun | Motown |
| 24 | 18 | 20 | 5 | 8 | NEW FOUND GLORY New Found Glory | Drive Thru-MCA |
| 25 | - | - | 25 | 1 | LLAMA FARMERS El Topo | Beggars Banquet |

Contributing reporters this week: 168 • See page 67 for a complete list of airplay reports.

WEBHABITS



Offline with...
DAVID BEAN
MusicMatch Radio
VP of Programming

A veteran of both the commercial and non-profit sides of the radio industry, David Bean oversees all the programming at MusicMatch Radio. Where the company was formerly best known for its MP3 player, it is now looking to break into the Web radio market. Here's the 411:

What is MusicMatch's current focus for Web music?
MusicMatch Radio in MusicMatch Jukebox 6.0. We are redefining digital radio using

"music personalization," while not straying too far from the public's familiarity with "formats" or "genres". Our personalized MP3 radio streams are tailored to the style of music most played by a MusicMatch Jukebox listener. And our team of radio programmers infuses new music into the personalization system, resulting in what we like to refer to as "The Blend." Research over the past year shows that music personalization on its own results in too many old hits being played without recognizing new releases until weeks or months after they have been released. We're pioneering the future of radio by blending music personalization and radio programming to deliver the best listening experience possible. There are also many other ways to customize MusicMatch radio — My Station, Artist Match and Station Match — all of which offer varying degrees of personalization.

Do you listen to other Web radio stations? Who do you think does a good job?

I have many friends who are now doing fun things on the Internet and I like to track their programming — Steve Huntington at Radio Margaritaville, Wild Bill Goldsmith at Radioparadise.com, Rob Moore at Netradio, to name a few. And I respect what XM's Lee Abrams is planning for his satellites. But it tickles me to know that MusicMatch Radio is part of the world's best and most complete digital music jukebox out there that offers cutting-edge music personalization and a complete Music Guide for discovering each artists latest release, discography and more.

What websites do you regularly visit?

- www.kurthanson.com
- www.theonion.com
- www.allaccess.com
- www.netmusiccountdown.com

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Columbia Legacy will release the followup to Los Super Seven's 1998 RCA debut on March 13. Latin rock's (and then some) answer to the Buena Vista Social Club, the Seven features the talents of Cesar Rosas, David Hidalgo and Steve Berlin (Los Lobos), Ruben Ramos (Tejano Orchestra), Paul Malo (the Mavericks), Rick Trevino, Caetano Veloso, Alberto Salas, and Susana Baca. Not part of the Los Super Seven experience this time around: Joe Ely, Flaco Jimenez and Freddy Fender. In broadening the scope with the inclusion of South American artists Veloso and Baca, this effort may not be the Tex-Mex beer bash the last record was, but its eclectic lineup should generate an excitement all its own. Look for select live dates in the spring. • Jazz label Label M and Graviton: The African Arts Network have combined to form IndigeDisc, a new



Los Super Seven's Cesar Rosas

label dedicated to the worldwide release of classic African music and select contemporary recordings from vital African artists. Distributed through Rykodisc, IndigeDisc's initial releases will be culled from more than 250 songs recorded in the '60s and '70 at the legendary Decca West Africa studio. Prominent Decca West Africa figures include I.K. Dairo, Ebenezer Obey, Batile Alake, and the Ramblers. Marking the first time much of this vintage material will be released outside Africa, each release will focus on a certain



Haruna Ishola

artist or genre (*juju*, *highlife*, *apala*, *waka*, etc.). Emphasizing its commitment to top-notch packaging and liner notes, IndigeDisc promises to work with the artists themselves and their estates to ensure that everything is up to snuff and that all royalties involved are equitable. In a statement to the press, label point-man Andy Frankel, Graviton founder and manager of King Sunny Ade, said he "intends to build IndigeDisc as a label with an extremely strong identity that will attract a diverse and loyal following within the thriving World Music market." Look for the first two releases from the label, Chief Stephen Osadebe's *Sound Time* and Haruna Ishola's *Apala Messenger*, on April 10. • No one is complaining about all the Sheila Chandra reissues Narada has put out over the last couple of years. But it's safe to say that most people think it's time for something new. Well, the five-year wait is over: Chandra's *This Sentence Is True (The Previous Sentence Is False)* will be released on Narada sister label Shakti on April 10. The album's supporting cast is listed as the Ganges Orchestra — not really an orchestra but "a

box of sounds and ideas," according to Chandra. While frisky misdirection seems to surround the album, the music is actually beautiful ambient-driven material filled with long drones, Chandra's beautiful singing and vocalizations, and occasional beats. No date is set at this point, but the label is looking to bring Chandra over for a press junket at the time of the album's release. And, hey, how about a tour? • Fans of tropicalia legend Tom Zé take note: A brand new track titled "Desenrock — Chamega" is available for download at www.trama.com.br/mp3/tom_ze-desenrock-chamega.mp3. Continuing Zé's tradition of messing with "the man," the

song is about the excess of "rock" at the Rock In Rio festival, where Zé recently performed. Zé's latest album, *Jogos de Armar*, was released in Brazil on Trama last December. Warner Brazil, meanwhile, recently dug into its vaults, reissuing Zé's '70s albums *Se O Caso* and *Todos Os Olhos* on one disc. Both feature the sound collagist at his most adventurous, using everything from traditional Brazilian percussion to blenders, typewriters, radios, and tape recorders.

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

NEW WORLD

Period Ending 1/23/2001

www.cmj.com

Contributing reporters this week: 94 • See page 65 for a complete list of New World airplay reports.

| TW | LW | 2W | PK | WKS | ARTIST + TITLE | LABEL |
|----|----|----|----|-----|---|------------------------|
| 1 | 1 | 1 | 1 | 6 | AMAOU ET MARIAM Tje Ni Mouso | Circular Moves |
| 2 | 2 | 2 | 2 | 10 | FRIKIWA Collection 2 | Six Degrees |
| 3 | 9 | 19 | 3 | 4 | AFRICANOO ALL STARS Mandali | Stern's Africa |
| 4 | 3 | 16 | 3 | 3 | VARIOUS ARTISTS Carnival | Putumayo |
| 5 | 11 | 3 | 1 | 13 | YOUSOU N'OOUR Joko (The Link) | Nonesuch |
| | | | | | UP 11 POSITIONS | |
| 6 | 17 | 5 | 5 | 6 | PARIS COMBO Living Room | Tinder |
| | | | | | UP 11 POSITIONS | |
| 7 | 18 | 10 | 7 | 3 | VARIOUS ARTISTS Cajun | Putumayo |
| 8 | 4 | 6 | 1 | 6 | SOUNDTRACK Genghis Blues | Six Degrees |
| 9 | 5 | 7 | 5 | 6 | GJALLARHORN Sjofn | Northside |
| 10 | R | 11 | 8 | 9 | HENRI DIKONGUE Mot'a Bobe | Tinder |
| 11 | 7 | 4 | 4 | 6 | OUMOU SANGARE Ko Sira | World Circuit-Nonesuch |
| 12 | R | - | 12 | 2 | TWILIGHT CIRCUS DUB SOUND SYSTEM Dub Plates Vol.2 | M |
| 13 | 23 | 9 | 3 | 12 | SIDESTEPPER More Grip | Palm Pictures |
| 14 | 19 | 12 | 12 | 4 | ZIGGY MARLEY & THE MELODY MAKERS Live | Elektra-EEG |
| 15 | 8 | - | 8 | 2 | MARIA KALANIEMI & ALDARGAZ Ahma | Northside |
| 16 | 12 | 14 | 2 | 11 | VARIOUS ARTISTS Ethiopiques Vol. 8 | Buda Musique |
| 17 | 21 | - | 17 | 2 | ISAAC DELGADO La Formula | Ahi-Nama |
| 18 | R | - | 6 | 11 | ELIADES OCHOA Tribute To The Cuarte... | Higher Octave-Virgin |
| 19 | R | 20 | 19 | 4 | DJELI MOUSSA DIAWARA & BOB BROZMAN Ocean... | Celluloid |
| 20 | R | 15 | 2 | 15 | LOS AMIGOS INVISIBLES Arepa 3000 | Luaka Bop |
| 21 | 13 | 8 | 8 | 9 | ISRAEL VIBRATION Power Of The Trinity | RAS |
| 22 | R | 13 | 6 | 9 | VARIOUS ARTISTS Italian Musical Odyssey | Putumayo |
| 23 | - | - | 23 | 1 | I ROY Touting I Self | Heartbeat-Rounder |
| 24 | 10 | 25 | 10 | 4 | VARIOUS ARTISTS Strictly The Best Vol. 26 | VP |
| 25 | R | 22 | 2 | 9 | RUBEN GONZALEZ Chanchullo | World Circuit-Nonesuch |

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

Q&A



GJALLARHORN

The new-jack Euro-folkies in Gjallarhorn are currently tearing up the New World chart with *Sjofn*, a lush artistic vision that marries the folk melodies of the band's Swedish/Finnish homeland with the Australian didgeridoo and sophisticated modern production. Vocalist/violinist Jenny Wilhelms' emotive voice adds to the musical potpourri — and even though she's singing in Swedish, the vibe is enough to make listeners swoon. I recently caught up with Wilhelms and group manager Martin Kantola (who graciously translated her responses into English) via email.

How did the group form?

We started in 1994 as a trio in Vasa, my hometown, with Christopher Öhman, our former didgeridoo player and Jacob Frankenhaeuser. Christopher and I had both had an interest in Scandinavian folk music for some time. We discovered that we had some 20-30 tunes in common, and that the didgeridoo was a brilliant instrument to add to the fiddle tunes — it is rhythmic, like the tunes themselves, and a drone instrument like the Jew's harp or the sympathetic strings on fiddles. Both these things are very common in old Scandinavian music. Quite soon, we started to focus on the tunes from our own region of the country,

including our medieval ballads.

What are your influences?

Mainly Scandinavian folk singers who recorded during the 20th century, the fiddlers of Ostrobothnia, but also the Afro-Cuban and African rhythm instruments and the Australian didgeridoo tradition. Everyone contributes with his or her musical background. And in the arranging process, we like to work like jazz musicians with improvisation and space in the music. That is also the way folk musicians have always worked, with room for personal interpretation.

Why has it been three years since *Ranarop*, your last album?

We don't want to release new material in a rush. We want it to feel right before we release it. Making an album is a passion — like having a baby — a process that takes time. The studio sessions themselves spanned a period of almost a year. We also like to tour with the material as much as possible before recording it, so that it comes out naturally on tape. Between these two albums, we had a Southern Hemisphere tour to Oz and New Zealand, and an Iceland tour. They both inspired us a lot for *Sjofn*. Also, it does take a lot of time to dig into archives for material.

With the addition of new didgeridoo player Tommy Mansikka-Aho, it appears

that you have cornered the market on didgeridoo players in Finland. Are there any others left?

You'd be surprised to know that Tommy actually wrote a piece for some 20-30 didgeridoo players and performed with them all in a festival recently. The sound they produced was beyond imagination.

I'm told that you're "Swedes of Finland." What does that mean?

It means we speak Swedish and come from the Swedish speaking areas of Finland. Finland is a bilingual country with a minority of six percent of the population who speak Swedish. Our dialect is older than the modern Swedish spoken in Sweden.

VÄRTTINÄ

Ilmatar (Northside)

There are staunch traditional artists, and then there are those who are unafraid to push the envelope and create something new out of the fabric of old. Värttinä is unquestionably dedicated to the latter cause, making some of the most striking music of any contemporary folk artist. After almost two decades of varying lineups, the Finnish outfit continues to excite and intrigue — each album somehow managing to be more ambitious than the one before. *Ilmatar* (named for a goddess of air) is no exception. A stunning tour de force, its breathtaking female vocals soar atop an ever-changing six-piece instrumental backdrop.

R.I.Y.L.: Dead Can Dance, Hedningarna, Afro Celt Sound System

Contact: Michele Delfino

Phone: 612.375.0233

Email: delfino@noside.com

Release Date: Feb. 13

I ROY

Touting I Self (Heartbeat)

Reggae has always had its share of unusual characters, but few have carved as unique a swath as Roy Reid, better known to the world as I Roy. This Jamaican toaster has one of the most distinctive vocal deliveries ever put on tape (his exhaling "Yeahhh" is one of the genre's most identifiable trademarks). These 16 tracks showcase the early dancehall style, helping to make the connection between its modern-day progeny and the music's reggae origins. Check out the taunting back-and-forth DJ battle between I Roy and Prince Jazzbo on "Setup Yourself Jazzbo."

R.I.Y.L.: U Roy, Prince Jazzbo, Lee "Scratch" Perry

Phone: 617.354.0700 ext. 4478

Email: joshuab@rounder.com

Release Date: Jan. 9; at radio now

JOHN WHELAN

Celtic Fire (Narada World)

Accordianist John Whelan is one of the premier modern exponents of Irish music, winning the all-Ireland button-accordion championship no less than seven times. For *Celtic Fire*, he's assembled a fine cast of musical up-and-comers, all of them under 30. With these well-recorded, high-energy performances, Whelan and his collaborators prove that Irish tradition is very much alive and well in the hands of the younger generation.

R.I.Y.L.: *Music From Matt Malloy's*, Chieftains, Eileen Ivers

Contact: Sue Schrader

Phone: 4114.961.8350

Email: suesch@narada.com

Release Date: Jan. 23; at radio now

FEBRUARY 6

| | |
|---|----------------------------------|
| 5 FOOTAZ Lifetime | Restless |
| AGAINST ALL AUTHORITY Nothing New | Subcity |
| ↳ <i>Singles and compilation appearance collection</i> | |
| AND/OR Will Self-Destruct | Better Looking |
| ANDY VOTEL Styles Of The Unexpected | Twisted Nerve-XL-Beggars Banquet |
| ATOM AND HIS PACKAGE/HAR MAR SUPERSTAR Atom And... (7" EP) | Subcity |
| BAD ASTRONAUT Acrophobe | Honest Don's |
| ↳ <i>Lagwagon side-project</i> | |
| BABYFACE Lovers (reissue) | Sony Legacy |
| BABYFACE For The Cool In You (reissue) | Sony Legacy |
| BABYFACE Tender Lover (reissue) | Sony Legacy |
| BABYFACE The Day (reissue) | Sony Legacy |
| BILL DOGGETT Wow! (reissue) | Verve |
| BING CROSBY AND BUDDY BREGMAN Bing Sings... (reissue) | Verve |
| BLACK LABEL SOCIETY Live | Spitfire |
| BRASSY Got It Made | Wijja-Beggars Banquet |
| CHARLIE RICH Behind Closed Doors (reissue) | Sony Legacy |
| CHERISH THE LADIES The Girls Won't Leave The Boys Alone | RCA |
| CHILDREN OF BODOM Follow... | Nuclear Blast America |
| COMPAY SEGUNDO Las Flores De La... | WorldcircuitNonesuch |
| DOUBLE TROUBLE Been A Long Time | Tone Cool |
| ↳ <i>Stevie Ray Vaughan's backing band's first solo album, with Jimmi Vaughan, Jonny Lang, Willie Nelson, Dr. John and others guesting Jimmie</i> | |
| DROPKICK MURPHYS Sing Loud, Sing Proud | Epitaph |
| EDDIE COSTA Guys And Dolls Like Vibes (reissue) | Verve |
| ELECTRIC FRANKENSTEIN Annie's Grave | Victory |
| ELLA FITZGERALD Sings Broadway (reissue) | Verve |
| FRED HERSCH Songs Without Words | Nonesuch |
| ↳ <i>Three-CD box set</i> | |
| FROGS Hopsotch Lollipop Sunday Surprise | Scratchie |
| JACK COSTANZO Back From Havana | CuBop-Ubiqity |
| JOE MAPHIS Fire On The Strings (reissue) | Sony Legacy |
| KRIS KRISTOFFERSON Kristofferson (reissue) | Sony Legacy |
| MASTERS OF REALITY Sunrise On The Suffer Bus | Spitfire |
| MICHAEL BOLTON Love Songs | Sony Legacy |
| MODE REKO | Blue Thumb-Verve |
| MOE Dither | Fatboy |
| OHGR Welt | Spitfire |
| PROPAGANDHI Today's Empires, Tomorrow's Ashes | Fat Wreck Chords |
| P'TAAH Decompressed | Ubiqity |
| ↳ <i>Remix album that also includes three new tracks</i> | |
| PUBLIC ANNOUNCEMENT Don't Hold Back | RCA |
| RAISINS IN THE SUN Raisins In The Sun | Rounder |
| ROBERT SCOTT The Creeping Unknown | Thirsty Ear |
| ↳ <i>Former member of the Bats and The Clean</i> | |
| RODNEY CROWELL Diamonds And Dirt (reissue) | Sony Legacy |
| SARAH VAUGHAN Viva Vaughan (reissue) | Verve |
| SAVATAGE Live In Japan | Nuclear Blast America |
| SHINS (7") | Sub Pop |
| SOILWORK A Predator's Portrait | Nuclear Blast America |



AND/OR Will Self-Destruct
BRASSY Got it Made



Feb. 6
Feb. 6

| | |
|--|-----------------------|
| TAHITI 80 Extra Pieces | Minty Fresh |
| TRAM Frequently Asked Questions | Jetset |
| VARIOUS ARTISTS Death Is Just... | Nuclear Blast America |
| WEAKERTHANS Watermark (EP) | Subcity |
| ↳ <i>Enhanced CD includes a video and live concert footage</i> | |

FEBRUARY 12

| | |
|---|-------------------|
| DAVE FISCHOFF The Ox And the Rainbow | Secretly Canadian |
| DIANOGAH (7") | Southern |
| GEOFF FARINA Reverse Eclipse | Southern |
| RICHARD YOUNGS Making Paper | Jagjaguwar |

FEBRUARY 13

| | |
|---|-----------------------|
| AK1200 Mixed Live: AK!1200 With MC Navigator | Moonshine |
| ANDERS OSBORNE Ash Wednesday Blues | Shanachie |
| CHUCHO VALDES Solo: Live In New York | Blue Note |
| CHUCK LOEB In A Heartbeat | Shanachie |
| DAN FOGELBERG The Very Best Of Dan Fogelberg | Sony Legacy |
| ↳ <i>Collection of songs from his stint on Epic Records</i> | |
| DAVE BRUBECK Red, Hot & Cool (reissue) | Sony Legacy |
| DAVE BRUBECK Vocal Encounters (reissue) | Sony Legacy |
| DAVE BRUBECK QUARTET At Carnegie Hall (reissue) | Sony Legacy |
| DAVE BRUBECK QUARTET Jazz Impressions In Japan (reissue) | Sony Legacy |
| DEAR NORA We'll Have A Time | Magic Marker |
| DIANNE REEVES The Calling: A Tribute To Sarah Vaughan | Blue Note |
| DJ IRENE Audio Underground | Strictly Hype |
| DJINI BROWN "State Of Stagnation" (12") | 7 Heads-Nu Gruv |
| EARTH, WIND & FIRE Spirit (reissue) | Sony Legacy |
| EARTH, WIND & FIRE Open Our Eyes (reissue) | Sony Legacy |
| ELAINE LUCIA Sings Jazz And Other Things | Raw |
| ELEMENT 101 Stereo Girl | Tooth & Nail |
| ENDO Evolve | DV8-Columbia-CRG |
| EVREN GOKNAR Flux | Spill |
| FLORA PURIM Perpetual Emotion | Narada Jazz |
| FUNKER VOGT T | Metropolis |
| GRADY CHAMPION 2 Days Short Of A Week | Shanachie |
| HARDCORE SUPERSTAR Bad Sneakers And A Piña Colada | Koch |
| HERB JEFFRIES Say It Isn't So (reissue) | Rhino |
| HERBIE MANN Plays (reissue) | Rhino |
| JIM WHITE No Such Place | Luaka Bop |
| JDHN CALE Vintage Violence (reissue) | Sony Legacy |
| JOHN FRUSCIANTE John Frusciante | Warner Bros. |
| ↳ <i>Solo album from Red Hot Chili Peppers' guitarist</i> | |
| MARK KOZELEK What's Next To The Moon? | Badman |
| MAURICE WHITE Maurice White (reissue) | Sony Legacy |
| MENTALLO AND THE FIXER Return To Grimpen Ward | Metropolis |
| MISTRESS BARBARA Relentless Beats | Moonshine |
| MONKEES Monkees Music Box | Rhino |
| NINA HYNES Creation | Reverb |
| O'JAYS The Ultimate O'Jays | Sony Legacy |
| PREFAB SPROUT The Collection | Sony Legacy |
| ↳ <i>Double-disc anthology</i> | |
| PSYCHOBITCH Beat Blaster | Strictly Hype |
| REWAKE Carnival (CD5) | Yawn |
| RILEY LEE Buddha's Dream | Narada |
| RON CARTER When Skies Are Grey | Blue Note |
| SAVATAGE Poets & Madmen | Nuclear Blast America |
| SCIENCE PARK Disinformation | Obscure |
| SHIRLEY BASSEY The Remix Album...Diamonds Are Forever | Nettwerk |
| SLOTH The Voice Of God | Music Cartel |
| STEPHEN MALKMUS Stephen Malkmus | Matador |
| TANTRIC Tantric | Maverick |
| ↳ <i>members of Days Of The New</i> | |
| THE ORB | MCA |
| TWIN PRINCESS The Complete... | Hidden Agenda-Parasol |
| VARIOUS ARTISTS Café Del Mar, Vol. 7 | MCA |
| VARIOUS ARTISTS Gypsy Caravan | Putumayo |

VARIOUS ARTISTS On The Trail Shanachie
VARIOUS ARTISTS Sexuality Shanachie
VARIOUS ARTISTS Sessions Vol. 3 After Hours-Strictly Hype
VARIOUS ARTISTS This Is Solid... Solid State-Tooth & Nail
VARIOUS ARTISTS Transit Strictly Hype
VARIOUS ARTISTS Untamed: Next Generation Celtic Narada World
VENA CAVA Saint Monday Yawn

FEBRUARY 14

HALF JAPANESE Hello Alternative Tentacles
HOWARD ZINN Stories Hollywood... Alternative Tentacles

FEBRUARY 15

A PERFECT CIRCLE Remixes Virgin
JOHN HAMMOND Wicked Grin Virgin

FEBRUARY 19

HALF JAPANESE Hello Alternative Tentacles
HOWARD ZINN Stories Hollywood... Alternative Tentacles
PATTERN Wet Circuit City Alternative Tentacles

FEBRUARY 20

ANNIE HAYDEN The Rub Merge
BACKFIRE Still Dedicated Victory
BIS Music For A Stranger World (EP) Lookout!
BOMFUNK MCS In Stereo Epic
BOY GEORGE Essential Selection London-Sire
BUZZY LINHART Buzzy Linhart Loves You Razor & Tie
CHARLES MINGUS Tonight At Noon Label M
CONTINENTAL DRIFTERS Continental Drifters (reissue) Razor & Tie
DAVID THOMAS AND TWO PALE BOYS Surf's Up Thirsty Ear
DAWN UPSHAW Angels Hide Their Faces Nonesuch
DIESEL BOY Rode Hard And Put Away Wet Honest Don's
FATAL FLYING GUILLOTINES The Now Hustle For New Diabolics Estrus
FLYBANGER Headtrip To Nowhere Columbia-CRG
FRENZAL RHOMB Shut Your Mouth Fat Wreck Chords
FRODUS And We Watched Our Weapons In The Sea Fueled By Ramen
 ➤ *Band's final album*
FUNKSTAR DE LUXE Edel
GORKY'S ZYGOTIC MYNCI The Blue Trees Beggars Banquet
HENRY ROLLINS A Rollins In The Wry Quarterstick-Touch And Go
JOE MCPHEE Trinity Atavistic
KLEENEX (LILLPUT) The Complete Recordings Kill Rock Stars
 ➤ *Double-disc collection of Swiss girl band that changed name to Lilliput after the manufacturer of Kleenex brand tissues threatened legal actions*
LADYBUG TRANSISTOR Merge
LEONARD COHEN Field Commander Cohen: Tour Of 1979 Columbia-CRG
 ➤ *Live album recorded at several concerts in England in 1979*
LITTLE JIMMY SCOTT The Source Label M
LOVELIFE The Rose He Lied By Troubleman Unlimited



MARK KOZELEK What's Next To The Moon?
AMY RAY Stag



Feb. 13
 March 6

WARNING: ABOUT TO EXPLODE



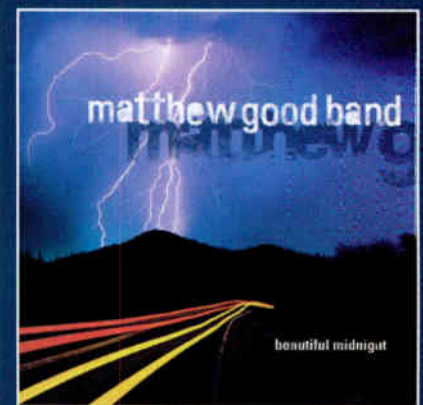
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BEN CONNELLY — Big Red Throbbing Heart [01]

ARTEMIS

130 Fifth Ave., New York, NY 10011 212.414.1700
JOSH JOPLIN GROUP — Useful Music [1058]

BADMAN

1388 Haight, #211, San Francisco, CA 94117 415.255.3098
badman@dnai.com
MARK KOZELEK — What's Next To The Moon [990]

BEGGARS BANQUET

580 Broadway, New York, NY 10012 212.343.7010, beggars@beggars.com
GORKY'S ZYGOTIC MYNCI — The Blue Trees [Mantra 1023]

BLACK CABARET

P.O. Box 9805, N. Hollywood, CA 91609-1809 323.465.7030, blackcabaret@yahoo.com
DEEP EYNDE — Suicide Drive EP [70012]

BURNING HEART

2796 Sunset Blvd., Los Angeles, CA 90026
RAISED FIST — Ignoring The Guidelines [82012]
VOICE OF A GENERATION — Obligations To The Odd [82010]

BUTTERFLAT

862 N. Hermitage, Ste. 2F, Chicago, IL 60622
BUTTERFLAT MASTERMIND — Butterflat Mastermind

CHAPTER III

2532 S. 156th Cir., Omaha, NE 68130
SOUNDTRACK — The Invisible Circus [1010]

CLEOPATRA

13428 Maxella Ave., Marina Del Rey, CA 90292
310.823.8337, cleoinfo@cleorecs.com
VARIOUS ARTISTS — A Punk Tribute To Metallica [0992]
SPAHN RANCH — Closure [0984]

CMH

P.O. Box 39439, Los Angeles, CA 90039 323.663.8073, mail-box@cmhrecords.com
VARIOUS ARTISTS — Outlaw: The Electro Acoustic Tribute To Bon Jovi [8556]

DAEMON

P.O. Box 1207, Decatur, GA 30031 404.373.5733, hello@daemonrecords.com
AMY RAY — Stag [19030]

DECCA

60 Music Square E., Nashville, TN 37203 615.244.8944
MICHAEL KAMEH — The New Moon In The Old Moon's Arms [467 631]

DOUBLE OUGHT BOYS

2142 E. Silver Springs Blvd., Ste. 12, Ocala, FL 34470
DOUBLE OUGHT BOYS — Double Ought Boys [2000]

EPIC

550 Madison Ave., New York, NY 10022-3211 212.833.7442
JENNIFER LOPEZ — J. Lo [63786]

EULOGY

P.O. Box 8692, Coral Springs, FL 33075
THIS OAY FORWARD — The Transient Effects Of Light On Water [4624]

HEAD INFORMATION

P.O. Box 2251, San Francisco, CA 94126 415.421.3043
JEFF KREBS — Keep An Eye Out [2002]

JEDTDOG

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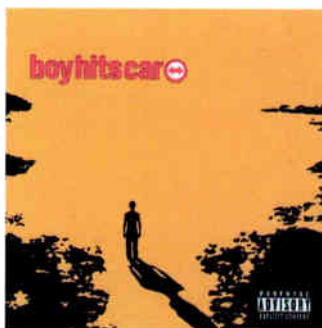
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MATH AND SCIENCE
RAREWERKS
MOTHS
OH HOLY FOOLS --

WVWVU
Newtown, WV 91.7 FM
Rob Warren
304.293.3229

WVXAC
Reading, PA 91.3 FM
Chris Babin
610.821.7545

WVXAV
Chicago, IL, 88.3 FM
Steve Stevenson

DAFT PUNK
SMATCH
FRANK BLACK &
MOTHS

WVXV
Schnecksville, PA 90.3 FM
Truman Ingabire
610.758.4141

GOODHEAD
FLYBANGER
DOWNER

WVYB
Radwin, PA 89.1 FM
Amanda Ruth
610.902.8457

DOWNER
GOODHEAD
RAMMSTEIN
DIAMOND FIST WERN
MATH AND SCIENCE

WVYR
Waukesha, WI 103.9 CaFM
Marion Eick
414.521.5201

WVYVS
Valdosta, GA 90.9 FM
Ed Pitts
912.333.7314

WVYWO
Yellow Springs, OH 91.3 FM
Vicki McIntyre
937.767.8420

WVYXU
Cincinnati, OH 91.7 FM
Liz Bost
513.458.3143

WVZBC
Chestnut Hill, MA 90.3 FM
Donny Mahoney
617.552.3511

WVZCC
Chestnut Hill, MA 90.3 FM
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Chestnut Hill, MA 90.3 FM
Donny Mahoney
617.552.3511

CFBU
St. Catharines, ON 103.7 FM
Kevin D.
905.688.3550

CFRE
Mississauga, ON 91.8 FM
Chris Wagner
905.580.4712

CFWU
Vilanova, PA 88.1 FM
Angela DiFabio
610.519.7200

CFHRW
London, ON 94.7 FM
Bill Webb
519.422.9436

CFR
Peoria, IL 90.3 CaFM
Jim Vaughn
309.682.9277

CFSC
Scarborough, ON 90.3 CaFM
Chris Toluca
416.742.7861

CFSU
Sarasota, FL 90.3 FM
Sam Frank/Annah
810.758.4141

CFV
Ottawa, ON 89.1 FM
Sam Frank/Annah
810.758.4141

CFW
Yellow Springs, OH 91.3 FM
Vicki McIntyre
937.767.8420

CFX
Cincinnati, OH 91.7 FM
Liz Bost
513.458.3143

CFZ
Chestnut Hill, MA 90.3 FM
Donny Mahoney
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Chestnut Hill, MA 90.3 FM
Donny Mahoney
617.552.3511

CKCU
Ottawa, ON 93.1 FM
Jennifer Tattersall
613.570.7898

CKDU
Ottawa, ON 96.9 FM
Ward Stewart
613.727.4722

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CKLE
London, ON 90.7 CaFM
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CKRG
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Nick Soudaris
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WCWS Wooster, OH 90.9 FM... 330.783.2240

WEIU Charleston, IL 88.9 FM... 217.381.7370

WGRH Marietta, GA 102.5 FM... 770.426.7354

WJWL Lowell, MA 91.5 FM... 978.934.4975

WLCA Godfrey, IL 89.9 FM... 618.466.8936

WRHO Terre Haute, IN 90.5 FM... 478.871.8350

WNSH West Haven, CT 88.7 FM... 203.934.8888

WPRS West Milford, PA 91.1 FM... 610.351.8888

WRHU Hempstead, NY 88.7 FM... 516.453.5105

WSHL North Easton, MA 91.3 FM... 508.238.2612

WCYJ Waukesha, WI 88.7 FM... 262.592.4757

WEOS Geneva, NY 89.7 FM... 315.781.3812

WGLS Elizabeth, NJ 89.7 FM... 908.485.9457

WKDU 91.7 FM... 215.895.2580

WLVC Louisville, KY 1590 AM... 502.632.6966

WMMT 88.7 FM... 608.633.0108

WNSU Fort Lauderdale, FL 88.5 FM... 561.262.8457

WPUP Atlanta, GA 103.7 FM... 404.525.3355

WRKC Wilkes-Barre, PA 88.5 FM... 717.268.5531

WSHU Sheboygan, WI 91.7 FM... 920.458.3610

WRBK Westwood, NJ 91.5 FM... 908.227.7200

WERS Albany, MA 88.5 FM... 417.824.8462

WHFR West Des Moines, IA 89.3 FM... 515.282.5700

WJAN Wakefield, MA 90.7 FM... 508.375.4054

WFLM Appleton, WI 91.1 FM... 920.837.6567

WMMT 88.7 FM... 608.633.0108

WNSU Fort Lauderdale, FL 88.5 FM... 561.262.8457

WPUP Atlanta, GA 103.7 FM... 404.525.3355

WRKC Wilkes-Barre, PA 88.5 FM... 717.268.5531

WSHU Sheboygan, WI 91.7 FM... 920.458.3610

WDBM West Chester, OH 88.9 FM... 513.353.4414

WERS Albany, MA 88.5 FM... 417.824.8462

WHFR West Des Moines, IA 89.3 FM... 515.282.5700

WJAN Wakefield, MA 90.7 FM... 508.375.4054

WFLM Appleton, WI 91.1 FM... 920.837.6567

WMMT 88.7 FM... 608.633.0108

WNSU Fort Lauderdale, FL 88.5 FM... 561.262.8457

WPUP Atlanta, GA 103.7 FM... 404.525.3355

WRKC Wilkes-Barre, PA 88.5 FM... 717.268.5531

WSHU Sheboygan, WI 91.7 FM... 920.458.3610

WDCC Sanford, NC 90.5 FM... 919.775.5401

WERS Albany, MA 88.5 FM... 417.824.8462

WHFR West Des Moines, IA 89.3 FM... 515.282.5700

WJAN Wakefield, MA 90.7 FM... 508.375.4054

WFLM Appleton, WI 91.1 FM... 920.837.6567

WMMT 88.7 FM... 608.633.0108

WNSU Fort Lauderdale, FL 88.5 FM... 561.262.8457

WPUP Atlanta, GA 103.7 FM... 404.525.3355

WRKC Wilkes-Barre, PA 88.5 FM... 717.268.5531

WSHU Sheboygan, WI 91.7 FM... 920.458.3610

WDRN Miami, FL 1600A FM... 305.237.2286

WERS Albany, MA 88.5 FM... 417.824.8462

WHFR West Des Moines, IA 89.3 FM... 515.282.5700

WJAN Wakefield, MA 90.7 FM... 508.375.4054

WFLM Appleton, WI 91.1 FM... 920.837.6567

WMMT 88.7 FM... 608.633.0108

WNSU Fort Lauderdale, FL 88.5 FM... 561.262.8457

WPUP Atlanta, GA 103.7 FM... 404.525.3355

WRKC Wilkes-Barre, PA 88.5 FM... 717.268.5531

WSHU Sheboygan, WI 91.7 FM... 920.458.3610

WDWN Auburn, NY 89.1 FM... 315.251.4959

WERS Albany, MA 88.5 FM... 417.824.8462

WHFR West Des Moines, IA 89.3 FM... 515.282.5700

WJAN Wakefield, MA 90.7 FM... 508.375.4054

WFLM Appleton, WI 91.1 FM... 920.837.6567

WMMT 88.7 FM... 608.633.0108

WNSU Fort Lauderdale, FL 88.5 FM... 561.262.8457

WPUP Atlanta, GA 103.7 FM... 404.525.3355

WRKC Wilkes-Barre, PA 88.5 FM... 717.268.5531

WSHU Sheboygan, WI 91.7 FM... 920.458.3610

WECB Boston, MA 99.9 CaFM... 617.252.9550

WERS Albany, MA 88.5 FM... 417.824.8462

WHFR West Des Moines, IA 89.3 FM... 515.282.5700

WJAN Wakefield, MA 90.7 FM... 508.375.4054

WFLM Appleton, WI 91.1 FM... 920.837.6567

WMMT 88.7 FM... 608.633.0108

WNSU Fort Lauderdale, FL 88.5 FM... 561.262.8457

WPUP Atlanta, GA 103.7 FM... 404.525.3355

WRKC Wilkes-Barre, PA 88.5 FM... 717.268.5531

WSHU Sheboygan, WI 91.7 FM... 920.458.3610

WECS Williamsport, CT 90.1 FM... 860.465.5354

WERS Albany, MA 88.5 FM... 417.824.8462

WHFR West Des Moines, IA 89.3 FM... 515.282.5700

WJAN Wakefield, MA 90.7 FM... 508.375.4054

WFLM Appleton, WI 91.1 FM... 920.837.6567

WMMT 88.7 FM... 608.633.0108

WNSU Fort Lauderdale, FL 88.5 FM... 561.262.8457

WPUP Atlanta, GA 103.7 FM... 404.525.3355

WRKC Wilkes-Barre, PA 88.5 FM... 717.268.5531

WSHU Sheboygan, WI 91.7 FM... 920.458.3610

WEFT Champaign, IL 90.1 FM... 217.358.9338

WERS Albany, MA 88.5 FM... 417.824.8462

WHFR West Des Moines, IA 89.3 FM... 515.282.5700

WJAN Wakefield, MA 90.7 FM... 508.375.4054

WFLM Appleton, WI 91.1 FM... 920.837.6567

WMMT 88.7 FM... 608.633.0108

WNSU Fort Lauderdale, FL 88.5 FM... 561.262.8457

WPUP Atlanta, GA 103.7 FM... 404.525.3355

WRKC Wilkes-Barre, PA 88.5 FM... 717.268.5531

WSHU Sheboygan, WI 91.7 FM... 920.458.3610

WGLB Auburn, AL 91.1 FM... 334.844.4114

WERS Albany, MA 88.5 FM... 417.824.8462

WHFR West Des Moines, IA 89.3 FM... 515.282.5700

WJAN Wakefield, MA 90.7 FM... 508.375.4054

WFLM Appleton, WI 91.1 FM... 920.837.6567

WMMT 88.7 FM... 608.633.0108

WNSU Fort Lauderdale, FL 88.5 FM... 561.262.8457

WPUP Atlanta, GA 103.7 FM... 404.525.3355

WRKC Wilkes-Barre, PA 88.5 FM... 717.268.5531

WSHU Sheboygan, WI 91.7 FM... 920.458.3610

WUMD
Dearborn, MI Ch. FM
103.5
www.umich.edu

WYCW
Richmond, VA 90.7 FM
103.5
www.wydw.com

WYCF
Warner City, IL 90.3 FM
103.5
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WYBF
Burlington, OH 90.3 FM
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ACRN
Akron, OH 90.3 FM
103.5
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CPR
Cedar Rapids, IA 90.3 FM
103.5
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KBUX
Columbus, OH 91.1 FM
103.5
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KFSR
Columbus, OH 90.7 FM
103.5
www.wydw.com

KPFA
Berkeley, CA 94.1 FM
103.5
www.wydw.com

KSHU
Honolulu, HI 90.5 FM
103.5
www.wydw.com

WUMF
Farmington, CT 100.5 FM
103.5
www.wydw.com

WVFS
Tallahassee, FL 90.7 FM
103.5
www.wydw.com

WVVP
Cohasset, VT 90.7 FM
103.5
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WVZC
Cleveland, OH 90.3 FM
103.5
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CFBU
St. Catharines, ON 103.7 FM
103.5
www.wydw.com

KALA
Hawaii, HI 88.5 FM
103.5
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KBVR
Corvallis, OR 90.7 FM
103.5
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KCFV
St. Louis, MO 89.5 FM
103.5
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KGRG
Auburn, WA 89.5 FM
103.5
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KPHS
Pasadena, CA CaFM
103.5
www.wydw.com

WUNH
Hartford, CT 93.3 FM
103.5
www.wydw.com

WVGS
Sarasota, FL 91.9 FM
103.5
www.wydw.com

WVSP
Sarasota, FL 91.9 FM
103.5
www.wydw.com

WVZB
Cleveland, OH 90.3 FM
103.5
www.wydw.com

CFMU
Hamilton, ON 93.3 FM
103.5
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KAMP
Tacoma, WA 1570 AM
103.5
www.wydw.com

KCMU
Seattle, WA 90.5 FM
103.5
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KCFW
Portland, OR 1450 AM
103.5
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KHKK
Lawrence, KS 90.7 FM
103.5
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KPSU
Portland, OR 1450 AM
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WUDC
Birmingham, AL 90.5 FM
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WVVC
Nashville, TN 90.7 FM
103.5
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WVUU
London, ON 94.7 FM
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CHRW
London, ON 94.7 FM
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KPSU
Portland, OR 1450 AM
103.5
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WUPI
Providence, RI 92.1 FM
103.5
www.wydw.com

WVVR
Poughkeepsie, NY 91.3 FM
103.5
www.wydw.com

WVVO
Reading, PA 91.3 FM
103.5
www.wydw.com

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KPFA Berkeley, CA 94.1 FM Greg Bridges 925.848.9767 kpfa.org

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CISW Calgary, AB 90.9 FM Agay Sultanhusain 403.278.3987 ciswfm@calgary.ca

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KPHS Pasadena, CA 92.3 FM Isaac Lyons 925.798.0601 kphsradio.com

KUNW Albuquerque, NM 89.9 FM Lou Lester 505.271.8022 kunwfm@kunw.com

WAWL Chattanooga, TN 91.5 FM 423.897.4414 wawlradio@comcast.net

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CKCO Ottawa, ON 83.1 FM Jeffrey Johnston 613.576.2862 ckcofm@web.net

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WDCS Wilmington, CT 90.1 FM 954.572.1321 wdcsmusic.com

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KAFM Fresno, CA 104.3 FM 719.333.4644 kafm.com

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WDET Detroit, MI 101.9 FM 101.9... 313.571.4146

WDFD Miami, FL 91.5 FM 91.5... 305.443.2800

WRWC Middlebury, VT 91.1 FM 91.1... 802.442.2276

WWPY Colchester, VT 88.7 FM 88.7... 802.654.2334

CFBU St. Catharines, ON 103.7 FM 103.7... 905.662.9999

WVUR Valparaiso, IN 85.1 FM 85.1... 765.455.2334

WVUR Crested Butte, CO 90.3 FM 90.3... 970.249.5275

KXUP Capetown, SA 91.8 FM 91.8... 489.286.2997

KXCI Tucson, AZ 91.3 FM 91.3... 520.823.1200

KXZM Tampa, FL 88.5 FM 88.5... 408.297.4444

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WRWU Cleveland, OH 91.1 FM 91.1... 216.380.2270

WRTE Chicago, IL 90.5 FM 90.5... 312.455.9455

WYUT West Hartford, CT 91.3 FM 91.3... 860.782.4725

CHRW London, ON 84.7 FM 84.7... 519.881.3001

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WB2C Pemberton, NJ 88.9 FM Joanne Boker 761.468.8800

WERU East Windsor, NJ 88.5 FM David Piacenti 732.875.6400

WVNC Traversa City, MD 88.1 FM Eric Hines 410.275.6400

WYUD Rochester, NY 88.5 FM Peter Barber 716.243.2207

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WYWB Bloomington, IN 91.3 FM Rich Meehan 317.323.1200

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WYWB Bloomington, IN 91.3 FM Rich Meehan 317.323.1200

KONK Carbondale, IL 90.5 FM Andrea Wolfe 618.865.0130

LA NOCHE LATINA Charleston, SC 84.7 FM 843.762.9125

KCFV St. Louis, MO 90.5 FM 314.585.4483

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WYWB Bloomington, IN 91.3 FM Rich Meehan 317.323.1200

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LA NOCHE LATINA Charleston, SC 84.7 FM 843.762.9125

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WYWB Bloomington, IN 91.3 FM Rich Meehan 317.323.1200

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WYWB Bloomington, IN 91.3 FM Rich Meehan 317.323.1200

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KONK Carbondale, IL 90.5 FM Andrea Wolfe 618.865.0130

LA NOCHE LATINA Charleston, SC 84.7 FM 843.762.9125

WPAT New York, NY 93.1 FM... WJLA-TV 4.3 FM...

3WK St. Louis, MO www.3wk.com... WJLA-TV 4.3 FM...

CHSR Fredericksburg, VA 97.9 FM... WJLA-TV 4.3 FM...

CJFS Burnaby, BC 93.9 FM... WJLA-TV 4.3 FM...

INVISIBLE RADIO Brooklyn, NY... WJLA-TV 4.3 FM...

KASB Bellevue, WA 83.3 FM... WJLA-TV 4.3 FM...

KCAC Camden, AR 88.5 FM... WJLA-TV 4.3 FM...

KCWG Riverton, WY 88.1 FM... WJLA-TV 4.3 FM...

KDVS Davis, CA 90.3 FM... WJLA-TV 4.3 FM...

KFLI Prescott, AZ DUPI 1 FM... WJLA-TV 4.3 FM...

WRAS Denver, CO 88.5 FM... WJLA-TV 4.3 FM...

CFMU Houston, TX 93.3 FM... WJLA-TV 4.3 FM...

CISM Montreal, PQ 88.3 FM... WJLA-TV 4.3 FM...

CKDJ Ottawa, ON 98.9 FM... WJLA-TV 4.3 FM...

KBCS Boise, ID 81.3 FM... WJLA-TV 4.3 FM...

KCCR Reno, NV 102.1 FM... WJLA-TV 4.3 FM...

KCWU Wichita, KS 88.1 FM... WJLA-TV 4.3 FM...

KEPC Kaysville, UT 88.1 FM... WJLA-TV 4.3 FM...

KEUL Girard, MO 88.9 FM... WJLA-TV 4.3 FM...

KGRV Asheville, NC 88.9 FM... WJLA-TV 4.3 FM...

WRIB Providence, RI 1220 AM... WJLA-TV 4.3 FM...

CFRE Mississauga, ON 91.9 FM... WJLA-TV 4.3 FM...

CKUA Edmonton, AB 94.9 FM... WJLA-TV 4.3 FM...

CKJW Kelowna, BC 94.9 FM... WJLA-TV 4.3 FM...

KKXZ Mendocino, CA 89.3 FM... WJLA-TV 4.3 FM...

KBCA Long Beach, CA 91.3 FM... WJLA-TV 4.3 FM...

KKCR San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKKB Carlsbad, CA 90.5 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

WRRG River Grove, IL 88.9 FM... WJLA-TV 4.3 FM...

CFRE Mississauga, ON 91.9 FM... WJLA-TV 4.3 FM...

CKUA Edmonton, AB 94.9 FM... WJLA-TV 4.3 FM...

CKJW Kelowna, BC 94.9 FM... WJLA-TV 4.3 FM...

KKXZ Mendocino, CA 89.3 FM... WJLA-TV 4.3 FM...

KBCA Long Beach, CA 91.3 FM... WJLA-TV 4.3 FM...

KKCR San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKKB Carlsbad, CA 90.5 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

WRTE Chicago, IL 90.5 FM... WJLA-TV 4.3 FM...

CFRE Mississauga, ON 91.9 FM... WJLA-TV 4.3 FM...

CKUA Edmonton, AB 94.9 FM... WJLA-TV 4.3 FM...

CKJW Kelowna, BC 94.9 FM... WJLA-TV 4.3 FM...

KKXZ Mendocino, CA 89.3 FM... WJLA-TV 4.3 FM...

KBCA Long Beach, CA 91.3 FM... WJLA-TV 4.3 FM...

KKCR San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKKB Carlsbad, CA 90.5 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

WUNA Orlando, FL 91.1 FM... WJLA-TV 4.3 FM...

CFRE Mississauga, ON 91.9 FM... WJLA-TV 4.3 FM...

CKUA Edmonton, AB 94.9 FM... WJLA-TV 4.3 FM...

CKJW Kelowna, BC 94.9 FM... WJLA-TV 4.3 FM...

KKXZ Mendocino, CA 89.3 FM... WJLA-TV 4.3 FM...

KBCA Long Beach, CA 91.3 FM... WJLA-TV 4.3 FM...

KKCR San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKKB Carlsbad, CA 90.5 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

WUSC Columbia, SC 90.5 FM... WJLA-TV 4.3 FM...

CFRE Mississauga, ON 91.9 FM... WJLA-TV 4.3 FM...

CKUA Edmonton, AB 94.9 FM... WJLA-TV 4.3 FM...

CKJW Kelowna, BC 94.9 FM... WJLA-TV 4.3 FM...

KKXZ Mendocino, CA 89.3 FM... WJLA-TV 4.3 FM...

KBCA Long Beach, CA 91.3 FM... WJLA-TV 4.3 FM...

KKCR San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKKB Carlsbad, CA 90.5 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

CHRY New York, NY 105.5 FM... WJLA-TV 4.3 FM...

CFRE Mississauga, ON 91.9 FM... WJLA-TV 4.3 FM...

CKUA Edmonton, AB 94.9 FM... WJLA-TV 4.3 FM...

CKJW Kelowna, BC 94.9 FM... WJLA-TV 4.3 FM...

KKXZ Mendocino, CA 89.3 FM... WJLA-TV 4.3 FM...

KBCA Long Beach, CA 91.3 FM... WJLA-TV 4.3 FM...

KKCR San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKKB Carlsbad, CA 90.5 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

CHRY New York, NY 105.5 FM... WJLA-TV 4.3 FM...

CFRE Mississauga, ON 91.9 FM... WJLA-TV 4.3 FM...

CKUA Edmonton, AB 94.9 FM... WJLA-TV 4.3 FM...

CKJW Kelowna, BC 94.9 FM... WJLA-TV 4.3 FM...

KKXZ Mendocino, CA 89.3 FM... WJLA-TV 4.3 FM...

KBCA Long Beach, CA 91.3 FM... WJLA-TV 4.3 FM...

KKCR San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKKB Carlsbad, CA 90.5 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

CHRY New York, NY 105.5 FM... WJLA-TV 4.3 FM...

CFRE Mississauga, ON 91.9 FM... WJLA-TV 4.3 FM...

CKUA Edmonton, AB 94.9 FM... WJLA-TV 4.3 FM...

CKJW Kelowna, BC 94.9 FM... WJLA-TV 4.3 FM...

KKXZ Mendocino, CA 89.3 FM... WJLA-TV 4.3 FM...

KBCA Long Beach, CA 91.3 FM... WJLA-TV 4.3 FM...

KKCR San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKKB Carlsbad, CA 90.5 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

KKXZ San Luis Obispo, CA 91.3 FM... WJLA-TV 4.3 FM...

INTERNET BROADCASTS AIRPLAY

KJHK
Lawrence, KS 90.7 FM
785.864.5493
kjhk@kscn.com
GEORGE HARRIS
JOHNNY CASH
YOUNG BIRGIT
OUTKAST
CAUSEY WAY
DEATH BY CHOCOLAT
MIKE LEVY
PETS
STARBUCK
SUNSHINE
DRESSY BESSY
HOPEWELL
MICROSTORIA
AT THE DRIVE-IN
REVOLUTIONARY HYD
WIR
SUNSHINE
BIRGIT
BRIAN JONESTOWN M
LILYS
NUZZLE
PILOT SHIPS
TAKAKO MINEKAWA
HI-FIDELITY LOUNG
WHY NOT
ALUMINUM GROUP
DAKOTA SUITE
LOW

KMSA
Grand Junction, CO 91.3 FM
978.740.1710
kmsa@mesacstate.edu
MANN OR ASTRO-MANN
RADIOHEAD
PI HARRY
LESS THAN JAKE
EYERLAST
SNAKE RIVER CONSP
LIVING END
BLUR
JOHNNY CASH
FATBOY SLIM
HONEYDOGS
HOVERPHONIC
SWINGIN' UTTERS
AT THE DRIVE-IN
STONED IMMACULATE
NEIL YOUNG &
JIMMY SMITH
JOHNNY CASH
GOTTI HOOK
DEATH CAB FOR CUT
COLDPLAY
COCO
MOCK ORANGE
ADD N TO (X)
DWINER ZAPPA
ELF POWER
MARRILYN MANSON
GREEN DAY

KCRS
Colorado Springs, CO 91.5 FM
719.473.4001
DAVE MATTHEWS BAN
JEB LLOYD NICHOLS
RADIOHEAD
JIMMY SMITH
DELETER
NINE INCH NAILS
DOVES
DOUBLE TROUBLE
GROOVE COLLECTIVE
PI HARRY
BRASSY
DRUMS & TUBA
FATBOY SLIM
PAPERBOYS
MARGO GURYAN
TIM EASTON
PLASTIC VOLUME 4
LIVING END
MOJO MAMAS
SHAWN MULLINS
LIMP BIZKIT
ETTA JAMES
GUY FORSYTH
ENYA
SAM JONES
POE
JOHN JACKSON
BADLANDS: A TRIBU
LOU DONALDSON
L'YRIE ARRABALE TRI

KRCA
Stilwell, OK 91.3 FM
485.372.2638
krca@oknet.com
IAN POOLEY
J MASICS [PLUS] T
YO LA TENGO
PARIS COMBO
WESTON
RABBITBEN
SAINT ETIENNE
FATBOY SLIM
L'YRIE ARRABALE
A GUY CALLED GERA
PI HARRY
BLACK EYED PEAS
MONIC
WILLIE NELSON
SUNSHINE
MEAT PUPPETS
JETERHEAD
JOHN WESLEY HARDI
SUNNY DAY REAL ES
RYAN ADAMS
MADONNY SUTERKI
FIVE
RED SNAPPER
MARK ERELL
BOB SCHNEIDER
GARY LUCAS
BADLANDS: A TRIBU
ALTO
JOHN SCOFFER
MATH AND SCIENCE
GOSSIP

KSCR
Los Angeles, CA 1560 AM
213.740.5727
kscr@radio.com
DELTRON 3030
U2
YO LA TENGO
WU-TANG CLAN
IMPOSSIBLES
NINE INCH NAILS
MARK OLSON &
GODFRAP
L'YRIE ARRABALE
BODILY DRAWN BOY
DELAROSA AND ASO
DRUMS & TUBA
FATBOY SLIM
SAINT SOPHIA
BATHOMOR
WHITE OCTAVE
BLACK EYED PEAS
L'YRIE ARRABALE
WYCLEF JEAN
JETS TO BRAZIL
MADONNY SUTERKI
GOMEZ
DELTRON 3030
TAKAKO MINEKAWA
SNATCH
DAFT PUNK
DON CABALLERO
AIX EM KLEMA
SUPERDRAG
DONNAS
GENTLE WAVES
DEATH BY CHOCOLAT
GOSSIP

KSLU -LA
Hammond, LA 90.9 FM
504.545.2350
kslu@kslu.edu
RAGE AGAINST THE
BLUR
NINE INCH NAILS
GREEN DAY
DASHBOARD CONFESS
ANGEL YEAR ON T
OFFSPRING
LOWRIDER
OUTKAST
RAGE AGAINST THE
THE PONTIUS COPLOT
ETERNAL ELYSIUM
MARGO GURYAN
THE MOTION
RADIOHEAD
DELGADOS
ASHTRAY BABYHEAD
PENNYWISE
SECTION 8
STONED IMMACULATE
PI HARRY
TAKAKO MINEKAWA
PAPER CHASE
LIVING SACRIFICE
THE INVISIBLE CIR
LLAMA FARMERS
SUPERDRAG
DONNAS
DRACULA 2000
JOHNNY CASH

MAVERICK RADIO
Omaha, NE 94.1 FM
402.554.4927
RAGE AGAINST THE
BLUR
NINE INCH NAILS
GREEN DAY
DASHBOARD CONFESS
ANGEL YEAR ON T
OFFSPRING
LOWRIDER
OUTKAST
RAGE AGAINST THE
THE PONTIUS COPLOT
ETERNAL ELYSIUM
MARGO GURYAN
THE MOTION
RADIOHEAD
DELGADOS
ASHTRAY BABYHEAD
PENNYWISE
SECTION 8
STONED IMMACULATE
PI HARRY
TAKAKO MINEKAWA
PAPER CHASE
LIVING SACRIFICE
THE INVISIBLE CIR
LLAMA FARMERS
SUPERDRAG
DONNAS
DRACULA 2000
JOHNNY CASH

THE FOLLOWING STATIONS' PLAYLISTS CAN BE FOUND UNDER RADIO 200 AIRPLAY

WGLS
WRMC
WRRG
WRST
WRSU
WRTC
WRUC
WRUV
WRUW
WRVU
WSAM
WSBF
WSBU
WSDP
WSGE
WSHL
WSIA
WSMR
WSOE
WSPX
WSPN
WSTB
WTFB
WTVJ
WVBR
WVFX
WVGL
WVMA
WVWC
WVWV
WVXV
WVYV
WVZV

KKUP
Cupertino, CA 91.9 FM
408.268.2719
kakup@mathcs.sjsu.edu
JOHN HATT
SQUIREL NUT ZIPP
SAINT GERMAIN
HOT CLUB OF COWTO
TRACE PLANET VOL
BANCO DE GAIA
WILLIE NELSON
SHARON COPLAND
MEDESKI MARTIN AN
IAN POOLEY
ENYA
ISLAND ROOTS VOLU
ISRAEL VIBRATION
FROM THE TEE
JEWISH ODYSSEY
ELIADES OCHOA
RAY BURNIDE
STATE OF BENGAL
RUSTY ZINN
SUNRA & HIS
DRY & HEAVY
DWAYNE YOKAM
RADIOHEAD
HOT CARIBBEAN HIT
DOCKING SEQUENCE
VAN MORRISON &
KIERAN KANE
GETTIN HIGH ON N
SONIA ANDRETTI
HANK WILLIAMS SR

KMSC
Northridge, CA 95.5 FM
818.355.7380
RAGE AGAINST THE
BLUR
AT THE DRIVE-IN
OFFSPRING
POLLY PARTON
HONEYDOGS
LESS THAN JAKE
U2
JOHN HATT
NO DOUBT
LENNY KRAVITZ
FRYNYWA
SOUTHERN CULTURE
ZEBRAHEAD
BLUR
CASH
DUNK ROBBILARD BA
EMILY LOU HARRIS
CASH
MABLE MACLEOD
SUE FOLEY
GARRAGELAND
JOHN RINE
JOHNATHA BROOKE
LASSY CHAMBERS
MARY HAMILTON
MOJAVE 3
R.L. BURNSIDE
SHEMOKA COPELAND
SHEMOKA COPELAND
ALISON PIRTONIE
AMY CORREIA
HONEYDOGS
BADLY DRAWN BOY

KRCL
Salt Lake City, UT 90.9 FM
801.353.7119
krcl@krcr.com
CRIS TALLEY
JOHN GOSBORNE
RODNEY CROWELL
MATT FLUNNER
POLLY PARTON
HONEYDOGS
JIMMY SMITH
JOHN HATT
SOUTHERN CULTURE
TIM EASTON
RAGE AGAINST THE
PI HARRY
DUNK ROBBILARD BA
EMILY LOU HARRIS
CASH
MABLE MACLEOD
SUE FOLEY
GARRAGELAND
JOHN RINE
JOHNATHA BROOKE
LASSY CHAMBERS
MARY HAMILTON
MOJAVE 3
R.L. BURNSIDE
SHEMOKA COPELAND
SHEMOKA COPELAND
ALISON PIRTONIE
AMY CORREIA
HONEYDOGS
BADLY DRAWN BOY

KRUA
Anchorage, AK 98.1 FM
907.278.2115
krua@msn.com
POE
A3
ERIKAH BADU
U2
SOUTHERN CULTURE
LINNIN PARK
ECHOBERRY
JOSHUA GABRIEL
ACTION TIME
EYERLAST
LIVING END
RED TELEPHONE
CIRCLE 22
STARS
ENIGMA
FASHION EXPO
REEVES GABRIELS
TITAN
DASHBOARD CONFESS
DEATH BY CHOCOLAT
MARZ
ARLO
RAGE AGAINST THE
DRACULA 2000
RED TELEPHONE
NINA HYNES
LLAMA FARMERS
DAVID HOLMES
DIFFUSER

KSCA
Santa Clara, CA 103.3 FM
408.554.4800
REAL TUESDAY WELD
U2
TAKAKO MINEKAWA
DEATH BY CHOCOLAT
PIZZICATO FIVE
TWILIGHT CIRCUS D
SOUTHERN CULTURE
ECHOBERRY
JOSHUA GABRIEL
ACTION TIME
EYERLAST
LIVING END
RED TELEPHONE
CIRCLE 22
STARS
ENIGMA
FASHION EXPO
REEVES GABRIELS
TITAN
DASHBOARD CONFESS
DEATH BY CHOCOLAT
MARZ
ARLO
RAGE AGAINST THE
DRACULA 2000
RED TELEPHONE
NINA HYNES
LLAMA FARMERS
DAVID HOLMES
DIFFUSER

KSMC
Horseshoe, CA 95.5 FM
916.275.1242
COLDPLAY
U2
BLUR
PI HARRY
OUTKAST
JURASSIC-5
RADIOHEAD
FATBOY SLIM
HOVERPHONIC
A3
EMILIANA TORRINI
ANDREAS JOHNSON
D
MARRILYN MANSON
4TH AVENUE JONES
FASHION EXPO
REEVES GABRIELS
TITAN
DASHBOARD CONFESS
DEATH BY CHOCOLAT
MARZ
ARLO
RAGE AGAINST THE
DRACULA 2000
RED TELEPHONE
NINA HYNES
LLAMA FARMERS
DAVID HOLMES
DIFFUSER

KSMF
Ashland, OR 91.1 FM
541.552.6766
ksmf@ksmf.com
BRUCE HORNSBY
PAUL SIMON
DAVID SYLVAN
BADLANDS: A TRIBU
STRANGEFOOL
SONIA ANDRETTI
ERIN MCCOOWN
ZIGGY MARLEY AND
GREG BROWN
MARK KNOPFLER
PERLA BATALLA
STOP THE CROCODIL
VIOLETTA
VIN MORRISON &
JOHN HATT
BELLA FLECK &
RICKIE LEE JONES
PAUL PENA
PI HARRY
NICK DRAKE
JOE JACKSON
EMILY LOU HARRIS
TODD SNIDER
U2
JOHN PRINE
ACOUSTIC SYNDICAT
DOUGLAS
RADIOHEAD
HOLMES BROTHERS
AMY CORREIA

KSNM
Portland, OR 104.1 FM
503.768.7133
ksnm@ksnm.com
OH HOLY FOOLS --
OUTKAST
HIN
GOOD LIFE
U2
DELTRON 3030
JURASSIC-5
DEATH CAB FOR CUT
RADIOHEAD
YO LA TENGO
BADLANDS: A TRIBU
TALIB KYLELI AND H
KARATE
ROSE OF SHARON
MARGO GURYAN
SICK OF IT ALL
CHICKS ON SPEED
FIRE SHOOTER
JELLO BIAFRA
BLACK EYED PEAS
BLUR
EASTERN YOUTH
MICROSTORIA
SUPERDRAG
SONGS, CHIA
ENIGMA
AT THE DRIVE-IN
WOLF COLONEL
JETS TO BRAZIL

SNAKENET.COM
Raleigh, NC
Jerry Storch
CRADLE OF FILTH
HOLFORD
NEVERMORE
DARREN
OVERKILL
IRON MAIDEN
MORNING
SIX FEET UNDER
PANTERA
SYMPHONY X
VADER
HAMMERFALL
KING DIAMOND
CORROSION OF CONIF
VENOM
KING DIAMOND
ANHILATOR
GOATWHORE
SONATA ARCTICA
SHADOWS FALL
MAGNETIC
LAMB OF GOD
RHAPSODY
HYPOCRISY
BLACK LABEL SOCIE

KLC
Portland, OR 104.1 FM
503.768.7133
klc@ksnm.com
OH HOLY FOOLS --
OUTKAST
HIN
GOOD LIFE
U2
DELTRON 3030
JURASSIC-5
DEATH CAB FOR CUT
RADIOHEAD
YO LA TENGO
BADLANDS: A TRIBU
TALIB KYLELI AND H
KARATE
ROSE OF SHARON
MARGO GURYAN
SICK OF IT ALL
CHICKS ON SPEED
FIRE SHOOTER
JELLO BIAFRA
BLACK EYED PEAS
BLUR
EASTERN YOUTH
MICROSTORIA
SUPERDRAG
SONGS, CHIA
ENIGMA
AT THE DRIVE-IN
WOLF COLONEL
JETS TO BRAZIL

KMDU
Redwood, CA 91.1 FM
707.935.2513
kmdu@kmdu.org
PI HARRY
NEIL YOUNG &
JIMMY SMITH
HIL DANE
AL DIMEOLA
SHEILA E. AND THE
DWEZIL ZAPPA
VINYL
PARIS COMBO
RICKIE LEE JONES
U2
SOUTHERN CULTURE
JOHN GOSBORNE
MOJO MAMAS
2NUZ
RADIOHEAD
HIGH FIDELITY LOUNG
MOTOWN - A SIX DEG
OUTKAST
LIMP BIZKIT
L'YRIE ARRABALE
ENYA
PALLA SIMON
LARRY ANDERSON
AUSTIN LOUNGE LIZ
BADLANDS: A TRIBU
WENT
GOOD CHARLOTTE
DRUMS & TUBA
DEATH BY CHOCOLAT
GARY NUMAN

KRCX
Denver, CO 1530 AM
303.964.5392
krcx@krcx.com
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BLUR
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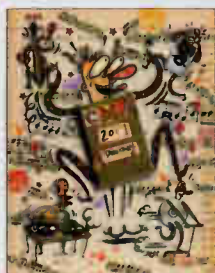
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CMJ New Music Report is the music industry's connection to the issues and ideas effecting the discovery of new music, as well as a comprehensive guide to the best new music in a range of genres. *New Music Report* is the weekly source for proprietary charts of non-commercial, college and internet radio airplay. Its subscribers can also access customized reports based on this data online at cmj.com.

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INTERNSHIPS

Planetary Group in Boston is seeking interns for the spring semester to work for credit, fun and CDs. Do things that are important and not lame. Contact Doug at doug@planetarygroup.com, or call 800.254.2543.

Roadrunner Records is seeking a marketing department intern in its New York City office. Applicants must work in exchange for school credit and be available at least 10 hours per week (NYC residents preferred). Those interested must have an unconditional willingness to learn and work hard. Fax resumes to Veronica Vallado at 212.505.7469; email vallado@roadrunner-records.com. New York City-based

Jive/Jive Electro is seeking an exceptional intern who wants to help start a college radio and marketing department. Looking for a smart self-starter with extensive music knowledge and communication skills. Two-days-per-week minimum (half-days OK); college junior or senior preferred. For more information, email lorraine. caruso@jiverecords.com.

LABELS

Kinetic Records is seeking paid college marketing reps in the following cities: Boston, Chicago, Denver, Los Angeles, Miami, New York, San Francisco, and Seattle. Reps will assist with regional club, radio and retail promotion duties. Ideal candidates should love electronic music

and be familiar with their local scene. College credit is offered. Email Matt at mattkinetic@hotmail.com.

Smithsonian Folkways Recordings is seeking an experienced Marketing Director for North America. Candidates must have passion, integrity and a proven track record in executing comprehensive marketing campaigns — sales, publicity, radio, and Internet and advertising components targeting retail, direct-mail and mail-order consumers. Visit www.sih.si.edu for full position description and application procedure, or call 202.275.1089, TTY 202.275.1110. Applications must be received by Feb. 16.

INDUSTRY SHUFFLE

Vol Stephen Davis has been named Director of Recording Administration for the Island Def Jam Music Group. He was formerly Manager of Contract Administration/Business and Legal Affairs at Universal Music Group. • Brooke Lanier-Rodd has been named Manager of A&R Administration for IDJMG. She was formerly A&R Administration Coordinator at Arista Records. • Josh Lerman has been named Director of International Product Development/New Media for Atlantic Records. He was formerly Director of International Product Development. • Caroline

Prutzman has been named VP of Media Relations for Atlantic Records. She was formerly VP of Publicity for the company's Associated Labels division. • John Bambino has left McGathy Promotion for a gig as the East Coast Regional Promotions Manager for Sanctuary Music Group. Picking up where Bambino left off will be Rich Ortega.

ROLODEX UPDATE

TVT Records has relocated its L.A. office to 3575 Cahuenga Blvd. West, Suite 415, Los Angeles, CA 90068. The new telephone number is 323.845.0150. Fax: 323.845.0151.



I WON! I WON!: CMJ Music Marathon 2000 survey-winner Erin Neeley, workin' the boards on her home turf at WIDR-FM, Kalamazoo, Michigan. Thanks to her survey contribution, Neeley won two passes to attend the 2001 Marathon, which will be held in New York City in September.



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