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NEW MUSIC REPORT

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ESSENTIAL



BETA BAND



SAVES THE DAY



DAVID GARZA



EDITH FROST

SPRING HEELED SAX
Inside Thirsty
Ear's Blue Series

FUTURE JAZZ
Artists To Watch

119.0*****ALL FOR ADC 90198
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KUOR - REDLANDS
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Atascadero, CA 93422

Greg Osby

Taking a Bite Out of Jazz



Jazz special issue

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Recorded and Mixed by Clif Norrell

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8/14 Charlotte, NC
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8/16 Orlando, FL
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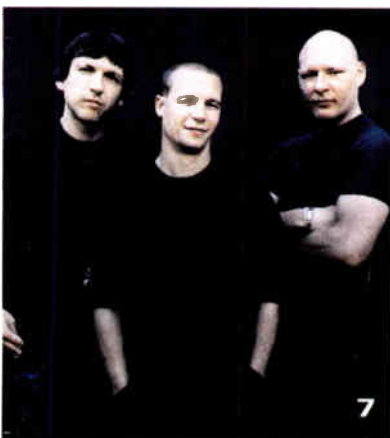
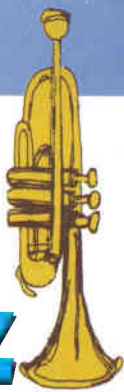
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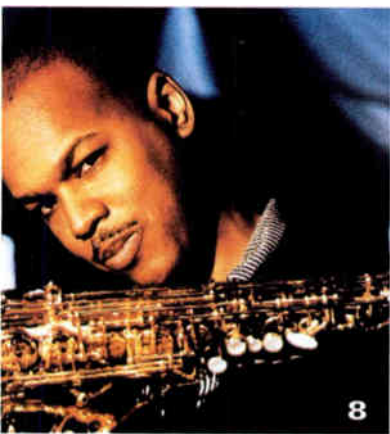
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Jazz special issue



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7 Jazz Special Issue

Welcome to our annual Jazz issue, where our resident expert Tad Hendrickson guides you through the many twists and turns of the ever-changing world of jazz in the new millennium. Leading off the special issue is a look at four artists to watch in "Future Jazz," followed by our cover story on outspoken saxophonist **Greg Osby**, who's currently setting the example for the post-bop youth movement with his brilliant new Blue Note

album, *Symbols Of Light (A Solution)*. Bethany Ryker looks into Spring Heel Jack's phenomenal *Masses* album, both as an artistic statement and as a blueprint for the future. There are also a number of musicians, labels, radio promoters and radio programmers who speak their minds about varying jazz-related topics. We'll even find out what Chick Corea thinks about having a street named after him in his hometown of Chelsea, Massachusetts.

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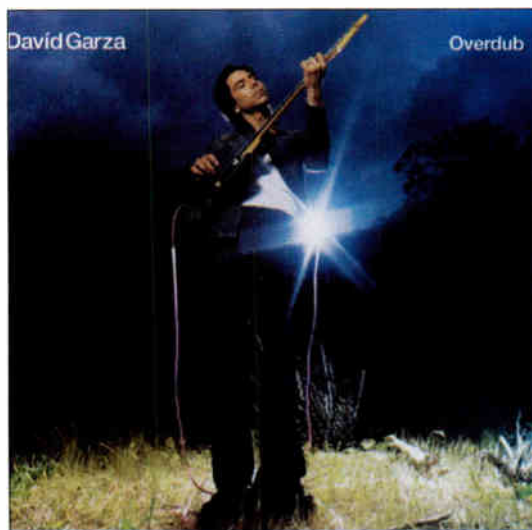


R.I.Y.L.: Flaming Lips, Blur, Gorkys Zygotic Mynci, Beck dropping acid in the Highlands
Contact: Clint Koltveit
Phone: 212.886.7591
Email: clint@astralwerks.com
Release Date: July 17; at radio now
Tour Dates: Atlanta (7/30); Chicago (8/1); Toronto (8/3); Montreal (8/5); Cuyahoga Falls, OH (8/8); Centreville, VA (8/11-12); Boston (8/14)

BETA BAND

Hot Shots II (Astralwerks)

The direction traditional rock bands were supposed to be pushing towards began to be discussed and theorized upon pretty extensively in the mid-'90s. Post-punks, detached psychedelic futurists, and techno-savvy hip-hop poets all offered interesting opinions of the road ahead, but the Beta Band's *The Three E.P.'s* was an example of these three options as an organic swirl. More art trick than pop shtick, the Scottish quartet knew about groove, melody, energy, tradition, and most importantly, how to simultaneously sound like today and yesterday, grounded but totally out of touch with "reality," gazing at the future the whole time. This worldview — more adventures-in-ideas progress than woe-is-me denial — is the heart of *Hot Shots II*, the follow-up to a mediocre full-length debut the band has disavowed and a wonderfully sprawling masterwork. At once humanistic and coy — think early electric Dylan transposed to 2001 — the songs give off the odor of warmed-over dread and devils' haircuts, but the digital blips are touchstones of modern life, not *OK Computer*-ish symbols of technology's dehumanizing wind ("We all live together on a little round ball, we all sing together when the cuckoo calls" sings Steve Mason on "Eclipse" to dispel any doubts). Pretentious at times? Hell, yes! But so is life, and without pretension, what would rock aspire to? — **Piotr Orlov**



R.I.Y.L.: Jeff Buckley, Joseph Arthur, Shudder To Think
Contact: Anthony Delia
Phone: 800.898.2237
Email: anthony.delia@atlantic-recording.com
Release Date: June 26; at radio now
Tour Dates: Seattle (7/24); Portland (7/25); Los Angeles (7/28); San Francisco (7/30); Dallas (8/23); Fort Worth (8/24); Austin (9/1); Houston (9/2)

DAVÍD GARZA

Overdub (Lava-Atlantic)

David Garza is equal parts rock star, folk troubadour and metaphysical soul singer. The daring kid from Irving, Texas earns that kind of bold praise with his second major-label recording, *Overdub*. It's a rare album that reminds us that rock can be deep, dramatic and seductive without getting too self-important. *Overdub* has a lusty, moody buzz that carries on that same spell-inducing vibe that Jeff Buckley left behind, but where Buckley would take elongated journeys into the mystic, Garza concentrates his mojo into more radio-ready nuggets. "Crown Of Thorns" proves he can do the stadium rock thing ("rock me, honey, rock me"), but his opening shot, "Drone," with its busker rap, shows he's aiming a bit higher. The first single, "Say Baby," mocks the vapid radio single ("DJs won't spin your jam unless you say 'baby, baby, baby...") while making a sweet slice of ironic soul in the process. Mid-tempo songs are often the most expressive, affording him the best setting to showcase his compelling, quivering falsetto, a trait that's offset nicely on "Keep On Crying" by Juliana Hatfield's guest vocal turn. Solo demo versions of *Overdub* tracks make up the enhanced-CD part, revealing raw chunks of genius and inspiration, especially on the doubly haunting version of "Soul Custody." — **Steve Ciabattoni**



SAVES THE DAY STAY WHAT YOU ARE

SAVES THE DAY

Stay What You Are (Vagrant)

When the first few bars of *Stay What You Are* ring out, it seems as if Saves The Day has taken a drastic turn: Mournful and groggy guitars release and echo as singer Chris Conley wails gently. The New Jersey quintet made a name crafting bouncy, sugary pop-punk, and it certainly hasn't trafficked in timbres like this. But the crunchy guitar chugs plod back in after a verse, reassuring that the band hasn't gone mope-rock after all. *Stay What You Are* is an apropos title for the group's third full-length; it's filled with gritty popcore power chords, soaring vocal harmonies and driving 4/4 beats, just like the rest of STD's discography. But in staying true to form, the band hasn't slipped into stagnation — there are some changes of note. Conley's clearly gotten a handle on successful pop songwriting — all of these exquisitely crafted songs are anchored by big, fat hooks (most notably the opener, "At Your Funeral," and the tastefully falsetto-ed "Freakish") and perfect-for-pogoing rhythms. STD has also applied a much glossier finish to this recording, relegating the scruffy edge of 1998's *Can't Slow Down* to its back catalog. This might turn off some of the band's punkier followers, but that's clearly not where STD is aiming anymore anyhow. They seem focused on a quest to fill stadiums by the time they hit their mid-20s, and listening to *Stay*, that future seems inevitable. — **Nicole Keiper**

R.I.Y.L.: Get Up Kids, Lifetime, Blink-182, Weezer
Contact: AAM
Phone: 212.924.3005
Email: devin@aaminc.com
Release Date: July 10; at radio now
Tour Dates: St. Louis (7/31); Columbia, MO (8/1); Kansas City, MO (8/2); Denver (8/3); Salt Lake City (8/4); Boise, ID (8/5); Seattle (8/7)



EDITH FROST

Wonder Wonder (Drag City)

There's a lot that's polished about Edith Frost's third album: the sweetly rolling drums of "Easy To Love" and the country picking and creaky feedback of "Who" reveal an elegant, classic sense of the pop ballad that could, hypothetically, garner hits for someone like Mariah Carey. But for a singer/songwriter in the Will Oldham school (it was his Palace-era work that inspired Frost to send her demo to Drag City more than five years ago), it's the idiosyncrasies that make a record. Chicago-based Frost wouldn't share fans with Tony Conrad and Gastr Del Sol if she simply breathily crooned these dark, gauzy love songs (although she does them well). Instead she's always leaned on her lower vocal range in an uncomfortable way ("Merry Go Round") and tends to arrange the instruments in her folk/country numbers to lumber awkwardly around a heavy downbeat, like a kid clomping around in Dad's boots. Infusions of distorted electric guitar and odd ragtime-y clarinet help Frost nail that sound again here — a balance between the left-of-mainstream leanings she shares with her collaborators (she's worked with members of High Llamas and Gastr, and here she again enlists Rian Murphy, as well as Rick Rizzo, Archer Prewitt and Steve Durocke) and a pop sense even your NPR-listening mother would love. — **Dylan Siegler**

R.I.Y.L.: Cat Power, Will Oldham, Paula Frazer
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Release Date: July 17; at radio now



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Public Enemy Continues To Fight The Powers That Be

Public Enemy will release an as-yet untitled new album this fall on Chuck D's SlamJamz.com imprint, the band's first since 1999's *There's A Poison Goin' On*. The group plans to retain creative and marketing control over the album in addition to owner-



Public Enemy

ship of its master tapes. The trio will also coordinate all marketing, publicity and radio promotion. PE is currently looking over offers from distributors to coordinate the album's retail distribution.

Keeping in tune with their dedication to pro-Napster-like efforts (and, it seems, an attempt to do as little work on the album as possible), Chuck D, Flavor Flav and Professor Griff are encouraging anyone and everyone to lend their production skills to the record. Every week for a month, a different vocal track will be posted on the slamjamz.com website for download. The trio has invited aspiring and professional musicians, remixers and producers to provide the music and upload it back onto the site. The deadline for submissions is Sept. 14.

"Be creative and innovative," Chuck D says on www.slamjamz.com. "Dare to be different. Public Enemy and SlamJamz.com are looking for tracks with the widest range of sound and style and no limitations. Don't be confined by traditional hip-hop boundaries, expand the horizons... from techno to country,

drum and bass to electronica, even the blues. Tracks will be chosen based on quality and originality."

Chuck D will then cull through the entries and select several to include on the new album. Those who have their track selected will receive production credit on the album in addition to \$1,000.

Ladyfest Heading To Chicago

Last year's Ladyfest, the six-day female artist festival held in Olympia, Washington in August, has given birth to an offspring in the Midwest. Aply named Ladyfest Midwest, the festival will take place Aug. 16-19 in Chicago.

The four-day festival will showcase the work of women artists, performers, musicians, film and video makers and activists. Among the musicians scheduled to perform are Mystic, Amy Ray, the Butchies, Le Tigre, the Need, Bratmobile, Tracy And The Plastics and Mary Timony. A complete lineup of performers can be found on the festival's website at www.ladyfestmidwest.org.

Some of the more intriguing panels and workshops include "guerrilla gardening," "stitch and bitch" and "motorcycle mechanics."

IDJMG To Bail Out Roadrunner?

Sources feeding the industry rumor mill have Island Def Jam Music Group scooping up Roadrunner records after the indie's owner, Cees Wessels, put 49 percent of the company up for sale a few weeks ago for a mere \$30 million.

According to published reports, Roadrunner owes \$17 million to German music company, Edel, from a recent loan the company called in to ease its own financial burden. At press time, representatives from neither label had any comment about the possible acquisition.

Whether the rumors of IDJMG absorbing Roadrunner is true or not, Slipnot's forthcoming album, *Iowa*, has been pushed back from July 17 to sometime in September, according to a source close to the band.

Gavin Axes Jazz Section

Industry trade magazine Gavin announced it will discontinue its Jazz and Smooth Jazz charts, and suspend that entire section of the magazine. This announcement was hardly a surprise to most in the industry.

"What it boiled down to was advertising dollars," says Josh Ellman, VP of Radio Promotion/Artist Relations at Groov Marketing. "They felt that the community wasn't providing the advertising dollars. It's real unfortunate. Gavin's jazz chart has been a standard for over ten years. It was a way to gauge empirical data to find out how your records were competing with other records."

Over the past year, Gavin's Jazz and Smooth Jazz charts weren't being published consistently in the magazine, only online. They also trimmed the chart from a Top 50 to a Top 40 and limited the number of artists a particular station could report in a given week, making it very difficult to get new artists on the chart.

"I think it's very important that people don't freak out about this," he says. "There will be a solution. Every once in a while, you need a wake-up call."

Just A Bite...

Mark Hill and Pete Devereux, otherwise known as the garage electronica act Artful Dodger, announced they have amicably parted ways, a mere weeks before the release of their upcoming single, "Twentyfour/Seven." Both plan to work on solo projects, with Hill continuing to produce and remix under the Artful Dodger moniker.

FUTURE JAZZ: Artists To Watch



JIM BLACK

New York drummer and composer Jim Black caused quite a stir with his debut as a leader, *Alasnoaxis* (Winter & Winter), creating a sonic zone where instrumental improv sleeps with songs and sensibilities more often found in indie rock. That mix exposed Black's talent and abilities as a band-leader, not least by his ability to etch out a distinctly personal style from over a decade of work with modern shredders like Tim Berne, Ellery Eskelin and Dave Douglas. *Alasnoaxis* will release their second album this winter; expect their unique band sound to dig deeper into the worlds of texture, song, and voice. One of the most in-demand drummers on the scene today, Black's upcoming work shows his passion for collaboration with a diverse list of artists. He's a co-leader of Eastern European/Brooklyn blenders Pachora, which will release a new album this coming spring. Also listen for his taste and dexterity on a new trio recorded by Ellery Eskelin and watch for his electronic/laptop assaults on tour with Laurie Anderson. — **Bethany Ryker**



NELS CLINE

By leading his own groups, Los Angeles-based guitarist Nels Cline has been able to intermingle his jazz forays, post-rock energy, and sound extensions into a mix that's on the edge. His *Destroy All* band, which has a self-titled album out on Atavistic, augments Cline's duos/trios with an additional guitarist. It's a high-wattage Technicolor guitar dream that rocks hard with remarkable writing and the ensemble's deft envelope-pushing improvisation. His full discography currently logged at 91 albums with a long list of new projects attests not only to his versatility as a guitarist but his commitment to exploring new musical junctions. Recently Cline's thrust as a leader has been working with his latest trio, the Nels Cline Singers. As they prepare for a debut album, his powerful Inkling quartet is projecting a follow-up both on Cryptogramophone. Also worth checking out is the full-fledged power of the Coltrane-inspired *Interstellar Space Revisited*. As these varied projects indicate, Cline's bandwidth and scope amaze. — **Bethany Ryker**



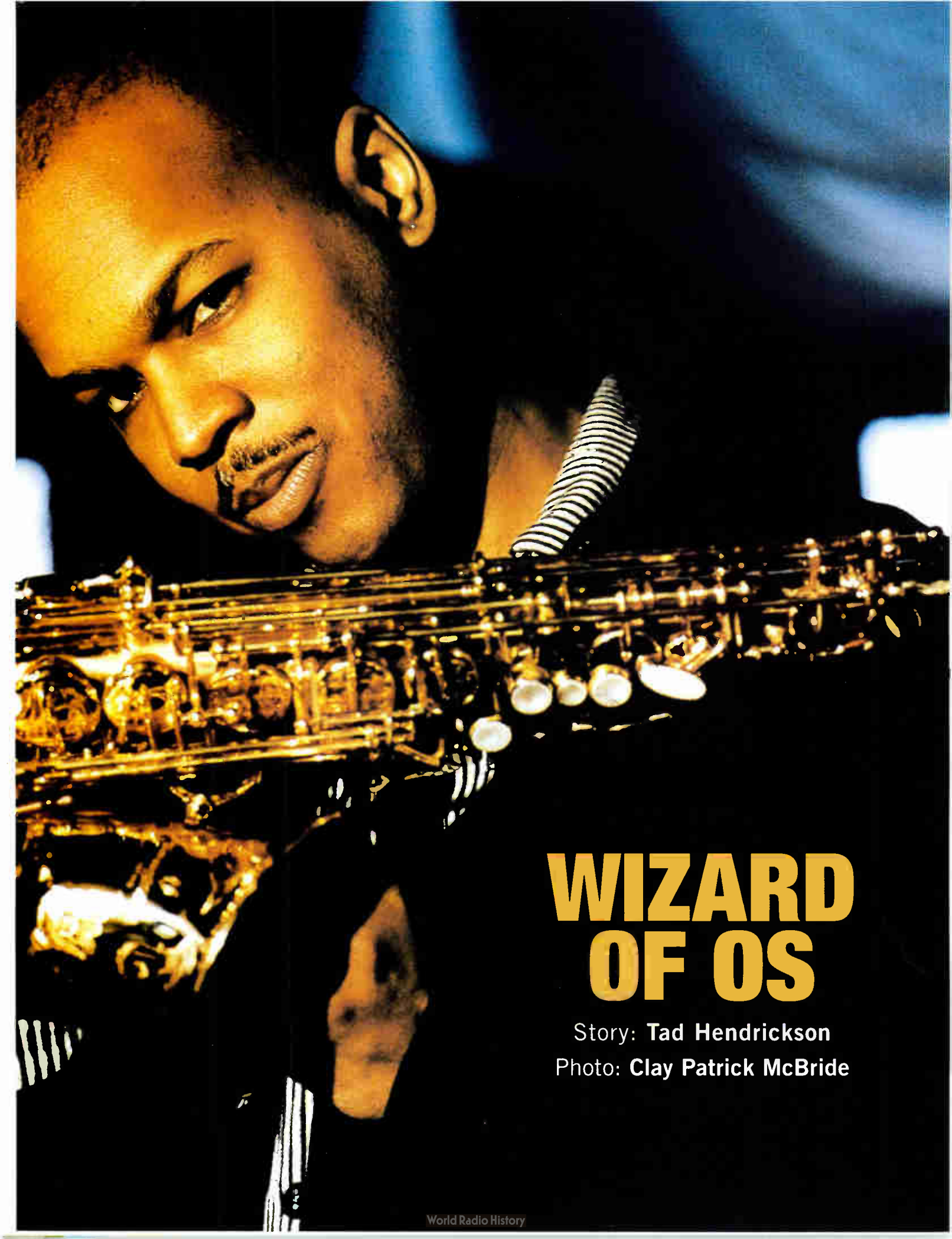
ORI KAPLAN

Israel-born, New York-based Ori Kaplan's crimson saxophone sound comes to mind when considering the splash of tone color he adds to an international palette. His Percussion Ensemble's first release *Gongol* (featuring Susie Ibarra) on Knitting Factory Works is a charismatic array of tone and rhythm. The compositions are packed with a kinetic energy that surges through everyone within earshot, causing audiences to sway to the pulse. Kaplan's bands are imbued with jazz roots and an enthusiasm for the open boarders of the modern scene; from free-blowing to bebop style, he laces his material with stirrings of rock showmanship. This sensibility is most prominent with his new band *Shaat'nez* — literally meaning a garment sewn from different material — a nod towards the fusion of different musical sources in the band. He's been bridging different venues working with ethnic-folk-rock outfits Firewater and Gogol Bordello. And *Cries Of Disillusion* (Earsay), with Assif Tsahar and others, deftly displays the inner workings of the vital improv scene of his native Israel. — **Bethany Ryker**



E.S.T. (ESBJÖRN SVENSSON TRIO)

Like a good number of his European jazz counterparts, Swedish pianist Esbjörn Svensson's music is informed by the continent's ever-prevalent club esthetic — yet, somehow, more organically so. Typifying neither the improv+beats school nor the St. Germainesque dance-floor jazz, E.S.T. are a traditional piano trio energized by 21st century production techniques, tweaking an informed futurist vibe like Bill Evans remixed, or an ECM album messed with in a techno lab. On *Somewhere Else Before* (Columbia), the American debut which culls the highlights of the trio's two Euro releases, Svensson's compositions prove compatible with the electronic jazz proceedings, stretching between tonal meditations, at times made more heavenly by Dan Berglund's bowed bass, and rhythmic thrills, with Magnus Öström's trap kit augmented by digital post-production pulses. Some of it is the most unique jazz currently being created, at once saluting the tradition that spawned it and the next age outlook that guides it. — **Piotr Orlov**



WIZARD OF OS

Story: Tad Hendrickson

Photo: Clay Patrick McBride

Even the most casual chat with alto saxophonist Greg Osby reveals a wealth of opinions and a biting intellect. As for the state of jazz, just watch him go.



Greg Osby hasn't been on the phone more than 10 seconds before he's off and running, explaining the title of his brand new *Symbols Of Light (A Solution)*. "What I meant was, currently I've been overwhelmingly disillusioned by the lack of aptitude from a lot of jazz musicians to step outside of their normal arena and to allow themselves to be influenced by the bounty of influences and resources that the world has to offer," he says. "The symbols of light represent these untapped resources, i.e. different genres of music or types of folk music or different disciplines or different modes of presentation."

There's obviously a connection between Osby's ability to riff endlessly on the sax and speak voluminously on a number of topics, particularly those related to music. He doesn't just speak in complete sentences — he spews out complete paragraphs.

The 41-year-old Osby is no longer the young lion that arrived in the '80s. He's matured into a jazz theoretician who has mentored up-and-comers like Jason Moran and Stefon Harris in the late '90s; he's a student who loves to sit in with elders like Andrew Hill and Sam Rivers as well as contemporaries like Joe Lovano; he's a musician in his prime who's recorded 10 albums of his own for Blue Note since signing with the label in 1990.

"Critically he's never had more critical acclaim than he has in the last three years," says Don Lucoff, independent publicist for Blue Note, who calls Osby the leading light of the label's new crop of post-bop players. "And even though he doesn't tour as much and sell as many records some, Blue Note is committed to Osby because they feel that Greg is a leader, not a follower."

Never one to dwell on the past, Osby has created a varied catalog of his own that features young and old players as well as acoustic and electric instruments. On *Symbols Of Light*, he follows up the star-studded *Friendly Fire* (co-led by Lovano) and *Invisible Hand* (featuring Hill and Jim Hall) with a dark, moody album where his regular quartet is augmented by a string quartet.

"I'm very much influenced by soundtrack music, accompaniment music, mood-enhancers as set to music, and small orchestral chamber pieces," says Osby, who splits his time between New York and southern New Jersey. "There is a lot of emotion — this music is very evocative. It can lend itself to be a very fruitful resource if people would give it a chance. I've definitely availed myself of Bartok String Quartet, some of the Bach choral etudes, and things like that."

For Osby, the typical jazz quartet sound has run its course — he's looking for new colors. And rather than bitch about it, he just goes out and does it. While he knows that his disarmingly fast decisions

may not be the best thing for his career, he's at ease because artistically it's the right road to follow. If that means that he doesn't play this album in the clubs, that's fine with him.

"Most of the venues that actually do book jazz are primarily tourist traps," Osby says, certain that this trend has affected the music.

Anyone can see that this business mentality has been hard on jazz, particularly if artists are trying to reach younger American audiences that are unable to drop a sizable chunk of cash for an hour's worth of music. Before he ever attempted to create a bridge with classical-leaning audiences, Osby had sold jazz to the non-jazz masses, one gig at a time.

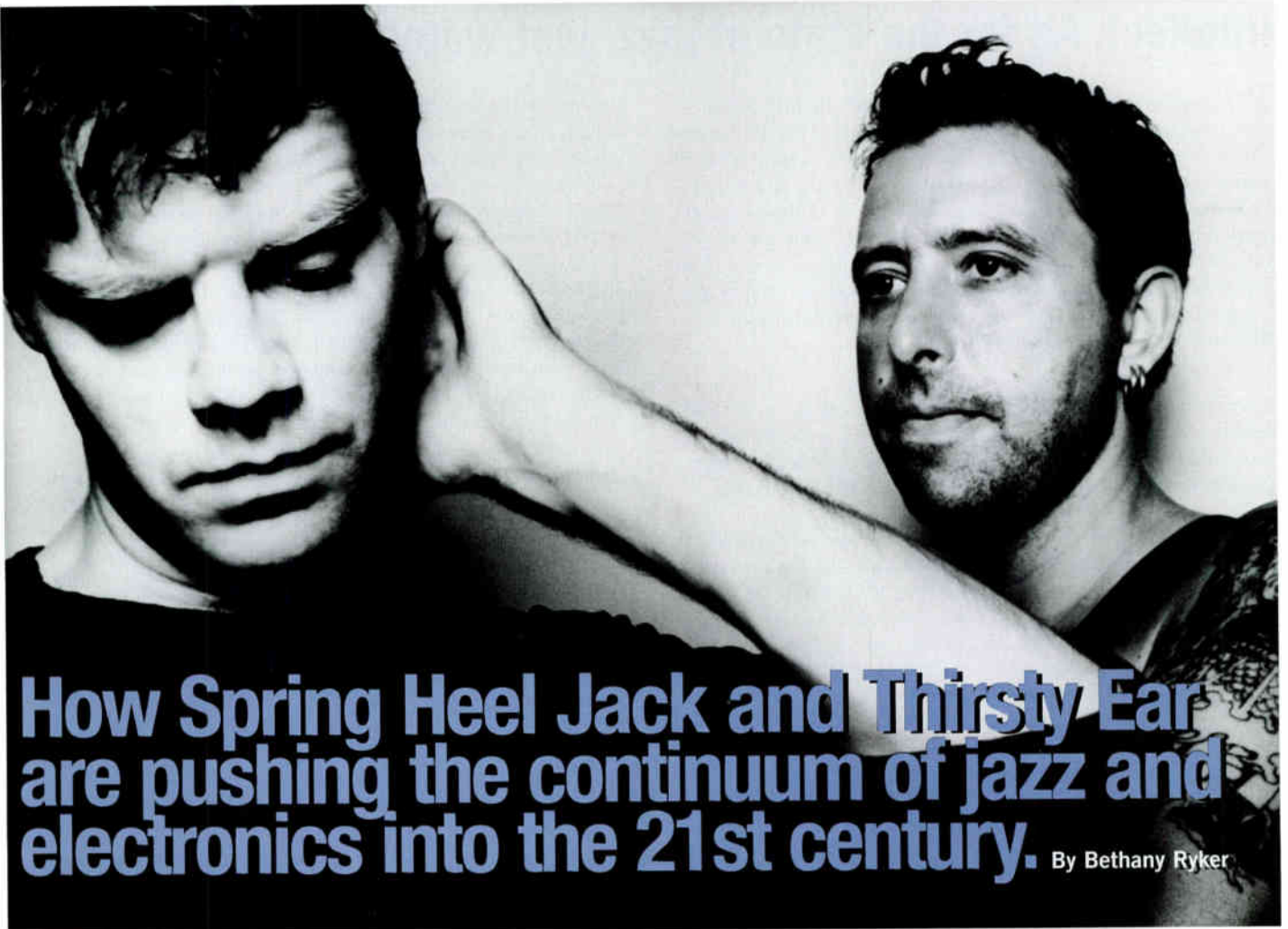
In 1999, the saxophonist headed up the New Directions band — a collective of young Blue Note artists — and went on a six-week tour, performing anywhere that would take them. "We played at everything from old folks' homes, to country line-dancing places in Texas, to cigar bars, to new wave clubs, where people normally have a mosh pit and stage dive. And it was wildly successful," he recalls. "We sold product in these places, because the people that frequent [them] came thinking that it wouldn't be something that they normally dig, and they actually stayed. So we got a lot of instant converts."

"I've been overwhelmingly disillusioned by the lack of aptitude from a lot of jazz musicians to step outside of their normal arena."

In his own youth Osby wasn't so open to playing music he didn't care for. He gigged with many of the greats, but there were tougher times too, and he often had to perform in undesirable settings. He referred to these as "ho gigs." The saxophonist's experiences have changed, but the term remains.

"I'm more than pleased that I did it," he says in retrospect. "While I was doing it the whole time I was pouting, I was mad, and I had an attitude, because I [thought], 'I need to be practicing my own shit. I need to be doing my own thing.' When I look back, I feel that my whole rhythmic conception was reinforced by doing a lot of those Caribbean-type gigs, and just phonically, my whole pallet was expanded just by doing gigs that weren't necessarily of the post-bop tradition."

The concept of looking outside to enrich what's within goes back to the title of the new album and the philosophy that's attached to it. "There's a lesson in everything," a wiser but still acerbic Greg Osby points out. "You just have to shut your mouth and try to extract the most out of any situation." **NMR**



How Spring Heel Jack and Thirsty Ear are pushing the continuum of jazz and electronics into the 21st century. By Bethany Ryker

Thirsty Ear's latest release in its improv-oriented Blue Series, *Masses*, is the work of drum 'n' bass pioneers Spring Heel Jack and a rousing list of contemporary improvisers, many of whom are virtual neighbors by way of the label's catalog. This seamless collaboration raises the bar in the union of electronics and jazz by willfully defying any categorization but imaginative. The London-based duo of John Coxon and Ashley Wales has distanced itself over the years from typical up-tempo break-beat electronics to explore abstract, yet organic soundscapes. By cross-pollinating with the New York improv scene to record live source material instead of constructing samples, they've drawn naturally from their long-term interest in jazz.

As recent critical acclaim in non-jazz-centric publications like *The Wire*, *CMJ New Music Monthly*, *Alternative Press*, *Magnet*, *rollingstone.com*, *amazon.com*, and countless others attest, SHJ has unassumingly created a record that blueprints the possibilities of this cultural exchange. As Matthew Shipp, pianist on *Masses* and curator of The Blue Series, points out, "DJ culture and jazz culture converge through an openness of sound in both worlds. *Masses* is just a slim part of the infinity that these two cultures can produce."

Amplification may be the two form's most common denominator. Electronics have been present in jazz since the first attempts to power up the bass. Further along the timeline, producer Teo Macero, who was responsible for recording Miles Davis's crucial electric jazz fusion work in the late '60s and early '70s, pieced together actual songs *after* the jams were recorded in the studio. This technique, used on landmarks like *Bitches Brew* and *On The Corner*, prompted jazz conservatives to debate the appropriateness of this approach, but it was a key early step in the subsequent development of analog signals into electronic/digital processing as agents of improvisation. It's a signpost displaying just how deeply electronics and recontextualization has permeated contemporary jazz culture.

What does this lineage of electricity mean for *Masses*? The aural scope ranges from quiet AMM-like intensity to Brotzmann-esque combustification, whether acoustic or electronic, with all channels fusing together as a single stream. Headphones disclose the sonic intricacies while subwoofers show off its threshold of energy. Listening closely to "Salt" reveals a digital layer so discrete you'd swear it's the amplification of brainwaves processing the syncopated jam laid down by Shipp, William Parker (bass) and Guillermo E. Brown (drums). This track especially shows SHJ's craft: after work-

ing with the live takes from New York sessions, British saxman Evan Parker was later added atop the mix for the right feel. As with all tracks, the final musical effect generated from what Coxon calls “skeletal and somewhat abstract” initial sketches that were interpreted by the instrumentalists then “trimmed to no excess” by Coxon and Wales. Enough space is left between layers to give a sense of movement.

Spring Heel Jack draws from the edges of a sound world neither by chance nor intention. The duo’s affinity for all kinds of sounds, especially jazz, becomes clear as the two express their reverence for their collaborators. Coxon’s casual and comprehensive knowledge rolls quickly off his tongue as he expresses how upset he becomes when jazz is treated like museum culture. Speaking over the phone from England, his convictions are palpable: “I’m interested in where those seminal players and albums have brought people. The players we worked with are part of the jazz legacy and have the important task of reconciling tradition and individual talent.”

This sense of honesty is evident when he and Wales speak from the position of listeners within the realm of jazz where “playing is what jazz is all about.” Whether it is infused with electronics or not, Wales feels that “Jazz has its own impetus, its own dogma and its own pragma. It’s moving like a bullet in one direction, and


it’s moving in all sorts of other directions as well. It is about respecting people who are pushing boundaries and also respecting those fantastic players who keep steady.” And although they have worked in sync with improvising musicians, the effort, says Wales, “was not to make a jazz record, or even a free jazz record, it was to make a record.”

Peter Gordon, Thirsty Ear president/owner and Executive Producer of *Masses*, says that the mission of The Blue Series has been to strip away conventions. With this record the label took a few extra measures to ensure that the “purity of spirit was retained.” “We

attempted not to let the walls close in and have to call it a certain thing,” Gordon explains from his office. “The marketing thrust of the album was to let it have a big broad spread.”

“DJ culture and jazz culture converge through an openness of sound in both worlds. *Masses* is just a slim part of the infinity that these two cultures can produce.” – Matthew Shipp

Generous press coverage is an early indicator of the release’s success. Sales have been a respectable-by-jazz-standards 2,000 in the two months *Masses* has been out — these numbers could get a considerable bump once people come across it via year-end top-10s and general word of mouth outside the jazz community. Of course there’s a healthy buzz in the jazz community where everyone’s got an opinion. Almost everyone agrees that it’s an encouraging sign for the yet unrealized potential of the “infinity” that Matt Shipp talks about.



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San Francisco Chronicle



Charles Lloyd
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PAT FRISCO

WHFR-FM, Dearborn, MI

How do you keep building an audience?

By slipping in one second subliminal recordings of Kenny G and Wynton Marsalis at the top of every hour. No, seriously, just through consistency, attempting to interact, asking for feedback, doing special in-depth programming, and constantly searching for new music to present.

TREVOR P. STOTTEMYER

WSYC-FM, Shippensburg, PA

How do you keep building an audience?

I have to say the most important thing is finding a target audience. As a jazz/Americana/world programmer, I look to the community around the college. The professors and the local residents. Reach out to those that would search out NPR or a Borders with a bitchin' jazz/classical section as your target audience. Host local programs about jazz education, such as speaking at your local library or at events sponsored by local arts committees.

Name a favorite album.

This is a hard one, but I have to say an album that changed my life was *Agua de Luna* by Ruben Blades and Seis del Solar. This changed how I viewed music and literature. The songs are all based on short stories by Gabriel Garcia Marquez. It also got me to convince my parents to buy me congas and I became a jazz musician.

ANTHONY BONET

KALX-FM, Berkeley, CA

How do you keep building an audience?

By staying a key part of the jazz music ecology in the Bay area. We play artists whose work no one else will play and we continue to play artists who have found a broad audience in meaningful

juxtapositions. We present shows locally, we work with jazz organizations and keep the artists coming in for interviews. Artists have a story to tell, and we need stories to tell. Clubs need their shows publicized, we like to give tickets away. It's a win-win situation.

Name a great radio moment for you as a jazz DJ.

At a three-hour tribute to the great Billy Higgins — all the testimonials that kept coming in from listeners that loved Billy saying how much the show meant to them.

Name a favorite album.

Serge Chaloff's *Blue Serge* — an absolute five-star jazz album. Idiosyncratic, inventive, sentimental without being cloying; clever without being jaded. A tour de force for Chaloff, an underrated and under-recorded giant.

TAK MASUDA

WRAS-FM, Atlanta, GA

Name a favorite album.

Riding The Nuclear Tiger by Ben Allison And Medicine Wheel. I dig this the most because I see so many influences in the songs while still retaining a true jazz spirit. Also, the compositional style and the range that each of the musicians display on each song is mind-blowing. The grooves, beats, melodies, harmonies... I can *feel* the music tickling my feet.

CHRIS MERRICK

KBOO-FM, Portland, OR

Name a favorite album.

Rufus Harley's *The Pied Piper Of Jazz* on Label M. Jazz bagpipes. A strange, forlorn forgotten figure who went his own way, and has been a happy man all his life.

ALICE MACALLISTER

KVMR-FM, Nevada City, UT

How do you keep building an audience?

The only way is consistently good programming: love for the music first, love for the listeners second.

CHERYL K. SYMISTER-MASTERSON

WMUA-FM, Amherst, MA

How do you keep building an audience?

By continually incorporating current releases by new and established artists with the classic recordings. Today, more than ever, the genres are spilling over into each other, which makes for exciting choices in programming for us DJs. I also take time to hang around the local mom & pop record stores and catch up on what folks are buying and frequent clubs that support the music that I play and appreciate.

Name a great radio moment for you as a jazz DJ.

The interview I had with bassist Dave Holland last year (which stupidly I didn't record! Do not make this mistake, folks!). I really felt on top of my game. The set of music I played to prep my audience just before the interview flowed beautifully. And then Holland and I did it and it went well, not just judging from the appreciative calls I received afterwards, but from the "thumbs up" I gave myself for pulling it off. Luckily, in my opinion, I've never had a "bad" interview, but this one felt great.

Name a favorite album.

It's by multi-instrumentalist Ira Sullivan and it's called *Horizons*, originally released on Atlantic, now on Discovery. I found it in a \$2 bin at a local record store. Every time I play it, I have to sit and listen to it and do nothing else. He does this version of "Norwegian Wood" that's just killer! He's taken his knowledge and passion of non-western sounds and incorporated them into his free

approach to some standards. It sounds incredibly fresh.

STEVEN BERNSTEIN

Trumpeter, Sex Mob

What attracted you to your chosen instrument?

Louis Armstrong was on television when I was kid (it must have been the "Hello Dolly" era) and made some crazy impression on me, so when the school asked us what instrument we wanted to play in 4th grade, I wanted the trumpet. The slide trumpet affair started in 1977, but grew slowly. I fell in love with the slide trumpet (madly) about 6 years ago, and she still has a lot of new tricks to show me. And as is the case with multiple lovers, after being on the road with Sex Mob (only playing slide trumpet) coming home and playing the valve trumpet feels so sweeeet.

ROSWELL RUD

Trombonist

Name a jazz record you continue to go back to.

Herbie Nichols Trio recordings on Blue note/Polydor. The unlimited divine presence that I experienced playing with Herbie continues to haunt me in these recordings. I may think that I have made personal musical strides in the meantime but all I have to do is put on one of those tracks and I'm back to square one. It's totally humbling and uplifting at the same time.

MATTHEW SHIPP

Pianist

What five records have you been listening to recently?

Thelonious Monk — *The Complete Prestige Session*, Jimi Hendrix — *Band Of Gypsies*, Dr. Octagon — *Dr. Octagonecologist*, Amon Tobin — *Permutations*, Red Snapper — *Making Bones*

What attracted you to your chosen instrument?

players share their experiences and passions

I had no choice in the matter, it chose me.

CHICK COREA

Pianist

How's it feel to have a street named after you?

The warmth and friendship that came from my high school friends, my family and the city officials of Chelsea, MA, where I grew up and went to high school was incredibly heartfelt and moving. They named the main street in Chelsea "Chick Corea Way" with nice looking street signs with little music notes on them. The city officials said they wanted to set an example to the youth of Chelsea and show them that someone from Chelsea can become successful. That kind of love and support are some of what makes life really beautiful.

MATT MANERI

Violinist

Is there a new/unknown person or that impresses you?

Dan Levin (cellist) — I've hired

him for some of my upcoming gigs, but he hasn't appeared on any recordings yet. He's one of the few up-and-coming string improvisers that has found an originality without losing a sense of jazz history.

MATT WILSON

Drummer

Name a jazz record you continue to go back to.

Miles Davis Quintet's *Workin'*. The whole series of that edition of that quintet on Prestige is phenomenal. The record is so swinging, it conveys a true band vibe in 38 minutes and makes such a wonderful statement. The recording never ceases to amaze me!

What attracted you to your chosen instrument?

I wanted to play an instrument that was cumbersome to carry around and would annoy landlords and neighbors. Seriously the drums sang to me — I do not hear just rhythm from the drums, I hear worlds of melody.

I love the stories the drums can tell and they are majestic instrument. The great Ed Thigpen once told me: "Do know why they call it a drum throne? Because drummers are the kings and queens of music!"

CHARLIE HUNTER

Guitarist

Name a favorite album.

US 3 by Horace Parlan. Because he only had three fingers on his right hand, Horace Parlan had to develop a different style than other piano players of the era. The band improvises together as a rhythmic whole rather than as individuals. I love this record.

What five records have you been listening to?

Albert King — *Livewire Blues Power*, Pontos de Macumba, Jurassic 5 — *Quality Control*, Fela Kuti — *The Best Best Of*, Thelonious Monk — *Alone In San Francisco*

BEN ALLISON

Bassist

Name a favorite album.

Hampton Hawes/Charlie Haden Duo's *As long As There's Music*. One of my all time favorites. It's just got a simple, beautiful, organic vibe. Most of what I had heard of Hamp was the deeply swinging trio sessions he did in the mid-'50s, but in this later period (mid-'70s) he had a really free and open-minded spirit that fit the times. The approach is very intimate and he and Charlie take their time and make some beautiful music.

DJ LOGIC

Turntables

Name a jazz record you continue to go back to.

Miles Davis — *Dark Magus*. I have listened to that record 2392 times and still hear something new everytime.

Is there a new/unknown person that impresses you?

Well, he's not new by any standards, but I had the chance to work with Olu Dara this year and I was blown away. He's the real

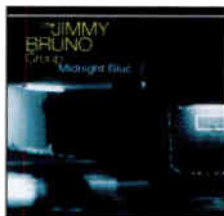
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deal and probably the jazz world's best hidden treasure. As far as "unknown" person, he won't be unknown for long, but Robert Randolph is a young pedal steel guitar player from New Jersey that will blow your mind... guaranteed.

What attracted you to your chosen instrument?

Growing up in the Bronx, hip-hop was in the drinking water. I was always drawn to the turntables. Kool Herk, Red Alert, Grandmaster Flash, those guys were my super-heros. My mom bought me my first pair for Christmas when I was 14 and I've been with them ever since.

JAMES BLOOD ULMER

Guitarist

Name a jazz record you continue to go back to.

I ain't got no jazz records. I don't have nothin' but James Blood shit. I used to have records (Art Tatum, Miles Davis, John Coltrane, Wes Montgomery, Joe Henderson), but I don't have 'em anymore.

Name a favorite album.

James Blood Ulmer — *Tales Of Captain Black*. It has something to do with American music in its original form, meaning it don't have any European influence. I like that record.

What attracted you to your chosen instrument?

I didn't have no choice in the matter really. It was the only instrument in the house. I was four years old and my daddy showed me how to play. Now the question is what would I have done if I wasn't a guitar player. What would I have done? I don't know. Maybe a doctor, an airplane pilot, a gangster. I'd like to know what I woulda been.

BILL MARTIN

Drummer

Max Roach's *Percussion Bitter Suite*. The music is a perfect blend of Afro jazz collaborations, horn arrangements and soloists are extraordinary. And it's led by a drummer.

ERIC KRASNO

Guitarist, Soulive

Name a favorite album.

Bobby McFerrin — *Spontaneous Inventions*, one person, one mic, unbelievable.

AVISHAI COHEN

Bassist/Pianist

Name a favorite album.

Charles Mingus — *Mingus Plays Piano*. Most people know Mingus for his bass playing and band leadership, but here you can hear a whole other side of his soul as a composer and a player. It is one of the deepest records I have ever heard.

Is there a new/unknown person that impresses you?

I'm very impressed by Bryian Keleen, a young bassist with an amazing natural talent and understanding for the bass and for rhythm.

KEN VANDERMARK

Reedist

Name a favorite album.

Ab Baars — *Sprok*. Ab is one of my favorite contemporary improvising musicians. A great composer with an incredibly personal approach to his instruments, one of the greatest musicians on the planet and unfortunately almost no one knows about him except other musicians involved with the scene.

Is there a new/unknown person that impresses you?

Paal Nilssen-Love, a drummer from Oslo, Norway. Only in his mid 20s, Paal is already one of the best musicians I've ever heard.

KARL DENSON

Saxophonist

Name a favorite album.

Lee Morgan's *Sixth Sense*. It's got really great writing. Like McCoy Tyner's *Real McCoy*, every single tune has its own character. I just happened upon it in Athens, G.A. and I guess Blue Note had just reissued it. In the last three years I've lost it three times and had to find it again. People keep borrowing it, and it got stolen in my CD case, so I keep finding it because it's such a great record.

Is there a new/unknown talent that impresses you?

Fareed Haque — man, he just kicked my ass. He's got this band Garaj Mahal and I was kind of familiar with him and I got a chance to play with him at the High Sierra Festival. Man, he's my new hero. I'm going to Chicago in couple of weeks and I'm gonna call ahead so I can sit down and get a couple of lessons.

CHARLIE HADEN

Bassist

Name a favorite album.

It's never a complete recording — always just one or two tracks. For example, "Young and Foolish," on *Everybody Digs Bill Evans*, with Sam Jones on bass and Philly Joe Jones on drums, because the way that Bill Evans plays the verse and the song — you need never ask a question about life again!

MICHELLE KRUPKIN

Cryptogramophone

Where is jazz's next step going to lead?

The next step will lead to Ken Burns doing another 20 part series to correct all of the omissions of his previous work. Once we get over this little retro phase we're going through, people will start to notice the amazing music that is currently being made that utilizes forms more sophisticated than Tin Pan

Alley. Improvisation within the context of more complex forms and extended harmonic structures, as well as non-traditional instrumentation are a few ideas that spring to mind.

JANA LA SORTE

Janlyn PR

What drives you to work in the jazz world?

Jazz is the music I grew up with and care about. It moves me and represents what I care about — freedom, innovation, collaboration, awareness, racial and sexual barriers, America and the world at large.

GUY COMPTON

Director of Marketing & Media Relations KnitMedia/ Knitting Factory

What drives you to work in the jazz world?

As a fan, it's crushes all other genres, pound for pound. And it's all about the live experience. My money's on jazz when it comes to odds on a band walking into a room, picking you up in a sling and whipping you around its head. Creative jazz operates on levels other mediums don't know exist. As a professional, there's relatively less whored commerce and some more love — the fat is trimmed a bit.

STEVEN JOERG

AUM Fidelity

What drives you to work in the jazz world?

It has been brought to my attention that I'm clearly out of my mind. Actually, it was just prior to 30 full years on this planet that my mission became clear. What drove me to get busy on my work in this world was the work and personal essence of the artists that I work with. When I told one of them, initials W.P., that I was going to start AUM, he said genuinely, but with a barely restrained smirk, "good

luck." I took that as a further challenge to succeed, and now I can hardly get one good night's sleep on my mattress from all the lumps of crumpled dollar bills stuffed in there.

How do you keep building an audience? Can jazz reach a broad audience?

There are a very limited number of individuals who will ever know themselves well enough from within to be able to actually hear jazz music; this number is somewhere in the neighborhood of 10 million worldwide. Some of these folks live deep in the jungle or high on the mesa, and reaching them is beyond the means of any but the most advanced of technologies. Love love love unabashed is how you build an audience. You also build an audience by refusing to lie, or lie down. Always.

GARRETT SHELTON
Verve Promotion Dept.

Where is jazz's next step going to lead?

There isn't "one" next step for jazz. Certainly, the next step for William Hooker will be quite different from say...a Diana Krall. While one might group both of them as jazz artists, stylistically they are as different as night and day. Since the bebop era, we've seen a great deal of fragmentation within the music and it will inevitably continue. Maybe jazz has moved past the revolution/evolution paradigm? Jazz musicians are moving in so many different directions, but that's what makes the music so exciting.

CHRISSY ZAGAMI
Warner Bros. Jazz

How do you keep building an audience? Can jazz reach a broad audience?

I do believe that jazz can reach a broad audience. Building that audience is just a matter of finding ways to let new people know that there's a jazz record out there they may like. I know it can be done when I give a CD I believe in to a friend who's not "into" jazz, or my sister (she's always a good litmus test — middle class, 2.5 kids) and they love it. Reaching the masses who are too busy to search on their own for new music they would like while simultaneously being bombarded with pop images is the challenge we're faced with in jazz. But every time there's an artist or a project that transcends the jazz perimeters, there's a few more people made aware there's still quality music out there. And with more money going into education, and all the efforts being put into getting music ed. back into schools, hopefully, we are creating more intelligent youth, who with any luck will think Britney Spears is as boring as we do.

KEVIN CALABRO
Label M

How do you keep building an audience? Can jazz reach a broad audience?

I think Joel Dorn is good at conveying the old school philosophy in his liner notes, shedding some light on those days. To us, it's not about doing it in the Lincoln Center education kinda of way. It's about hip- ping them to the reality that jazz wasn't always this elitist, distinguished art form, but a music to which folks would go out, smoke a joint, throw back a few drinks and dance all night long.

ALANA ROCKLIN
Delmark Records Promotions

Where is jazz's next step going to lead?

I really feel that jazz music will keep broadening its scope to include the myriad of influences that the younger generation of musicians are exposed to. It's hard to say what musical direction the term "jazz" will encompass, but despite what some may think, jazz is moving forward, it's the critics that have to open up to the term "jazz" being more expansive.

MARK RINI
Groov Marketing

Where is jazz's next step going to lead?

Well, as much as the Jazz Nazi's aren't going to like this, I'm going to have to say the continuation of melding jazz with other styles of music. Be it Banyan mixing the aggression of punk with the improvisation of jazz, St. Germain cross-pollinating dance beats with jazz horn lines and Marlena Shaw samples, or Los Hombres Calientes using everything from acoustic jazz to N'awlins soul to Latin grooves. This stuff, to me, is the most interesting music in the genre. It may be on the fringes of jazz, but I think it's still jazz. Who wants to hear another tired, carbon copy version of "Willow Weep For Me" or "Bye Bye Blackbird"? I sure don't.

Can jazz reach a broad audience?

Only if Diana Krall, Jane Monheit and Cassandra Wilson start a female super group. Something like the Destiny's Child or Spice Girls of Jazz.

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BILAL

1st Born Second (Interscope)
After suffering through years of unimaginative and cheesy love jams, we've finally got our sex jams back. Yes, folks, there is a difference: "Love jams" get you in the mood, "sex jams" are for when you're already there. Bilal doesn't profess to be bringing something new; he just claims to do it better, as he explains on the

intro to his debut, *1st Born Second*: "Beloved, Intelligent, Lustful and Living It/ You know what I mean/And basically I just came to put a little paint where it ain't/ To do to women what most men, most music can't." The album's intelligent neo-soul reflects both Bilal's musical knowledge (the classically trained singer-songwriter studied at Mannes Music Conservatory) and his impressive resume (including work with Erykah Badu, Common and Guru), but his outstanding vocal abilities are the real star on this album. The diversity of guest producers (Dr. Dre, Raphael Saadiq and ?love, to start) showcase Bilal's diversity, but essentially, it's all about that voice (a tip for the ladies: don't listen to the skit "C'mere" with headphones. At least not when you're in public). If you can't appreciate Bilal's music, it's probably just because you're not getting any.

— Lisa Hageman

R.I.Y.L.: Common, D'Angelo, Guru, Prince
Contact: Lenny LaSalandra
Phone: 310.865.4524
Email: lenny.lasalandra@umusic.com
Release Date: July 31



AVISHAI COHEN

Unity (Stretch)

Young Israeli Avishai Cohen hit the ground running when he arrived in the U.S. in 1992, and his star has been on the rise ever since: He spent most of the '90s playing with such jazz notables as Wynton Marsalis, Roy Hargrove and Danilo Perez; he

made his debut as a leader in 1997, and has gone to record three critically lauded albums for Stretch. He also plays bass in Chick Corea's Origin sextet and newly formed New Trio. Here on *Unity*, his fourth effort as a leader, Cohen trades in his bass for his first instrument, the piano. Cohen's keyboard chops are formidable enough to make his piano teacher proud, leading one to wonder why he switched instruments in the first place. Well supported by the International Vamp Band, a sextet of excellent young players from around the globe, Cohen and co. embellish their straight-ahead jazz with a diverse array of musical flavors and moods. With his current trajectory, it's a good bet that Cohen will reach beyond the typical jazz audience in the near future.

— Tad Hendrickson

R.I.Y.L.: Chick Corea, Danilo Perez, Jason Lindner
Contact: Rebecca Risman
Phone: 925.682.6770 ext. 123
Email: rebecca@concordrecords.com
Release Date: Aug. 14; at radio now



ETIENNE DE CRECY

Tempovision (V2)

Considering that he spent most of the '90s hiding behind production boards and mysterious monikers, Etienne De Crecy's name may not inspire immediate awe on its own. But after producing and remixing the very first Air singles, starting a

label to release early Alex Gopher tracks, and forging his own musical territory as part of the lauded Motorbass and Super Discount projects, De Crecy can easily be credited as one of the most crucial figures of the French dance music scene. It's therefore no surprise that *Tempovision*, De Crecy's first release under his own name, is slathered with the same brand of sexy digital funk and atmospheric techno ambiance on which his protégés have made their marks. The offering is a solid affair that balances hip-shaking highs (the upbeat cyber-soul of "Am I Wrong" and "3 Day Week-End") with luxurious lows (the languid techno hues of "Relax" and "Noname.") But whatever the tempo, De Crecy makes sure each track swaggers and sways with a healthy dose of funk-band bravado that could turn even George Clinton's head. Don't be surprised if De Crecy is at the controls when the Mothership finally lands. — M. Tye Comer

R.I.Y.L.: Alex Gopher, Motorbass, Cassius
Contact: Jennifer Jones
Email: jennifer.jones@v2music.com
Release Date: Aug. 7
Add Date: Aug. 7



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SLANG

The Bellwether Project
(Terminus)

Slang — a collaboration between Widespread Panic bassist Dave Schools and Bill Laswell cohort Layang Martine III, also a bassist — evolved from a night of experimenting with electronic beats and the duo's jazz sensibility. "Bellwether" is slang for

"trendsetter," and the duo is gambling that *The Bellwether Project*, their free-jazz/DJ/improvisation rock amalgam, will set a new standard for electro-jazz outfits. Legendary turntablist Grandmixer DXT slices up beats and samples on most tracks, while a host of other friends (Viperhouse, Fognode, Pete Droge, Gordon Raphael and Lori Carson) add their different-colored hues to the multi-textured work-in-progress. The contemplative "What A Day May Bring" is a triptych woven together by echoes of guitar chords and a breakbeat on which abstract electronic grains fold into orchestral wind and string instruments. But as it winds down, it also acts as a segue to Slang's less experimental, trad-informed rock stylizing. Much in the same vein as Medeski, Martin And Wood's *Combustication*, *Bellwether* rethinks jazz with modern gadgets. — **Enrique Lavin**

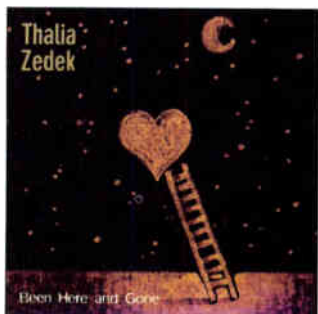
R.I.Y.L.: MMW's *Combustication*, DJ Logic, Herbie Hancock's *Future 2 Future*

Contact: Amy Leavell

Phone: 404.817.8155 Ext. 102

Email: amy@terminusrecords.com

Release Date: June 5; at radio now



THALIA ZEDEK

Been Here And Gone
(Matador)

If the voice of experience were a literal thing, it would probably sound something like Thalia Zedek. Oh, and what experience she has: It seems as if there's never been an American indie scene

without her, dating back to Dangerous Birds, through Uzi, Live Skull and finally Come. Where her vocals once held a feral snarl, she now often sounds like a woozy Lotte Lenya, and it's that blown-out vocal tone — worn to the point of exhaustion, and yet still supple — that gives the bluesy, borderline funereal *Been Here And Gone* its remarkably human quality. *Been Here* is sort of a minimalist take on Come, with the songs to the point and stripped of any fussery. "Temporary Guest" is exactly bittersweet, while "Somebody Else" and the undistilled piano ballad "1926" would hit Nick Cave right where he lives. Through it all, the affecting thing is that you can't escape that you're not listening to a band or a singer, but a *person*.

— **Scott Frampton**

R.I.Y.L.: Marianne Faithful, later Nick Cave, Dirty Three

Contact: Jay Miller

Phone: 212.995.5882 ext. 118

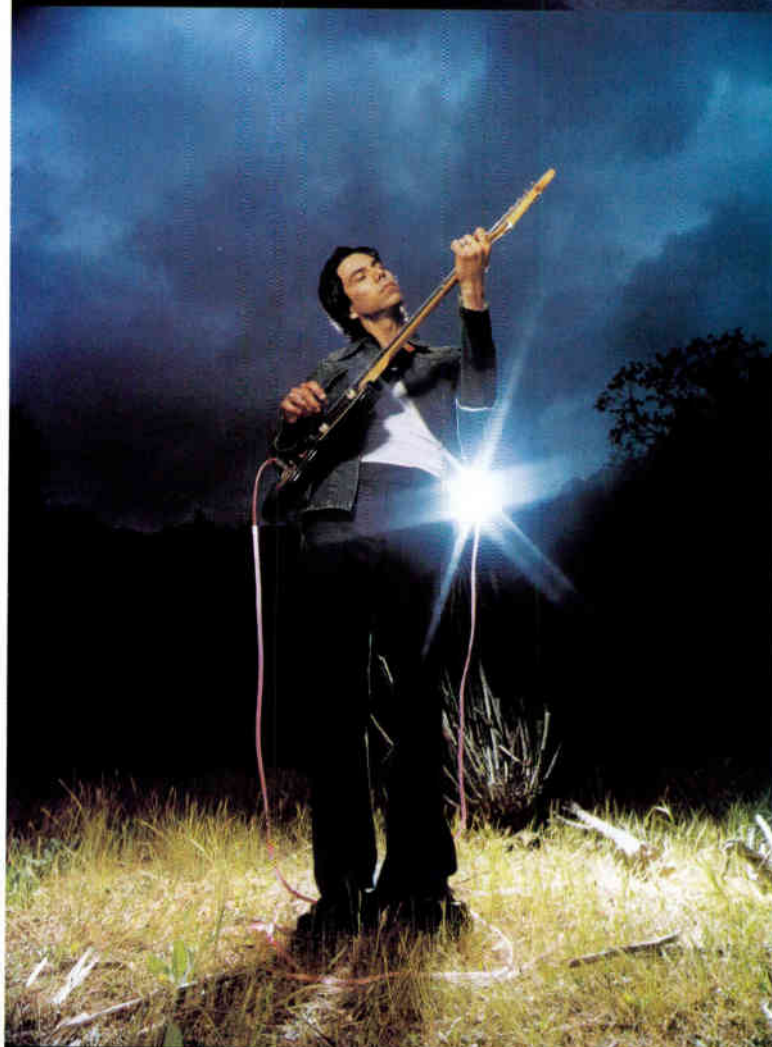
Email: jay@matadorrecords.com

Release & Add Date: July 31

"Overdub is all passion and surprise"

— *Rolling Stone*

David Garza Overdub



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HELLFEST RECAP: SAYING BYE-BYE TO EARTH CRISIS, ANOTHER VICTIM, AND BURN IT DOWN, WHILE WELCOMING A NEW BREED OF UPCOMING METALCORE

Last year's Hellfest was the stuff of legends: I didn't attend, but several friends (and friends in bands) came back with horror stories, as though they were returning from war-torn Vietnam. It was not a pretty sight. Well, I can testify that Hellfest 2001 was a complete about-face. The event ran smoothly, relatively punctual, and the bands were fucking amazing. Despite 7,000-percent humidity in the venue, generated by body heat from so many fucking hardcore kids as the weather up in Syracuse was quite pleasant over



Throwdown

July 6 through 8, Hellfest was the most fun I've had in ages.

The event took place on two stages at Action World, a sports center right outside of the 'Cuse proper. So, in between bands, you could roller skate, play basketball or video games, while various Truskill (the event's cosponsor) bands were piped throughout the building speakers. On Friday, Poison The Well (who will enter the studio in the fall to record new material) headlined. They were preceded by Walls Of Jericho (front-woman Candace is a metalcore force to be reckoned with. She's about as big as me, 5-foot-2, but with lungs bigger than Texas) and Throwdown. T-down closed its set with its cover of Sir Mix-A-Lot's "Baby Got Back" from the *Too Legit For The Pit* comp. When the Cali boys — one of my fave bands — performed "Family," the stage was one big moshpit of people screaming along. I felt compassion for frontman Keith Barney because he played guitar with Eighteen Visions right before going on

with Throwdown. Neither performance was lacking, but the kid had to be on the brink of exhaustion. Kudos.

Martyr AD have been described as what In Flames would sound like if they got beat up by hardcore kids. They turned in one of the night's best performances. Spark Lights The Friction features *God Loves, Man*

Kills-era One King Down singer Jon Peters, who has traded his growl for a croon. I noticed that the crowd kinda stepped back for SLTF. Maybe they're still bitter over his desertion of OKD. Nevertheless, the band plays Quicksand-style punk and its Truskill debut is landing on your desk at the end of the month.

Buffalo's *Every Time I Die* (album out on Ferret Music this month) were the show stealers. Donning mullets, mustaches and trashy rock clothing, all of which fell off during their sanguine set, these guys could be the next metalcore breakout band. Same goes for *This Day Forward*, who kicked off with a *Refused* cover. Talk about a crowd pleaser. If you weren't super into their album (*The Transient Effects Of Light On Water*), see the Philly band live. They deliver. Glasseater is emo-y punk from Florida. Friday side stage bands that set my hair and ass on fire were *In Pieces*, *All Else Failed*, *From Autumn To Ashes* (DEP anyone? Anyone?), and *Keelhaul*

(check'em out: you'll ask yourself where have they been all your life. *It* was just issued by Hydrahead.)

I will be honest and admit that a lot of bands that played sound influenced by each other (read: alike). Another question the Syndicate's Synners and I asked was: How the hell do hardcore kids know ALL the lyrics to EVERY single song by every single band? I am a writer and a lyrics person and it's hard to keep up with every band's words, but these kids in upstate New York sure represent. They know the shit inside and out.

On Saturday, *Stretch Arm Strong* headlined with a 25-minute set because of the curfew. They shared the stage with *Shai Hulud* (the most worshipped band of the event), *Nora and Reach The Sky*. *Burn It Down* and *Another Victim* played their final shows. R.I.P., my friends! Ex-members of AV have turned up in *Santa Sangre* and *True Love*, which will release material through *Equal Vision* next year. I snagged a demo. Reminds me of *Earth Crisis* while *BID's Ryan Downey* — a Val Kilmer clone — is sure to turn up somewhere soon. *Course Of Action*, *Length Of Time*, and *Until The End*

also turned in eye-catching performances. Thursday (the A&R buzz on this band is louder than Ciancio's farts) was the exception to the rule, allowing the frightening level of testosterone to subside for some emotionally honest post-hardcore. *Skycamefalling's* frontman joined the band for "Cross Out The Eyes." *Curl Up And Die* headlined the side stage on Saturday and this is *Revelation's* latest buzz band.

Also hitting the side stage were, *Mastadon* (still trying to put my finger on how I felt about this rock giant, newly signed to *Relapse* and featuring the kicked out members of *Today Is The Day*), *Pig Destroyed* (great grind), *Premonitions Of War*, *Mid Carson July* (somewhat eem), and *Destro*. Sunday was the last day and *Hatebreed* stopped off from *Ozzfest* to headline with *Earth Crisis*. *Jamey Hatebreed* dropped about 40 pounds and looks fantastic. See what all that touring does for one's physique. *ExCx* opened with "Firestorm" and closed with "All Out War." A satisfying send off from a band that helped push the straight edge and vegan ideals forward in hardcore.

Arkangel was the most metal band on the bill, next to *Catastrophic*. *Killswitch Engage* performed two new songs, which step away from the Eurometally sound of their debut. *Diecast* performed a cover of "Reign In Blood" and the pit opened up like *Moses* parting the Red Sea. See, the *HxCx* kids *do* love metal. To paraphrase *Ciancio*, *Maharajh* made normally calm, nice people want to beat a bag of



Hatebreed

puppies. These Canadians seethe with rage. Thanks to the Syndicate's DC and Ben (my *Throwdown* partner), *Kristen* (WMSC/CMJ), *Jason* (*Victory*), *Jay* (*Concrete Mgmt*), *Larry & Ghazal* (*Revelation*), *Gordon* (*Escape Artist*), *Suzanna & Steve* (*Concrete*), *Steve* (WGCC), *Justin* (WRBB), *Gitter* (*Roadrunner*), and *Irene* (*Sanctuary*) for an awesome weekend of hardcore.

LOUD ROCK COLLEGE

Period ending 7/17/2001

www.cmj.com

Contributing reporters this week: 199 • See page 48 for a complete list of Loud Rock airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	17	1	3	CRADLE OF FILTH Bitter Suites To Succubi	Spitfire
2	2	2	2	4	ICED EARTH Horror Show	Century Media
3	1	1	1	5	VISION OF DISORDER From Bliss To Devastation	TVT
4	4	5	4	5	DRY KILL LOGIC The Darker Side Of Nonsense	Roadrunner
5	5	31	5	3	PIG DESTROYER Prowler In The Yard	Relapse
6	7	9	6	5	AMERICAN NIGHTMARE Background Music	Equal Vision
7	8	6	5	6	PUYA Union	MCA
8	6	3	1	10	TOOL Lateralus	Volcano
9	12	18	9	4	THROWDOWN You Don't Have To Be Blood To Be Family	Indecision
10	15	19	10	3	MAHARAHJ Repetition	Now Or Never
#1 DEBUT						
11	-	-	11	1	DRAGONLORD Rapture	Spitfire
12	11	8	5	8	MORTICIAN Domain Of Death	Relapse
13	9	4	1	9	STATIC-X Machine	Warner Bros.
14	13	26	133		ABSU Tara	Osmose
15	14	-	14	2	DECEASED Behind The Mourner's Veil	Relapse
#UP 13 POSITIONS						
16	29	-	16	2	STRETCH ARM STRONG A Revolution Transmission	Solid State
17	10	7	1	11	CANDIRIA 300 Percent Density	Century Media
18	19	15	15	5	ALL ELSE FAILED Archetype	Now Or Never
19	16	10	1	13	GOO FORBID Determination	Century Media
20	24	24	20	3	DUST TO DUST Dust To Dust	Sanctuary
21	25	21	21	3	GROOVENICS Groovenics	Spitfire
22	20	16	1	17	FEAR FACTORY Digimortal	Roadrunner
23	18	12	12	7	CADAVER INC Discipline	Earache
24	17	20	10	10	CIRCLE OF DEAD CHILDREN The Genocide Machine	Deathvomit
25	22	23	18	6	THE CULT Beyond Good And Evil	Atlantic
26	40	37	26	3	EYEHATEGOD 10 Years Of Abuse (And Still Broke)	Century Media
27	-	-	27	1	ARMORED SAINT Nod To The Old School	Metal Blade
28	21	14	2	18	CLUTCH Pure Rock Fury/Careful With That EP	Atlantic
29	30	-	22	9	AMON AMARTH The Crusher	Metal Blade
30	34	36	24	6	SPEAK NO EVIL Welcome To The Downside	Universal-Republic
31	-	-	31	1	ADEMA Adema	Arista
32	26	27	15	10	KATATONIA Last Fair Deal Gone Down	Peaceville
33	27	28	20	8	STAINED Break The Cycle	Flip-Elektra-EEG
34	37	13	3	12	MEGADETH The World Needs A Hero	Metal-Is-Sanctuary
35	-	-	35	1	JUDAS PRIEST Demolition Sampler	Atlantic
36	-	-	36	1	MINUS Jesus Christ Bobby	Victory
37	23	25	23	5	MY RUIN A Prayer Under Pressure Of Violent Anguish	Spitfire
38	-	-	38	1	MINISTRY Greatest Fits	Warner Bros.
39	38	32	9	12	ISIS SGNL > 05	Neurot
40	32	35	32	3	LIFER Lifer	Universal-Republic

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

ADDS

1	NULLSET Nullset	Grand Royal
2	VARIOUS ARTISTS Twisted Forever Sampler	Koch
3	SANTA SANGRE Feast For The New Gods	Eulogy
4	BEAUTIFUL CREATURES Sampler	Warner Bros.
5	IMPOTENT SEA SNAKES Everything In Excess	Cleopatra

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LOUD ROCK CRUCIAL SPINS

Period ending 7/17/2001

www.cmj.com

Contributing reporters this week: 93 • See page 49 for a complete list of Crucial Spins reporters

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
1	1	1	1	5	355	359	-4	VISION OF DISORDER From Bliss To Devastation	TVT
2	3	3	2	5	3	299	23	DRY KILL LOGIC The Darker Side Of Nonsense	Roadrunner
3	2	2	1	10	270	317	-47	TOOL Lateralus	Volcano
4	5	15	4	4	2	233	36	ICED EARTH Horror Show	Century Media
5	8	8	5	7	2	225	9	PUYA Union	MCA
6	4	4	3	9	229	273	-44	STATIC-X Machine	Warner Bros.
7	12	13	7	4	2	185	24	GROOVENICS Groovenics	Spitfire
8	10	10	8	5	204	211	-7	DUST TO DUST Dust To Dust	Sanctuary
9	11	9	9	8	201	202	-1	LIFER Lifer	Universal-Republic
10	17	34	10	3	2	142	58	CRADLE OF FILTH Bitter Suites To Succubi	Spitfire
11	6	7	1	18	199	229	-30	CLUTCH Pure Rock Fury/Careful With That EP	Atlantic
12	14	12	8	10	199	174	25	SPEAK NO EVIL Welcome To...	Universal-Republic
13	9	6	6	7	192	223	-31	THE CULT Beyond Good And Evil	Atlantic
14	7	5	1	12	180	229	-49	MEGADETH The World Needs...	Metal-Is-Sanctuary
15	16	19	15	6	1	143	1	NO ONE No One	Immortal-Virgin
16	-	-	16	1	1	D	-	DRAGONLORD Rapture	Spitfire
17	13	11	1	17	135	174	-39	FEAR FACTORY Digimortal	Roadrunner
18	30	22	18	7	1	96	29	MY RUIN A Prayer Under Pressure Of...	Spitfire
19	23	39	19	4	1	112	8	THROWDOWN You Don't Have To Be Blood...	Indecision
20	25	32	20	3	1	106	8	REVELLE Bleed The Sky (Sampler)	Elektra
21	21	25	21	6	111	116	-5	INSOLENCE Revolution	Maverick
22	19	14	4	11	110	121	-11	CROSSBREED Synthetic Division	Artemis
23	24	20	20	7	1	108	2	DERIDE Scars Of Time	Music Cartel
24	-	-	24	1	1	D	-	JUDAS PRIEST Demolition Sampler	Atlantic
25	20	29	20	5	106	119	-13	SOIL Sampler	J

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
26	18	17	8	11	105	127	-22	CANDIRIA 300 Percent Density	Century Media
27	50	-	27	2	5	59	46	ADEMA Adema	Arista
28	15	16	10	8	104	152	-48	STAIN'D Break The Cycle	Flip-Elektra-EEG
29	34	37	29	4	1	81	23	AMERICAN NIGHTMARE Background Music	Equal Vision
30	40	31	30	4	1	76	23	DARWIN'S WAITING ROOM Orphan	MCA
31	33	46	31	3	1	86	8	MAHARAHJ Repetition	Now Or Never
32	29	27	24	7	93	99	-6	MORTICIAN Domain Of Death	Relapse
33	39	45	33	3	1	77	16	PRIMER 55 (Metal) Radio Sampler	IDJMG
34	37	44	1	16	1	77	15	RAMMSTEIN Mutter	Universal
35	46	43	35	3	1	62	28	CHAOS THEORY Chaos Theory	Chaos Theory
36	28	28	16	13	86	100	-14	MUSHROOMHEAD XX	Eclipse
37	35	38	35	3	1	78	7	OPEP Jihad (EP)	Capitol
38	-	-	38	1	1	D	-	ARMORED SAINT Nod To The Old School	Metal Blade
39	41	-	39	2	1	74	5	PIG DESTROYER Prowler In The Yard	Relapse
40	42	49	40	3	1	69	7	EARTHTONE 9 Promotional Sampler	CoPro
41	27	18	7	17	74	102	-28	VARIOUS ARTISTS Ozzfest Second Stage Live	Divine
42	31	21	11	10	73	95	-22	PROFESSIONAL MURDER MUSIC	Interscope-Geffen
43	44	-	43	2	1	66	7	STRETCH ARM STRONG A Revolution...	Solid State
44	-	-	44	1	1	D	-	DESTROYED BY ANGER	Destroyed By Anger
45	45	33	28	8	1	63	8	SPIKE 1000 Waste Of Skin	Columbia-Portrait
46	26	26	26	7	69	104	-35	CADAVER INC Discipline	Earache
47	38	36	29	5	65	77	-12	PRO-PAIN Road Rage	Spitfire
48	22	23	4	14	64	113	-49	GOD FORBID Determination	Century Media
49	-	-	49	1	1	D	-	MINISTRY Greatest Fits	Warner Bros.
50	-	-	50	1	1	D	-	ABSU Tara	Osmose

TW: This week's position on the chart • LW: Last week's position on the chart • 2W: Position on the chart 2 weeks ago • PK: Peak chart position • WKS: Weeks on chart • PS: This week's pure spins • LWS: Last week's pure spins • +/-: Gain or loss of pure spins • Chart information is based on pure spins reports of Loud Rock releases from CMJ's panel of commercial block shows and select college and community radio stations.

ADDS

1	56	VARIOUS ARTISTS Twisted Forever Sampler	Koch
2	54	NULLSET Nullset	Grand Royal

3	44	SANTA SANGRE Feast For The New Gods	Eulogy
4	33	BEAUTIFUL CREATURES Sampler	Warner Bros.
5	31	IMPOTENT SEA SNAKES Everything In Excess	Cleopatra

TWO CHUCKS BATTLE CANCER

Ex-Death frontman and Control Denied guitarist Chuck Schuldiner is still in seriously ill health, suffering from a rare brainstem tumor. The tumor is delicately located and inoperable, as surgery would render him paralyzed or dead. The music industry and fans have rallied around Schuldiner and his mounting medical costs (he's uninsured), through donations and auctioning off music memorabilia to help raise funds. I am happy to report that Schuldiner has been accepted for a new treatment program involving a test drug. Schuldiner's condition is still

extremely serious, but his publicist reports that his stamina is good. We're pulling for you, Chuck. Testament's Chuck Billy is also suffering from cancer and a benefit concert called "Thrash Of The Titans" has been organized for Billy, whose condition is not quite as grave as Schuldiner's. Billy has graciously agreed to donate a portion of the funds raised for his illness to Schuldiner. Talk about metal brotherhood. What a class act. Billy is currently undergoing chemo and he's lost his trademark long hair, but he's a tough dude and hasn't suffered many of the normal side affects of chemo. Our thoughts and prayers go out to both Chucks.

ARTIST NEWS

Dimension Hatross alert! Somebody is saying that former Metallica bassist Jason Newsted has joined Voivod • A new album by the reunited Strife should be out on Victory Records by the fall • I'm thinking thugged-out, Detroit hardcore band Cold As Life has broken up. Two members have joined fellow tough guy band Sworn Enemy • Ex-members of Turmoil have resurfaced in the band Lickgoldensky (no, that's not a fetish) and have released *Enjoy Forever* (Hawthorne Street Records). It's definitely a far cry from Turmoil's metal-core, sounding more like Deadguy, Neurosis and

Eyehategod in a blender • System Of A Down is calling its future-No. 1 Loud Rock record *Toxicity*. I've heard the track "Prison Song" and it retains SOAD's quirky, tricky sound. It starts off as a stop-start riff, with frontman Serj Tankian whispering in the background before kicking into the nasally verse. It's about mandatory minimums for drug offenders. Knowing that Tankian is an avid 420 fan, we can see where he's coming from. Oh yeah, there are bludgeoning riffs, and slow parts. It's, dare I say, even more out there than anything on SOAD's self-titled, near-platinum debut. All over the place and loving it!

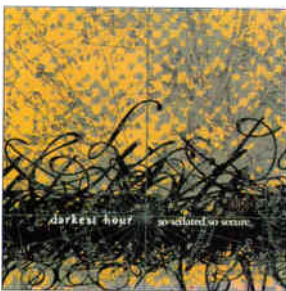


SANTA SANGRE

Feast For The New Gods (Eulogy)
Santa Sangre – named after a movie, not after some fictional porn starlet as such an alliterative name might suggest — is comprised of former members of Earth Crisis-soundalike Another Victim. But the Syracuse-based Santa Sangre branches out from said style of metalcore. *Feast For The New Gods* is rough 'n' tum-

ble terrorist rock, like Hatebreed in a last-man-standing grudge match with Buried Alive. Vicious vocals and metal-influenced riffs abound on this debut. Upstate New York towns – Albany, Rochester, Buffalo, and of course, the straight edge capital of Syracuse — have birthed some of the most exciting bands in hardcore (i.e. ExCx, Despair, Snapcase, All Out War, Dissolve and God Below, to name a few) over the past few years, and Santa Sangre is ready to snatch the torch and set the metalcore world on fire. Hate thy neighbor with “Bury Your Dreams,” “Killer Smile” and “Dead King.”

R.I.Y.L.: Buried Alive, Turmoil, Hatebreed, Killswitch Engage
Contact: Concrete
Phone: 212.645.1360
Email: ericcole@concreteplanet.com
Release Date: July 2; at radio now



DARKEST HOUR

So Sedated, So Secure (Victory)
Washington D.C.'s Darkest Hour could very well be the missing link for Victory Records to finally dispel the notion that hardcore's biggest, most successful imprint is more than just a hardcore label. Darkest Hour is a bonafide, grade-A, board certified metal band with a big “M” and a spear-sharp pair of devil

horns. Darkest Hour — originally slated to release an album (*The Mark Of The Judas*) on MIA Records before that label folded — melds melodic Eurometal riffing with completely screamed vocals, which are plied with distortion effects. Clearly, the kids in Darkest Hour spent more time listening to the Swedish stomp of At The Gates than their geographical neighbors Fugazi. There's nothing sedated about “An Epitaph,” “The Hollow” and “Treason In Trust.”

R.I.Y.L.: In Flames, God Forbid, Testament, At The Gates
Contact: Jason Rudolph
Phone: 888.744.8636
Email: jason@victoryrecords.com
Release Date: August 7; at radio now



FEW LEFT STANDING

Wormwood (Takehold)
Few Left Standing isn't your little brother's trendy hardcore band. Rather, the foursome incorporates all styles of hard-to-define hardcore on the artfully heavy *Wormwood*. At points, the band's tricky time changes and jazzy breakdowns sound like Candiria caught in a vice

grip with Dillinger Escape Plan, while the screaming moshcore parts summon forth memories of Living Sacrifice. And then out of nowhere, the band dives into a punky hardcore sound, complete with superfast drumming (see “The Pursuit Of Happiness”). On *Wormwood*, every song is completely different from the one that precedes or follows it, while the vocals remain a constant and gritty shriek. Grab your hoodies with “Burn Me To The Ground” and “No Apology.”

R.I.Y.L.: Candiria, Dillinger Escape Plan, Living Sacrifice
Contact: The Syndicate
Phone: 888.666.2061
Email: hardrock@thesyn.com
Release Date: at radio now

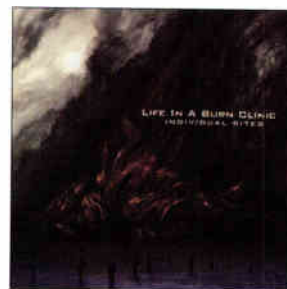


DRAGONLORD

Rapture (Spitfire)

Dragonlord – the new side project of Eric Peterson, member of thrash titan icon Testament — is a kick in the ass to European and Scandinavian metal. Why? Because it is the exception to the rule that the world's best and baddest organic metal comes from foreign shores and that America is nothing but a playground of monkey bars for false metal mooks. On *Rapture*, Peterson sings and plays guitar as if his soul were possessed by some otherworldly, demonic beast. *Rapture* is a solid, pure metal album, with plenty of moments where it dabbles in black metal, gothy-chilling, *Nightmare On Elm Street*-esque keyboards and shriek-happy vocals. Make a pack of eight year olds cry with “Unholy Void” and “Tradition And Fire.”

R.I.Y.L.: Cradle Of Filth,
Contact: Sean McEneely
Phone: 516-942-7729 ext.11
Email: spitfiresean@aol.com
Release Date: July 24; at radio now



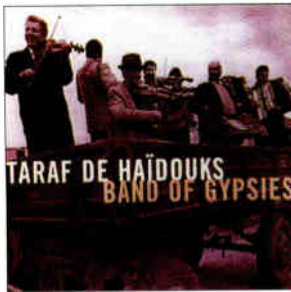
LIFE IN A BURN CLINIC

Individual Rites

(Prosthetic-Metal Blade)

Smashing the skins behind the kit in *Life In A Burn Clinic* is none other than my colleague, ex-met-alpunkhardcore editor for *Hits* trade magazine, Jimmy Stewart. Stewart's always been a flag waver for the most extreme, most experimental hardcore and metal out there, and his fanaticism shows up in his band. *Individual Rites* operates at warp speed, somewhere between grindcore and super fast punk. Before you know it, you're at track 12 and wondering how you got there. This L.A.-based trio spritzes its punkcore with angry and sludgy metal tones, while encouraging you to think as freely as possible. Let the motherfucker burn with “Happened So Fast,” “Iconoclastic Rage Disorder” and “Torso Farm.” Stick around for an instrumental, hidden track, too.

R.I.Y.L.: Cryptic Slaughter, D.R.I.
Contact: Jenny Graham
Phone: 805.522.9111, ext 21
Email: radio@metalblade.com
Release Date: August 7; at radio now



TARAF DE HAÏDOUKS

Band Of Gypsies (Nonesuch)

Romania's best-known export since Nadia Cominich return with a live album that perfectly illustrates their own towering skills. One listen to "The Return Of The Magic Horses" is proof enough that even when these instrumental giants' playing approaches the speed of light, they're

always in control. The songs are wonderfully emotive, roving the gamut from heartache to delight, but it's the tunes that bring the biggest cheers, with fiddle bows scraping then soaring into stunning improvisation. And when guests like Macedonia's Kocani Orkestar Brass Band join in, the music becomes a mad meeting at the crossroads of Roma culture. Out of the village and into the world, this *Band Of Gypsies* will make you forget the Hendrix album of the same name.

R.I.Y.L.: Vera Bilá, Esmá Redzepova,
Contact: Erica Linderholm
Phone: 212.707.2263
Email: erica.linderholm@atlantic-recording.com
Release date: July 31

Mali's Habib Koité and Bamada have just released their third album, *Baro*. Not only a powerful singer-songwriter with a sense of tradition, Koité is also a superb guitarist who can make his acoustic instrument sound like the native *kamele n'goni* lute or the harp-like *kora*.

"I learned classical guitar for four years, and later I taught for 14 years," he explains. "By myself I learned some traditional songs, which I taught to students, and I experimented with transposing *kamele n'goni* and *kora* on my guitar. On the new CD you can hear the guitar, but the movement of the notes is like the *kora*."



Habib Koité

Baro also contains a Latin-inflected remake of his first African hit, "Cigarette Abana" ("The Cigarette Is Finished"), which he decided to do because "the U.S. in a non-smoking

country. Since this album comes out in the U.S., I can do it in English and Spanish with a Spanish rhythm." Cuban music, in particular, has long been popular in West Africa, and Koité had hoped to bring in Cuban musicians to play on the track. When that idea proved too

expensive he ended up studying the music closely and doing it with his own band.

Koité's music looks outward, adding Western-style harmonies and chord changes over the Malian rhythms and

instruments that keep the roots of his sound intact.

"I don't play real traditional songs," he admits, "but I take that as a base and create from it. But I played in clubs for 16 years, many kinds of music – jazz, rock, Latino, folk-rock, pop – and I use all that experience when I create."



DHOL FOUNDATION

BIG DRUM: small world (Shakti)

Led by drummer Johnny Kalsi, whose day job is with Afro Celt Sound System, the Dhol Foundation's debut takes an Indian tack without ever bowing to the Asian Underground. There's plenty of electronic trickery, beats and loops (and on the Irish-flavored "Iridian" it's tempting to think

of the group as Indo Celt Sound System), but also plenty of melody as it pages through the textures of Bhangra and Bollywood. With the massive dhol drum always the heartbeat, this is the Punjab of the 21st century, especially the closing "Drummer's Reel," where the percussion sounds off like precision artillery. It's taken this modern but rooted band to nearly a decade to release an album, but with the band's direction and individuality completely established, it's an album that is worth the wait. But not so long next time, please.

R.I.Y.L.: Afro Celt Sound System, Joi, Talvin Singh
Contact: Lisa Samper
Phone: 414.961.8530
Email: samperl@narada.com
Release date: July 31

NEW WORLD

Period Ending 7/17/2001

www.cmj.com

Contributing reporters this week: 102 • See page 52 for a complete list of New World airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	8	BAABA MAAL Missing You	Palm
2	4	4	2	7	MANU CHAO Próxima Estación: Esperanza	Virgin
3	2	1	1	7	VARIOUS ARTISTS Samba Soul 70!	Six Degrees
4	10	-	4	2	HABIB KOITÉ & BAMADA Baro	Putumayo
5	7	5	5	6	ORLANDO CACHAITO LOPEZ	World Circuit-Nonesuch
6	8	10	6	4	VARIOUS ARTISTS African Travels	Six Degrees
7	3	6	3	6	VARIOUS ARTISTS Arabic Groove	Putumayo
8	5	3	2	8	AFRO CELT SOUND SYSTEM Volume 3	RealWorld
9	6	7	6	6	TRILOK GURTU The Beat Of Love	Blue Thumb
10	13	19	10	4	GREGORY ISAACS Mr Isaacs	Blood And Fire
11	15	24	11	4	ANGELIQUE KIDJO Keep On Moving	Columbia-CRG
12	16	12	12	4	LOS MOCOSOS Shades Of Brown	Six Degrees
#1 DEBUT						
13	-	-	13	1	KING JAMMY MEETS DRY & HEAVY In The Jaws Of...	BSI
14	17	-	14	2	CHEB MAMI Dellali	Mondo Melodia-Ark 21
UP 8 POSITIONS						
15	23	18	7	8	TRANSGLOBAL UNDERGROUND Yes Boss Food...	Ark 21
16	24	-	16	2	SIMON SHAHEEN & QANTARA Blue Flame	Ark 21
17	12	9	2	8	RADIO TARIFA Cruzando El Rio	World Circuit-Nonesuch
18	9	11	1	14	ANTIBALAS AFROBEAT ORCHESTRA Liberation...	Ninja Tune
19	18	-	18	2	NICOLA CONTE Bossa Per Due	Eighteenth Street Lounge
20	14	23	14	3	CESARIA EVORA Sao Vicente	Windham Hill
21	R	-	19	2	LOS HOMBRES CALIENTES Vol. 3	Basin Street
22	25	-	22	2	SAWT EL ATLAS Donia	Tinder
23	R	14	14	4	LO' JO Boheme de Cristal	World Village
24	R	-	10	8	RAVI SHANKAR Full Circle -- Carnegie Hall 2000	Angel
25	-	-	25	1	TEMPLE OF SOUND & RIZWAN QAWWALI	Real World

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

BEACH ROCK

Javier Castellanos, owner of Southern California's premier Latin and Latin alternative nightclub JC Fandango, has joined the production team of Rock N The Beach, the first-ever bilingual rock festival in the United States.

Scheduled for Sept. 29 in a yet-to-be-announced So. Cal. location, the concert will feature well-known artists from the U.S. and Latin America. Through his ñ Concerts booking company, Castellanos's official capacity is as talent buyer and production coordinator.

"California is the most multi-cultural market in the world, and it has long anticipated an

event of this nature," said Castellanos, who is based in Anaheim, California. "I am excited to be part of an event that celebrates diversity and increases cultural awareness on all fronts."

Castellanos is currently finalizing the English and Spanish talent line up and he anticipates creating a second stage for emerging artists. The daytime concert is gearing up to be a regular 'palooza, replete with food booths and recreation activities such as Euro Bungee, beach volleyball, Matterhorn rock climbing, a BMX and in-line skating stunt show, sumo wrestling, and a fashion and bikini show.

For more info, go to www.rocknthebeach.com, or call 818.245.1177. For booking, con-

tact Castellanos at 714.758.8895; email osoceo@aol.com.

CUCKOO FOR DLN

Gustavo Fernandez's Miami-based Delanuca marketing and DLN distribution has picked up several groovy indies that you should have on your desks by now. Puerto Rico's ex-Manjar De Los Dioses lead singer José Luis (Fofé) Abreu formed the new psycho-pop group Circo and released *No Todo Lo Que Es Pop Es Bueno* ("Not Everything That's Pop Is Good") on the Miami indie Head Music (formerly Radio Vox). Atlanta's flamenco-inflected acoustic pop/rock duo Diestra's *Sin Dirección* (Sinistra Records), and Tijuana's ethereal dream

pop band Nona Delichas's Aires De Bocacalle (Nimboestatic) are among the newest to be picked up by DLN. Circo and Diestra hit the streets July 10, and Nona will be out Aug. 21.

BERSUIT DATES

As it wraps up a 12-date tour in Puerto Rico, Argentine carnival-punk band Bersuit Vergarabat has added several dates to its U.S. tour, surrounding the WATCHA Tour. Additional dates include an Aug. 19 concert at the Roxy in Los Angeles, a stop in Queens on Aug. 30 and Sept. 2, and New York City in between on Aug. 31. Radio and press should email Elena Rodrigo at elena.rodrigo@umusic.com to schedule an interview.



JAGUARES

Cuando La Sangre Galopa
(BMG U.S. Latin)

Mexican super rock group Jaguares' singer/songwriter/guitarist Saúl Hernández opens the title track of the band's third release, *Cuando La Sangre Galopa*, with the high priest profundity his fans adore him for: "When your blood gallops, your ancestors become gods,

and you become stronger." No less epic than the BIG rock one has come to expect from Jaguares, *Sangre* marks the first album to be produced by Hernández and drummer Alfonso André (the two remaining original ex-Caifanes members). Even though Jaguares has become somewhat of a workshop with an open-door policy for artists to come and go, *Sangre* is the first post-Caifanes project with its own identity as the previous two albums were connected either by sentiment and history to the seminal Mexican rock band. At concerts leading up to the recording of the live disc on the 1999 double album *Bajo El Azul De Tu Misterio*, Hernández assured fans: "We are Caifanes in the skins of a jaguar." That said, every lyric in *Sangre* — fraught with earthy mysticism and universal thoughts on life and afterlife — will no doubt be memorized by the faithful. Guitarist César López a.k.a. El Vampiro (Maná's first guitarist) returns to lend his technical prowess to the group's monumental sound. The great David Campbell provides some of the strings arrangements, and a host of other stellar studio musicians add their chops: Stuart Hamm, Chucho Merchán, Greg Wells, among others.

R.I.Y.L.: early U2, some Neil Young, all Caifanes

Contact: Laffite Benitez

Phone: 310.358.4128

Email: laffite.benitez@bmge.com

Release Date: July 10; at radio

Ñ ALTERNATIVE

Period Ending 7/17/2001

www.cmj.com

Contributing reporters this week: 32 • See page 54 for a complete list of Ñ Alternative airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	13	MANU CHAO Próxima Estación: Esperanza	Virgin
2	2	2	1	18	ATERCIOPELADOS Gozo Poderoso	BMG U.S. Latin-Arista
3	3	3	1	20	VARIOUS ARTISTS Escena Alterlatina...	Ark 21
4	4	6	4	9	BERSUIT VERGARABAT Hijos Del Culo	Surco-Universal Latino
5	8	4	4	6	SI*SE Si*Se	Luaka Bop
6	5	8	4	19	VARIOUS ARTISTS Fuerza!	Higher Octave
7	6	5	1	46	SOUNDTRACK Amores Perros	Surco-Universal Latino
8	7	9	7	5	PUYA Union	MCA
#1 DEBUT						
9	-	-	-	9	ZURDOK Maquillaje	Manicomio-Universal Latino
10	9	7	3	24	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	Mil-Palm
11	10	10	10	5	LA GUSANA CIEGA La Gusana...	Manicomio-Universal Latino
12	18	21	12	3	JAGUARES Cuando La Sangre Galopa	BMG U.S. Latin
13	12	12	6	17	PERET Rey De La Rumba	Narada
#2 DEBUT						
14	-	-	-	14	SANTOS INOCENTES Megaton	Maverick Musica
15	11	13	11	7	LOS MOCOSOS Shades Of Brown	Six Degrees
16	15	16	8	9	ANDRES CALAMARO El Salmón	WEA Latina
17	14	14	6	19	EL OTRO YO Abrecaminos	Surco-Universal Latino
18	17	19	13	6	ESTOPA Estopa	BMG U.S. Latin
19	13	15	12	7	MOENIA Molde Perfecto	BMG U.S. Latin
20	19	11	3	42	JULIETA VENEGAS Bueninvento	BMG U.S. Latin
21	-	-	-	21	DESORDEN PUBLICO Diablo	DLN-Guerra Sound
22	16	18	12	20	FERMIN MUGURUZA FM 99.00 Dub Manifest	Esan Ozenki
23	22	24	22	4	LOS DE ADENTRO Como Un Nino	Sony Mexico
24	R	17	3	26	EL GRAN SILENCIO Chántaros Radio Poder	Virgin Mexico
25	25	22	17	10	LUCYBELL Amanece	Warner Music Chile

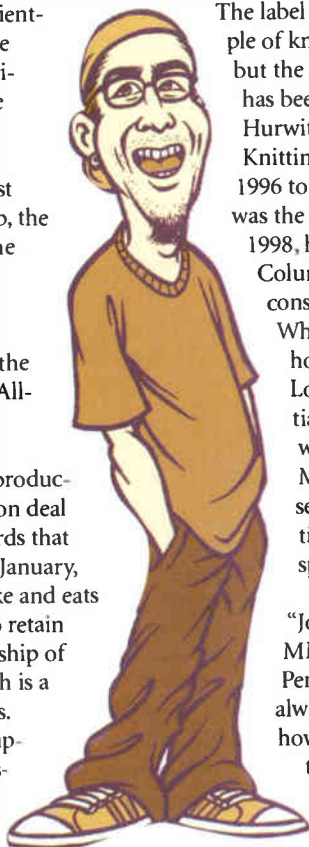
Chart information is based on combined airplay reports of Ñ Alternative releases from CMJ's panel of college, commercial and non-commercial radio stations.

ROPEADOPE KNOCKS PEOPLE OUT

One of the most interesting developments in jazz this year has been spawned by the arrival of the Ropeadope label. The imprint has issued albums by abstract jazz turntablist DJ Logic and a jazz-oriented all-star group the Philadelphia Experiment (featuring the Roots' Questlove, bassist Christian McBride and pianist Uri Caine). Next up, the label will release *The Word* (featuring sacred steel player Robert Randolph, John Medeski and the North Mississippi All-stars).

Benefiting from a production and distribution deal with Atlantic Records that went into effect in January, the label has its cake and eats it too, managing to retain 100 percent ownership of the company, which is a rarity in P&D deals. "The contract is supposed to be a pressing and distribution deal," explains Ropeadope label head Andy Hurwitz. "But it's this really great relationship where they really like working with us and we really like working with them; so much so that they gave us an office. In their

world, we are a nice addition to their marketing and promotion team. We give them fresh ideas, concepts and contacts. They do the same for us. I think they were looking to get more street credibility and a new audience, and we bring that to them."



Andy Hurwitz

The label has landed a couple of knockouts this year, but the gestation process has been a long one. Hurwitz worked at the Knitting Factory from 1996 to 1998, where he was the label manager. In 1998, he moved on to Columbia Records on a consultancy basis. While at the Knit, he hooked up with Logic, who was initially performing with Medeski, Martin and Wood's series of "shack parties" held at the space.

"John Medeski, MMW manager Liz Penta and I were always talking about how ridiculous it was that Logic didn't have a record deal," Hurwitz recalls. "It was one of those

things where we were like: 'We should just put it out ourselves.' We had all been through enough where we knew how to make records, how to manufacture them and how to put them out.

"While I was at the Knitting Factory, I always thought that major labels were where it was at because I experienced all the pitfalls of being an indie," he continues. "Then, when I was at Columbia, I realized that they didn't know what they were doing either, or they didn't have their shit together."

With Hurwitz contributing the enthusiasm, Medeski bringing in music that he's into and Penta functioning as the bottom-line person with business sense, the trio finally took matters into their own hands and has hit upon a business dynamic that works. The proof? DJ Logic's debut album, *Project Logic*, which came out in 1999 on Ropeadope and has scanned a respectable 15,000 copies in its two years of release with little or no advertising and a tenuous distribution system through Caroline.

Artistically speaking, the label has developed a unique, signature sound that somehow incorporates the cut-and-scratch jazz of DJ Logic, the jazz and soul fusion of the Philadelphia Experiment, the gospel-meets-Allman Brothers boogie-groove of *The Word*, and the eclectic but hilarious *Sex Mob* (an album of James Bond soundtrack tunes

due out in the fall). According to Hurwitz, it's something they really can't explain but somehow they all agree upon. "We just have this stupid thing where we go: Is it Ropeadope? Or it could be really cool, but not be Ropeadope. It's basically something interesting, kind of new, different, daring, or left-of-center." The label sums up the spirit of mixing and matching that occurs in many musical forms; a collision of jazz, hip-hop and rock that pushes at the boundaries of each of these musical forms. "I kind of feel that it's

more reflective of what people are listening to now," Hurwitz points out. Sales figures have been impressive by jazz standards as well. Logic is already up to 7,500 units in sales in six weeks. The Philly Experiment has done those same numbers in its first month.

"I think that our sound is a new way to look at the classic American art form that is jazz," says Hurwitz, a longtime fan of the music. "I think it's an honor that people want to call our records jazz records," he continues. "Amir calls it 'Jazz For The Next Movement,' which borrows on what the Roots are all about and I kind of like that." Obviously Hurwitz isn't the only one.



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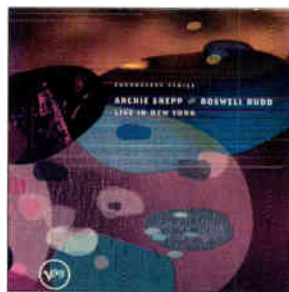
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CHANGES AFOOT

As this Jazz Special Issue is put to bed, there are a couple things worth noting. The demise of *Gavin's* Jazz and Smooth Jazz charts was announced on Friday, July 13. It's sad to see colleagues getting pushed out, and I wish the folks over there good luck in all their future endeavors. The jazz chart's end means the radio community has one less outlet to use. We'll be looking at ways to reach out to the displaced radio programmers in hopes of making *CMJ's* Jazz bigger and better.

On a more CMJ-centric note, the reporting system is changing over to an online model. The deadline to make the

switch from email to online is Aug. 8; but there's no reason to wait until the last minute to get set up. Check with the radio station staffer in charge of reporting to coordinate reporting. Reporters should go to www.cmj.com ("Playlist Reporting") and follow the directions for signing up for reporting on the Web. This new model gives programmers the chance to enter their own chart, allowing reporters to guarantee the accuracy of their charts. If anyone has questions about the reporting changes or suggestions about how to address *Gavin's* displaced DJs, you can reach me via email, and I'll get back to you as quickly as possible.



ARCHIE SHEPP AND ROSWELL RUDD

Live In New York (Verve)

Sometimes, you have to look back to move forward. Reuniting saxophonist Archie Shepp and trombonist Roswell Rudd decades after Shepp's crucial work for Impulse! in the '60s, *Live In New York* is a beautiful session that delivers. A quintet

that is rounded out by second trombonist Grachan Monchur III, bassist Reggie Workman and drummer Andrew Cyrille, each of whom has appeared on countless legendary jazz discs, the band cooks with the fire of their youth. Listeners will hear blustery inspiration in the dueling trombones and Shepp's abrasive, wavering tone, which cuts like a buzz saw. The rhythm section bounces along (particularly on "Bamako"), prodding the horn players like the veterans they are. There is also a poignant delicacy here as well (with Shepp playing bluesy piano and singing on "Steam"), and one can hear strains of sentimentality creep in the music, especially on the quieter stuff. Older and wiser, indeed.

R.I.Y.L.: Redman/Taylor/Jones's Momentum Space, New York Art Quartet,
Contact: Garret Shelton
Phone: 212.331.2059
Email: garrett.shelton@umusic.com
Release Date: Aug. 2

GREG OSBY

Symbols Of Light (A Solution) (Blue Note)

Always inquisitive and questing, Greg Osby seldom sits in one sonic space for long, preferring change music configurations with each album. What will likely be referred to as his quartet and strings album, *Symbols Of Light* features several post-bop tunes augmented with a string quartet that seemingly functions as an extension of Jason Moran's textured piano work. The soaring combination of the strings and Moran's powerful soloing actually makes this album almost as much Moran's album as it is Osby's. The two also bring it down, playing in moody duos on "Golden Sunset" and "Minstrale Again," and in a trio with bassist Scott Colley on "Wild Is The Wind." Noirish and beautiful, *Symbols Of Light* is another keeper from this important jazz figure.

R.I.Y.L.: Steve Wilson, Andrew Hill, Jason Moran,
Charlie Haden's Quartet West
Contact: Groov
Phone: 800.544.7668
Email: groovjaz@pacbell.net
Release Date: July 31

PHIL WOODS & THE BILL CHARLAP TRIO

Voyage (Chiaroscuro)

Phil Woods has happily lived in the shadow of Charlie Parker since the early '50s, but even so he's a bop altoist of the highest order. Here he's hanging with pianist Bill Charlap's trio (Charlap has been working with Woods for years) and together they take a program of less than obvious bop tunes. One notable exception is the tender reading of the standard "These Foolish Things," which features trumpeter Roy Hargrove sitting in. On *Voyage*, straight-ahead thankfully doesn't mean straight.

R.I.Y.L.: Jackie McLean, Tom Harrell, Flip Phillips
Contact: Dina Sereyka
Phone: 800.528.2582
Email: chiaro@epix.com
Release Date: July 10; at radio now

JAZZ

Period Ending 7/10/2001 www.cmj.com

Contributing reporters this week: 103 • See page 53 for a complete list of Jazz airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	1	1	10	KARL DENSON Dance Lesson #2	Blue Note
2	3	2	1	8	TERENCE BLANCHARD Let's Get Lost	Sony Classical
3	8	4	3	10	KENNY BARRON & REGINA CARTER Freefall	Verve
4	9	17	4	4	DREW GRESS Spin & Drift	Premonition
5	7	-	5	3	WILLIAM PARKER/HAMID DRAKE Piercing...	AUM Fidelity
6	6	-	6	3	CHICAGO UNDERGROUND QUARTET	Thrill Jockey
#1 DEBUT						
7	-	-	7	1	PHIL UPCHURCH Tell The Truth	Evidence
8	10	12	8	3	PAT MARTINO Live At Yoshi's	Blue Note
9	1	6	1	7	ERIK TRUFFAZ Revisite	Blue Note
10	13	15	10	4	MICHAEL BRECKER Nearness Of You -- The Ballad Book	Verve
11	R	-	9	5	KARRIN ALLYSON Ballads -- Remembering John Coltrane	Concord
12	17	8	8	4	PHILADELPHIA EXPERIMENT The Philadelphia...	Ropeadope
13	4	5	3	10	CHARLIE HADEN Nocturne	Verve
UP 10 POSITIONS						
14	24	-	13	4	BRAD SHEPIK Short Trip	Knitting Factory
15	5	3	2	8	RICHARD DAVIS The Bassist : Homage to Diversity	Palmetto
16	12	7	5	9	DAVIO S. WARE Live In The Netherlands	Splasch
17	18	20	16	8	KENNY BURRELL Lucky So And So	Concord Jazz
18	23	-	18	3	RUMBA CLUB Radio Mundo	Palmetto
19	25	-	19	2	ORI KAPLAN PERCUSSION ENSEMBLE	Knitting Factory
20	16	24	16	3	RUFUS HARLEY The Pied Piper Of Jazz	Label M
21	20	10	10	5	SPRING HEEL JACK The Blue Series Continuum	Thirsty Ear
22	11	-	11	5	KALI FASTEAU Vivid	Flying Note
23	R	16	10	5	BALLIN' THE JACK The Big Head	Knitting Factory
24	19	13	13	5	PAUL BLEY/FRANZ KOGLMANN/GARY PEACOCK	Hatology
25	-	-	25	1	TOM HARRELL Paradise	RCA Victor

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

Q & A



DARREN EMERSON
Life after Underworld has been good for Darren Emerson. After leaving the seminal techno band in 2000, the seasoned DJ/producer has toured the world many times over, selling out clubs and destroying dancefloors wherever he goes with his intense tech-house sounds. We caught up with the high-spirited Emerson during his recent tour of the States promoting his awesome *Global Underground: Singapore* mix.

It's obvious you made an effort to diversify the music on your latest *Global Underground* mix. Some DJ mixes have a tendency to get a bit...

They're boring as hell, is what they are. I think a lot of these *Global Underground* discs are just the same old thing. I'm not slagging any of the DJs off, but it's not the way I do things. I like a lot of different styles of music and I wanted to put loads of different styles in my mix. Because there were so many different styles of music, it was difficult getting the flow right. But it seemed to work out in the end.

Why did you choose Singapore as the locale?

I know many DJs who had gone over there to play over the years, but because I was in Underworld, I could never find the time get down there; I was always touring or in the studio with the band. Now that I've got back to DJing and being my own boss, one of

the places I wanted to go to play was Zouk — one of the main clubs in Singapore. I actually decided to play a New Year's Eve party there, since I was in the area, and it was fantastic. It's one of the best clubs I've ever played in. I was supposed to do a two-hour set and ended up playing for five hours.

Is that why you left Underworld, do allow yourself more freedom in general?

I just had enough. I wanted to get back to my DJing. Ten years was a long enough time to be in a band and I felt like I had achieved enough with them. I wanted to move on.

Do you miss Karl and Rick your former bandmates at all?

Um... well, I do and I don't. I don't miss the stressful side of it all. But I would hope that one day I could go back and do some stuff with them. So yeah, I guess I'll say I do miss them immensely, yeah.

Oh, that sounds convincing. But you haven't stopped producing music since you parted ways with them. You released "Scorchio" (with Sasha) pretty soon after leaving Underworld. Anything else in the works?

I'm going to take some time off later this year to work on my own album. I've got the time booked in the studio already. I've kind of started working on it already, actually; I have loads of stuff that I have put down over the years. But it's hard to DJ and write an album as well, especially when you're out touring America. It just knackers you out. Plus, I have a residency in Ibiza this summer as well. But when I get back from Japan in November, I'm going to get in the studio and see how I get on. I mean, you've got to move on, don't you? You can't just do remixes for the rest of your life.

Speaking of Ibiza, you're doing a weekly residency with Erick Morillo there this summer. I understand the two of you are quite chummy.

I've known Erick for about eight years, since he was in Reel 2 Real. He knew a few people that I knew, and we were both residents at Ministry Of Sound, so I got to know him in the early days. We just got closer and closer over the years. We do a gig together every Wednesday at a club called Pacha in Ibiza. I think it works because what Erick is doing with his Subliminal label is similar to what I'm doing with my Underwater label, even though mine's a bit more tech-house and Erick's is a bit more [straightforward] house. We played together the first night at Pacha, doing three tracks each then trading off. People were getting into it because we kept changing it up and it wasn't the same thing all night.

A lot of people reading this still have yet to make the pilgrimage to Ibiza. It is really the clubbing paradise it's built up to be?

I think it's wicked. I've been going down there for a few years now and I really enjoy it still. Dance music has gotten a lot more commercial, so of course it's a lot busier now. I've also noticed that there are so many more Americans there now. People in the States are definitely picking up on it.

Ibiza seems like the perfect locale for you, since you do have a reputation for being a bit of a party boy.

What? I haven't got a reputation as being a party boy. That's just complete bullshit! [Laughs] I don't *really* go out to get trashed all the time, but I'm quite easily led and my friends sort of drag me out, you see. I'm innocent. Actually, I've been in Las Vegas for the past three days and I've been going to bed at 1 a.m. every night, not slurring my words at all. You can't go mad over here if you're on tour, playing a different place every night, because you'll end up killing yourself. I'm trying to behave myself this time, though I suppose I am a bit of a partier. But that's part of the job, isn't it?

ON THE MOVE

Kinetic Records has moved offices...again. (Hey! That sounds familiar.) The label can now be reached at 425 W. 13th St. 5th Fl. New York, NY 10014; phone, 212.414.4600; fax, 212.414.4646. · Dirk Kahl, West Coast radio promoter who has been a crucial part of the Studio K7 family for four years, has cut his ties with the company to start his own independent company, Radio Disturbance. Through the company, Kahl will still promote a number of labels which he serviced over the years, including Compost, JCR, Om, Stereo Deluxe, Nude, Bombay, Hydrogen Dukebox, Grand Central, Klein and Unique, with more to follow in the coming weeks. Radio Disturbance can be reached at 524 Fairbanks Ave. Oakland, CA 94111; phone, 415.377.2219; email, dirk@radiodisturbance.com. · Promotions veteran Noah Uman, formerly of Liquid Sky Music, Bashton Records, Home Style Cooking, and Sub Rosa, among others, has moved in as the radio promotions contact at K7 Records. Though Uman will concentrate primarily on the label, he will also promote select records from K7's distribution company, Studio Distribution. Uman can be reached at K7 Records and Studio Distribution's new Manhattan office at 425 W. 15th St. Ste. 2R, New York, NY 10011; phone, 212.685.7161 ex. 40; fax, 212.685.8731; email, noah@studio-k7.com.

RPM

Period Ending 7/17/2001 www.cmj.com

Contributing reporters this week: 158 • See page 50 for a complete list of RPM airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	3	SQUAREPUSHER Go Plastic	Warp
2	3	11	2	3	BASEMENT JAXX Rooty	XL-Astralwerks
3	2	7	2	5	JIMMY VAN M Bedrock	Pioneer-Bedrock
4	4	17	4	4	PLAID Double Figure	Warp
5	11	4	4	6	JUSTIN ROBERTSON Imprint #1	Distinctive-Studio K7
6	6	3	3	5	ERICK MDRILLD Subliminal Sessions One	Subliminal
					#1 DEBUT	
7	-	-	7	1	DARREN EMERSON ...Singapore	Global Underground
8	5	2	2	7	AUTECHRE Confield	Warp
9	12	6	6	5	MINT RDYALE On The Ropes	MCA
10	9	19	9	3	VARIDUS ARTISTS Dublab Presents: Freeways	Emperor Norton
11	7	15	7	7	VARIDUS ARTISTS Morricone RMX	Reprise
12	16	14	12	3	MDNDD GRDSSD MG4	RG-Sony (Japan)
13	17	24	13	3	NICDLA CDNTE Bossa Per Due	Eighteenth Street Lounge
14	27	-	14	2	O-BURNS ABSTRACT MESSAGE Invisible Airline	Astralwerks
15	26	26	15	4	SLAM Alien Radio	Soma
16	8	13	8	3	FILA BRAZILIA Another Late Night	Kinetic
17	19	35	17	7	DEATHLINE INTL Cybrid	Cop International
18	15	12	12	5	SDUNDRACK Memento	Thrive
19	10	8	5	7	TRICKY Blowback	Hollywood
20	31	5	1	8	GREYBDY Mastered The Art	Ubiquity
21	20	9	2	11	ASSEMBLAGE 23 Failure	Gashed!
22	13	37	6	10	GRIDLCK Trace	Unit
23	14	20	14	4	JUMPIN' JACK FRDST Fine Tuning: Vol. 1	Dune-Studio K7
24	36	-	24	2	FAITHLESS Outrospective	Arista
25	21	40	21	8	ANDRACULDID Observations In Human Error	DSBP
					#2 DEBUT	
26	-	-	26	1	DJ HARRY The String Cheese Remix Project	Instinct
27	30	-	27	2	VARIDUS ARTISTS Fashion TV	V2
28	33	16	4	8	WALDECK The Night Garden	E-magine
29	35	18	18	5	GDD (AKA LE GDDSTER) Elements	Shadow
30	25	-	25	2	BIDNAUT Lubricate Your Living Room	Matador
31	24	-	24	2	SLICKER The Latest	Hefty
32	-	-	32	1	ALEX GDRDDN Small Craft Warnings	Tone Casualties
33	-	-	33	1	PREFUSE 73 Vocal Studies + Uprock Narratives	Warp
34	22	-	22	2	TAKESHI MUTD Expect More From A Past Life	Schematic
35	R	-	1	12	MJ CDLE Sincere	Talkin' Loud-Island-IDJMG
36	-	-	36	1	HAUJDBB Polarity	Metropolis
37	39	-	27	6	AURAL BLASPHEMY Catharsis	Possessive Blindfold
38	38	32	5	8	AIR 10,000 Hz. Legend	Astralwerks
39	34	-	34	2	SARU Downtempo Dojo	Shadow
40	-	-	40	1	MIKE TRAYLDR The American DJ Series Vol. 3	The Right Stuff

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	HYBRID Remix And Additional Production By...	Distinctive-Studio K7
2	DJ DAN In Stereo	Kinetic
3	HAUJDBB Polarity	Metropolis
4	DEEDRAH ReloadHadshot	Haheizar
5	MARK GRANT Sound Design Vol. 2	DM



DJ HARRY

The String Cheese Remix Project (Instinct)

People have always made the correlation between ravers and neo-hippies. You know; peace, love, baggy clothes, dancing in fields, dilated pupils – it's hard to deny the connections. But the two musical genres embraced by the two subcultures have always been

pretty divergent (and neither can really stand the grooves of the other, unless you live in San Francisco.) No more, says the Colorado-based DJ (and former Deadhead) DJ Harry. In a pretty unique move, Harry uses a wealth of samples from the music of popular jam band The String Cheese Incident and twists them into a vibrant collection of upbeat house songs. *The String Cheese Remix Project*, the result of his inspirations, is neither Terry Francis nor Phish (hell, it's not even Dubtribe) as the songs' organic grooves, highlighted by twangy guitars distinctive and bubbly bass, provides a distinctive reference point for Harry's psychedelic house flourishes and four-to-the-floor kicks. And of course, Harry mixes his tracks down to one continuous ride, never breaking the hypnotizing cohesion of the two sounds. Wait...does this mean John Digweed is going to start remixing Widespread Panic now?

R.I.Y.L.: Electric Skychurch, Dubtribe, Jazzanova

Contact: Rob Haan

Phone: 212.727.1360

Email: rob@instinct-online.com

Release Date: July 10; at radio now

VARIOUS ARTISTS

Sundays Vol. 1 (Nude)

Like a lazy Sunday afternoon, *Sundays Vol. 1*, the first release of a new downbeat series from Montreal-based Nude Recordings, is languid, carefree and perfectly tailored for untying life's tense, tangled knots. Based on a collection of material culled from the archives of Nude Recording and fellow Canadian imprint Upstairs Recordings, *Sundays* collects singles from like-minded artists such as E.D. Swankz, The Verbill Sound, Gavin Froome and Telefuzz to create a cohesive collection of soothing downbeat serenades. You'll pray that Monday never comes.

R.I.Y.L.: Thievery Corporation, Jaffa, Filia Brazilia

Contact: Radio Disturbance

Phone: 415.377.2219

Email: dirk@radiodisturbance.com

Release Date: July 10; at radio now

VARIOUS ARTISTS

Dublab Presents: Freeways (Emperor Norton)

Freeways, the first CD compilation from the Los Angeles-based Dublab artist collective, is a compilation that connects the sprawling underground electronic music scene centered in the City Of Angels. What is perhaps most impressive about the 13-track disc is the enormous range of sounds its artists embrace, including everything from bubbly, Stereolab-inspired pop-funk ("Digital, Version 2.1" from Mia Doi Todd), to tranquil, guitar-minded ambient ("The Sky Below" from Languis & Fer Chlocha), to deranged lap-top-techno orchestrations ("If I Don't Return" from Dntel). But it's the individuality of the artists, and the excellence exuded on all formats that makes the aural scenery of *Freeways* so alluring.

R.I.Y.L.: Plaid, Mouse On Mars, Alex Gordon

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

Phone: 323.644.3779

Email: jessica@spectreradio.com

Release Date: June 10; at radio now

CMJ RADIO 200

Period Ending
7/17/2001

Contributing reporters this week: 360 • See page 39 for a complete list of airplay reports.

www.cmj.com

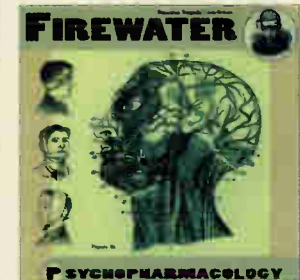
TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	4	16	1	3	BUILT TO SPILL Ancient Melodies Of The Future	Warner Bros.	49	40	30	23	9	CALEXICO Even My Sure Things...	Quarterstick-Touch And Go
2	1	1	1	7	RADIOHEAD Amnesiac	Capitol	50	36	22	19	9	WHISKEYTOWN Pneumonia	Lost Highway-IDJMG
3	5	4	3	6	TRAVIS The Invisible Band	Epic	51	53	26	3	12	MOGWAI Rock Action	Matador
4	3	3	1	9	WEEZER Weezer (Green Album)	DGC-Interscope	52	45	46	40	6	SOUNDTRACK Tomb Raider	Elektra-EEG
5	2	2	2	7	TRICKY Blowback	Hollywood	53	200	-	53	2	RADIO BIRDMAN The Essential Radio Birdman (1974-1978)	Sub Pop
6	6	6	6	4	JIMMY EAT WORLD Bleed American	DreamWorks	54	61	62	44	6	VARIOUS ARTISTS Morricone RMX	Reprise
7	7	5	3	9	AIR 10,000 Hz. Legend	Astralwerks	55	75	-	55	2	Q-BURNS ABSTRACT MESSAGE Invisible Airline	Astralwerks
8	8	7	7	5	SHINS Oh, Inverted World	Sub Pop	56	48	36	4	15	DAVID BYRNE Look Into The Eyeball	Virgin
9	9	11	9	5	TINDERSTICKS Can Our Love...	Beggars Banquet	57	74	93	57	8	MARK EITZEL The Invisible Man	Matador
10	13	19	10	4	RIVAL SCHOOLS United By Fate	Island-IDJMG						#1 RPM	
11	18	34	11	3	IVY Long Distance	Netwerk America	58	52	99	52	3	SQUAREPUSHER Go Plastic	Warp
12	10	14	10	5	BELLE AND SEBASTIAN Sing Jonathan David	Matador	59	62	50	50	8	RON SEXSMITH Blue Boy	spinART
					#1 DEBUT		60	59	59	59	4	CHICAGO UNDERGROUND QUARTET CUQ	Thrill Jockey
13	-	-	13	1	FIREWATER Psychopharmacology	Jetset	61	-	-	61	1	CAPTAIN AUDIO Luxury, Or Whether It Is Better...	Last Beat
14	19	49	14	3	BASEMENT JAXX Rooty	XL-Astralwerks	62	66	80	61	7	SI*SE Si*Sé	Luaka Bop
15	14	17	14	7	WEBB BROTHERS Maroon	Atlantic	63	72	74	63	4	DAVE NAVARRO Trust No One	Capitol
16	12	9	2	12	GORILLAZ Gorillaz	Virgin	64	37	33	13	10	LOW/DIRTY THREE In The Fishtank	Konkurrent
17	31	44	17	4	FAITHLESS Outrospective	Arista	65	129	97	65	3	NANCI GRIFFITH Clock Without Hands	Elektra-EEG
					#1 TRIPLE A		66	-	-	66	1	TWILIGHT CIRCUS DUB SOUND SYSTEM Volcanic Dub	M
18	16	12	11	9	LUCINDA WILLIAMS Essence	Lost Highway-IDJMG	67	70	68	54	9	I AM THE WORLD TRADE CENTER Out Of The Loop	Kindercore
19	21	31	19	4	PERRY FARRELL Song Yet To Be Sung	Virgin	68	-	-	68	1	APPLIANCE Imperial Metric	Mute
20	11	8	7	9	DEPECHE MODE Exciter	Mute-Reprise	69	55	43	33	7	AUTECHRE Confield	Warp
					#2 DEBUT		70	81	55	45	11	ACTION FIGURE PARTY Action Figure Party	Blue Thumb
21	-	-	21	1	APPLES IN STEREO Let's Go! (EP)	spinART	71	50	52	38	6	LUSH Ciao! Best Of	4AD
22	17	13	10	6	DAVID CANDY Play Power	Jetset	72	56	54	30	10	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees
					#1 Ñ ALTERNATIVE		73	-	-	73	1	DELTRON 3030 The Instrumentals	75 Ark
23	20	25	20	6	MANU CHAO Próxima Estación: Esperanza	Virgin	74	108	103	74	5	311 From Chaos	Volcano
24	23	20	20	6	CLIF SNIDE The Ghost Of Fashion	spinART	75	49	155	49	3	PLAID Double Figure	Ward

CHART TOPPER



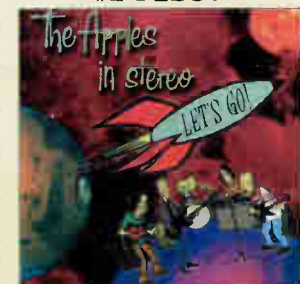
Radiohead

#1 DEBUT



Firewater

#2 DEBUT



Apples In Stereo

#3 DEBUT



25	24	35	21	6	PENNYWISE Land Of The Free?	Epitaph	76	145	119	76	4	LOS MOCOSOS Shades Of Brown	Six Degrees
26	15	10	2	9	R.E.M. Reveal	Warner Bros.	77	47	37	26	9	IKE REILLY Salesmen And Racists	Republic-Universal
27	29	18	18	8	AFRO CELT SOUND SYSTEM Volume 3: Further In Time	RealWorld	78	76	57	57	5	MARMOSET Record In Red	Secretly Canadian
28	26	28	26	5	TED LEO / PHARMACISTS The Tyranny Of Distance	Lookout!	79	64	89	64	3	VARIOUS ARTISTS Dublab Presents: Freeways	Emperor Norton
29	28	-	28	2	JOHN VANDERSLICE Time Travel Is Lonely	Barsuk	80	90	142	80	3	EX-GIRL Back to the Mono Kero!	Ipecac
30	27	47	27	4	OLD TIME RELIJUN Witchcraft Rebellion	K	81	82	85	81	7	OSKER Idle Will Kill	Epitaph
31	25	27	19	4	STEREO MC'S Deep Down & Dirty	Island-IDJMG	82	51	91	51	5	FILA BRAZILIA Another Late Night	Kinetic
32	33	-	32	2	BUSY SIGNALS Pretend Hits	Sugar Free	83	98	144	83	3	PETROGRAD A.B.C.	Petrograd
33	34	60	33	3	GOOD RIDDANCE Symptoms Of A Leveling Spirit	Fat Wreck Chords	84	-	-	84	1	MIGALA Arde	Sub Pop
34	35	38	34	8	GEGGY TAH Into The Oh	Virgin	85	120	-	85	2	LUCERO Lucero	Madjack
35	22	15	8	10	TOOL Lateralus	Volcano	86	54	32	1	16	ANI DIFRANCO Revelling/Reckoning	Righteous Babe
					#3 DEBUT		87	67	92	67	4	NINETEEN FORTY-FIVE Together We'll Burn Like Autumn...	Daemon
36	-	-	36	1	CURSIVE Burst And Bloom	Saddle Creek	88	128	-	88	2	PHILISTINES JR. Analog Vs. Digital	Tarquin
37	41	39	37	5	ULTRABABYFAT Eight Balls In Reverse	Orange	89	79	84	54	9	STAIND Break The Cycle	Elektra-EEG
38	30	21	21	5	SWELL Everybody Wants To Know	Beggars Banquet	90	57	51	31	10	BOUNCING SOULS How I Spent My Summer Vacation	Epitaph
39	46	72	39	3	NICOLA CONTE Bossa Per Due	Eighteenth Street Lounge	91	R	165	27	11	ALEJANDRO ESCOVEDO A Man Under The Influence	Bloodshot
40	39	42	39	3	ASTEROID NO. 4 King Richard s...	Rainbow Quartz-Parasol	92	58	23	9	10	PLACEBO Black Market Music	Virgin
41	32	24	21	10	RUFUS WAINWRIGHT Poses	DreamWorks	93	100	106	93	3	CAKE Short Skirt/Long Jacket (EP)	Columbia-CRG
42	-	-	42	1	BUTTHOLE SURFERS The College EP	Hollywood	94	65	53	50	6	VARIOUS ARTISTS Samba Soul 70!	Six Degrees
43	44	45	43	4	STARFLYER 59 Leave Here A Stranger	Tooth & Nail	95	96	79	79	4	AMERICAN STEEL Jagged Thoughts	Lookout!
44	-	-	44	1	SPARKLEHORSE Chest Full Of Dying Hawks ('95-'01)	Capitol	96	-	-	96	1	BETA BAND Hot Shots II	Astralwerks
45	167	-	45	2	PRESTON SCHOOL OF INDUSTRY Goodbye...(EP)	Amazing Grease	97	84	110	84	4	CITIZEN FISH Life Size	Honest Don's
46	63	107	46	6	MINT ROYALE On The Ropes	MCA	98	143	-	98	2	VANESSA DAOU Make You Love	EMI (UK)
47	42	41	41	8	WILLIE NELSON Rainbow Connection	Island-IDJMG	99	71	61	61	5	LES SEQUELLES Et Tant Pis Si Cela Vous Deplait	Grena
48	38	29	29	8	WIDESPREAD PANIC Don't Tell The Band	Sanctuary	100	77	157	77	3	NUGGETS 2 Various Artists	Rhino



Cursive

#4 DEBUT



Butthole Surfers

#1 TRIPLE A



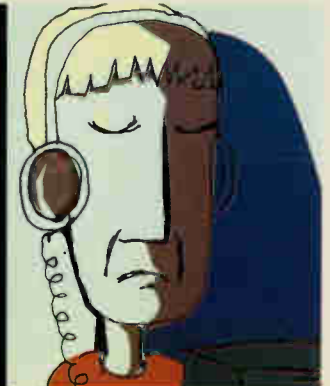
Preston School Of Industry

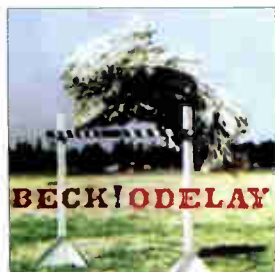
Chart information is based on combined airplay reports from CMJ's panel of college, commercial and non-commercial radio stations. Statistics are compiled from point totals tabulated from positions (1-30) of artists on airplay reports, then multiplied by station code factor (based upon market size, market impact and market reach).
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ATTENTION: Aspiring Music Writers

CMJ needs review writers and we're inviting you to contribute. Members of all CMJ-reporting stations are eligible. In order to be considered, please email a sample album review (of any style of music covered by CMJ), 150 words in length, to editorial@cmj.com, and be sure to include your name, email address, station affiliation and phone number. If we like your writing, you may be invited to become a regular contributor to CMJ's reviews section. Now get typing!





5 YEARS AGO

BECK
Odelay (DGC)

REVEREND HORTON HEAT
It's Martini Time
(Interscope)

JAWBOX
Jawbox (Tag)

KFMDM
Xtort (Wax Trax!-TVT)

MEAT BEAT MANIFESTO
Subliminal Sandwich
(Nothing-Interscope)



10 YEARS AGO

SIOUXSIE & THE BANSHEES
Superstition (Geffen)

SMASHING PUMPKINS
Gish (Caroline)

CHAPTERHOUSE
Whirlpool (Dedicated-RCA)

MY LIFE WITH THE THRILL KILL CULT
Sexplosion! (Wax Trax)

NED'S ATOMIC DUSTBIN
God Fodder (Columbia)

CMJ RADIO 200

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	113	48	19	10	ECHO & THE BUNNYMEN Flowers	spinART
102	85	67	67	4	HUSKING BEE Four Color Problem	Doghouse
103	60	58	14	11	HOT WATER MUSIC A Flight And A Crash	Epitaph
104	43	40	20	8	GREYBOY Mastered The Art	Ubiquity
105	123	146	97	6	TSOL Disappear	Nitro
106	83	65	65	5	MARK MALLMAN & VERMONT Mark Mallman & Vermont	Guilt Ridden Pop
107	-	-	107	1	ADEMA Adema	Arista
108	99	108	23	13	COWBOY JUNKIES Open	Zoë-Rounder
109	125	131	109	5	SOUNDTRACK Memento	Thrive
110	198	125	110	3	KELLY JOE PHELPS Sky Like A Broken Clock	Rykodisc
111	93	105	68	7	PLEASURE FOREVER Pleasure Forever	Sub Pop
112	78	120	78	4	TOONAMI Deep Space Bass	Rhino
113	130	128	113	7	NORTH OF AMERICA This Is Dance Floor Numerology	Progeria
114	87	132	87	8	MISHIMA USA Hold My Breath	Catapult
115	119	64	63	11	BLIND BOYS OF ALABAMA Spirit Of The Century	Real World
116	122	124	79	7	DICKIES All This And Puppet Stew	Fat Wreck Chords
117	124	151	117	3	STONE TEMPLE PILOTS Shangri-La Dee Da	Atlantic
118	160	-	118	2	ROSE POLENZANI Rose Polenzani	Daemon
119	-	-	119	1	PREFUSE 73 Vocal Studies + Uprock Narratives	Warp
120	69	70	69	4	SUMMER HYMNS A Celebratory Arm Gesture	Misra
121	-	-	121	1	BABLICON A Flat Inside A Fog...	Misra
122	89	121	89	6	ASHLEY PARK The American Scene	Darling-Kindercore
123	117	-	117	2	YELLOWCARD One For The Kids	Lobster
124	127	159	124	3	BODYJAR How It Works	Nitro
125	126	116	103	5	CALYPSO KING & THE SOUL INVESTIGATORS Soul Strike!	Soul Fire
126	R	174	110	5	SPRING HEEL JACK The Blue Series Continuum: Masses	Thirsty Ear
127	95	90	47	10	JOE HENRY Scar	Mammoth
128	115	109	109	8	ROBERT CRAY BAND Shoulda Been Home	Rykodisc
129	121	56	13	8	STROKES The Modern Age (EP)	XL-Beggars Banquet
130	80	71	71	7	N.E.R.D. In Search Of N.E.R.D.	Virgin
131	-	-	131	1	ROBERT EARL KEEN Gravitational Forces	Lost Highway-Universal
132	R	147	129	4	THEY MIGHT BE GIANTS College Sampler 2001 Vol. 2	Restless
133	105	77	77	7	MY MORNING JACKET At Dawn	Darla
134	97	63	46	7	DJ LOGIC The Anomaly	Ropeadope-Atlantic
135	158	-	135	2	CHRIS WHITLEY Rocket House	ATO
136	140	127	127	3	VARIOUS ARTISTS Avalon Blues: A Tribute To The Music Of Mississippi John Hurt	Vanguard
137	91	73	27	14	STRING CHEESE INCIDENT Outside Inside	Sci Fidelity
138	-	-	138	1	MATTHEW JAY Draw	Capitol
139	192	-	139	2	CRYSTAL METHOD Name Of The Game	Outpost-Geffen
140	159	-	140	2	BIONAUT Lubricate Your Living Room	Matador
141	109	166	74	8	ANUBIAN LIGHTS Naz Bar	Crippled Dick Hot Wax
142	-	-	142	1	VARIOUS ARTISTS African Travels	Six Degrees
143	94	118	36	10	LADYBUG TRANSISTOR Argyle Heir	Merge
144	86	88	28	11	TO ROCOCO ROT AND I-SOUND Music Is A Hungry Ghost	Mute
145	116	78	78	3	SLICKER The Latest	Hefty
146	150	161	146	4	BASTARDS OF MELODY Fun Machine	Ransome
147	111	-	111	5	PERNICE BROTHERS The World Won't End	Ashmont
148	-	-	148	1	HISSYFITS Letters From Frank	Top Quality Rock And Roll
149	171	-	149	2	BRAND NEW IMMORTALS Tragic Show	TMC-Elektra-EEG
150	112	123	89	7	SIX GOING ON SEVEN American't (Or Won't)	Doghouse-Big Wheel Recreation

CMJ RADIO 200

Period Ending 7/17/2001

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	88	86	40	11	MIRANDA LEE RICHARDS The Herethereafter	Virgin
152	114	-	114	2	WEIGHTS AND MEASURES Tonight, The Lower Abdominals	Matlock
153	118	75	19	26	SIGUR RÓS Agaetis Byrjun	Fat Cat-PIAS America
154	-	-	154	1	CHITLIN' FOOKS Chitlin' Fooks	Parasol
155	195	-	155	2	LO DEYA This Time	Lo Deya
156	152	81	53	10	RAPTURE Out Of The Races And Onto The Tracks (EP)	Sub Pop
157	-	-	157	1	RAMONES Leave Home	Rhino
158	188	196	158	3	WALKMEN The Walkmen (EP)	Startime International
159	194	-	159	2	MOSS BROTHERS Electrification	Moss Brothers
160	149	122	56	8	STATIC-X Machine	Warner Bros.
161	73	69	7	13	UNWOUND Leaves Turn Inside You	Kill Rock Stars
162	104	100	73	8	WELLWATER CONSPIRACY The Scroll And Its Combinations	TVT
163	106	101	101	5	SECADORA Little Pieces Of Paper	Keiki
164	R	-	164	3	KIRSTY MACCOLL Tropical Brainstorm	Instinct
165	190	180	165	4	SCOTT MILLER & THE COMMONWEALTH Thus Always To Tyrants	Sugar Hill
166	110	135	20	13	BURNING AIRLINES Identikit	DeSoto
167	146	-	118	4	BETTY BLOWTORCH Are You Man Enough?	Foodchain
168	R	98	65	7	ELTRO Velodrome	Absolutely Kosher
169	156	115	62	9	AMERICAN ANALOG SET Through The 90's...	Emperor Jones-Touch And Go
170	134	191	76	15	ERIC CLAPTON Reptile	Reprise-Warner Bros.
171	68	66	15	10	FANTASTIC PLASTIC MACHINE Beautiful	Emperor Norton
172	163	111	24	13	RUSTIC OVERTONES Viva Nueva	Tommy Boy
173	193	197	173	3	CPR Just Like Gravity	Gold Circle
174	R	184	174	3	ROVO Imago	Incidental
175	147	130	18	12	G. LOVE & SPECIAL SAUCE Electric Mile	Okeh-Epic
176	-	-	176	1	ASS PONYS Lohio	Checkered Past
177	92	76	55	9	SHADES APART Sonic Boom	Republic-Universal
178	R	-	10	13	PETE YORN musicforthemorningafter	Columbia-CRG
179	-	-	179	1	VARIOUS ARTISTS Brazilified	Quango
180	185	-	163	3	PAGANS Shit Street	Crypt
181	173	152	152	5	DAVE CARTER & TRACY GRAMMER Drum Hat Buddha	Signature
182	-	-	182	1	MELISSA ETHERIDGE Skin	Island-IDJMG
183	R	134	134	2	VARIOUS ARTISTS Cosmic Funk	Quango
184	103	171	5	16	B.R.M.C. Black Rebel Motorcycle Club	Virgin
185	R	153	153	3	VISION OF DISORDER From Bliss To Devastation	TVT
186	-	-	186	1	WHITE STRIPES White Blood Cells	Sympathy For The Record Industry
187	187	-	127	3	FENIX TX Lechuza	Drive Thru
188	161	102	102	3	K. New Problems	Tiger Style
189	-	-	189	1	SILOS Laser Beam Next Door	Checkered Past
190	-	-	190	1	AMERICAN STANDARD The New American Standard Classics	Maggadee
191	196	104	104	4	AUTUMNS Le Carrillon EP	Absalom
192	107	178	25	13	ALKALINE TRIO From Here To Infirmary	Vagrant
193	131	113	21	17	NIKKA COSTA Everybody Got Their Something	Cheeba Sound-Virgin
194	102	83	13	14	MOUSE ON MARS Idiology	Thrill Jockey
195	162	172	40	12	TURIN BRAKES The Optimist LP	Source-Astralwerks
196	-	-	196	1	GLASSTOWN Living And Forgetting	Bitter Stag
197	R	168	168	2	LAZYCAME Finbegin	Hall Of Records
198	-	-	198	1	ORLANDO CACHAITO LOPEZ Cachaito	World Circuit-Nonesuch
199	R	189	103	9	SUM 41 All Killer No Filler	Island-IDJMG
200	-	-	200	1	SCARED OF CHAKA Crossing with Switchblades	Hopeless



15 YEARS AGO

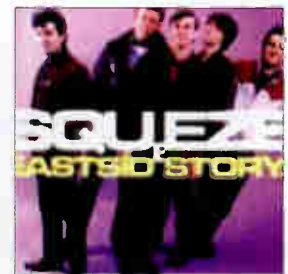
SMITHS
The Queen Is Dead
(Sire-WB)

PETER GABRIEL
So (Geffen)

GUADACANAL DIARY
Jamboree (Elektra)

RAMONES
Animal Boy (Sire-WB)

DREAM SYNDICATE
Out Of The Gray (Big Time)



20 YEARS AGO

SQUEEZE
East Side Story (A&M)

PSYCHEDELIC FURS
Talk Talk Talk (Columbia)

TOM PETTY
Hard Promise (Backstreet)

THE TUBES
The Completion Backward
Principle (Capitol)

MOODY BLUES
Long Distance Voyager
(Polygram)

CORE RADIO

Period Ending 7/17/2001

www.cmj.com

Contributing reporters this week: 95 • See page 39 for a complete list of Core airplay reports.

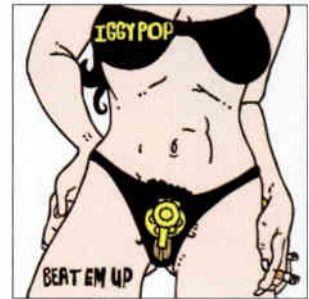
TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	17	1	3	BUILT TO SPILL Ancient Melodies Of The Future	Warner Bros.	37	71	-	37	5	MARK EITZEL The Invisible Man	Matador
2	1	1	1	7	RADIOHEAD Amnesiac	Capitol	38	52	48	30	4	STARFLYER 59 Leave Here A Stranger	Tooth & Nail
3	5	5	3	5	TRAVIS The Invisible Band	Epic	39	23	19	5	9	LOW/DIRTY THREE In The Fishtank	Konkurrent
4	2	2	2	7	TRICKY Blowback	Hollywood	40	27	15	12	8	WHISKEYTOWN Pneumonia	Lost Highway-IDJMG
5	6	4	2	9	WEEZER Weezer (Green Album)	DGC-Interscope	41	32	37	32	3	ASTEROID NO. 4 King Richard's...	Rainbow Quartz-Parasol
6	4	3	1	9	AIR 10,000 Hz. Legend	Astralwerks	42	47	20	1	12	MOGWAI Rock Action	Matador
7	11	12	7	4	JIMMY EAT WORLD Bleed American	DreamWorks	43	-	-	43	1	TWILIGHT CIRCUS DUB SOUND SYSTEM Volcanic Dub	M
8	9	13	8	5	TINDERSTICKS Can Our Love...	Beggars Banquet	44	35	28	17	7	AUTECHRE Confield	Warp
9	7	7	7	5	SHINS Oh, Inverted World	Sub Pop	45	37	-	37	2	GOOD RIDDANCE Symptoms Of A...	Fat Wreck Chords
10	16	30	10	3	IVY Long Distance	Nettwerk America	46	38	29	29	5	WILLIE NELSON Rainbow Connection	Island-IDJMG
11	8	9	8	4	BELLE AND SEBASTIAN Sing Jonathan David	Matador	47	-	-	47	1	SPARKLEHORSE Chest Full Of Dying Hawks ('95-'01)	Capitol
12	13	45	12	3	BASEMENT JAXX Rooty	XL-Astralwerks	48	44	35	29	4	CHICAGO UNDERGROUND QUARTET	Thrill Jockey
13	10	6	6	8	LUCINDA WILLIAMS Essence	Lost Highway-IDJMG	49	46	39	20	4	STEREO MC'S Deep Down & Dirty	Island-IDJMG
14	17	27	14	4	RIVAL SCHOOLS United By Fate	Island-IDJMG	50	53	38	32	7	WIDESPREAD PANIC Don't Tell The Band	Sanctuary
15	33	58	15	3	FAITHLESS Outrospective	Arista	51	34	34	5	11	DAVID BYRNE Look Into The Eyeball	Virgin
16	12	8	7	7	DEPECHE MODE Exciter	Mute-Reprise	52	63	75	52	3	SQUAREPUSHER Go Plastic	Warp
17	20	14	14	7	AFRO CELT SOUND SYSTEM Volume 3	RealWorld	53	65	-	53	2	Q-BURNS ABSTRACT MESSAGE Invisible Airline	Astralwerks
					#1 DEBUT		54	60	-	54	2	EX-GIRL Back to the Mono Kero!	Ipecac
18	-	-	18	1	FIREWATER Psychopharmacology	Jetset	55	58	-	41	5	PENNYWISE Land Of The Free?	Epitaph
					#2 DEBUT		56	41	-	41	2	PLAID Double Figure	Warp
19	-	-	19	1	APPLES IN STEREO Let's Go! (EP)	spinART	57	66	55	55	3	ULTRABABYFAT Eight Balls In Reverse	Orange
20	22	16	11	6	DAVID CANDY Play Power	Jetset	58	-	-	58	1	NANCI GRIFFITH Clock Without Hands	Elektra-EEG
21	42	68	21	4	PERRY FARRELL Song Yet To Be Sung	Virgin	59	36	24	24	9	RUFUS WAINWRIGHT Poses	DreamWorks
22	18	10	2	12	GORILLAZ Gorillaz	Virgin	60	51	-	51	2	NUGGETS 2 Various Artists	Rhino
23	25	23	23	5	CLEM SNIDE The Ghost Of Fashion	spinART	61	70	46	31	6	SOUNDTRACK Tomb Raider	Elektra-EEG
24	14	18	14	5	MANU CHAO Próxima Estación: Esperanza	Virgin	62	40	31	31	5	SWELL Everybody Wants To Know	Beggars Banquet
25	24	22	17	5	WEBB BROTHERS Maroon	Atlantic	63	-	-	63	1	LOS MOCOSOS Shades Of Brown	Six Degrees
26	15	11	2	9	R.E.M. Reveal	Warner Bros.	64	68	41	41	3	RON SEXSMITH Blue Boy	spinART
27	19	42	19	3	OLD TIME RELIUN Witchcraft Rebellion	K	65	-	-	65	1	RADIO BIRDMAN The Essential Radio Birdman...	Sub Pop
28	26	-	26	2	JOHN VANDERSLICE Time Travel Is Lonely	Barsuk	66	R	66	49	3	VARIOUS ARTISTS Morricone RMX	Reprise
29	30	36	29	5	TED LEO / PHARMACISTS The Tyranny Of Distance	Lookout!	67	50	65	50	5	LUSH Ciao! Best Of	4AD
30	21	25	14	9	CALEXICO Even My Sure...	Quarterstick-Touch And Go	68	-	-	68	1	BUTTHOLE SURFERS The College EP	Hollywood
31	39	-	31	2	NICOLA CONTE Bossa Per Due	Eighteenth Street Lounge	69	72	43	43	4	MARMOSET Record In Red	Secretly Canadian
					#3 DEBUT		70	R	-	63	3	MINT ROYALE On The Ropes	MCA
32	-	-	32	1	PRESTON SCHOOL OF INDUSTRY (EP)	Amazing Grease	71	-	-	71	1	SOUNDTRACK Memento	Thrive
33	28	-	28	2	BUSY SIGNALS Pretend Hits	Sugar Free	72	67	72	17	12	COWBOY JUNKIES Open	Zoë-Rounder
34	45	64	34	4	GEGGY TAH Into The Oh	Virgin	73	-	-	73	1	BABLICON A Flat Inside A Fog...	Misra
35	48	50	35	7	I AM THE WORLD TRADE CENTER Out Of...	Kindercore	74	57	21	10	9	TOOL Lateralus	Volcano
36	-	-	36	1	CURSIVE Burst And Bloom	Saddle Creek	75	-	-	75	1	CAPTAIN AUDIO Luxury, Or Whether It Is Better...	Last Beat

RADIO 200 ADDS

Period Ending 7/17/2001

www.cmj.com

POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	132	IGGY POP Beat Em Up	Virgin
2	120	BETA BAND Hot Shots II	Astralwerks
3	77	DAVID GARZA Overdub	Atlantic
4	69	SAVES THE DAY Stay What You Are	Vagrant
5	58	DUSTED When We Were Young	Nettwerk America
6	56	MATTHEW JAY Draw	Capitol
7	52	CONVOY Black Licorice	Hybrid
8	51	AMERICAN PIE 2 Soundtrack	Universal
9	46	ASS PONYS Lohio	Checkered Past
10	45	NULLSET Nullset	Grand Royal
11	43	AFROSHEENS Welcome To My Wonderful Show	Afrosheens
12	40	POETS OF RHYTHM Discern Define	Quannum
13	33	AMANDLA Falling Alone	Sounds Of Black Sheep
14	32	KILL YOUR IDOLS Funeral For A Feeling	Side One Dummy
15	31	FLASHING RED AIRPLANE My Life As A Frog	Matchpale
16	30	RADIO BIRDMAN The Essential Radio Birdman (1974-1978)	Sub Pop
17	29	RONDELLES Shined Nickels And Loose Change	K
18	24	TRACY SPUEHLER Six Three One	Hear Diagonally
19	23	REBECCA GATES Ruby Series	Badman
20	17	EDITH FROST Wonder Wonder	Drag City



Iggy Pop



Beta Band



David Garza



Saves The Day



Dusted

GOING FOR ADDS

www.cmj.com

JULY 31

RIVAL SCHOOLS/ONE LINE DRAWING Split EP	Some
ALFIE If You Happy With You	Beggars Banquet
CHOCOLATE GENIUS Godmusic	V2
JUCIFER The Lambs EP	Velocette
OWLS Owls	Jade Tree
STEREOLAB Sound-Dust	Elektra-EEG

AUGUST 7

PULLMAN Viewfinder	Thrill Jockey
SHANNON WRIGHT Dyed In The Wool	Quarterstick
HIS NAME IS ALIVE Someday My Blues Will Cover The Earth	Beggars Banquet
LUPINE HOWL Carniverous Lunar Adventures Of Lupine Howl	Beggars Banquet

AUGUST 14

BEULAH The Coast Is Never Clear	Velocette
QUASI The Sword Of God	Touch And Go
STRIKE ANYWHERE Change Is A Sound	Jade Tree
SUICIDE MACHINES Steal This Album	Hollywood

AUGUST 28

IVORY COAST Clouds	Polyvinyl
MERCURY REV All Is Dream	V2

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



ROBERT EARL KEEN

Gravitational Forces

(Lost Highway-IDJMG)

Looking for a break from his journalism studies at Texas A&M, Texas singer/songwriter Robert Earl Keen played on his front steps with neighbor Lyle Lovett long before either one of them was a name to be reckoned with. Keen crawled his way up the roots and country ladder in Austin, and

he used his eye for journalistic detail and need to tell a tale as fodder for his songs. His music luxuriates in the typical Americana vein, but there is a distinct craftsmanship and sharp intellect to his unpretentious arrangements. *Gravitational Forces*, Keen's tenth album and first for Lost Highway, continues his formidable legacy. Here he litters his songs with smart, unexpected references (author Langston Hughes is name-checked on "Goin' Nowhere Blues") as well as classic ones (the fatigue of drinking). Notably, the title track is a little beat-poem/rap that breaks down the concepts of time, gravity, reality, alien invasion, space travel and music in the course of two and a half minutes. It's music with smarts and heart. — **Tad Hendrickson**

R.I.Y.L.: Lyle Lovett, Nanci Griffith, Steve Earl, Emmylou Harris

Contact: John Rosenfelder

Phone: 212.603.7871

Email: john.rosenfelder@umusic.com

Release Date: Sept. 25; at radio now

Tour Dates: Fort Worth, TX (8/4); Selma, TX (8/11); Alpine, TX (8/29); Belton, TX (8/30); Corpus Christie, TX (9/1-2); Stephenville, TX (9/14)

IMPORTANT NOTE TO REPORTERS:

As you may know, we now have a new reporting system that allows you to submit your playlist directly into our database via our website (www.cmj.com/reporting/). This reporting method is the best way to ensure that your report goes in error free and on time. It also allows hundreds of labels and independent promoters to see what you're reporting in real time, without the need to email them independently. For those who've tried this system already, we've just launched a completely revamped version of the system that allows you to, among many other things, re-run your previous week's playlist, insert and delete entries, and email it back to yourself in text form so it can be easily forwarded.

If no one at your station has applied for a username and password to report online yet, please go to www.cmj.com/account/ and sign-up. (Please allow one week for your account to be processed and set up.) **AFTER AUG. 7, ALL CMJ REPORTING STATIONS MUST REPORT VIA OUR ONLINE SYSTEM.** We will no longer be accepting emailed reports after that date.

PLEASE DON'T WAIT UNTIL THE LAST MINUTE -- SIGN-UP NOW!

TRIPLE A

Period Ending 7/17/2001 www.cmj.com

Contributing reporters this week: 41 • See page 39 for a complete list of Triple A airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	9	LUCINDA WILLIAMS Essence	Lost Highway-IDJMG
2	2	2	2	8	AFRO CELT SOUND SYSTEM Volume 3: Further In Time	RealWorld
3	9	12	3	5	TRAVIS The Invisible Band	Epic
4	3	3	2	7	RADIOHEAD Amnesiac	Capitol
UP 19 POSITIONS						
5	24	20	5	3	NANCI GRIFFITH Clock Without Hands	Elektra-EEG
6	6	5	4	9	WHISKEYTOWN Pneumonia	Lost Highway-IDJMG
7	5	6	5	8	TRICKY Blowback	Hollywood
8	4	4	2	8	AIR 10,000 Hz. Legend	Astralwerks
9	15	-	9	2	BUILT TO SPILL Ancient Melodies Of The Future	Warner Bros.
10	8	15	8	8	GEGGY TAH Into The Oh	Virgin
11	7	18	7	10	RUFUS WAINWRIGHT Poses	DreamWorks
12	18	17	12	6	RON SEXSMITH Blue Boy	spinART
13	13	23	13	5	MANU CHAO Próxima Estación: Esperanza	Virgin
14	20	39	14	3	IVY Long Distance	Netwerk America
15	19	10	7	11	BLIND BOYS OF ALABAMA Spirit Of The Century	Real World
16	10	7	7	7	WIDESPREAD PANIC Don't Tell The Band	Sanctuary
17	16	13	13	9	ROBERT CRAY BAND Shoulda Been Home	Rykodisc
18	R	37	18	2	LOS MOCOSOS Shades Of Brown	Six Degrees
#1 DEBUT						
19	-	-	-	19	ROBERT EARL KEEN Gravitational Forces	Lost Highway-Universal
20	26	-	20	2	CHRIS WHITLEY Rocket House	ATO
21	17	11	1	13	DAVID BYRNE Look Into The Eyeball	Virgin
22	38	-	22	2	TINDERSTICKS Can Dur Love...	Beggars Banquet
23	29	-	23	2	Q-BURNS ABSTRACT MESSAGE Invisible Airline	Astralwerks
24	22	22	11	9	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees
25	39	-	7	11	ALEJANDRO ESCOVEDO A Man Under The Influence	Bloodshot
26	27	14	14	7	ACTION FIGURE PARTY Action Figure Party	Blue Thumb
27	25	19	19	3	VARIOUS ARTISTS Avalon Blues...	Vanguard
28	14	16	2	9	R.E.M. Reveal	Warner Bros.
29	R	30	29	6	KIRSTY MACCOLL Tropical Brainstorm	Instinct
30	12	21	8	10	JOE HENRY Scar	Mammoth
31	-	-	-	31	KELLY JOE PHELPS Sky Like A Broken Clock	Rykodisc
32	31	-	31	3	SI*SE Si*Sé	Luaka Bop
33	34	-	33	2	JIMMY EAT WORLD Bleed American	DreamWorks
34	R	40	22	3	STEREO MC'S Deep Down & Dirty	Island-IDJMG
35	23	26	22	5	WILLIE NELSON Rainbow Connection	Island-IDJMG
36	28	28	25	6	DAVE CARTER & TRACY GRAMMER Drum Hat Buddha	Signature
37	-	-	-	37	VANESSA DAOU Make You Love	EMI (UK)
38	-	-	-	38	FAITHLESS Outrospective	Arista
39	11	8	1	16	ANI DIFRANCO Revelling/Reckoning	Righteous Babe
40	33	-	33	2	NICOLA CONTE Bossa Per Due	Eighteenth Street Lounge

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	IGGY POP Beat Em Up	Virgin
2	MATTHEW JAY Draw	Capitol
3	BETA BAND Hot Shots II	Astralwerks
4	DAVID GARZA Dverdub	Atlantic
5	ALISON KRAUSS & UNION STATION New Favorite	Rounder



DA BEATMINERZ

Brace 4 Impak

(Raw Materials-Rawkus)

"Hip-hop used to be hard, but right now everything is getting too electronic," says Beatminerz grand poobah Evil Dee in the press materials for the New York-based collective's debut album. That fact can certainly be argued for or against, but either way, there's nothing

remotely Timbaland-ish about *Brace 4 Impak*. This five-man production crew (chieftains and brothers Evil Dee and Mr. Walt, with help from Baby Paul, Chocolate Ty and Rich Black) has produced some very ill tracks during the past decade (Black Moon, Smif-N-Wessun, Boot Camp Click), and this 16-cut full-length is the real deal. *Brace* finally gives the outfit the attention that it deserves although they share that spotlight with all of the heavy vocal guests they've pulled here — Flipmode Squad ("Take That"), Naughty By Nature ("Thug Love"), Pete Rock ("Open"), Diamond ("Best At That"), Black Moon ("Devastatin'...That's Us") and Talib Kweli ("The Anti-Love Movement"), to name a few. A great all-around record, full of thick, funky, no-B.S. beats that are perfectly matched to their lyrical counterparts.

R.I.Y.L.: Black Moon, M.O.P., Busta Rhymes

Contact: Double O Seven

Phone: 323.957.2003

Email: dub7@rawkus.com

Release Date: July 31

MASTERS OF ILLUSION

"Urban Legends" / "Let Me Talk To You" (12") (Threshold)

With this third single from *Kutmasta Kurt Presents Masters Of Illusion*, the LA/Bay Area lyrical combo of Kool Keith and the very underrated Motion Man present two more sides to their Masters façade here. The smoothed-out remix of "Urban Legends" by Mighty Mi of the High & Mighty has an extra Motion Man verse, but the real treat is the Kutmasta Kurt-freaked original, with its chunky, chopped-up beat punctuated by rising strings and abstract brags littered with sex references. The sex comes straight to the forefront with the b-side, "Let Me Talk To You," which has both MCs talking their way into and around bedrooms throughout the world.

R.I.Y.L.: Kool Keith, Dilated Peoples, High & Mighty

Contact: Papa D at Landspeed

Phone: 617.984.0200

Email: papad@brickrecords.com

Release Date: at radio now

CUT CHEMIST / MADLIB / VARIOUS ARTISTS

"Bunky's Pick" / "6 Variations Of In The Rain" (12")

(Stones Throw)

Highlighting their upcoming compilation of rare grooves, *The Funky 16 Corners*, side A of this promo single features Jurassic 5 DJ and solo production genius Cut Chemist splicing, dicing and melding together nine tracks from the compilation. Focusing heavily on the drums/breaks side, with an occasional vocal thrown in for good measure, the track is eight minutes of funk heaven. Side AA takes another route, with fellow LA producer Madlib (Lootpack, Quasimoto) freaking six different versions of vibraphonist Billy Wooten's "In The Rain." It's a trippy mix and a fun ride.

R.I.Y.L.: Lootpack, Mr. Dibbs, DJ Shadow

Contact: Egon at Stones Throw

Phone: 323.226.1201

Email: egon@stonestrow.com

Release Date: early August

HIP-HOP

Period Ending 7/17/2001

www.cmj.com

Contributing reporters this week: 103 • See page 51 for a complete list of Hip-Hop airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	4	1	12	HI-TEK Hi-Teknology	Rawkus
2	18	-	2	2	REKS "Fearless"	Brick
#1 DEBUT						
3	-	-	3	1	DELTRON 3030 The Instrumentals	75 Ark
4	2	2	2	8	AZEEM Craft Classic	Stray
5	R	28	5	7	MISSY "MISDEMEANOR" ELLIOTT Miss E...So Addictive	Elektra-EEG
6	10	3	3	5	RAS KASS "Home Sweet Home"	Priority
7	12	31	7	6	ERICK SERMON Music	Interscope
8	30	24	8	3	JAGGED EDGE Jagged Little Thrill	Columbia
9	R	29	9	2	MAD SKILLZ "Y'all Don't Wanna"	Rawkus
10	16	15	10	4	O.C. "Half Good, Half Sinner"	JCDR Entertainment
11	28	-	11	2	STIMULATED DUMMIES Stimulated All-Stars	Stimulated
12	6	27	5	11	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees
UP 28 POSITIONS						
13	-	-	13	1	J. RAWLS The Essence Of J. Rawls	Groove Attack
14	9	13	4	9	BUS DRIVER "Get On The Bus"	Mass Men
15	-	-	15	1	FOXY BROWN Broken Silence	Def Jam-IDJMG
16	3	5	1	7	D-STROY "Roll Out"	Matador
17	R	40	17	2	FULL FDRCE "Float On With Us"	TVT
18	R	-	12	3	THA LIKS "The Best You Can"	Loud
19	4	7	4	5	MARQ SPEKT "Liquid Smoke"	Subverse
20	19	12	12	3	SCREWBALL "Torture Feat. M.O.P."	Landspeed
21	7	25	7	9	GREYBOY Mastered The Art	Ubiquity
22	20	16	10	11	LA SYMPHONY Big Broke L.A. (EP)	Squint Entertainment
23	13	17	13	3	OUTSIDAZ "Who You Be"	Rufflife
24	40	20	20	5	BEANIE SIGEL "Beanie (Mack B****)"	Roc-A-Fella
25	27	23	15	7	DJ LOGIC The Anomaly	Ropeadope-Atlantic
26	29	22	22	4	CLICK THA SUPAH LATIN Get Live!	Fluid-Wild West
27	-	-	27	1	ALICIA KEYS Songs In A Minor	J
28	24	14	3	9	REDMAN Malpractice	Def Jam
29	R	-	17	5	RAY J "Wait A Minute"	Atlantic
30	14	6	6	3	D12 Devil's Night	Shady Records-Interscope
31	-	-	31	1	BLU CANTRELL "Hit Em Up Style"	Arista
32	-	-	32	1	EMANON Sometimes	Spytech
33	R	-	5	26	JAY-Z The Dynasty Roc La Familia	Roc-A-Fella-Def Jam-IDJMG
34	33	19	19	7	VARIOUS ARTISTS Droppen The Bomb	Bomb Hip-Hop
35	32	-	32	2	MISSION "Home"	Puts-OM
36	15	21	8	10	ANGEL No Gravity	Supa Crucial
37	R	-	36	2	USHER "U Remind Me"	Arista
38	5	11	5	4	SOULS OF MISCHIEF Trilogy	Hieroglyphics Imperium
39	-	-	39	1	FABOLOUS "You Can't Deny It"	Elektra-EEG
40	-	-	40	1	P. DIDDY "Bad Boy For Life"	Bad Boy/Arista

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	LAST EMPERDR "The Banger"	Rawkus
2	SOUNDTRACK All Or Nothing	Brave New World
3	VARIOUS ARTISTS The Funky Precedent 2	Matador
4	CRAIG DAVID "Fill Me In"	Atlantic
5	BASBOMBING "Maximum Overload"	Insidious Urban

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World Radio History

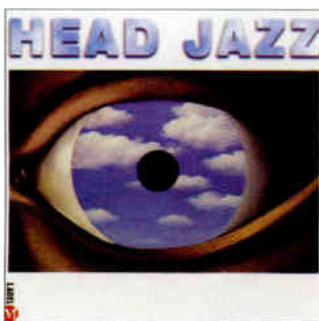
July 31

- | | |
|---|-----------------------------|
| APEX THEORY Random Bursts | DreamWorks |
| BILAL First Born Second | Interscope |
| BO SQUARE Sizing Things Up | TinoCorp |
| CRYSTAL METHOD Tweekend | Interscope |
| D.H.S. Mind Control (12") | TinoCorp |
| DHOL FOUNDATION Big Drum Small World | Shakti |
| DIE FORM Some Experiences With Shock | Metropolis |
| DIE FORM Die Puppe | Metropolis |
| DOORASEL Unleash The Beast | Virgin |
| RICK FERRELL Different Point Of View | DreamWorks Nashville |
| GANGSTA BOO Both Worlds: *69 | Loud |
| ANDY GIBB Millennium Collection | Universal |
| HAUJOBB Polarity | Metropolis |
| JOE JACKSON I'm The Man (reissue) | Universal |
| JOE JACKSON Look Sharp! (reissue) | Universal |
| BILL LASWELL Carlos Santana -- Divine Light | Universal |
| LOS CHICARRONS | Columbia Legacy |
| BOB MARLEY & THE WAILERS Babylon By Bus (reissue) | Tummy Touch |
| BOB MARLEY & THE WAILERS Confrontation (reissue) | Universal |
| BOB MARLEY & THE WAILERS Kaya (reissue) | Universal |
| BOB MARLEY & THE WAILERS Survival (reissue) | Universal |
| BOB MARLEY & THE WAILERS Uprising (reissue) | Universal |
| WYNTON MARSALIS Popular Songs: The Best Of.. | Columbia Legacy Jazz |
| MIAMI SOUND MACHINE | CM-Epic |
| PETER MURPHY A Live Just For Love | Metropolis |
| OWLS Owls | Jade Tree |
| SOUL EMBRACED This Is My Blood | Solid State |
| SOUNDTRACKS Rockers | Universal |
| JIM SUHLER AND MONKEY BEAT Bad Juju | Lucky Seven |
| SWING OUT SISTER Millennium Collection | Universal |
| TIGHT BRO'S FROM WAY BACK WHEN Lend You A Hand | Kill Rock Stars |
| TORA! TORA! TORRANCE Tora! Tora! Torrance | The Militia Group |
| UNDECIDED More To See | Tooth And Nail |
| UTAH SAINTS Two | Nettwerk America |
| VARIOUS ARTISTS Drivin' South: Southern Rockin' Smash Hits | Real World |
| VARIOUS ARTISTS Funky Precedent Vol. 2 | Real World |
| VARIOUS ARTISTS Gifted: Women Of The World | Real World |
| VARIOUS ARTISTS Head Jazz | Label M |
| VARIOUS ARTISTS Now That's What I Call Music! 7 | Virgin |
| VARNALINE Songs In A Northern Key | E-Squared-Artemis |
| THE WORD The Word | Ropeadope |
| THALIA ZEDEK Been Here And Gone | Matador |

August 5

- | | |
|---|-------------------|
| ALABAMA THUNDERPUSSY Staring At The Divine | Man's Ruin |
| BORIS Amplifier Worship | Man's Ruin |

August 7



VARIOUS ARTISTS Head Jazz (Label M)
DETROIT GRAND PUBAHS Funk All Y'All (Jive Electro)



July 31
August 7

- | | |
|---|----------------------------------|
| ACCEPT Balls To The Walls (reissue) | Portrait-Epic Legacy |
| ARTFUL DODGER It's All About The Stragglers | FFRR-London-Sire |
| BABYFACE Love Songs | Epic Legacy |
| RON BLOCK Faraway Land | Rounder |
| BRITNY FOX The Best Of Britny Fox | Portrait-Legacy |
| DANTE Inferno | RCA |
| DARKEST HOUR So Sedated, So Secure | Victory |
| DETROIT GRAND PUBAHS Funk All Y'all | Jive Electro |
| EDO.G Work For It /Situations (12") | Ground Control-Nu Gruv |
| EUROPE The Final Countdown (reissue) | Portrait-Epic Legacy |
| G-DEP Child Of The Ghetto | Bad Boy-Arista |
| SIMON & GARFUNKEL Bookends (reissue) | Columbia Legacy |
| SIMON & GARFUNKEL Bridge Over Troubled Water (reissue) | Columbia Legacy |
| SIMON & GARFUNKEL Parsley, Sage Rosemary And Thyme (reissue) | Columbia Legacy |
| SIMON & GARFUNKEL Sounds Of Silence (reissue) | Columbia Legacy |
| SIMON & GARFUNKEL Wednesday Morning, 3 A.M. (reissue) | Columbia Legacy |
| GOLDFRAPP Utopia (EP) | Mute |
| TONY HUMPHRIES Mixer Presents United DJs Of America | Razor & Tie |
| INTEGRITY In Contrast Of Tomorrow | Victory |
| ISLEY BROTHERS Eternal | DreamWorks |
| J.U.I.C.E. 100% JUICE | Ground Control-Nu Gruv |
| JADAKISS Kiss The Game Goodbye | Interscope |
| KILLARMY Fear, Love & War | 36 Chambers-Loud |
| KRAYZIE BONE Thug On Da Line | Loud |
| RUSSELL MALONE Heart Strings | Verve |
| BOB MARLEY Trenchtown Days: Birth Of A Legend | Sony |
| MR. SCRUFF Get A Move On (reissue, 12") | Ninja Tune |
| MY DYING BRIDE Meisterwerk II | Peaceville |
| NEUROSIS A Sun That Never Sets | Relapse |
| QUIET RIOT Metal Health (reissue) | Portrait-Epic Legacy |
| RANDY The Human Atom Bombs | Burning Heart |
| SHABBA RANKS The Best Of Shabba Ranks | Epic Legacy |
| RITON Beats Du Jour | Grand Central |
| ROLLERCONCONE Rollercone | Sinkus |
| ROOTS MANUVA Run Come Save Me | Big Dada |
| ROSWELL RUDD & ARCHIE SHEPP Live In New York | Verve |
| S.I. FUTURES We Are Not A Rock Band (12") | Mute |
| PETER TOSH Live And Dangerous: Boston 1976 | Columbia Legacy |
| TOYA Toya | Arista |
| UBERZONE Faith In The Future | Astralwerks |
| USHER 8701 | Arista |
| VARIOUS ARTISTS Beats, Rhymes & Battles Vol. 1 | Loud |
| VARIOUS ARTISTS The Best Of Sessions... | Automatic-Columbia Legacy |
| VARIOUS ARTISTS Go Badgers (Wisconsin) | Razor & Tie |
| VARIOUS ARTISTS Go Demon Deacons (Wake Forest) | Razor & Tie |
| VARIOUS ARTISTS Go Hawkeyes (Iowa) | Razor & Tie |
| VARIOUS ARTISTS The Real Jamaica Ska | Epic Legacy |
| WAYFARING STRANGERS Shifting Sands Of Time | Rounder |
| MICHELLE WILSON AND THE EVIL GAL FESTIVAL ORCHESTRA Wake Up Call | Bullseye Bluesz |
| YAYHOOS Fear Not The Obvious | Bloodshot |

August 14

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|--|-------------------------|
| 404 SOLDIERZ | Epic |
| APOPTYGMA BERZERK APBL2000 | Metropolis |
| BABY S | Ruthless-Epic |
| MICHELLE BRANCH | Maverick |
| JOYCE COOLING | GRP |
| D-STROY The Matador/Vitamin D (12") | Matador |
| MOLLY HATCHET Flirting With Disaster (reissue) | Epic Legacy |
| MOLLY HATCHET Greatest Hits (reissue) | Epic Legacy |
| IVY Long Distance | Nettwerk America |
| BEAU JOCQUE The Rounder Heritage Series: The Best Of... | Rounder |
| CEVIN KEY The Ghost Of Each Room | Metropolis |
| ALISON KRAUSS & UNION STATION New Favorite | Rounder |
| LISA "LEFT-EYE" LOPEZ | Arista |
| MEGASHIRA At Last | Infracom |
| MEST | Maverick |

N.E.R.O. In Search Of...
PHANTOM PLANET
GRANT LEE PHILLIPS Mobilize
PUODLE OF MUOO Come Clean
PHOEBE SNOW The Very Best Of Phoebe Snow
STRAWBERRY SMELL Odorama
STRIKE ANYWHERE Change Is A Sound
SYSTEM OF A DOWN Toxicity
THIEVERY CORPORATION
TIMBALAND & MAGOO Indecent Proposal
TRUBY TRIO DJ Kicks
VARIOUS ARTISTS Critical Mass 2
VARIOUS ARTISTS Knock Out Ska: Treasure Isle Ska Instrumentals...
VARIOUS ARTISTS Ozzfest
VELVET CRUSH A Single Odyssey
VELVET CRUSH In The Presence Of Greatness (reissue)
EDGAR WINTER The Best Of Edgar Winter
JOHNNY WINTER The Best Of Johnny Winter

Virgin
 Epic
 Zöe
 Flawless-Geffen
 Columbia Legacy
 Rainbow Quartz
 Jade Tree
 American-Columbia
 Verve
 Virgin
 Studio K7
 Metropolis
 Heartbeat
 Epic-Hidden Beach
 Action Musik
 Action Musik
 Columbia Legacy
 Columbia Legacy

August 21

2ND GEN Musicians Are Morons (12"/CD5)
AOEMA
ALL Live + One
ARAB ON RADAR Yahweh Or The Highway
B*WITCHED
BLACK KNIGHTS Every Night Is A Black Knight
BOXHEAD ENSEMBLE Two Brothers
ROY CAMPBELL It's Krunch Time
MARIAH CAREY Glitter
CARTOONS OK Toontastic
THE CLEAN Get Away
JOHN COLTRANE Standards (reissue)
COWBOY JUNKIES
OEZERAY'S HAMMER Immune
HEATHER OUBY AND ELEMENTAL (EP)
ENGLISH BEAT Beat This—The Best Of The English Beat
JOY ENRIQUEZ Joy Enriquez
FAITH EVANS
FEDERATION X American Folk Horror
FUNKI PORCINI The Great Drive By (12")
HOWE GELB Lull Some Piano
GRADE Headfirst Straight To Hell
HALFCKOCKED The Last Star
HANOSOME DEVIL
ISLEY BROTHERS Harvest For The World (reissue)
ISLEY BROTHERS The Heat Is On (reissue)
BILL JANOVITZ Up Here
JEFFERSON AIRPLANE (4CD)
GLAOYS KNIGHT & THE PIPS The Best Of Gladys Knight...
NATHAN LARSON Jealous God
KENNY LATTIMORE
MANKINO LIBERATION FRONT Automind
MARK MARQUE Get There
MASTOON Lifesblood
TOM MCRAE Tom McRae
HAROLO MELVIN & THE BLUE NOTES Ultimate Blue Notes
MOVIOLA Rumors Of The Faithful
GRAHAM PARKER Deepcut To Nowhere
LEON PARKER The Simple Life
PARKER AND LILY Hello Halo
PRAM Somniloquy (EP)
TOM PREHN KVARTET Tom Prehn Kvartet
PULLMAN Viewfinder
QUASI Early Years (reissue)
QUASI The Sword Of God
RIVER CITY REBELS Playin' To Live, Livin' To Play
ROLLINS BANO Nice

Novamute
 Arista
 Epitaph
 Skin Graft
 Epic
 36 Chambers-Loud
 Atavistic
 Thirsty Ear
 Virgin
 Tummusic-Edel
 Merge
 Impulse!
 RCA
 Neutron-Edel
 Sub Pop
 London-Sire
 Arista
 Bad Boy-Arista
 Estrus
 Ninja Tune
 Ow Om
 Victory
 DreamWorks
 RCA
 Epic Legacy
 Epic Legacy
 spinART
 RCA
 Columbia Legacy
 Columbia Legacy
 Artemis
 Arista
 Neutron-Edel
 Truckstop-Atavistic
 Relapse
 Arista
 Epic Legacy
 Spirit Of Orr
 Razor & Tie
 Label M
 Orange
 Merge
 Atavistic-UMS
 Thrill Jockey
 Touch And Go
 Touch And Go
 Victory
 Sanctuary

SCHLAMPITZIGER Best Of
SHANNONWRIGHT Dyed In The Wool
HUBERT SUMLIN
SUN RA Nuclear War
SUPERCHUNK Late Century Dream (CD5)
SURFACE The Best Of Surface
SWAY & KING TECH Wake Up Show Freestyles V. 1
SWAY & KING TECH Wake Up Show Freestyles V. 2
JAMES TAYLOR QUARTET
T.I. I'm Serious
TOPLOADER Onka's Big Moka
SCOTT TURNA Hard Again
SOUNDTRACK 0
SOUNDTRACK Forrest Gump (reissue) (2CD)
UP, BUSTLE & OUT Master Sessions Vol. 2
VARIOUS ARTISTS Avantgardism Two — One Giant Bleep For Mankind
VARIOUS ARTISTS East-Westercism Volume Two
VARIOUS ARTISTS Go Sun Devils (Arizona St.)
VARIOUS ARTISTS Italian Treasury: Abruzzo
VARIOUS ARTISTS Non Stop 90s Rock
VARIOUS ARTISTS Return Of The DJ
VARIOUS ARTISTS The Rounder Heritage Series: Any Woman's Blues
WATERBOYS A Rock In The Weary Land
DR. CORNELL WEST Sketches Of My Culture
ANDY WHITE Andy White
JACOB YOUNG Devil's In The Details
ZEN GUERRILLA Shadows On The Sun

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 Quarterstick
 Blue Storm-Spittfire
 UMS-Atavistic
 Merge
 Columbia Legacy
 880-Nu Gruv
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 Ubiquity
 LaFace-Arista
 Epic
 Truckstop-Atavistic
 Antra-Artemis
 Epic Soundtrax
 Ninja Tune
 Unitone
 Unitone
 Razor & Tie
 Rounder
 Sony
 Bomb Hip-Hop
 Rounder
 Razor & Tie
 Artemis
 Thirsty Ear
 Artemis
 Sub Pop

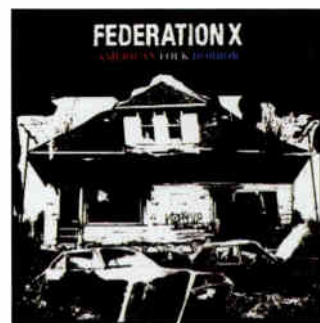
August 28

DAVE AUOÉ Hard Drive
TONY BENNETT Cloud 7 (reissue)
TONY BENNETT When Lights Are Love (reissue)
RORY BLOCK I'm Every Woman
CLUB 8 Club 8
OEVIN Just Trying To Live
OOPE
GRAEME OOWNS Hammers & Anvils
RICHARDO ELIOT
FLESHIES Kill The Dreamer's Dream
EDDY GRANT The Greatest Hits
JESSICA HARPER Inside Out
JOHN HARTFORD Gum Tree Canoe
HEAVENLY Heavenly Versus Satan
HYPNOTIZE CAMP POSSE Choices The Soundtrack
IVORY COAST Clouds
JOY ELECTRIC Legacy—Vol. 1: The White Songbook
TOBY KEITH Pull My Chain
JEFF KELLY Indiscretion
LAPTOP The Old Me Vs. The New You
LEAHY Lakefield
JOHNNY MATHIS I'm Coming Home (reissue)

Moonshine
 Columbia Legacy
 Columbia Legacy
 Rounder
 Hidden Agenda-Parasol
 Virgin
 Epic
 Matador
 GRP
 Alternative Tentacles
 Warner.esp-London-Sire
 Rounder Kids
 Flying Fish
 K
 Loud
 Polyvinyl
 BEC
 DreamWorks
 Hidden Agenda-Parasol
 Trust Me
 Narada
 Columbia Legacy



RITON Beats Du Jour (Grand Central)



FEDERATION X American Folk Horror (Estrus)

August 7
 August 21

REPORTING DATES*

July 27 - July 31

August 3 - August 7

August 11 - August 14

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

REPORTING HOURS

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

EMAIL: reports@cmj.com

WEB: www.cmj.com/mrmsite/reporting.php

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CHMA 906.36.1221... CHMB 906.36.1221... CHMC 906.36.1221... CHMD 906.36.1221...

CHYZ 416.378.9909... CHZA 416.378.9909... CHZB 416.378.9909... CHZC 416.378.9909...

CIUT (C) 416.378.9909... CIUT (A) 416.378.9909... CIUT (B) 416.378.9909... CIUT (D) 416.378.9909...

CKWJ 416.378.9909... CKWA 416.378.9909... CKWB 416.378.9909... CKWC 416.378.9909...

MAFA 416.378.9909... MAFA (A) 416.378.9909... MAFA (B) 416.378.9909... MAFA (C) 416.378.9909...

KAPU 416.378.9909... KAPU (A) 416.378.9909... KAPU (B) 416.378.9909... KAPU (C) 416.378.9909...

KBCS (A) 416.378.9909... KBCS (B) 416.378.9909... KBCS (C) 416.378.9909... KBCS (D) 416.378.9909...

KBUK 416.378.9909... KBUK (A) 416.378.9909... KBUK (B) 416.378.9909... KBUK (C) 416.378.9909...

KCR 416.378.9909... KCR (A) 416.378.9909... KCR (B) 416.378.9909... KCR (C) 416.378.9909...

CFMU 903.33.3333... CFMA 903.33.3333... CFMB 903.33.3333... CFMC 903.33.3333...

CHRW 903.33.3333... CHRA 903.33.3333... CHRB 903.33.3333... CHRC 903.33.3333...

CIBL 903.33.3333... CIBA 903.33.3333... CIBB 903.33.3333... CIBC 903.33.3333...

CIAM (C) 903.33.3333... CIAM (A) 903.33.3333... CIAM (B) 903.33.3333... CIAM (D) 903.33.3333...

COUGR 903.33.3333... COUGR (A) 903.33.3333... COUGR (B) 903.33.3333... COUGR (C) 903.33.3333...

KAFM (A) 903.33.3333... KAFM (B) 903.33.3333... KAFM (C) 903.33.3333... KAFM (D) 903.33.3333...

JASF 903.33.3333... JASF (A) 903.33.3333... JASF (B) 903.33.3333... JASF (C) 903.33.3333...

KBGA 903.33.3333... KBGA (A) 903.33.3333... KBGA (B) 903.33.3333... KBGA (C) 903.33.3333...

KCCR 903.33.3333... KCCA 903.33.3333... KCCB 903.33.3333... KCCD 903.33.3333...

KCRH 903.33.3333... KCRH (A) 903.33.3333... KCRH (B) 903.33.3333... KCRH (C) 903.33.3333...

CFRE 903.33.3333... CFRA 903.33.3333... CFRB 903.33.3333... CFRC 903.33.3333...

CHSR 903.33.3333... CHSA 903.33.3333... CHSB 903.33.3333... CHSC 903.33.3333...

CISM (C) 903.33.3333... CISM (A) 903.33.3333... CISM (B) 903.33.3333... CISM (D) 903.33.3333...

CISF 903.33.3333... CISFA 903.33.3333... CISFB 903.33.3333... CISFC 903.33.3333...

CPR 903.33.3333... CPRA 903.33.3333... CPRB 903.33.3333... CPRC 903.33.3333...

KALA 903.33.3333... KALA (A) 903.33.3333... KALA (B) 903.33.3333... KALA (C) 903.33.3333...

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CHRU 903.33.3333... CHRA 903.33.3333... CHRB 903.33.3333... CHRC 903.33.3333...

CIR 903.33.3333... CIR (A) 903.33.3333... CIR (B) 903.33.3333... CIR (C) 903.33.3333...

CJMR 903.33.3333... CJMA 903.33.3333... CJMB 903.33.3333... CJMC 903.33.3333...

CSCR 903.33.3333... CSRA 903.33.3333... CSRB 903.33.3333... CSCD 903.33.3333...

KALX (C) 903.33.3333... KALX (A) 903.33.3333... KALX (B) 903.33.3333... KALX (D) 903.33.3333...

KAFU 903.33.3333... KAFU (A) 903.33.3333... KAFU (B) 903.33.3333... KAFU (C) 903.33.3333...

KBLE 903.33.3333... KBLE (A) 903.33.3333... KBLE (B) 903.33.3333... KBLE (C) 903.33.3333...

KCSN 903.33.3333... KCSN (A) 903.33.3333... KCSN (B) 903.33.3333... KCSN (C) 903.33.3333...

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KCSS (A) CA 91.9 FM... KCSS (A) CA 91.9 FM... KCSS (A) CA 91.9 FM...

KCRU (A) CO 90.5 FM... KCRU (A) CO 90.5 FM... KCRU (A) CO 90.5 FM...

KFCI (C) LA 89.7 FM... KFCI (C) LA 89.7 FM... KFCI (C) LA 89.7 FM...

KGNU (A) CO 88.5 FM... KGNU (A) CO 88.5 FM... KGNU (A) CO 88.5 FM...

KHSC (A) CA 90.3 FM... KHSC (A) CA 90.3 FM... KHSC (A) CA 90.3 FM...

KLSU (C) BA 91.1 FM... KLSU (C) BA 91.1 FM... KLSU (C) BA 91.1 FM...

KMON (C) TX 98.3 FM... KMON (C) TX 98.3 FM... KMON (C) TX 98.3 FM...

KMOA (A) MN 89.5 FM... KMOA (A) MN 89.5 FM... KMOA (A) MN 89.5 FM...

KRTU (A) TX 91.7 FM... KRTU (A) TX 91.7 FM... KRTU (A) TX 91.7 FM...

KSRB (A) CA 88.5 FM... KSRB (A) CA 88.5 FM... KSRB (A) CA 88.5 FM...

KCSU (C) CA 90.5 FM... KCSU (C) CA 90.5 FM... KCSU (C) CA 90.5 FM...

KEOL (A) CO 90.5 FM... KEOL (A) CO 90.5 FM... KEOL (A) CO 90.5 FM...

KEFM (A) CO 90.7 FM... KEFM (A) CO 90.7 FM... KEFM (A) CO 90.7 FM...

KGRG (A) WA 89.9 FM... KGRG (A) WA 89.9 FM... KGRG (A) WA 89.9 FM...

KIWR (A) IL 89.7 FM... KIWR (A) IL 89.7 FM... KIWR (A) IL 89.7 FM...

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KRUA (A) AZ 88.1 FM... KRUA (A) AZ 88.1 FM... KRUA (A) AZ 88.1 FM...

KSL (A) UT 91.3 FM... KSL (A) UT 91.3 FM... KSL (A) UT 91.3 FM...

KCUR (C) CA 89.3 FM... KCUR (C) CA 89.3 FM... KCUR (C) CA 89.3 FM...

KEPC (A) CO 89.7 FM... KEPC (A) CO 89.7 FM... KEPC (A) CO 89.7 FM...

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KGRV (A) CA 97.5 FM... KGRV (A) CA 97.5 FM... KGRV (A) CA 97.5 FM...

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FAITHLESS
SKY CAME FALLING

WMMH
New York, NY 91.5 FM
Amber K. Miller
517.774.7287

JIMMY EAT WORLD
TRAVIS
RADIOHEAD
RIVAL SCHOOLS
TOOL
BOUNCING SOULS
ULTRABRYAFF
TRICITY
BUILT TO SPILL
GORILLAZ
PENNYWISE
OSKER
SCREAGGOT WAX
STEREO MC'S
R.E.M.
STAIN'D
CAKE
FIREWATER
PERRY FARRELL
LUSH
WEBB BROTHERS
BRAND NEW IMMORTA
REVELLE
SHADES APART
ANN BERETTA
ANN BERETTA
TRICKY
STRETCH ARM STRON
PENNYWISE
CHECK
ADEMA
R.E.M.
FAITHLESS
SKY CAME FALLING

WMSC
Upper Merionide, NJ 90.3 FM
Kristen Anderson
973.655.4257

JIMMY EAT WORLD
ANTI-FLAG
WEEZEEZ
AMERICAN NIGHTMAR
VISION OF DISORDE
BOUNCING SOULS
GOOD RIDDANCE
PAIN
BROWNDOWN
CLUTCH
OSKER
RADIOHEAD
YELLOWCARD
FENIX TX
ENIGMA
FALLS
ALL ELSE FAILED
PENINS MISTAKE
INSPECTION 12
ANN BERETTA
ANN BERETTA
TRICKY
STRETCH ARM STRON
PENNYWISE
CHECK
ADEMA
R.E.M.
FAITHLESS
SKY CAME FALLING

WFMU (C)
Jersey City, NJ 91.1 FM
Brian Turner
701.521.1416
wfmuc@wfmuc.org

DIRTBOOTS
MAGNUS
MAGAZINE
ACID MOTHERS TEMPT
TORY ELGAROT
BARBARA MANOYER
POPSHOPPING MIXED
D I LOGIC
MIRANDA LEE RICHA
MIMFLEX
CHRIS BROWN
KELLY ROWLAND BREAKS
ROYAL FINGERS
CALEICO
WHITMAN SISTERS
STOMP NORTHWEST
NOIZ TOYZ
TYPICAL GIRLS W/ON
MAGIC CARPATHIANS
ALABAMA DEEP RIV
DAVID CANDY
JOHN ZORN
TOKYO MOBILE MUSI
HANGDEU
KHAN
BIGTA
HANG ON THE BOX
CROWNS ON 45
MIRANDA OVERLORD
TIM ROSE
BEATHOVAN

WFNY
Farmingdale, NY 89.3 FM
Shawn Hines
631.420.2368
wfnyc@wfnyc.com

WEZEEZ
JIMMY EAT WORLD
GOOD RIDDANCE
SHADES APART
RADIOHEAD
DEPECHE MODE
MUSIC OVER TONES
PIVA
BASTARDS OF MELOD
DAVE NAVARRO
BUTTHOLE SURFERS
ICE REELLY
MXPX
GEGGY TAH
WELLWATER CONSPIR
DISLOCATED SOULS
STAIN'D
HENDY
OSKER
BOUNCING SOULS
HUNT TO SPILL
RUFUS WAINWRIGHT
BLACK CROWES
WEBB BROTHERS
PERRY FARRELL
STATIC-X
TRICKY
ADEMA
BIRDS
FRONT ROYALE

WFMU (A)
Plainfield, NJ 91.1 FM
Wanda Ducharme
902.454.1762
wfmua@wfmua.com

FOULSCENE COLLECT
ALISON KRASS & AM
TRAVELER 01
DUFUS
FRANKINGARNA
SUNDAYS VOL. 1
AFRO-CUBAN JAZZ N
MIRANDA LEE RICHA
VANESSA DAOU
MODULAR SYSTEMS
AMINA
GARMARNA
ANTHILLS AFROBEA
BASEMENT JAXX
NEW PROHIBITION
TOWN PARTON
JES SAKS
INDIGO SAMPLER
FASHION TV
BRUCE EBRATA
DELTRON 3030
HELLBOUNDED ON MY T
FLA BRAZILIA
FLA

WHPK
Chicago, IL 88.5 FM
Emily Bernstein
708.572.8289
whpkc@whpkc.com

BOJICE
RADIO BIRDMAN
REAL DILLS
TOULOUSE
LOUISIANA
MILKSHAKES
RAYMOND SCOTT
CHICAGO PACOLS
OLD TIME RELIUN
WINTER VACATION
THE PRINCES - TH
SIMON JOYNER
HAPPY SUPPLY
LUSH
ACID MOTHERS TEMPT
FOUNTAINELLE
DREAD MOON
ROCKY GIRL COMPI
NEW TWEEZER BROTHE
WEST COAST POW AR
CAROLINER
MORRICONE RMX
CAPTAIN AUDIO
SWINGERS
PINK & BROWN
WIDE SPREAD PANIC
CHICAGO UNDERGROU
VIC CHESNUTT

WTRC (C)
Rockville, MD 93.7 FM
Johnna Buzan
716.475.2000

RADIOHEAD
JIMMY EAT WORLD
TRAVIS
FAITHLESS
WEEZEEZ
RUFUS WAINWRIGHT
ASTEROID NO. 4
CURSIVE
MUSIC OVER TONES
ASSEMBLAGE 23
AMERICAN STEEL
PLACED
SPARKLE HORSE
WEBB BROTHERS
THE PRINCES - TH
SHINS
TINDERSTICKS
LUSH
APPLIANCE
SWINGERS
ALBUM LEAF
BUILT TO SPILL
NINETEEN FORTY-FI
MORRICONE RMX
CAPTAIN AUDIO
PENNYWISE
SIX GOING ON SEVE
GOOD RIDDANCE
CHICAGO UNDERGROU
WELLWATER CONSPIR

WLNJ
Baltimore, MD 90.3 FM
Jennifer Rivera
908.572.4780
wlnj@wlnj.com

FAITHLESS
MISSY MISDE
CRUISE
RAY J
JENNIFER LOPEZ
SWEET
GORILLAZ
WEZEEZ
ORLANDO CACHAITO
PLACED
BRAND NEW IMMORTA
MINDFLUX
SUNQUON
LUCCERO
SCOOTER
FOXY BROWN
UNIQUE WORLD SAM
CAFE DEL MAR VOL
DARWIN'S WAITING
RUFUS WAINWRIGHT
QUINTON
TRAVIS
WELLWATER CONSPIR
FROM CHDAM
PENNYWISE
JACOBS DREAM
ARMIGER SAINT
RATL MARX
PENNYWISE

WLFJ
Baltimore, MD 91.7 FM
Scott Valitima/Bruce
608.552.4780
wlfj@wlfj.com

RADIO BIRDMAN
DEAD MON
WELLWATER CONSPIR
FRANK GRIFITH
FRANK GRIFITH
FLETCHER PRATT
CAL AND RESPORSE
JOE BONNER
ASTEROID NO. 4
TRAVIS
ACTION FIGURE PAR
WELLWATER CONSPIR
ULTRABRYAFF
CHOKE
SUNQUON
LUCCERO
DENALIY
CROSSBREED
REVELLE
APPLIANCE
FRANK GRIFITH
VANESSA DAOU
FAITHLESS
LUSH
SWELL
PRESTON SCHOOL OF
LUCINDA WILLIAMS
SLOPPY MEATEATERS
SLANG
ALBUM LEAF
MIRANDA LEE RICHA
MAGALA

WMBW/UMD
Baltimore, MD 90.8 FM
Jessica Skrine
410.453.1312
wmbw@umd.edu

SOFTIES
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FRESHWAVE
BADLY DRAWN BOY
NEW AMSTERDAMS
CAL AND RESPORSE
TIM BUCKLEY
BLACK BOX RECORDS
JOHN FRUCANTU
MOMIUS
PENNYWISE
MOTION PICTURE
REPRODUCTION, SO
MANNING JACOB
MOGWAI
ORANGE
SOUNDS ECLECTIC
TULOUSE
TEENBET SAMPLER
BLUR
WEBB BROTHERS
BRAND NEW IMMORTA
SEGADORA
GORILLAZ
COJSTEUA
TINDERSTICKS
ELTRO
ANASARCA
DIRTY POOL
FAITHLESS
SKY CAME FALLING

WMMH
New York, NY 91.5 FM
Amber K. Miller
517.774.7287

JIMMY EAT WORLD
TRAVIS
RADIOHEAD
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ULTRABRYAFF
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BUILT TO SPILL
GORILLAZ
PENNYWISE
OSKER
SCREAGGOT WAX
STEREO MC'S
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STAIN'D
CAKE
FIREWATER
PERRY FARRELL
LUSH
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BRAND NEW IMMORTA
REVELLE
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Kristen Anderson
973.655.4257

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ANN BERETTA
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POPSHOPPING MIXED
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MIMFLEX
CHRIS BROWN
KELLY ROWLAND BREAKS
ROYAL FINGERS
CALEICO
WHITMAN SISTERS
STOMP NORTHWEST
NOIZ TOYZ
TYPICAL GIRLS W/ON
MAGIC CARPATHIANS
ALABAMA DEEP RIV
DAVID CANDY
JOHN ZORN
TOKYO MOBILE MUSI
HANGDEU
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DAVE NAVARRO
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ICE REELLY
MXPX
GEGGY TAH
WELLWATER CONSPIR
DISLOCATED SOULS
STAIN'D
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BOUNCING SOULS
HUNT TO SPILL
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BLACK CROWES
WEBB BROTHERS
PERRY FARRELL
STATIC-X
TRICKY
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FRONT ROYALE

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Wanda Ducharme
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wfmua@wfmua.com

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MIRANDA LEE RICHA
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TOWN PARTON
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BRUCE EBRATA
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Emily Bernstein
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whpkc@whpkc.com

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RAYMOND SCOTT
CHICAGO PACOLS
OLD TIME RELIUN
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THE PRINCES - TH
SIMON JOYNER
HAPPY SUPPLY
LUSH
ACID MOTHERS TEMPT
FOUNTAINELLE
DREAD MOON
ROCKY GIRL COMPI
NEW TWEEZER BROTHE
WEST COAST POW AR
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CAPTAIN AUDIO
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PINK & BROWN
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VIC CHESNUTT

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Rockville, MD 93.7 FM
Johnna Buzan
716.475.2000

RADIOHEAD
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TRAVIS
FAITHLESS
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RUFUS WAINWRIGHT
ASTEROID NO. 4
CURSIVE
MUSIC OVER TONES
ASSEMBLAGE 23
AMERICAN STEEL
PLACED
SPARKLE HORSE
WEBB BROTHERS
THE PRINCES - TH
SHINS
TINDERSTICKS
LUSH
APPLIANCE
SWINGERS

WRVU (C) Nashville, TN 91.1 FM Dave Cash 713.322.3891

WSIA Easton Island, NY 68.9 FM Lucy Anderson 713.992.3057

WSMU (C) Southbury, MA 91.1 FM Chris Andrews 508.889.4148

WSRI Danvers, NY 105.1 FM Paul Babin 715.336.4406

WTGP Greenwood, PA 88.1 FM Tom Williams 724.589.2730

WUIC Chicago, IL 89.5 FM Brian Blair 312.353.8515

WUPX Marquette, MI 91.5 FM Mark Stolzloch 865.974.2279

WUTK (C) Knoxville, TN 90.3 FM Mark Babin 865.974.2279

WVWV Scranton, PA 91.5 FM Mark Babin 570.348.2022

WVVC York, PA 90.7 FM Mark Babin 717.345.7413

WSBU St. Bonaventure, NY 88.3 FM Joseph Smith 716.372.2807

WSIN New Haven, CT 1500 AM Melissa Sato 203.392.5439

WSON Elon College, NC 89.3 FM Mary Taylor 336.218.7211

WSUM Madison, WI 91.7 FM Greg Dill 608.262.5439

WTLS Midland, OH Ch. FM Angela D'Ercole 419.831.5439

WUMD Dearborn, MI Ch. FM Beth Roth Blakes Richardson 313.581.1018

WUMB Storv Brook, NY 91.1 FM Eric Stoinich 516.831.5439

WVWC Richmond, VA 80.7 FM Elbe d'Oliveira 804.826.1018

WVFS (C) Tallahassee, FL 89.7 FM Mark Babin 850.844.1128

WVWP Stevens Point, WI 89.9 FM Mark Babin 715.346.4722

WSDP Plymouth, MI 88.1 FM Cara Gagnier 734.416.7732

WSJW Jamaica, NY 500 AM Chris Gagnier 734.416.7732

WSOU (C) South Orange, NJ 89.5 FM Chris Gagnier 973.371.9788

WSWP Platterville, WI 90.5 FM Chris Gagnier 608.342.1128

WTSR Torrson, MD 560 AM Chris Gagnier 410.830.8937

WUOS (C) University MS 82.1 FM Chris Gagnier 662.915.5385

WVVA Tuscaloosa, AL 90.7 FM Mark Babin 205.348.6481

WVWS (C) Tallahassee, FL 89.7 FM Mark Babin 850.844.1128

WVWU (C) Coral Gables, FL 90.5 FM Mark Babin 305.248.6383

WVWU (C) Dayton, OH 106.9 FM Mark Babin 937.775.5554

WSSE Dallas, NC 91.7 FM Greg Almond 704.322.8510

WSMC St. Charles City, MD 91.7 FM Bridget Harsh 301.862.0214

WSPH Springs, NY 91.1 FM Matthew Moore 518.380.1070

WSWI Danvers, IL 820 AM Mike Finkstein 812.461.3201

WTUL (C) Dayton, OH 91.3 FM Clinton Kirby 513.266.5849

WUHN (C) Dayton, OH 91.3 FM Clinton Kirby 513.266.5849

WVWS Marquette, MI 88.5 FM Bob Marley 865.974.2279

WVWS Marquette, MI 88.5 FM Bob Marley 865.974.2279

WVWU (C) Coral Gables, FL 90.5 FM Mark Babin 305.248.6383

WVWU (C) Dayton, OH 106.9 FM Mark Babin 937.775.5554

WSHL North Easton, MA 91.3 FM Lisa Basso 508.728.2512

WSMR Southborough, MA 530 AM Chris Larrant 508.728.2512

WSPS Concord, NH DUPT 1M James Turner 603.228.0410

WTWC Springfield, MA 90.7 FM Mike Joki 413.746.9822

WUOG (C) Athens, GA 90.5 FM Emerson Sam 706.542.6466

WVWR (C) Scranton, PA 95.5 FM Christina Murawski 518.348.7648

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WVWU (C) Coral Gables, FL 90.5 FM Mark Babin 305.248.6383

WVWU (C) Dayton, OH 106.9 FM Mark Babin 937.775.5554

WVWU (C) Dayton, OH 106.9 FM Mark Babin 937.775.5554

WVVU (C) Morgantown, WV 91.7 FM... WXPL Fitchburg, MA 91.3 FM... WZBC (H) Chestnut Hill, MA 90.3 FM...

WXAD Reading, PA 91.3 FM... WXAV Chicago, IL 88.3 FM... WXVU Wilanov, PA 89.1 FM...

WXVW Wilanov, PA 89.1 FM... WXDU (C) Durham, NC 88.7 FM... WYXC (C) Chapel Hill, NC 89.3 FM...

WYSD (A) Dayton, OH 91.7 FM... WZRD Chicago, IL 88.3 FM... WZVO (C) Chicago, IL 88.3 FM...

WZVO (C) Chicago, IL 88.3 FM... WZVO (C) Chicago, IL 88.3 FM... WZVO (C) Chicago, IL 88.3 FM...

CFBU St. Catharines, ON 103.7 FM... CFCR Mississauga, ON 91.9 FM... CHYZ St. Foy (Quebec), QC 94.3 FM...

CHYZ St. Foy (Quebec), QC 94.3 FM... CIBL Portland, OR 90.7 FM... CIAM Detroit, MI 91.5 FM...

CIAM Detroit, MI 91.5 FM... COUGAR Vancouver, BC 101.9 FM... CPR1 Peoria, IL 90.3 CaFM...

CPR1 Peoria, IL 90.3 CaFM... DSCR Scarborough, ON 90.3 CaFM... DMX Los Angeles, CA 90.3 FM...

DMX Los Angeles, CA 90.3 FM... KAFU Azusa, CA 104.7 FM... KANM Dallas Station, TX 99.9 FM...

KANM Dallas Station, TX 99.9 FM... KAPU Azusa, CA 104.7 FM... KANM Dallas Station, TX 99.9 FM...

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Kevin D
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www.kfmradio.com
KCED EARTH
THE END
LIL SILENT
CANDRIA
AMERICAN NIGHTMAR
SALV
CENTINEX
DISGORGE
EVERSE SEPIA
MALEFACTION CRUSH

CFMU
Hamilton, ON 93.3 FM
905.525.9140
cfmfm@msu.mcmaster.ca
SPITFIRE
KCED EARTH
ALPHA MOTHERFUCKE
BLACK LABEL SOCIE
MALEFACTION CRUSH
SPIRIT CARAVAN
MORTICIAN
STRATOVARIUS
CLUTCH
LIFER
SPEAK NO EVIL

CHRW
London, ON 94.7 FM
Chris Vert
915.681.3601
chrcwfm@news.ca
CARVE-UP
STATIC-X
KATEDOWN
IRON SAVIOR
ANNIHILATOR
KCED EARTH
FLOTSAM AND JETSA
DECEASED
PRO-PAIN
VISION OF DISORDE

CHUO
Ottawa, ON 89.1 FM
Tony De Barnes
613.582.5965
chuo@uottawa.ca
F-MINUS
KATEDOWN
EVAPORATORS
TREE
DEATHBLOODY GASHES
3 ORANGE WHIPS
PLANET OF THE APE
SHADOW
NEW TOWN ANIMALS
BOUNCING SOULS

CISM
Montreal, PQ 89.3 FM
Danke Alexandrov
514.343.7511
cism@radio-cm.org
TOOL
MARDUK
KATEDOWN
HATESPHERE
INAMEMORIAL
GIMMAY BORGIR
WINTER BESTOWED
SUPERIA
GOD OF THRONED
AMORPHIS

CIAM
Detroit, MI 91.5 FM
Adam Ahmed
313.871.3889
gagies@ciamradio.com
BAL-SAGOTH
INSOLENIA
DEFILED
DRETH
GIMMAY BORGIR
DESDAIN
RYPTORY
VISION OF DISORDE
CRADLE OF FILTH
MARBANE

CJSP
Baraboo, BC 93.9 FM
John Clark
604.291.3076
cjsp@radio-cm.ca
2 TON PREDATOR
NORTURNAL MORTUUM
JACOBS DREAM
59 TIMES THE PAIN
ARMORED SAINT
SHOT SPOTS
CRADLE OF FILTH
HOLD WATER MUSIC

CJRW
Calgary, AB 90.9 FM
Chris Wood
403.270.2902
cjrwfm@radio-cm.ca
WIZARD
ICED EARTH
CRADLE OF FILTH
STEVE VA
BLACK LABEL SOCIE
ARMORED SAINT
W.A.S.P.
CANDRIA
ICE AGE

CPR
Peoria, IL 90.3 CaFM
Jim Vaughn
309.682.2277
3173.9554
cpr903@aol.com
VISION OF DISORDE
DUST TO DUST
STRETCH ARM STRON
STATIC-X
TOOL
PRO-PAIN
SEPTULFURA

CSCR
Scarborough, ON 90.3 CaFM
George Sano
416.287.7051
cscr@iscalaronto.ca
VISION OF DISORDE
STAINED
MORTICIAN
PGC DESTROYER
CANDRIA
NO INNOCENT VICTI
DRY KILL LOGIC

KAFK
Grand Academy, CO 184.3 FM
Sam Kidd
713.333.4644
STAINED
TOOL
CHILDREN OF BODOM
SEPTULFURA
OZZEST SECOND ST
NAPALM DEATH
OZZEST SECOND ST
ADEMA
CANDRIA
DARWIN'S WAITING

KALA
Naperville, IL 88.5 FM
Chad Cox
312.323.8217
dean@kfm.com
CANDRIA
SEPTHEMA
STAMPIN' GROUND
GOD FORBID
ZAO
BLOOD HAS BEEN SH
DECEASED
PRO-PAIN
DRAGONLORD
ZYLON

KALX
London, ON 90.7 FM
Keith Saraphin
516.842.1111
kcalx@radio-cm.ca
GOD FORBID
NAPALM DEATH
AMON AMARTH
7000 DYING RATS
MORTICIAN
THEATRE OF THE MA
SPIRITUAL ECLIPSE
DEMONIC
VISION OF DISORDE
SUPERBLES
ADEMA

KAOS
Olympia, WA 89.3 FM
Samson O'Reilly
360.868.8800
kaos@radio-cm.ca
MAHARAJ
DUTTERMOUTH
EVAPORATORS
TREE
DEATHBLOODY GASHES
3 ORANGE WHIPS
PLANET OF THE APE
SHADOW
NEW TOWN ANIMALS
BOUNCING SOULS

KASF
Alamosa, CO 90.9 FM
Eric Manning
719.587.7154
kassfm@radio-cm.ca
THE CULT
KATEDOWN
NO ONE
SPEAK NO EVIL
GROOVENICS
OPHATE FOR THE MA
SPIKE 1000
JUDAS PRIEST
MUSHROOMHEAD

KBGA
Missoula, MT 89.3 FM
Brad Adams
406.537.4500
kbgafm@radio-cm.ca
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INSOLENIA
CROSSBREED
DRETH
GIMMAY BORGIR
DESDAIN
RYPTORY
VISION OF DISORDE
CRADLE OF FILTH
MARBANE

KBLE
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James Kioshka
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kblefm@radio-cm.ca
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GROOVENICS
STRETCH ARM STRON
THROWDOWN
DUST TO DUST
STRETCH ARM STRON
ADEMA
JUDAS PRIEST
TOOL

KBPO
Portland, OR 90.7 FM
Brandon Lieberman
503.452.5244
kbpfm@radio-cm.ca
MUSHROOMHEAD
ANTI-FLAG
MY RUIN
OPHATE FOR THE MA
FALCONER
MAHARAJ
ICED EARTH
LIL NINO
KURUPT

KCVF
St. Louis, MO 89.5 FM
Chris Pauli Soto
314.595.4663
kcvf@radio-cm.ca
MEGADETH
STATIC-X
SPEAK NO EVIL
VISION OF DISORDE
PURA
JUDAS PRIEST
DUST TO DUST
MAHARAJ
KEELHA
CIRCLE OF DEAD CH

KCRH
Hayward, CA 89.9 FM
Alan Ralph
925.938.2200
kcrh@radio-cm.ca
DRAGONLORD
JUDAS PRIEST
ICED EARTH
ARMORED SAINT
GOD FORBID
CRADLE OF FILTH
VISION OF DISORDE
TWISTED FEVER S
CANDRIA
DRY KILL LOGIC

KCSS
Scarborough, ON 90.3 CaFM
George Sano
416.287.7051
kcss@iscalaronto.ca
VISION OF DISORDE
STAINED
MORTICIAN
PGC DESTROYER
CANDRIA
NO INNOCENT VICTI
DRY KILL LOGIC

KCSU
Fort Collins, CO 90.5 FM
Chris Watson
970.491.7761
kcsufm@radio-cm.ca
DRY KILL LOGIC
CHILDREN OF BODOM
SEPTULFURA
MEGADETH
TOOL
NAPALM DEATH
OZZEST SECOND ST
SKRAPE
CANDRIA
DYING FETUS

KCWU
Ellensburg, WA 88.1 FM
Ryan Buska
509.289.5678
mofcwu.edu
DRY KILL LOGIC
DUST TO DUST
CHAOS THEORY
PURA
ICED EARTH
MAHARAJ
CRADLE OF FILTH
CRADLE OF FILTH
MORTICIAN
DRAGONLORD
ARMORED SAINT

KDVS
London, ON 90.3 FM
Metal Gino
516.842.1111
kdvsfm@radio-cm.ca
AMORPHIS
NAPALM DEATH
AMON AMARTH
7000 DYING RATS
MORTICIAN
THEATRE OF THE MA
SPIRITUAL ECLIPSE
DEMONIC
VISION OF DISORDE
SUPERBLES
ADEMA

KEUL
Greenwood, AR 88.9 FM
Russell Agard
501.863.7419
radio@kaciarcity.org
ICED EARTH
ADEMA
MORTICIAN
THEATRE OF THE MA
SPIRITUAL ECLIPSE
DEMONIC
VISION OF DISORDE
SUPERBLES
ADEMA

KFCJ
Los Altos Hills, CA 89.7 FM
Paul Dierks
925.943.7092
kfcjfm@radio-cm.ca
THE CULT
KATEDOWN
NO ONE
SPEAK NO EVIL
GROOVENICS
OPHATE FOR THE MA
SPIKE 1000
JUDAS PRIEST
MUSHROOMHEAD

KFSR
Fresno, CA 90.7 FM
Matthew Boam
559.278.4500
kfsrfm@radio-cm.ca
DRY KILL LOGIC
STRETCH ARM STRON
CRADLE OF FILTH
NO ONE
SPEAK NO EVIL
GROOVENICS
AMERICAN NIGHTMAR
MORTICIAN
VISION OF DISORDE
THUNDER
REVELLE
STAINED

KGLT
Bozeman, MT 91.9 FM
Bob Moran
406.594.6483
kgltfm@radio-cm.ca
DRY KILL LOGIC
STRETCH ARM STRON
THROWDOWN
DUST TO DUST
STRETCH ARM STRON
ADEMA
JUDAS PRIEST
TOOL

KKSU
Arcata, CA 90.5 FM
Michael Hoar, Jr.
707.826.8006
TOOL
RADIO BIRDMAN
RAMONES
PURA
STANDARD
CANDRIA
HEADLUSH
SMALL BROWN BIKE
MAY NAVARRA
STONE TEMPLE PILO
AMERICAN HI-FI

KKHX
Lawrence, KS 90.7 FM
Helen Jant
785.844.3483
kkhxfm@radio-cm.ca
KATEDOWN
CRADLE OF FILTH
AMERICAN NIGHTMAR
MINUS
CANDRIA
CADAVRE INC
TOOL
MAHARAJ
KEELHA
CIRCLE OF DEAD CH

KLBC
Long Beach, CA 1500 AM
Eric Sozane
562.538.2200
kclbcfm@radio-cm.ca
MURPHY'S LAW
DRY KILL LOGIC
STRETCH ARM STRON
LIL NINO
RENT
MORTICIAN
GROOVENICS
CHAOS THEORY
ARMORED SAINT

KLPI
Ruston, LA 89.1 FM
Sara Balariano
504.881.3378
klpifm@radio-cm.ca
VISION OF DISORDE
PGC DESTROYER
AMERICAN NIGHTMAR
MORTICIAN
CRADLE OF FILTH
CHAOS THEORY
DYING FETUS
ALL ELSE FAILED
ICED EARTH
DRY KILL LOGIC

KMSA
East Junction, CO 91.3 FM
Juan Vert
970.248.1711
kmsafm@radio-cm.ca
CHAOS THEORY
CHILDREN OF BODOM
MEGADETH
TOOL
NAPALM DEATH
OZZEST SECOND ST
SKRAPE
CANDRIA
DYING FETUS

KMSU
Mankato, MN 89.7 FM
John Hirschfeld
507.289.5678
mofkmsu.edu
RIVAL SCHOOLS
MINUS
CRADLE OF FILTH
DRY KILL LOGIC
KARMA TO BURN
STRETCH ARM STRON
ADEMA
CLUTCH
STRATOVARIUS
AMORPHIS

KMUD
Rochester, CA 91.1 FM
Shawn
707.923.2513
kmudfm@radio-cm.ca
DUST TO DUST
STATIC-X
DRY KILL LOGIC
PURA
GROOVENICS
NO ONE
BROTHER'S KEEPER
ARMORED SAINT

KNON
Dallas, TX 89.3 FM
Christan Lee
214.824.8933
DRY KILL LOGIC
ICED EARTH
CRADLE OF FILTH
DRAGONLORD
DESTROYED BY ANGE
PURA
JUDAS PRIEST
CHAOS THEORY
ARMORED SAINT
SPEAK NO EVIL

KNSU
Thousand, LA 91.5 FM
Paul Dierks
925.943.7092
knsufm@radio-cm.ca
THE CULT
KATEDOWN
NO ONE
SPEAK NO EVIL
GROOVENICS
OPHATE FOR THE MA
SPIKE 1000
JUDAS PRIEST
MUSHROOMHEAD

KNSR
Fresno, CA 90.7 FM
Matthew Boam
559.278.4500
knsrfm@radio-cm.ca
DRY KILL LOGIC
STRETCH ARM STRON
CRADLE OF FILTH
NO ONE
SPEAK NO EVIL
GROOVENICS
AMERICAN NIGHTMAR
MORTICIAN
VISION OF DISORDE
THUNDER
REVELLE
STAINED

KNVY
Albany, NY 90.9 FM
Lorenz Hill
518.446.4091
knvym@radio-cm.ca
VISION OF DISORDE
STRETCH ARM STRON
CRADLE OF FILTH
HAUNTED
KNUT
ALL ELSE FAILED
ZAO
YOB

KNSV
San Antonio, TX 90.1 FM
Tone C
210.123.2787
knsvfm@radio-cm.ca
CLUTCH
STRETCH ARM STRON
EPOCH OF UNLIGHT
AMON AMARTH
HEADLUSH
SMALL BROWN BIKE
MAY NAVARRA
STONE TEMPLE PILO
CITIZEN FISH

KNSW
San Antonio, TX 90.1 FM
Tone C
210.123.2787
knswfm@radio-cm.ca
CLUTCH
STRETCH ARM STRON
EPOCH OF UNLIGHT
AMON AMARTH
HEADLUSH
SMALL BROWN BIKE
MAY NAVARRA
STONE TEMPLE PILO
CITIZEN FISH

KNSX
San Antonio, TX 90.1 FM
Tone C
210.123.2787
knsxfm@radio-cm.ca
CLUTCH
STRETCH ARM STRON
EPOCH OF UNLIGHT
AMON AMARTH
HEADLUSH
SMALL BROWN BIKE
MAY NAVARRA
STONE TEMPLE PILO
CITIZEN FISH

KNSY
San Antonio, TX 90.1 FM
Tone C
210.123.2787
knsyfm@radio-cm.ca
CLUTCH
STRETCH ARM STRON
EPOCH OF UNLIGHT
AMON AMARTH
HEADLUSH
SMALL BROWN BIKE
MAY NAVARRA
STONE TEMPLE PILO
CITIZEN FISH

KNSJ
San Jose, CA 90.5 FM
Dave Pflue
920.424.4549
knsjfm@radio-cm.ca
ICED EARTH
CHILDREN OF BODOM
MORTICIAN
MORTICIAN
ICED EARTH
DRY KILL LOGIC
CRADLE OF FILTH
LIFER
MAHARAJ
THROWDOWN
MEGADETH
CANDRIA

KSLU
St. Louis, MO 530 AM
Justin Orlando
314.571.1574
mofkslu.edu
ICED EARTH
PARAGON OF BEAUTY
EYEHATEGOD
ICED EARTH
KARMA TO BURN
STRETCH ARM STRON
ADEMA
CLUTCH
STRATOVARIUS
AMORPHIS

KSSU
Hammond, LA 90.9 FM
Shawn
707.923.2513
kssufm@radio-cm.ca
DUST TO DUST
STATIC-X
AMERICAN NIGHTMAR
TOOL
KATEDOWN
DERIDE
OPHATE FOR THE MA
SPIKE 1000
ALL ELSE FAILED
BETSY BLOWTORCH
STRETCH ARM STRON

KSSO
Ashland, OR FM
J.B. Nelson
541.432.8762
jahn@ksso.com
TOOL
DRY KILL LOGIC
TOOL
CRADLE OF FILTH
DRY KILL LOGIC
PURA
VISION OF DISORDE
DRAGONLORD
DESTROYED BY ANGE
PURA
JUDAS PRIEST
CHAOS THEORY
ARMORED SAINT
GROOVENICS

KSTO
Northfield, MN 93.1 FM
Paul Dierks
925.943.7092
kstofm@radio-cm.ca
THE CULT
KATEDOWN
NO ONE
SPEAK NO EVIL
GROOVENICS
OPHATE FOR THE MA
SPIKE 1000
JUDAS PRIEST
MUSHROOMHEAD

KSWA
Seattle, WA 1330 AM
Jon Lott
206.296.6036
kswafm@radio-cm.ca
LACUNA COIL
SPICE 1000
DUST TO DUST
THROWDOWN
SPEAK NO EVIL
ICED EARTH
STAINED
ELEMENT
LIL NINO

KSVR
Myrnon, WA 90.1 FM
Mike Hanson
360.416.7711
ksvrfm@radio-cm.ca
STRETCH ARM STRON
LIFER
MY RUIN
STRETCH ARM STRON
LIFER
SYSTEMATIC
MORTICIAN
RECOGNIZER
CHAOS THEORY
MUSHROOMHEAD
BETSY BLOWTORCH
GIGANTOR

KSYM
San Antonio, TX 90.1 FM
Tone C
210.123.2787
ksymfm@radio-cm.ca
CLUTCH
STRETCH ARM STRON
EPOCH OF UNLIGHT
AMON AMARTH
HEADLUSH
SMALL BROWN BIKE
MAY NAVARRA
STONE TEMPLE PILO
CITIZEN FISH

KTAI
Riverview, TX 91.1 FM
Al Tapp
361.553.2137
ktaifm@radio-cm.ca
MORTICIAN
PUDDLE OF MUDD
ADEMA
UNION UNDERGROUND
LIFER
PETE
DINAMU BORGIR
GROOVENICS
TOOL
STEREO MUD

KTEK
Rochester, MN 88.7 FM
J.W. Pope
505.835.9013
ktekfm@radio-cm.ca
MY RUIN
ALL ELSE FAILED
BLOOD HAS BEEN SH
BROTHER'S KEEPER
LIFER
RENT
DESTROYED BY ANGE
CANDRIA
OTEP
MAHARAJ
COMIN' CORRECT

KTRM
Kirkville, MO 88.7 FM
Sara Balariano
504.881.3378
ktrmfm@radio-cm.ca
VISION OF DISORDE
PGC DESTROYER
CRADLE OF FILTH
STATIC-X
ICED EARTH
DECEASED
ALON
GOD FORBID
MAHARAJ
JUDAS PRIEST
ARMORED SAINT

KTXL
Lubbock, TX 88.1 FM
Eric Sano
806.742.2816
ktxlfm@radio-cm.ca
VISION OF DISORDE
MORTICIAN
ICED EARTH
DRY KILL LOGIC
CRADLE OF FILTH
LIFER
MAHARAJ
THROWDOWN
MEGADETH
CANDRIA

KUCI
Irvine, CA 88.9 FM
Harold Park
949.264.5561
music@kuci.org
PGC DESTROYER
PARAGON OF BEAUTY
EYEHATEGOD
ICED EARTH
KARMA TO BURN
STRETCH ARM STRON
ADEMA
CLUTCH
STRATOVARIUS
AMORPHIS

KUCV
Boulder, CO 1190 AM
Pat Dixon
303.442.7405
kucvfm@radio-cm.ca
ALL ELSE FAILED
PGC DESTROYER
VISION OF DISORDE
PRO-PAIN
EARTHLINE 9
MORTICIAN
ICED EARTH
ABUSU
MAHARAJ
BLACK LABEL SOCIE

KVSC
St. Cloud, MN 88.1 FM
Paul Dierks
925.943.7092
kvscfm@radio-cm.ca
RIVAL SCHOOLS
NEW AMERICAN STAN
AMERICAN NIGHTMAR
REDS
GAZA STRIPPERS
ICED EARTH
STRETCH ARM STRON
AMERICAN NIGHTMAR
RED FLAG 77
POTENTIAL GETAWAY

KVVA
Albany, NY 90.9 FM
Lorenz Hill
518.446.4091
knvym@radio-cm.ca
VISION OF DISORDE
STRETCH ARM STRON
CRADLE OF FILTH
HAUNTED
KNUT
ALL ELSE FAILED
ZAO
YOB

KZMU
Moab, UT 89.7 FM
John Clark
406.291.3076
kzmfm@radio-cm.ca
STRETCH ARM STRON
DRY KILL LOGIC
PGC DESTROYER
ALL ELSE FAILED
MORTICIAN
RECOGNIZER
CHAOS THEORY
MUSHROOMHEAD
BETSY BLOWTORCH
GIGANTOR

KZOW
Forest City, IA 91.9 FM
Lore Jones
515.582.8196
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

KZSU
Stanford, CA 90.1 FM
Elliott Lange
650.358.2839
kzsfm@radio-cm.ca
CADAVRE INC
REQUIEMS OF REVUL
EVEHEGOD
AMERICAN NIGHTMAR
DRY KILL LOGIC
SKRAMEL
CRADLE OF FILTH
VISION OF DISORDE
ALON
PURA

KZWF
Frodonia, WI 88.9 FM
Freda Dunn
920.424.4549
kzwf@radio-cm.ca
MY RUIN
INSOLENCE
PURA
DENDE
FEAR FACTORY
CRADLE OF FILTH
PRO-PAIN
DOG FASHION DISCO
RAMSTEIN

WBCR
Brooklyn, NY 590 AM
John Miller
718.824.6314
sarahmiller@hotmail.com
CHILDREN OF BODOM
DRY KILL LOGIC
AMERICAN NIGHTMAR
EVE TO ADAM
SOIL
KATONIA
PURA
ICED EARTH
ARMORED SAINT
ALL ELSE FAILED
ADEMA
DARWIN'S WAITING

WBGM
East Lansing, MI 88.9 FM
Andrew Smetek
517.353.4414
wbgmfm@radio-cm.ca
CRADLE OF FILTH
ASB
PGC DESTROYER
LIFER
MINISTRY
DECEASED
NIFELHEIM
MAY DYING BRIDE
DINAMU BORGIR
ZYLON

WBNU
Buffalo, NY 91.3 FM
Chris Magall
716.876.5104
wbnu@radio-cm.ca
VISION OF DISORDE
LIL NINO
PURA
PGC DESTROYER
GROOVENICS
AMERICAN NIGHTMAR
VISION OF DISORDE
ADEMA
LIFER
STRETCH ARM STRON

WBSD
Auburn, NY 89.1 FM
Jason Howard
315.255.7493
wbbsfm@radio-cm.ca
AMERICAN NIGHTMAR
DRY KILL LOGIC
AVANTASIA
LITURKISS
ZAO
LIL NINO
DROWNING POOL
NEULAUCA
GROOVENICS

WBQQ
Bloomington, PA 91.1 FM
Paul Dierks
925.943.7092
wbqqfm@radio-cm.ca
VISION OF DISORDE
STRETCH ARM STRON
CRADLE OF FILTH
THROWDOWN
NO ONE
SPEAK NO EVIL
GROOVENICS
OPHATE FOR THE MA
SPIKE 1000
JUDAS PRIEST
MUSHROOMHEAD

WBVC
Albany, NY 90.9 FM
Brian Ratz
518.442.5252
wbvcfm@radio-cm.ca
VISION OF DISORDE
STRETCH ARM STRON
CRADLE OF FILTH
HAUNTED
KNUT
ALL ELSE FAILED
ZAO
YOB

WBWR
River Forest, IL 88.5 FM
Jason
708.209.5824
kzmf@radio-cm.ca
STRETCH ARM STRON
DRY KILL LOGIC
PGC DESTROYER
ALL ELSE FAILED
MORTICIAN
RECOGNIZER
CHAOS THEORY
MUSHROOMHEAD
BETSY BLOWTORCH
GIGANTOR

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
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518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
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518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA
HOT WATER MUSIC
PURA
SPRIT CARAVAN
DRAGONLORD

WBXX
Albany, NY 90.9 FM
Derek Jones
518.442.5252
wbxxfm@radio-cm.ca
KATEDOWN
VISION OF DISORDE
MORTICIAN
DRY KILL LOGIC
MORTICIAN
DRY KILL LOGIC
CANDRIA

OLD ROCK AIRPLAY

WLFJ
Pomona, NJ 91.7 FM
Bill
609.652.4780
bill@wlfj.com

CRADLE OF FILTH
KED EARTH
ANTISEEN
VISION OF DISORDE
PRO-PAIN
JUDAS PRIEST
CADAVER INC
CRADLE OF FILTH
MY RUIN
ARMORED SAINT
DIRTY KILL LOGIC

WLIS
Liberty Township, OH 89.9 FM
Chris Henson
313.758.4163

CRADLE OF FILTH
KED EARTH
DIRTY KILL LOGIC
JUDAS PRIEST
THROWDOWN
DRAGONLORD
EPOCH OF UNLIGHT
CANDRIA
ABSU
VISION OF DISORDE

WMBE
Orono, ME 91.9 FM
Jason Thomas
207.581.4341
jtom@wmbefm.com

CRADLE OF FILTH
KED EARTH
DIRTY KILL LOGIC
JUDAS PRIEST
THROWDOWN
VISION OF DISORDE
CHAOS THEORY
PRIMER 55
CHAOS THEORY
STATIC-X
AMERICAN NIGHTMAR
SPEAK NO EVIL
GROOVENICS

WMBH
Waterville, ME 89.7 FM
Mike Williams, Jr.
207.772.3886
mwilliams@wmbh.com

CRADLE OF FILTH
KED EARTH
DRAGONLORD
DECEASED
MAHARAJH
EMPEROR
CADAVER INC
ABSU
IMPALDED
KAMELOT

WMMT
Whitesburg, KY 88.7 FM
Mik Dodson
606.833.0108

DIRTY KILL LOGIC
AMERICAN NIGHTMAR
PRIMER 55
SPEAK NO EVIL
JUDAS PRIEST
PURE RUBBISH
DRAGONLORD
BROTHER'S KEEPER
THE CULT
ADEMA

WMSA
Upper Montclair, NJ 90.3 FM
Adele Nix/Kristen Anderson
973.655.4575

AMERICAN NIGHTMAR
VISION OF DISORDE
THROWDOWN
TOOL
ALL ELSE FAILED
STRETCH ARM STRON
ADEMA
SKY CAME FALLING
JACOBS DREAM

WMLA
Amherst, MA 91.1 FM
Mike Barrett
413.452.2876

PIG DESTROYER
MAHARAJH
EYEHATEGOD
FALL SILENT
AMERICAN NIGHTMAR
MORTICIAN
MINUS
THROWDOWN
DESTROYED BY ANGE
SKY CAME FALLING

WMLC
College Park, MD 88.1 FM
Chris Desjardins
301.314.1885
djhander@hotmail.com

ALL ELSE FAILED
BLOODS MISTAKE F
GOOD RIDDANCE
TWELVE HOUR TURN
PENNYWISE
INTEGRITY
AMERICAN NIGHTMAR
FALL SILENT
MAHARAJH
NO INNOCENT VICTI

WMLV
Purchase, NY 88.1 FM
Ray Breyer
Peter Thomas
Holtzman 914.323.5291
wmlv@wmlv.com

DIRTY KILL LOGIC
STAIN'D
VISION OF DISORDE
OTEP
FROM ZERO
OTEP
DARWIN'S WAITING
ADEMA
DIRTY KILL LOGIC
CHAOS THEORY

WMLW
Charlotte, VA 91.9 FM
N. Scavone C. Trentacosta
617.625.0800
wmlwfm@yahoo.com

DIRTY KILL LOGIC
STAIN'D
VISION OF DISORDE
IL NINO
OTEP
JUDAS PRIEST
TOOL
GROOVENICS
DARWIN'S WAITING
BURNT BY THE SUN
CIRCLE OF DEAD CH
ANDORPHIS

WMSU
Fort Lauderdale, FL 88.5 FM
Colin Hurley
561.262.8457
wmsu@wmsu.com

DIRTY KILL LOGIC
STAIN'D
VISION OF DISORDE
IL NINO
OTEP
JUDAS PRIEST
TOOL
GROOVENICS
DARWIN'S WAITING
BURNT BY THE SUN
CIRCLE OF DEAD CH
ANDORPHIS

WMSV
Greensboro, NC 90.9 FM
James Fishwick
478.775.8107
wmsv@berlin.com

DIRTY KILL LOGIC
STAIN'D
VISION OF DISORDE
IL NINO
OTEP
JUDAS PRIEST
TOOL
GROOVENICS
DARWIN'S WAITING
BURNT BY THE SUN
CIRCLE OF DEAD CH
ANDORPHIS

WOSP
Amherst, FL 91.5 FM
Rob Gross
904.620.2908
carol00@net.net

NO INNOCENT VICTI
SIMON SAYS
DARWIN'S WAITING
SKY CAME FALLING
NO ONE
POUNDHOUND
SPEAK NO EVIL
EYEHATEGOD
ILL NINO

WPCR
Plymouth, NH 91.7 FM
Mike Sawley
603.214.1885
muss@wpcr.plymouth.edu

MAHARAJH
MORTICIAN
KED EARTH
BACKSTABBERS INC
CRIPUS ATTACKS
STRETCH ARM STRON
ALL ELSE FAILED
PLANES MISTAKEN F
CROSSBRED
FALL SILENT
EMBRACE

WRPM
Winter Park, FL 91.5 FM
Ray Breyer
Peter Thomas
Holtzman 914.323.5291
wprfm@wprfm.com

STATIC X
MY RUIN
BLACK LABEL SOCIE
CANDRIA
DRUGS AND JETSA
DIRTY KILL LOGIC
STRETCH ARM STRON
DIRTY KILL LOGIC
CROSSBRED
ADEMA
CRADLE OF FILTH
PRIMER 55
JUDAS PRIEST
GROOVENICS
CHAOS THEORY

WRWN
Williamsport, PA 88.1 FM
James Hoffman
570.326.3761
wrwnfm@yahoo.com

STAIN'D
INSCIENCE
GROOVENICS
LIFER
REVELLE
DUST TO DUST
THE CULT
SOIL
DIRTY KILL LOGIC
SPEAK NO EVIL

WRWC
Wenatchee, WA 91.5 FM
Ray Breyer
Peter Thomas
Holtzman 914.323.5291
wrwc@wrc.com

CRADLE OF FILTH
KED EARTH
DIRTY KILL LOGIC
STAIN'D
VISION OF DISORDE
IL NINO
OTEP
JUDAS PRIEST
TOOL
GROOVENICS
DARWIN'S WAITING
BURNT BY THE SUN
CIRCLE OF DEAD CH
ANDORPHIS

WRWB
Boston, MA 104.9 FM
Mike Hittman
617.373.4339
wrbw.rock@yahoo.com

DIRTY KILL LOGIC
STAIN'D
VISION OF DISORDE
IL NINO
OTEP
JUDAS PRIEST
TOOL
GROOVENICS
DARWIN'S WAITING
BURNT BY THE SUN
CIRCLE OF DEAD CH
ANDORPHIS

WRBC
Lexington, MA 91.5 FM
Razor Ray
207.771.7532

CRADLE OF FILTH
VISION OF DISORDE
DIRTY KILL LOGIC
PURA
COLOWADE
NO ONE
SPEAK NO EVIL
MORTICIAN
DIRTY KILL LOGIC

WRFL
Lexington, KY 88.1 FM
Carlo Shannon
606.257.1557

PRO-PAIN
MORTICIAN
ICED EARTH
CANDRIA
PIG DESTROYER
ALL ELSE FAILED
CRADLE OF FILTH
DECEASED
MORTICIAN
BROTHER'S KEEPER
JUDAS PRIEST
TOOL
7000 DYING RATS

WRFH
North Easton, MA 91.3 FM
Ryann Midget
508.238.2612
wrhfm@yahoo.com

CRADLE OF FILTH
KED EARTH
DIRTY KILL LOGIC
STAIN'D
VISION OF DISORDE
IL NINO
OTEP
JUDAS PRIEST
TOOL
GROOVENICS
DARWIN'S WAITING
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CIRCLE OF DEAD CH
ANDORPHIS

WRWG
Washington, DC 540 AM
Sid Weinbaum
202.994.7534
wrwg@wrwg.com

CLUTCH
WATERDOWN
STAIN'D
PRIMER 55
ADEMA
STRETCH ARM STRON
STAIN'D
CHAOS THEORY

WRWH
Hempstead, NY 88.7 FM
Tommy Boko
516.463.5105

CRADLE OF FILTH
KED EARTH
DIRTY KILL LOGIC
STAIN'D
VISION OF DISORDE
IL NINO
OTEP
JUDAS PRIEST
TOOL
GROOVENICS
DARWIN'S WAITING
BURNT BY THE SUN
CIRCLE OF DEAD CH
ANDORPHIS

WRWJ
Piscataway, NJ 90.3 FM
Mik Dodson
732.445.4105

ICED EARTH
DECEASED
PIG DESTROYER
TOOL
ALL ELSE FAILED
CIRCLE OF DEAD CH
CROSSBRED
NEON
BLOOD HAS BEEN SH
SKINLESS

WRWU
Nashville, TN 91.1 FM
Gabe
615.322.3591

CRADLE OF FILTH
LACRIMAS PROFUNDE
KATATONIA
PIG DESTROYER
BLOODTHORN
EPOCH OF UNLIGHT
CADAVER INC
DECEASED
ABSORB
DIRTY KILL LOGIC

WRWB
St. Bonaventure, NY 88.3 FM
Matt Deigo
716.375.2907
mdeigo@stbonaventure.edu

VISION OF DISORDE
CANDRIA
PIG DESTROYER
ALL ELSE FAILED
CRADLE OF FILTH
DECEASED
MORTICIAN
BROTHER'S KEEPER
JUDAS PRIEST
TOOL

WRWF
Boston, MA 91.5 FM
Wes Robinson
724.518.4320
wrwf@wrf.com

CRADLE OF FILTH
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VISION OF DISORDE
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JUDAS PRIEST
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WRN Charlotteville, VA 91.9 FM Jessica Flight 90.91 4096 njw@wrn.org

WRBC Lewiston, ME 91.5 FM Michael Dixon 207.777.7532 mjd@wrbc.com

WSMU North Dartmouth, MA 91.1 FM Steve Brown 508.225.4149 wsmu@comcast.com

WVWF Fairfield, CT 80.5 FM Ray Kelley 203.254.4111 ray@wvwf.com

WYXC Chapel Hill, NC 89.3 FM Chris Clark 919.862.1768 wycx@unc.edu

CFMU Hamilton, OH 93.3 FM Mike Bowman 505.525.9140 cfmu@comcast.com

KAZU Pacific Grove, CA 90.3 FM Melinda Walker 415.762.7697 mel@kazu.org

KPFT Houston, TX 90.1 FM Jonathan Lee 512.232.5432 music@kpft.org

KVXK Austin, TX 91.7 FM Jonathan Lee 512.232.5432 music@kpft.org

WDBB East Lansing, MI 88.9 FM Conrad Tashiro 517.333.4414 wdbb@wdbb.com

WUOR Evinston, OH 89.3 FM Ryan Simko 847.481.7182 rock-music@wuor.org

WRCT Pittsburgh, PA 88.3 FM Aaron Nicholson 910.261.0728 wrct@wdrb.com

WSOU South Orange, NJ 89.5 FM Michael D'Amico 908.271.9788 music@wsou.net

WVVO Radford, VA 89.9 FM Jeff Smith 540.831.5020 wvvo@radford.edu

WYSO Yellow Springs, OH 91.3 FM Vicki Williams 937.786.8420 wycw@wyo.edu

KBGA Missoula, MT 89.9 FM Kaga@ohay.com 406.242.5715 kaga@ohay.com

KRUA Anchorage, AK 88.1 FM Matt Berman 907.786.6802 kr@krua.com

KVSC St. Cloud, MN 88.1 FM Mike Berman 320.255.3126 music@kvsc.org

WDBS Dayton, OH 89.5 FM Nicki Costa 937.542.7182 wdbb@wdbb.com

WBOC Oberlin, OH 91.5 FM Ag Preston-Knight 608.272.8107 wbo@oberlin.edu

WRUC Hamilton, NY 90.1 FM Phil Ramey 515.228.7104 wru@wruc.com

WMSD Madison, WI 91.7 FM Adam Konrad 608.262.1206 wmsd@wisc.edu

WVUA Columbus, AL 90.7 FM Michael D'Amico 205.344.8461 wvu@wvu.edu

WZBC Chestnut Hill, MA 90.3 FM Brian Lumaugh 617.552.3511 wzb@wzbc.com

CHRW Lancaster, OH 94.7 FM Chris Vito 610.282.0436 radio@underground.fm

KBUU Burlington, VT 91.1 FM Dan Spring 802.249.3444 radio@underground.fm

KSHU Honolulu, HI 90.5 FM Chris Chernock 808.651.2787 kshu@hawaii.edu

KWTS Canyon, TX 91.1 FM Jared Lee 806.651.2787 kwts@mail.utdallas.edu

WECB Boston, MA 99.9 FM Bernardo 617.824.8850 wbec@wbec.com

WORT Madison, WI 89.9 FM Ryan Parks 608.258.2001 syb@wort-1m.terra.com

WRBK Atlanta, GA 91.1 FM Tommie 404.894.2468 wrbk@wrbc.com

WVVC Greenville, SC 88.1 FM Chris Crumley 815.299.2730 wvvc@wvvc.com

WVYC York, PA 91.7 FM Mike Traylor 717.445.7473 wvyc@wvyc.com

WVWV Westley, MA 91.5 FM Elise Mazzavilla 781.283.2598 wvww@wvww.com

CHRY North York, ON 105.5 FM Chris Paterson 905.476.3293 chry@york.ca

KCR San Diego, CA 90.9 FM John Johnson 619.594.7014 kcr@ucsd.edu

KSUA Fairbanks, AK 91.5 FM John Johnson 907.476.6002 ksua@alaska.edu

KZSU Stanford, CA 90.1 FM Mike McKeown 650.742.4839 kzs@stanford.edu

WCUI Champlain, NY 90.1 FM Bob Bishop 518.538.1030 wcu@prairienet.org

WOXY Bedford, OH 97.7 FM Matt Shivardevan 513.523.4114 wox@woxy.com

WRWY Hampton, NY 88.7 FM Casey Miles 516.463.5105 wrwy@wrwy.com

WVWU Peterborough, NH 91.1 FM Peter Schuler 603.874.3995 wvww@wvww.com

WVWP Cleveland, OH 88.7 FM Brian Harvey 800.854.2334 wvwp@wvwp.com

WVWV Charlotteville, VA 91.1 FM Peter Schuler 603.874.3995 wvww@wvww.com

CI8L Montreal, QC 101.5 FM Sylvain Lafreniere 514.526.2591 sylvain.lafreniere@radio.ca

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WRWG River Grove, IL 88.9 FM Rick Lingo 708.456.8000 EXT. 3 wrrw@wrrw.com

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KVSR Mt. Vernon, NY 90.1 FM Eric McCormack 516.445.7111 kvsr@kvcu.edu

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