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NEW MUSIC REPORT

November 26, 2001 | www.cmj.com

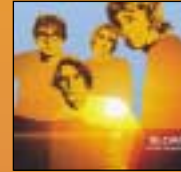
ESSENTIAL



TIMBALAND AND MAGOO



DAVID DONDERO



SLOAN



ROBBIE FULKS

The music, the mayhem, and the memories behind Seton Hall's metal powerhouse, and why we should fight to keep it alive.

For those about to rock, we salute...



WSQU

SECTION DEBUT!!!!

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CMJ RETAIL

- New charts and columns

- An insider report on the U2/Best Buy controversy

- Store profiles, news, and more



RADIO ADD DATE 11.26.01

"...Fame and adulation will be heading South soon." -- NME

"With a bag full of bold melodies and loose grooves, and a raw passion not felt since the early days of Oasis, (South) stand head and shoulders apart from their angst-ridden and mimsy peers" -- UNCUT

"burned-out rawness and fragility... ace, moody-epic, groovy, lush singalong tunes. They're called South and this album is where it's at" -- SLEAZE NATION

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After 15 years of programming the hardest rock on northern New Jersey's FM dial, WSOU has been ordered to change its format. Seton Hall University's top brass wants to shelve the station's heavy metal programming, against the wishes of student managers and the current listening audience. We celebrate the history and evolution of Loud Rock at WSOU, and took time to chat with alumni who've moved into power positions in the industry, along with the views of current staff, industry associates, and grateful artists that the station has helped to break.

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Retail editor Mark Cope makes all the proper introductions to CMJ Retail, a new section covering everything relevant to the world of independent and emerging artist retail. In this issue, in addition to launching our weekly Profile, Under The Radar and Points Of Impact columns, we debut our Major Chain and One Stop charts, dig up the inside dirt on the U2/Best Buy controversy and offer space to retailers to sound-off (often loudly). Welcome aboard!

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CMJ New Music Report (ISSN 0890 0795) is published weekly except the week of September 9, the week of Thanksgiving, and the last two weeks of December. Published by The CMJ Network, Inc. with offices at 151 W. 25th St., 12th Fl.; New York, NY 10001. Subscription rates are \$345.00 per year; 2 years, \$575.00. Subscription offices: 151 W. 25th St., 12th Fl.; New York, NY 10001. Tel 917.606.1908. Outside U.S. and Canada 917.606.1908. Periodicals postage paid at New York, NY and additional mailing offices. CMJ New Music Report is copyright ©2001 by The CMJ Network, Inc. all rights reserved; nothing may be reproduced without written consent of publisher. Unless indicated otherwise, all letters sent to CMJ are eligible for publication and copyright purposes, and are subject to CMJ's right to edit and comment editorially. Unsolicited manuscripts, photos and artwork are welcome; please enclose a self-addressed, stamped envelope to facilitate return. Postmaster: send address changes to CMJ New Music Report, 151 W. 25th St., 12th Fl.; New York, NY 10001

ESSENTIAL



R.I.Y.L.: Missy Elliot, Ludacris, Neptunes
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Release Date: Nov. 20

TIMBALAND AND MAGOO

Indecent Proposal (Blackground)

If indeed *Indecent Proposal* is Timbaland's final album (he's said he wants to spend more time developing other artists), it's one hell of a swan song — no matter how much back-pedaling he does (he's apparently not pleased with the end result). The über-producer has upped the ante once again by pushing himself to find new sounds, new beats and fresh rhythms; the Far East-tinged "All Y'All" boasts a thundering bass line that's immediately recognizable when booming out of a set of speakers from 15 blocks away, while "People Like Myself" gets its inspiration from Native American rhythms. Guest MCs, many of whom often outshine Magoo, include Jay-Z, Petey Pablo, Ludacris, Sin (who sounds eerily like Biggie on "It's Your Night") and Mad Skillz. There's something for everyone on this album, from club joints ("Drop"), smoked-out, mellow grooves ("All Y'All"), more thoughtful tracks ("Indian Carpet") and darker, DMX-like anthems ("Serious," "Roll Out"). Each track is infused with that little extra something that makes Timbaland's work sound all the more innovative and multi-dimensional — "Love Me," for instance, would be just another sex jam if it wasn't fuzzed-out halfway through, and check out the *sick* wah-wah on "Baby Bubby" shines. Tim, don't leave us now! — **Lisa Hageman**



R.I.Y.L.: Thin Lizzy, Teenage Fanclub, Wilco
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Release Date: Oct. 16; at radio

SLOAN

Pretty Together (Murderecords)

You've gotta admire Sloan's dedication to its vision. The Halifax-bred, Toronto-residing quartet has stuck to its original plan, unusual as it is, to allow each member to contribute songs. The result thus far? Five albums that've mixed giddy power-pop, spaced-out faux-metal epics and punchy arena rock, with only occasional nods to stylistic cohesiveness (such as 1997's handclap-ridden batch of singalongs known as *One Chord To Another*). Album number six, *Pretty Together*, splays out wider despite increased collaboration among the songwriters. The range runs from propulsive rave-ups like "If It Feels Good Do It" and "Never Seeing The Ground For The Sky" to a ballad, "The Life Of A Working Girl," with its artfully finger-picked guitar. For every swaggering rocker, there's a subdued and thoughtful counterstroke; "In the Movies" rides a wave of Angus Young-like riffs and blunt rhythmic punctuations, followed by "The Other Man," a melodic pop tune with a racy storyline about adultery. "Pick It Up And Dial It" sounds like a vintage Kiss romp, and leads into a mid-tempo, sophisticated pop song aglow in harmonies, "The Great Wall." As disparate as these sounds are, *Pretty Together* starts to make sense after a listen or two, adding intriguing narrative themes and broader stylistic touches to the band's already diverse arsenal. — **Richard A. Martin**

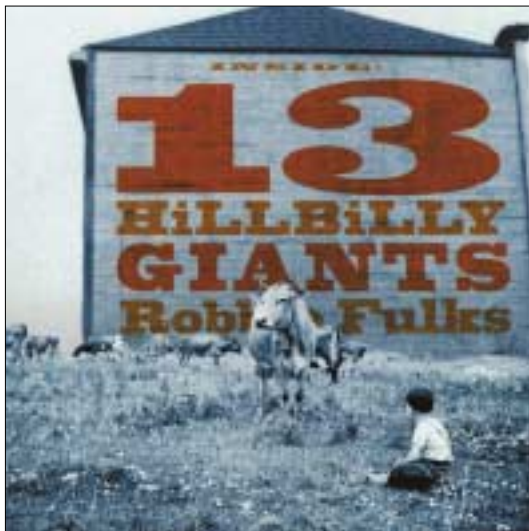


R.I.Y.L.: Bright Eyes, the Mountain Goats, Simon Joyner
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Release Date: Nov. 13

DAVID DONDERO

Shooting At The Sun With A Water Gun... (Future Farmer)

An itinerant singer-songwriter whose claim to obscurity was playing in a band called Sunbrain in the early 1990s, David Dondero should make quite a splash with this, his most high-profile release. *Shooting At The Sun With A Water Gun...* is an eloquent, endearing and memorable record. A fuzz guitar riff, shadowed with acoustic picking, sets the mood. Then Dondero jumps in, singing as if he's just encountered the deepest anguish: "If you break my heart, you pay for it/ If you break my heart, you bought it" (from "If You Break My Heart"). That's not even as personal as he gets. On "Analysis of a 1970's Divorce," he plucks the low strings of his acoustic guitar while describing the dissolution of his parents' marriage. Other tracks cast an eye on the weirdo characters he's encountered; "The Real Tina Turner," strummed out at break-neck speed, recounts overheard conversations in a bar, while the jazzy diversion "Pied Piper Of The Flying Rats" zooms in on an eccentric San Francisco homeless man. Dondero adds a traditional ("This World Is Not My Home") and a song of his own ("The Lonesomeness That Kills") that illuminate the theme of going through life alone. With the release of *Shooting At The Sun*, he won't be lonesome much longer. — **Tony Labriola**



R.I.Y.L.: Fred Eaglesmith, Alejandro Escovedo, Josh Rouse
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Phone: 773.604.5300
Email: radio@bloodshotrecords.com
Release Date: Nov. 6 (*13*); out now (*Couples*); at radio

ROBBIE FULKS

13 Hillbilly Giants (Bloodshot)
Couples In Trouble (Boondoggle)

Equal parts self-deprecating standup comedian and wise-ass country charmer, Robbie Fulks has built a thrilling discography out of sniping at Nashville with the precision of a 12-year-old hurtling a baseball bat at a mailbox. A lanky performer with a friendly honky-tonk drawl that often veers into a shredding punk sneer, Fulks seems to have reached a midlife crossroads on his two new releases. When digested in one sitting, *13 Hillbilly Giants*, a cover of seminal country tunes with a family twist, and the self-released *Couples In Trouble*, a concept album about relationships and obsession, seem almost inseparable despite their disparate styles. Fulks is his usual giddy-up-and-go self on *Hillbilly*, a successful collection of oldies that, despite an occasionally goofy reading, dwells on dark themes: "Cocktails" is narrated by a boozehound who lost his family to the bottle, while "Family Man" and "Act Like A Married Man" peruse the possibilities of an altruistic life. But while *Couples In Trouble* — Fulks' first effort for his own Boondoggle label — is a starkly beautiful departure, his melancholic pieces ("Anything For Love," "My Tormentor") still hone in on dreams of a life more ordinary. By dropping his comic armor, Fulks has taken a bold and rewarding step that unveils the true depth of his character. — **Kristy Martin**

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SLOAN SNEAKS OVER BORDER

Canadian power-pop mainstay Sloan released its sixth studio album in October, though few in the U.S. were aware of it. The new set, *Pretty Together*, is already a hit north of the border, but it's getting a limited release in the states. The band-owned label, Murderecords, has arranged for a run of about 10,000 copies for distribution around the U.S. (via Proper Distribution). After that run



Sloan

sells out, the record will be out of print in the U.S.

Sloan has a long history of trouble getting its music heard outside of Canada. The quartet's first three discs were released on DGC. Citing a lack of promotion from the grunge-mad DGC, Sloan then signed to an upstart American label, the Enclave, that folded after releasing the acclaimed 1998 album *One Chord To Another*. *Between The Bridges*, released a year later, also received limited exposure in the U.S., though the band did tour in support of it. The release of *Pretty Together* coincides with a three-date tour of the U.S., which wound down with a Nov. 19 show at Bowery Ballroom in New York City and a Nov. 20 show at the Middle East in Boston. The album takes its name from an offhand Sterling Morrison comment — "It's pretty together" — heard in the Velvet Underground's

shagadelic "Temptation Inside Your Heart."

LOS ANGELES: SUD- DENLY COOL AGAIN

It appears that the oft-maligned city of Los Angeles is cool again, based on the scheduling of several key music events. The presentation of the Shortlist Concert and Award Ceremony took place Nov. 19 at the Knitting Factory in L.A. Five of the 10 finalists slated to perform: Bilal, Nikka Costa, the Dandy Warhols, Talib Kweli and Sigur Rós. Other nominees included Air, Jay Dee, PJ Harvey, Gorillaz and Ryan Adams. The list, a sort of American variation on the Mercury Prize, is designed to call attention to an album based on artistic merit rather than commercial success, and was chosen by a group of 15 artists and industry representatives, including Beck, Macy Gray, Dave Grohl, Mos Def, Trent Reznor and Lucinda Williams. The judges then convene for dinner — mmmm, dinner — and emerge with their choice before the show. The award, officially dubbed the Virgin Megastore Shortlist Prize For Artistic Achievement In Music, will earn the winner (not yet announced at press time) \$10,000 in cash. And what better place to spend that cash than L.A.? We love it!

Another big show to hit the City of Angels will be the rescheduled All Tomorrow's Parties festival, which spans the weekend of March 15-17, 2002 on the campus of UCLA. The lineup features an impressive array of indie-rock stars (Stephen Malkmus, Cat Power, Sleater-Kinney, Wilco, Califone), noise-rock pioneers (Tom Verlaine, The Boredoms, Sonic Youth, Dead C, Unwound), freaky envelope-pushers (Aphex Twin, Mad Lib, Peaches) and, um, Eddie Vedder. Sonic Youth curated the event, which was originally scheduled for October 2001. For

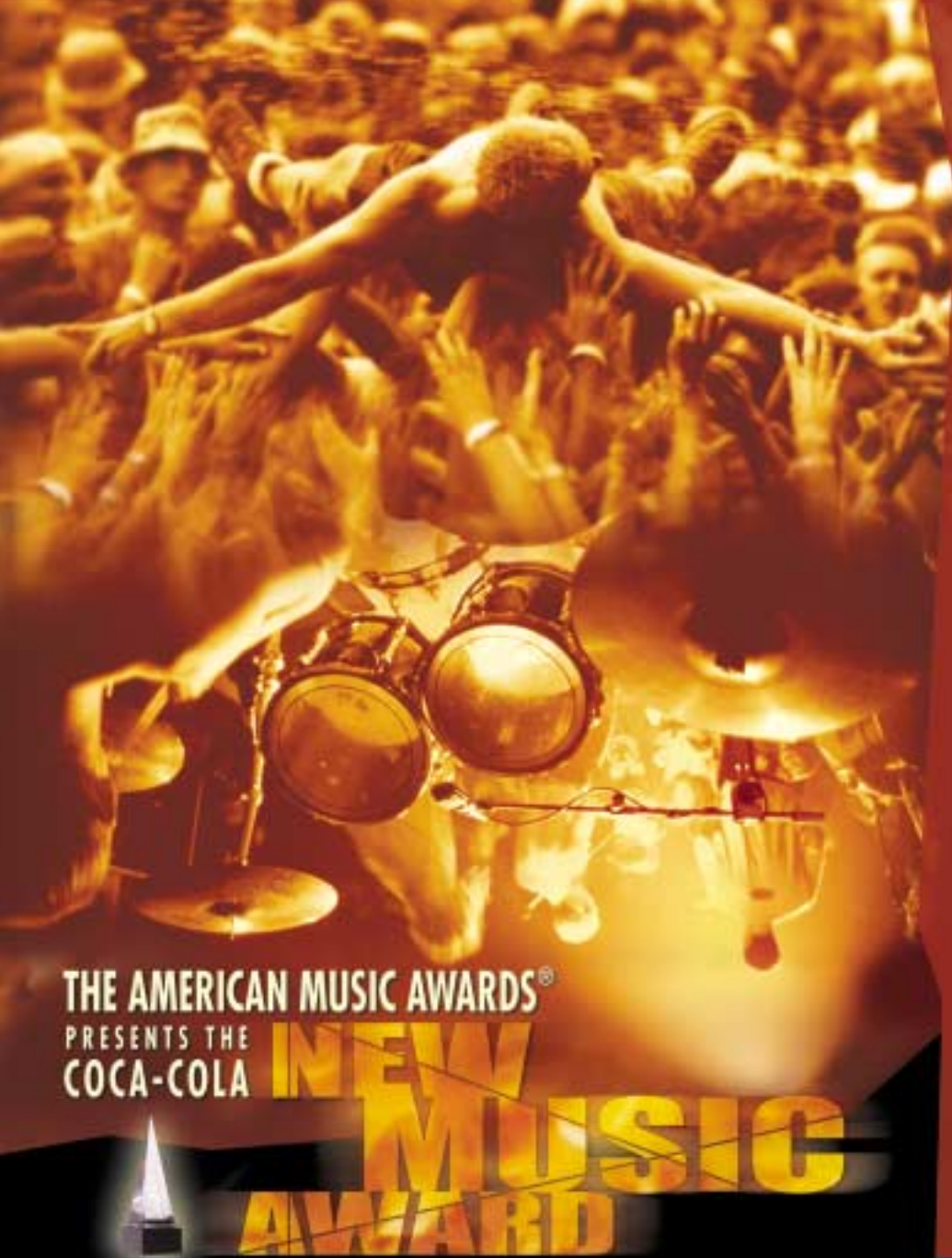
tickets and a full schedule of artists, check out www.wayahead.com/atp.

INDIE WONDER TWIN POWERS, ACTIVATE

Kill Rock Stars has announced that beginning Jan. 1, 2002, it will be distributed through Touch And Go. The Olympia, Washington label's records were distributed through Mordam for the past eight years. A press release suggests that the parting was amicable. "They have been wonderful to work with and they are wonderful people to hang out with," KRS publicist Maggie Vail said of Mordam. The Touch And Go arrangement extends to KRS affiliate 5 Rue Christine, which will kickstart the deal with the February release of Xiu Xiu's *Knife Play*. KRS albums from Comet Gain and Quix*o*tic will follow. Best known as the boundary-busting Chicago label that's home to Quasi, Blonde Redhead and the Dirty Three, Touch And Go also distributes Merge, Thrill Jockey and Drag City.

CRUISIN' FOR A CAMERON

Director Cameron Crowe will follow his autobiographical, award-grabbing rock flick *Almost Famous* with *Vanilla Sky*, which stars Tom Cruise, Penelope Cruz and Cameron Diaz, and is due to hit theaters in December. As usual, the former rock critic has packed the soundtrack with big-name talent. Set for a Dec. 11 release on Reprise, the disc will feature new and recycled tracks from R.E.M., Radiohead, Paul McCartney, Josh Rouse, Sigur Rós, the Chemical Brothers, Bob Dylan, Looper, Leftfield and Crowe's wife, Nancy Wilson. The Red House Painters' "Have You Forgotten" is also on the track list; RHP frontman Mark Kozelek, who appeared as the bassist for the fictional band Sweetwater in *Almost Famous*, also has a role in *Vanilla Sky*.



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and then there were **3**



AND YOU WILL KNOW US BY THE TRAIL OF DEAD

Relative Ways/ Homage (EP)
(Interscope)

By now, two albums into its reckless run of a career, Austin's Trail Of Dead is probably just as notorious for its instrument-

abusing live show as it is the fiery post-punk squall of its recordings. It's a blessing for the band (and its new label home, Interscope), then, that the quartet's new studio outings manage to uphold the promise of that incendiary live energy. Released as a prelude to the Dead's full-length early-2002 label debut, the four-song *Relative Ways* wraps up the band's varying personalities in a succinct package: the opening title track bolts an emo heartsong to thundering trapwork and ringing guitar grooves; "Homage," aside from its nicely ethereal breaks, goes balls-out destructo garage wail, while "Blood Rites" one-ups its predecessor with a hailstorm of roiling snares, fat-bottomed metal pounding and kamikaze screaming. Just so no one mistakes the band as pure sonic nihilists, closer "The Blade Runner" blends strings, alien tone samples and wind chimes into a gurgling bit of ambient horror. Be very afraid.

— Colin Helms

R.I.Y.L.: At The Drive-In, Unwound, Dismemberment Plan
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Add Date: at radio



ANTIPOP CONSORTIUM

The Ends Against The Middle (EP) (Warp)

When mainstream pop icons (Britney, 'N Sync) can cuddle up to the artist, critically acclaimed beat progressivists (Neptunes, BT), it begs the question: is being "anti-pop" even necessary? Antipop Consortium thinks so,

as evident on *The Ends Against The Middle*, a detour deeper into the unapproachable Xenakis-meets-*Tron* avant-rap of the group's 2000 debut, *Tragic Epilogue*. MCs Beans, Priest and Sayyid are still deeply entrenched in a hyper-intellectual rap-as-concept-map ethos, but their production has grown increasingly IDM-influenced, making A.C. a perfect fit in its new home on Warp Records. "39303" starts as brain-twisting hip-hiccup-hop that — after a swift kick to the hard-drive — transforms into a free-flowing rhyme spree and concludes atop a sparking pile of broken machinery in a sputtering, minimalist squall. Opener "Tuff Gong" is two-part suite of cosmic slop, split evenly between foghorn funk and delinquent electro-googles. *The Ends* is dedicated to controlled chaos and the art of noise — making these rappers probably less concerned about aligning with Cage than aligning with *John* Cage.

— Christopher R. Weingarten

R.I.Y.L.: Cannibal Ox, Analog Brothers, Prefuse 73
Contact: AAM
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Release Date: Nov. 13; at radio



BENT

Programmed To Love
(Ministry Of Sound)

Remember when trip-hop by the likes of Kruder And Dorfmeister and Air was the soundtrack of choice for every lounge-populatin' 20-something? It was a glamorous life — until it started to sound like easy-listening for a new era. The

second wave of the lounge revivalism is upon us, and leading the pack is Nottingham, England's Simon Mills and Nail Tolland. The pair's debut, *Programmed To Love*, has caused quite a stir on the other side of the pond, and is bound to do the same here. On "Cylons In Love," Bent tempers Air-y vocoder intonations with weeping piano straight out of Moby's "Porcelain" and tops it all off with a Latin-flavored acoustic guitar. For "I Love My Man," the pair handily borrows from the Avalanches' bag of tricks by looping a torch-singer vocal into its programming. On "Welly Top Mary," the album's lone nadir, the duo takes a turn into a Deep Forest of new age. Sure it's highly derivative, but Bent manages to mix its analogs into an entirely delectable stew.

— Courtney Reimer

R.I.Y.L.: Kid Loco, Air, Olive
Contact: Lift Promotion
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Email: rpm@promotion-lift.com
Release date: Oct. 23



BLACK LIPSTICK

The Four Kingdoms Of... (EP)
(Peek-A-Boo)

Black Lipstick, an Austin-based bi-gender quartet composed of ex-Kiss Offs members Travis Higdon and Philip Niemeyer, sounds like that magic New York moment when wry lyrics and dirty guitar united in

Warholian unison more than 30 years ago. While it is a definite understatement for anyone to point out the obvious Velvet Underground influence on *The Four Kingdoms Of...*, this collection of five songs nevertheless cleanly combines melodic guitar, groovy bass lines, kinky keys and Jonathan Richman-style vocals into a thick, rich makeup of post-post-art-wave. Lyrical references to VU aside ("I'll be your mirror... part 2" is slyly intoned on "W.W.D.Y.D."), Black Lipstick enters into that mid- to late-'70s mid-tempo range of musical improv where bands such as the Velvets and the Talking Heads experimented and flourished. The EP aptly ends with "Our Gilded Thrones," an especially charming retro-pop number where better-than-thou vocals croon "This shit is cool" over free-range, psych-tinged riffs.

— Solvej Schou

R.I.Y.L.: Velvet Underground, Luna, Stratford 4
Contact: Fanatic
Phone: 303.245.0285
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Release Date: Oct. 16; at radio

ROCK 'N' ROLL AIN'T NOISE POLLUTION

WSOU CELEBRATES (AND SAYS GOODBYE TO) 15 YEARS OF NEW JERSEY'S HARDEST ROCK

Story by Amy Sciarretto

WSOU, the student-run, faculty-advised radio station at Seton Hall University in South Orange, New Jersey, began broadcasting way back in 1948. For the majority of its existence, it was just a typical college radio station. But it wasn't until a crop of students did some market research, discovered a niche audience, and decided to use the signal to blast the New York metropolitan-area airwaves with the hardest rock found on the FM dial that WSOU became *the* source for Loud Rock.

Most college stations offer their listeners an alternative to mainstream bought-and-sold rock, but have sparse audiences compared to their bigger, corporate-owned siblings. WSOU is the exception to that rule, spinning extreme and underground music while effectively competing with modern rock stations in the country's No. 1 market.

WSOU became the New York City area's best source for up-and-coming, as well as previously established, Loud Rock bands. Many an industry insider has uttered the phrase, "You heard Korn and System Of A Down and Metallica in constant rotation on WSOU before WXRK (a.k.a. "K-Rock") even thought of spinning them."

What an enviable position to be in. At times, college programmers across the country have expressed concern, wondering why so much hoopla surrounds 89.5 FM. It's simple: the reverence surrounding WSOU endures because the station acts and runs like a commercial station, giving its managers and its staff a quantifiable learning experience while simultaneously affecting the musical climate. While many college radio stations enjoy a free-form approach and don't aspire to run like the commercial stations, by preferring to be the anti-commercial radio station, WSOU is respected because it never sells out despite being extremely successful. It's still a college radio station. But it's a station with a mission.

Missi Callazzo, owner of Megaforce Records and original host of the long-running "Monday Night Mayhem" black and death metal show, looks back fondly on 'Sou's tender beginnings. "It was a regular college alternative station. We played a lot of nothing," she recalls. "We had a little bit of this, a little bit of that and no one really listened to it. Until Dan Blackman, Phil Hardy, and Dan — I can't remember his last name — submitted a programming proposal to the school. Once the university saw what they were doing and that kids were getting a better education, they were supportive."

One might be wondering how a bunch of students could persuade Seton Hall's powers that be to turn the station to a metal format, a form of music that sounds nefarious and is often associated, however foolishly, with the devil. "On one level, metal has a relationship with Satan when people have no understanding of the music,"

Callazzo notes. "When you are between the ages of 14 and 20, you're aggressive, full of anxiety. What is a more healthy way to relieve anxiety? Fortunately, Seton Hall has been a progressive Catholic university by being open to the music regardless of whether or not the Pope likes it. The students are happy and making an impact and getting the most out of their educations." For all of 15 years, Seton Hall University was indeed a progressive institution by allowing Loud Rock to be WSOU's signature format.



WSOU Music Director Kal Elsebai

Anyone who visits the studio's hallowed halls will see that the walls are lined with gold and platinum plaques, ranging from Megadeth to Linkin Park to Type O Negative to Disturbed to Kid Rock.

In the early-'90s, the suicide of a local New Jersey teenager who was a heavy metal fan caused the community to put the blame on music. WSOU came under fire, and its programming was looked at under a microscope. The image-conscious school pulled some of the metal in favor of another form of hard rock, with more of a grunge and alternative sound surfacing during the day, and the more extreme stuff reserved for the late and overnight hours.

For many years, the station's programming and rotation were built upon a simple yet brilliant color-coded system which allowed DJs to mix new music with the classics and avoid repeats throughout the day. The station's innovative specialty shows include "New Industrial Revolution," a listen to metal offshoot genres like techno and goth; "Hardcore Reality," which blends new- and old-school hardcore; "Vintage '80s," which hearkens back to the glory days of (*continued on p. 10*)

WSOU Staff Speaks

A lot of attention is paid to the alumni of WSOU: while several ex-staffers moved on to radio promotions gigs in the industry, many have gone on to work at major commercial radio stations. We'd like to turn the spotlight over to the current crop of DJs and managers, who are the legacy of the station and the ones who are fighting the good fight to keep WSOU metal. Their responses were truly inspiring.



Jen Kajzer
WSOU
Business
Manager,
Program
Director,
1998-99

If you were to ask K-Rock if they thought we competed with them, they would say we're not in competition. But in reality, we're a thorn in their side, but I don't think they would admit it. They have approached us on a few occasions to present shows together, and they even wanted us to come in and produce a metal show on K-Rock. But we thought it wasn't in the best interest of the reputation of 'SOU, so it's a weird relationship. Their DJs used to say stuff about us on the radio from time to time, mostly negative but once or twice it was positive. Their street teamers would say bad stuff about us, too. They don't do it anymore, because I was told they were forbidden to. But all this sounds like we are a thorn in their side. All we do is play good music and present cool shows.

Matt McCue
Engineer, Sports Staff
What is the best lesson you've learned while working at WSOU?

It's amazing how different people can unite under one cause.

Individual problems can be set aside for the good of the group.



JJ Koczan
Host, "Sleep
Deprivation
Radio" show
on Saturday
nights
What brought
you to WSOU?

I grew up listening to WSOU. While other kids were grooving to the New Kids On The Block, I was listening to Metallica and Guns N' Roses. WSOU is the only reason I applied to Seton Hall in the first place. The best thing to happen to me at WSOU (aside from the buttload of free concerts) has got to be the people I've had the chance to work with and get to know. It's like *Cheers* up there.

Jenn Rivera
DJ, Newscaster, Engineer
What's the best lesson you've learned while working at WSOU?



I've learned that you should always stand up for what you believe in and that your friends

are always there fighting with you. Music is more than just noise; music brings people together.

Kristin Malaney
WSOU DJ
What is the best thing that happened to you while working at WSOU?
Just being able to be heard on the radio and to say that I am a part of the one station that has dramatically helped the heavy metal scene. And of course meeting so many amazing bands like Slayer, Shadows Fall, The Deftones, Nothingface and Megadeth.

ROCK LIVES AT WSOU

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WSOU Staff Speaks

Continued

Adam Z DJ, "Hardcore Reality"

That respecting opinions is important. Even though certain kinds of music aren't appealing to me doesn't mean they don't have depth to another person.

Alison Maynard DJ

What's the best lesson you've learned at WSOU? Besides meeting the other people who work at 'SOU, it was the first time in a long time that I was somewhere and I felt that I belonged; we are really like a big, dysfunctional family at 'SOU. Music unites people... most of us at the station are united by the music we listen to. And even though we may disagree on some things (like what is better: hardcore or industrial), we all love the music. I have met great people and none of us fit the horrible stereotype of metalheads that the university has imposed upon us.

Christina Jordan WSOU Promotions Director/ On-air DJ ("Zelda")

What the best lesson you've learned at WSOU?



Two lessons: a) That if you work hard enough and if you are dedicated enough, you can get anything you want. b) That the Catholic religion is ridiculous and that Seton Hall University only cares about image and our basketball team. Grrrrr.

Peter Lepharris Engineer and part of the street team promotional crew

What brought you to WSOU? The music that most stations (and campuses, for that matter) shy away from. I wanted to be a part of a musical conglomerate that arouses my enthusiasm and determination for the industry.

Steve Starzynski a.k.a. Raging Steve, Vintage '80s Host, DJ, Newscaster

What brought you to WSOU? The insane opportunity to spin awesome music in the nation's biggest market!

Naomi Zaic Engineer, Newscaster

What's the best thing that happened to you at WSOU? The best thing that has happened to me hasn't been meeting any particular band (although everyone I meet is amazing) — it's been meeting the people at WSOU. Everyone there is who I hung out with in high school: the outcasts, the geeks, the metalheads, the stoners. I found a group of people that belongs together, people who don't judge people by what they look like, and who take a job which doesn't pay anything more serious than their paying jobs. They have taught me that there is shit more important than money, more important than my pathetic little life — we make up a station that so many people rely on for entertainment, music that describes our lives — that it's made me realize that I am just a little piece in everything, but an essential one. All the thoughts that I don't mean anything to anyone were blown away; not to sound sappy as hell but everyone is needed somewhere, and even if I need "a smile as my disguise" I know its worth the pain of being there, and worth the effort of caring.

WSOU, when glam metal reigned supreme; "Street Patrol," a forum for local and unsigned hard rock acts; and "Under The Stars," a program that spotlights marginal metal like emo and screamo and gives it a chance to be heard on WSOU's airwaves. Obviously, the station's musical choices span the entire spectrum of Loud Rock.



By January 1, 2002, this will all be a memory. Seton Hall's leaders now feel that heavy metal is inconsistent with the values of a faith-based learning institution, and the students are being forced to reformat the station. According to

Professor Peter Reader, the chairman of Seton Hall's Department Of Communications, the administration has been uncomfortable with WSOU's metal format for the past 15 years and has simply tolerated it. The school's top brass no longer want to be "the savior of the heavy metal format," according to Reader, who acts as a liaison between the station and the university board.

"If we were a commercial station losing money, no one would question [the format change]," says Reader. "But we're providing a public service to a niche audience. We're sure there's [another] audience out there in this market of 100,000 people that is waiting for their music to be heard."

Heavy metal is not pleasant on several levels, according to SHU administration officials. "A large segment of the population cannot listen to that format for more than 10 seconds without turning it off. It's abrasive," Reader claims. "Take that abrasion on top of the questionable, ethical value of the music. People can't live with it."

The students are now being asked to choose a new format that represents the whole university and its mission statement. A survey is being circulated university-wide, and the results will assist in the selection and implementation of the new format. Despite the fact that reformatting the station is not the students' choice, Reader sounds confident that the station will be successful in launching a new format. "If we are a successful radio station," he says, "Then we should program a new format and be just as successful. If a new format is not successful, it's the format that was successful and not the station itself." Ultimately, Seton Hall wants WSOU to be perceived as a station, then a format, not the other way around.

Seton Hall assistant professor Michael Collazo (no relation to former music director Missi) has held the position of faculty advisor and general manager for 16 years. He's been with WSOU as long as it's been a metal station and has mixed feelings about the format change.



Members of WSOU's current staff

"The students have done so much with the station and made into a real competitor in the New York market, and everyone knows bands they've broken that have become mainstream," offers Collazo. "The station has had a nationwide impact. So from that standpoint, it's hard to see a lot of that work go down the drain. However, the owners of the station want to have a better image. They are disturbed by some of the mail and the images that the groups WSOU plays have on the websites. [There is a] litany of items they've been disturbed about and want to go in a different direction."

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The legendary Tom Rock and Elsebai

Seton Hall doesn't want the station to go free-form; in fact, they advocate a steady, dominant format — as long as it's not heavy metal. While WSOU filled the metal niche, it's going to have to find another genre of music to represent, which might be difficult. "If this was the middle of Kansas, [it would be] no problem because there are so many formats," says Collazo. "In New York, you've got 80 stations pumping in: oldies, jazz, news."

Some speculate that the university is looking to get positive publicity in light of some campus controversies that have occurred in the past few years. In 2000, one of the freshman dorms fell victim to suspected arson. Three students perished in the blaze. Shortly after that tragic event, a young student was murdered by her boyfriend. It was revealed that she had actually begged a Seton Hall security guard for help prior to her death; the only assistance offered was a suggestion that she call the cops.

Nevertheless, controversy or not, it all boils down to the fact that WSOU had a strong, influential run for the past 15 years. Whether or not the next 15 are as successful in another format remains to be seen. One thing is for certain: there are many metal fans who will hate to see it go. **NMR**

WSOU Alumni

When I originally started polling former WSOU staff members who've gone on to careers in the music business, I asked them all sorts of questions, such as the more general "What was your best memory of working at WSOU or with WSOU after you left?" and "What advice do you have for college radio programming staffs?" Little did I know that inquiring "How has WSOU endured programming heavy metal at a Catholic university for 15 years?" and "How has WSOU endured in the No. 1 market in the country?" would be extremely timely the very next week, as Seton Hall Administration abruptly announced its decision to pull the station's metal format. Here's a sampling of what former 'SOU staff had to say at the time. — Amy S.



Sean McCreely
College And Metal Radio Promotion, Spitfire Records,

former WSOU Music Director

Actually, I think that the people who have been involved in the programming (from management down to the DJs) are all conscious that at any moment, something can be taken the wrong way, and no one really wants to be the one who screws it up. There's always an awareness of what does and doesn't float with the university and the Archdiocese (who owns the license). Anytime there was a question of if something would be appropriate, usually it was a consensus among the managers and the faculty director (Mike Collazo).

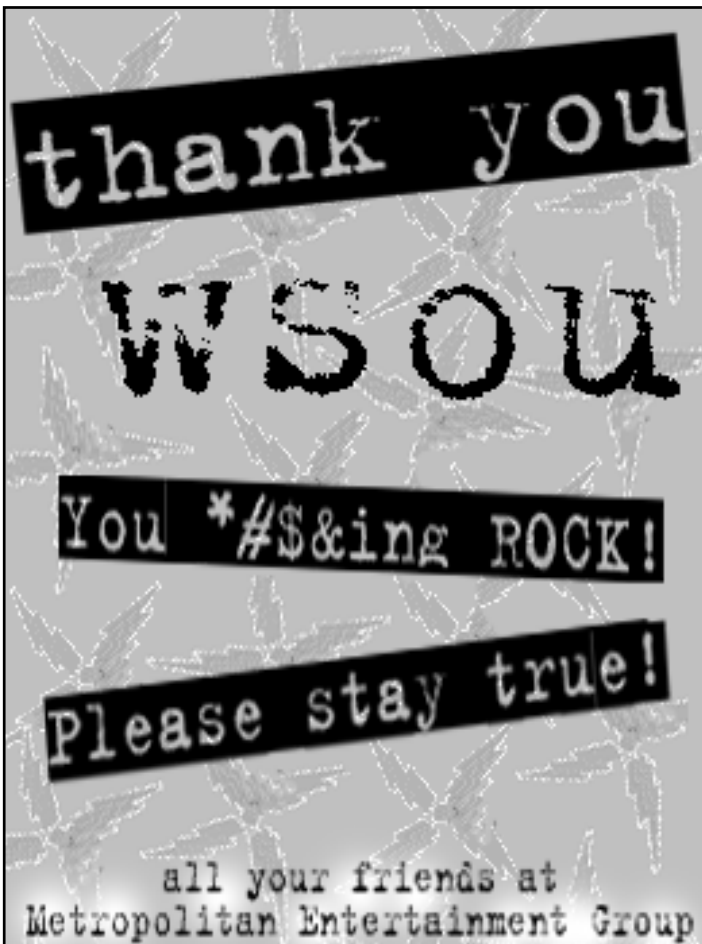
Catherine "Opie" Sardinia

Sirius Satellite Radio, former WSOU DJ, Technical Operations Manager, Asst. Production Coordinator

If you are honest, sincere and truly care about your listeners, they will always be loyal to you. The music industry is full of schmoozing and ass-kissing, but if you want to be a great DJ, you have to check that at the door and be an average person again. You have to get stars in your eyes when you meet Slayer, and you have to get excited when you hear a great song... you have to remember how you were when you were a listener. WSOU has always given metalheads deep album cuts, not just commercial singles, and the listeners appreciate it. They can get pure metal like no other station gives them when they tune to WSOU. Also, WSOU has always been an "underground" type of thing, and hey, metalheads are all about rebellion!

Gary Susalis

Music Choice, former WSOU Assistant MD, WSOU taught me more than SHU ever did. For one, I realized what direction I wanted to take in life; if it wasn't for WSOU, I have no idea what I'd be doing right now — probably slinging burgers while dealin' crack on the side. WSOU continues to be a strong radio station because it's an outlet for some of the best music out there (old and new). Whereas stations like K-Rock play some of the same bands as WSOU, they only grab them once they generate a huge buzz. And if it wasn't for 'SOU, most of the "metal" bands out there today might
(continued on p. 14)



Thanks, WSOU For Turning Up The Volume On Cutting Edge Bands For 15 Years



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DARWIN'S
WAITING ROOM



nonpoint

WSOU Alumni

not have received the break they deserved. WSOU also plays more than just the single that's released by the band/record label; they dive much further into the album. So if you are into hard rock and metal, you might get a taste of it from the commercial stations, but WSOU feeds you a 24/7 feast of it.



Anthony Delia
National
Manager Of
College And
Metal
Promotion,

**Atlantic Records, former
WSOU Music Director**

Advice for college-radio programmers: **FORMAT YOUR STATION**, to some extent at least. Block programming does not lend itself to listenership, especially in cases where the blocks rotate and are inconsistent. Formatting can be as simple as all [whatever genre] from 10 a.m. until 6 p.m. Monday through Friday, as intense as 24-7. Take initiative and work to format your station to some extent so that you can build listenership, work with your school's commu-

nication department heads so that you can install a format that will live on beyond your time at the school. By no means am I saying eliminate specialty programming; there is a time and place for that. Your support for these artists can go a lot further than a chart position if the station has listeners. Team with local retail stores, get them to post your playlist and hours of broadcast, and publicize the station at local shows and all over campus. Don't be afraid to play artists that have some commercial success — these are the artists that help the station to sound familiar to the people you are trying to keep listening in order to turn them onto the new bands you are championing. Focus some attention on singles or limited suggested tracks on a record so that the songs become familiar with your audience. Take advantage of what labels are offering you when it comes to swag, run promotions that put giveaways to good use. Interact with your listeners, encourage them to call, encourage them to support the bands you're supporting, to come to the shows. Don't be basic, create an

image for your station, an image that doesn't alienate people but makes them feel like they are part of something, because they are.



Mike DeNippa
Alternative
Promotion,
Elektra Records,
former WSOU
Music Director

The format has endured because there is an audience for it. To be honest, if there was a time when I thought it was in trouble, it was when I was there (1991-95). To me, this was really a bad time for metal, sort of the time between "old skool" like Overkill, and "new skool" like Korn, etc. But we bridged the gap by playing grunge and some heavier alternative stuff and made it through. Like any format it suffers growing pains: do you grow old with your listeners or appeal to the young kids? Do the kids who want to hear God Forbid also want to hear Testament and vice versa? WSOU does a good job of balancing it. The reason why WSOU has remained so strong is because it is run like a serious business. Unlike other college stations, they care about their listeners, are actively

involved in the community and take their power seriously, so in return, they are respected by their listeners and the industry.

Ted Dougherty
Alternative Promotion,
Columbia Records
Former WSOU DJ

I got the feeling that the university wanted to keep their distance from the station. But on the flip side, they knew how influential we were so we gave back to the community by giving them all of Sunday for community programming. WSOU also runs those positive messages now, too. Fortunately, WSOU is in a prime location — they are only a short distance to NYC. And to answer your question, "why has the metal format at WSOU endured," well, have you seen the people in New Jersey? They live on metal.



Jon Nardachone
Rock Promotion,
Atlantic Records,
former WSOU
Music Director

WSOU turned to the "metal" format late in 1986. I

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Arg.



Alumni Continued:

was in high school and became an avid listener immediately. I chose SHU over Rutgers and Marist (where I was supposed to play football) because of WSOU. From 1988 on, at least 80 percent of the staff at any given time would vehemently object to any other format other than metal. We were all practicing Catholics, had the appropriate G.P.A., were paying our tuition as well as putting WSOU and SHU on the map to a shitload of new people every day. I learned that you never ever have to sell out if you're prepared to back up your beliefs with hard work. The "metal" format would do well in any heavily populated area because it's a niche format that has youthful, diehard rabid fans who are guaranteed to spend a little money. WSOU in particular has thrived because the station personnel changes slowly every year and that keeps it fresh without ever having that "cleaning house" feeling. There always seems to be a great crop of kids from New York/New Jersey who know the musical currents on a local and national level.

Anya Feldman

Mountain Region Promotions, All Formats, TVT Records Former WSOU Promotions Director

When [TVT artist] Sevendust was breaking, it was fun to switch sides: fun, exciting and I knew that it was going to work for them and it was a good gauge to see how we could build up a fan base in a marketplace. The spins that you get at WSOU are so directly related to sales that it makes it exciting, because you deal with a listenership of real fans that buy music. I remember bringing the guys to the station [after they had] just been signed, and I knew they would be taken care of and we would get a lot of work done because of the loyalty. You always have allegiance if you come from WSOU. It's like your fraternity, even after you leave. If this band was gonna work, I would know from WSOU's reaction. It's important to get your artists up there; if it's gonna sell, you'll know from them. It's nice to give back, and a great feeling to bring these bands in when there's a freshman and this is their fave band and you can hook them up. I knew that the band would be well taken care of and we had a lot of fun.

Wayne Nighini

JCOR Entertainment WSOU Music Director 1993-94

It is amazing to think that every hard rock band that has succeeded in this country was getting played at WSOU prior to having any commercial success. The station continues to set the trend in the format. I really believe 'SOU has survived because there is truly no competition. Also, WSOU can afford to take chances because it is a non-commercial station. A station concerned about ratings points and setting advertising rates could not play the records 'SOU plays or try to introduce new music the way they do. Hard-rock music has been around for decades and will be around forever. As long as kids in the NY area are listening to metal, they will be the leaders.

WSOU Industry Salute

JASON NEWSTED

Former Metallica bassist

All forms of expression of art are necessary, not just the pretty ones in order for the world to go 'round. If they are to judge this art form, then they are opening themselves up for us to say what *they* cannot listen to or read. Who decides what's right?

BEN MARKESE

The Syndicate

The first time I ever actually listened to WSOU, I was cruising in my '88 Olds near South Orange [New Jersey] on the tail end of a nonstop, 14-hour trip from Joliet, Illinois to Jersey City. I was moving to the East Coast and was flipping around on the FM dial, desperate for some rock. Eventually, I found something loud and kept it there, and sure enough, it was WSOU. Every morning I wake up to WSOU, first in the bathroom, and then on the commute.

JOSH GRABELLE

Trustkill Records

As an avid listener of the station, it comes as a shock to hear that WSOU is changing formats. What really sucks is that Trustkill is based out of New Jersey so the station has really helped our bands. Plus, we listen while we work. I remember the first time I heard WSOU: I was driving home from a show and it was late at night, probably 1995 or something. I was flipping stations and all of a sudden I heard Ignite on the radio — I almost flipped out. Being one of my all-time favorite hardcore bands, I was so psyched to be able to hear stuff like that on the radio. To this day, there is not another scene in the country with a station as good as WSOU.

BOB McLYNN

The Step Kings

WSOU gave us our start and foundation. We had just put out the *Seven Easy Steps* EP in the summer of '97 and were about to go on our first tour with SOD and Vision of Disorder. I didn't know Jen Kajzer at the time, but I barged into her office one day and told her I was a good friend of a friend of hers and that she needed to play our disc. She was real cool and told me that if she liked it they would give it some spins. Two weeks later, "Vibe" was jamming over the airwaves. The next year, we recorded the infamous version of "Feliz Navidad" with Ill Nino, exclusively for 'SOU, and it's still a holiday favorite on the station. It's going to be sad to see such a ground-breaking station change. I can't say how much it's meant to our career and countless other bands.

ALAN ROBERT

Among Thieves/ Life Of Agony

WSOU helped make Life of Agony as strong as it was in the Tri-State area when we were coming up. They were spinning us before anyone, and supported us throughout our 10-year run. They still play the band! They gave the entire local scene the platform it needed to thrive over the years. When I got my Among Thieves project off the ground, they embraced the band with open arms. WSOU rules. 'Nuff said!

JOSE MANGIN

Sirius Satellite Radio

From first crushes to fulfilling my metal dosages, fuckin' W-S-O-U rocks and will always be rushin' it! Thank you so much for everything you've done for me and to me. Lots of people are really going to feel your absence. You shall remain "Stronger Than All, Stronger Than All."

BURTON GRAY

DCide Records

The first band signed to DCide was Nothingface. When their blistering debut *Pacifier* was released, one of the first stations to get on the record was WSOU. Their early support of Nothingface helped cement a strong fan base for the developing band. WSOU was all over Nothingface's next CD, *An Audio Guide To Everyday Atrocity*, and the band began to blow up, eventually moving on to TVT. The role that WSOU played in this success story was instrumental.

PHIL KASO

Roadrunner Records

WSOU will be sorely missed. Where will New Yorkers get their metal from? I can't imagine a world without WSOU.

CHRIS

Stretch Arm Strong

Well, what can be said about this awesome station, the only station I know of that will play such diverse types of music. We always look forward to hearing WSOU once we finally get far enough up on I-95. It has seen us through many a long night and many a long drive.

MIKE SCHNAPP

London-Sire Records

I worked at Epic Records in November 1991 and brought Pearl Jam to do a live interview in the WSOU studio, back when no other stations were doing any interviews with Pearl Jam. WSOU was the first real full-time radio station with any market impact to play Pearl

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WSOU

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WSOU Industry Salute

Jam. They still have the double-platinum record hanging on the wall to prove it. Whenever I rent a car in NYC, I only listen to WSOU because it is fun to hear young enthusiastic people playing and talking about music on the radio. Listening to WSOU is therapeutic and keeps me young.

JASON RUDOLPH

Victory Records

Growing up in New Jersey, WSOU was a staple from junior high school on. Up until college, I never bought a CD if I didn't hear it on WSOU first. As an independent record label, WSOU has consistently been one of Victory's biggest single outlets for exposure and record sales, nationwide. Selling records and breaking bands in New Jersey is going to be a lot harder without them.

VINNIE PAUL

Pantera

It's really sad to see one of the only true remaining Heavy Metal stations fall by the wayside. They were always a true supporter of Pantera from the beginning. We will truly miss them, as will as our fans.

JUSTIN BRANNAN

Most Precious Blood/ Indecision

I used to stay up real late every Sunday night listening to Hardcore Reality. Indecision was a brand-new band. We'd sit around listening every week hoping they'd play us. Our friends were in bands that got invited up for interviews and we'd all listen, hoping they'd mention our name on the air. Eventually Hardcore Reality did play us. We were so excited. We all watched mainstream music come to WSOU. In 2001, heavy music has exploded in a big way. WSOU is crucial to the underground, independent heavy-music scene. Some say, you don't know what you've got until it's gone, but I think we know WSOU is important and its helped us all out, whether it was by supporting our bands or keeping us informed. We don't need to lose WSOU to know that we've got something special.

MIKE GITTER

Roadrunner Records

WSOU is responsible not only for being a great radio station in the New York/New Jersey area, but for really fostering an entire musical community. When I say community, I don't mean a handful of great bands _ though thanks to WSOU's influence, bands ranging from God Forbid, Ill Nino and 40 Below Summer got the shot to get out of their garages and basements _ but a complete community of clubs, retailers and record labels, and most importantly, fans who have gotten their fill of the rock and gone on to influence the state of the Rock Nation. Let's face it, without 'SOU and like-minded stations, would it have been as easy for the likes of Incubus or Mudvayne? I highly doubt it. Take away WSOU and the foundation starts to erode. We all lose.

SMITTY

Artemis Records

I've built a career on the music that I loved most, and could only find on WSOU. In that time, bands that I have worked — Incubus, Korn, Rage Against The Machine and Kittie among them — got their start at WSOU. In fact, we never would have known which bands to push without them! (What would the world be without a band like Pearl

Jam?!) The loss of such a unique station (hidden under the guise of "for the diversity and values of the university") is nothing but a prejudiced political move against hard rock for reasons truly known only to the hierarchy of Seton Hall. It's a successful college-radio station that goes so far as to influence commercial radio and MTV in the biggest market in America, and its loss is nothing short of disastrous. The joy that comes with turning people on to new music would ever have happened without WSOU, and that is the real sin here.

ANDREW SAMPLE

Century Media/Nuclear Blast

While I grew up in the central Midwest constantly searching for new bands and new metal (not NU-metal) from other traders, many of these tapes I was trading for or with had interviews included with underground artists from a certain station called WSOU. Metallica. Overkill. Armored Saint. Anthrax. Metal Church. Nuclear Assault. These bands that I loved were getting played on the radio? I couldn't think of such a thing; hell, I was lucky enough to get Priest, Ozzy, Mötley and the Scorpions on the radio where I grew up. I started doing college metal radio, and eventually got to where I am right now and have had the pleasure of dealing with WSOU directly for a few years now. Not only can I not thank them enough for giving our artists the support and airplay that is above and beyond the norm and for setting great examples, but I have to first thank them for giving metal fans and artists so much in the last 15 years. There will never be another like it, plain and simple. WSOU R.I.P.

GEORGE VALLEE

Century Media/Nuclear Blast

I feel that any college station that plays real metal and non-mainstream music is providing a great service to their listeners. Let's face it, the only way for many kids to get to hear good metal is from their local college station. WSOU has been providing this great service for 15 years and people in the NYC/Jersey area have come to depend on this station alone for hearing new, non-commercial metal. WSOU goes above and beyond the call of duty as they sponsor many metal shows and events in their area. This is a big loss to the metal-radio world, but there are many other capable college stations in the area that will have to carry on in WSOU tradition of playing uncompromising metal. WSOU, thanks for all the support with our artists and we wish you the best of luck. You will be greatly missed.

MORGAN ROSE

Sevendust

WSOU was the most important station for Sevendust from the beginning. It was the first station to play us and they have given us more support than anyone else. Losing WSOU's loud-rock format will be the biggest loss college radio and its listeners have ever seen.



TOM MULLEN

TVT Records

When I moved from North Carolina to NYC to work for TVT, WSOU was the first station I visited, and I saw the professional-

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ARCH ENEMY 

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TRACK 'SLAVE THE WAY' ON WSOU IN DECEMBER

WSOU Industry Salute

ism and hard work as soon as I stepped foot into their studios. They had a front desk and all the offices in pristine condition. I knew these students wanted to do this not only for the love of the music, but the drive for being a professional in the music industry. Forget the selling of records or the influence on the rest of the country. This station loved its bands and the station [itself.]

REVEREND DAVE CIANCIO The Syndicate

The theory of the ripple effect poses that even the smallest action, even dropping a pebble into a body of water, can become the catalyst for something great, such as an earthquake. WSOU is, has and unfortunately no longer can be that pebble that caused the earthquake. For 15 years the station has upheld the strongest of standards in bringing new, exciting hard rock and metal to the New York City metropolitan area. Its influence is felt far and wide with its intense listenership and devoted fanbase. Bands like Skid Row, Korn, Tool, Kid Rock, Rage Against The Machine, System Of A Down and so many more began their careers in the hallowed halls of that wonderful station. Once this power is taken away, the entire music world will suffer their loss.

FRANK DeCICCO Sony Music

WSOU is and has been an incredible source for new music within the New York marketplace for years. I told Jen Kajzer when I first got this job how honored and psyched I was to work with this station. [These are] college students who are completely dedicated to music, to sharing it with others, playing a crucial part in establishing and developing a band's career and being responsible for setting up some amazing shows for music fans to come out and enjoy! That is something that is very much needed.



JAMEY JASTA Hatebreed

I can't say enough good things about WSOU. They have really helped to expose Hatebreed over the years and we owe a lot to them for their support. The world would be a much better place if every city had a station like theirs.

JONAH MATRANGA Onlinedrawing/New End Original/ex-Far

When Far didn't fit in anywhere, not in the indie scene, not in the major scene, not in the metal scene, not in the hardcore scene, anywhere... 'SOU [still] played us, loved us, supported what we were doing. I have the feeling that a lot of misfit bands would say the same thing. Onlinedrawing couldn't be further from the typical WSOU sound, and they're supportive of that, too. I'm sure the same is true of New End Original. Radio that doesn't play by rules of any sort (scene, label, etc.) is beyond important.



MATT HOLT Nothingface

WSOU changing their format is one of the three worst things to happen in metal since the resurgence of metal (and the other two things are bands that would be very un-PC of me to slam in the press).

TARA BUZZELL Bullpen Promotions

Growing up in New Jersey, WSOU has been a part of my life for quite some time. In my town everyone knew of WSOU, but since we were so far south of Seton Hall, it took some ingenuity to be able to tune in. I had to stand on my dresser and strategically tack my stereo antenna to the ceiling! After I did that I couldn't get in any other stations, but I didn't need to.

BOBBY BLITZ Overkill

Courage is measured by doing what one knows or thinks is right, regardless of popular opinion. Greatness is attained by achieving it. Over these past 15 years, WSOU has accomplished both. I was honored to be a part of it. You made my life, and the lives of your listeners, that much "greater."

MUNSEY RICCI Skateboard Marketing

WSOU has become the icon of hard music over the past 15 years. It's the integrity that makes them what they are and what metal in the Tri-State area has become: a cultural melting pot of major and independent-label recording artists making their statement and 'SOU spreading that message to the masses. I have many memories and great interviews. The best was having scrambled eggs and Jack-and-Cokes with former MD Narration in 1990. Some of the best interviews were the late Eric Carr from Kiss and Tony Iommi from Black Sabbath. It's the mere contribution they have given us that makes 'SOU so valuable to all of us.

CHRIS VOLZ Flaw

I have spent time living in Asbury Park, where I first heard WSOU, and can't say enough about the choice of music played; I rarely listened to anything else. It greatly concerns me to hear of a format change. WSOU as a station will stand to lose most of their listening audience if there is a format change. Please don't take away one of the few true freedoms we have left: a free press, whether it be TV or radio, must stand strong and express itself in an honest form. Please don't change anything about WSOU radio. Metal will not and cannot be suppressed!

PUDA Agents Of Man

WSOU was a staple for new talent. It is going to be a great loss for the metal community to see WSOU get yanked. We grew up listening to that station, and they were the only station supporting hard music. I remember listening to Monday Night Mayhem with Matt Young. They used to open the show with "Serial Killer" from Violence — that shit is classic!

In your face metal

15 years and counting.....



www.sabelwsou.net

thanks for your continued support

UNIVERSAL
RECORDS

TIMOTHY BINDER

Victory Records

I was visiting New York City, surfing the dial one night in my hotel room, when I first came across 89.5, WSOU. After hearing only a few moments, I was hooked. It was the mid-'90s. I immediately grabbed a cassette and began recording. Believe it or not, I still have that tape to this day. Now, being in the industry and involved with radio myself, I can see just how special WSOU has been. The countless numbers of people nationwide who listen to WSOU online, or tune in while in the area, have found this station to be a salvation in a world of overly commercialized trendy music. It fills me with deep sadness that this may soon all be gone, and WSOU's distinctiveness could disappear with a new format. More than ever, I would like to express that those of you who have served WSOU have done not only your station, but the whole hard-rock and heavy-metal community, proud.

SUZANNA PARADISE

Concrete Marketing

After being immersed in the New York metal and hardcore live-music scene for over a year, I have seen the influence that WSOU makes in bringing in an audience. Without the awareness the station brings to loud-rock fans, we can expect the underground to suffer. WSOU has been one of the best forums I have seen that brings the newest up-and-coming bands to such a large audience and that keeps people up to date on music. I am sad to see this happen; I feel that this is huge loss for underground music.

ROB TRAYNOR

Dust To Dust

WSOU just another victim of biz as usual. Doesn't this world suck? Seems as though they leave the power to those who just don't get it. Sorry to see you go.



JEN MEOLA

Roadrunner Records

As the national director of hard-rock promotion at Roadrunner, I have been a strong supporter of WSOU for the past six years now and have many fond Roadrunner/WSOU memories. We are a team! WSOU has had a direct impact on the music industry and will not be forgotten. Being the No. 1 college-metal radio station WSOU was always ready to take a chance on our new Roadrunner artists and take them to the next level. Some

Roadrunner bands that WSOU helped go gold were Type O Negative, Coal Chamber, Fear Factory and our first artist to ever go platinum, Slipknot. WSOU was one of the first stations to do a live interview with those masked men from Iowa. I brought Sean The Clown and Joey to the WSOU studios for their interview with Tom Rock. They wore their masks the entire time even though no one could see them over the airwaves. Afterwards, we drove to the WSOU Ozz-B-Que. On the way there people were freaking out as we drove by with Slipknot scaring them with their masks. The people on the New Jersey Turnpike didn't know what hit them.

KEITH JENKINS

Elektra

For 15 years, WSOU has been educating the masses on great music. I want to thank you for playing only the best metal and hardcore (that made my parents cringe). You have always remained true to your fans. On behalf of Elektra, I would like to extend a big metal fist for all the support that you have given our bands and our label over the years. Keep on rockin'!

FRED NAVARETTE

Concrete Marketing

WSOU represents all that is good about diversity and individuality in music and culture. It was a staple in mine, and many young kids growing up in New Jersey's lives. It gave disenfranchised youth a medium where you could hear about music, lifestyles and people just like you.

TYSON HALLER

Virgin Records

WSOU has truly been a station that exists "for the music." They have developed a history of supporting metal music in a region where no other outlet exists. In doing that the station has created a market for that music. They sell records, and when it comes down to it, that is what matters for everybody.

RICH, DANNY, KYLE AND RICH McGathy

WSOU is pure metal madness! It has affected us all in ways we will not soon forget. Here's how the station has affected the freaks here at McGathy Edge over the years: if it wasn't for 'SOU, I wouldn't have gotten laid back in high school. When I think of WSOU, I think of pirates and pirates are mean ... and mean = Metal with an 'm! Bring it on, baby! It's all about 'SOU's hardcore reality 'cause they bring it from the streets, yo. WSOU has been the No. 1 college-metal station in the country since the late '80s. The station has contributed in breaking such acts as System Of A Down and Slipknot, and bringing many more to the forefront like Candiria, God Forbid, Thursday, Shadows Fall, 40 Below Summer, Arson, Darkest Hour and so many more. Oh yeah, the Waterboy's momma wanted to add "WSOU is the Devil!"

ERIC COLE

Concrete Marketing

WSOU breaks bands. Labels from the majors to the indies often build promo campaigns around WSOU. One example of WSOU's power is E-Town Concrete, a local band that got tons of play on WSOU and as a result has sold about 15,000 records in the New York/New Jersey area, with 4,000 of that out of one store in Jersey alone! Now they are doing national tours and are being courted by labels big and small. I am hoping that a solution can be found to keep WSOU as is; it is a resource to the underground music community as well as to NY and NJ.

COREY LOWERY

Stereomud

Jen Kajzer is one of my best friends, and she and WSOU have stayed with me for a long time, with Stuck Mojo and LOA. If there is a religion that breaks WSOU down, then there is no God. Rock 'n' roll is a rebellious art and it is true and sincere in the format as it is. This religious bullshit is bullshit. We're not bad people. We're true people.

POD

Project 86

Taproot

Rush

Judas Priest

Kid Rock

Clutch

The Cult

Atlantic Records

Thanks

WSOU

for 15 Years

of Support



AND YOU WILL KNOW US BY THE TRAIL OF DEAD

Relative Ways/ Homage (EP)
(Interscope)

By now, two albums into its reckless run of a career, Austin's Trail Of Dead is probably just as notorious for its instrument-

abusing live show as it is the fiery post-punk squall of its recordings. It's a blessing for the band (and its new label home, Interscope), then, that the quartet's new studio outings manage to uphold the promise of that incendiary live energy. Released as a prelude to the Dead's full-length early-2002 label debut, the four-song *Relative Ways* wraps up the band's varying personalities in a succinct package: the opening title track bolts an emo heartsong to thundering trapwork and ringing guitar grooves; "Homage," aside from its nicely ethereal breaks, goes balls-out destructo garage wail, while "Blood Rites" one-ups its predecessor with a hailstorm of roiling snares, fat-bottomed metal pounding and kamikaze screaming. Just so no one mistakes the band as pure sonic nihilists, closer "The Blade Runner" blends strings, alien tone samples and wind chimes into a gurgling bit of ambient horror. Be very afraid.

— Colin Helms

R.I.Y.L.: At The Drive-In, Unwound, Dismemberment Plan
Contact: Lenny LaSalandra
Phone: 310.865.4524
Email: lenny.lasalandra@umusic.com
Add Date: at radio



ANTIPOP CONSORTIUM

The Ends Against The Middle (EP) (Warp)

When mainstream pop icons (Britney, 'N Sync) can cuddle up to the artist, critically acclaimed beat progressivists (Neptunes, BT), it begs the question: is being "anti-pop" even necessary? Antipop Consortium thinks so,

as evident on *The Ends Against The Middle*, a detour deeper into the unapproachable Xenakis-meets-*Tron* avant-rap of the group's 2000 debut, *Tragic Epilogue*. MCs Beans, Priest and Sayyid are still deeply entrenched in a hyper-intellectual rap-as-concept-map ethos, but their production has grown increasingly IDM-influenced, making A.C. a perfect fit in its new home on Warp Records. "39303" starts as brain-twisting hip-hiccup-hop that — after a swift kick to the hard-drive — transforms into a free-flowing rhyme spree and concludes atop a sparking pile of broken machinery in a sputtering, minimalist squall. Opener "Tuff Gong" is two-part suite of cosmic slop, split evenly between foghorn funk and delinquent electro-googles. *The Ends* is dedicated to controlled chaos and the art of noise — making these rappers probably less concerned about aligning with Cage than aligning with *John* Cage.

— Christopher R. Weingarten

R.I.Y.L.: Cannibal Ox, Analog Brothers, Prefuse 73
Contact: AAM
Phone: 212.924.3005
Email: justin@aaminc.com
Release Date: Nov. 13; at radio



BENT

Programmed To Love
(Ministry Of Sound)

Remember when trip-hop by the likes of Kruder And Dorfmeister and Air was the soundtrack of choice for every lounge-populatin' 20-something? It was a glamorous life — until it started to sound like easy-listening for a new era. The

second wave of the lounge revivalism is upon us, and leading the pack is Nottingham, England's Simon Mills and Nail Tolland. The pair's debut, *Programmed To Love*, has caused quite a stir on the other side of the pond, and is bound to do the same here. On "Cylons In Love," Bent tempers Air-y vocoder intonations with weeping piano straight out of Moby's "Porcelain" and tops it all off with a Latin-flavored acoustic guitar. For "I Love My Man," the pair handily borrows from the Avalanches' bag of tricks by looping a torch-singer vocal into its programming. On "Welly Top Mary," the album's lone nadir, the duo takes a turn into a Deep Forest of new age. Sure it's highly derivative, but Bent manages to mix its analogs into an entirely delectable stew.

— Courtney Reimer

R.I.Y.L.: Kid Loco, Air, Olive
Contact: Lift Promotion
Phone: 212.274.9800
Email: rpm@promotion-lift.com
Release date: Oct. 23



BLACK LIPSTICK

The Four Kingdoms Of... (EP)
(Peek-A-Boo)

Black Lipstick, an Austin-based bi-gender quartet composed of ex-Kiss Offs members Travis Higdon and Philip Niemeyer, sounds like that magic New York moment when wry lyrics and dirty guitar united in

Warholian unison more than 30 years ago. While it is a definite understatement for anyone to point out the obvious Velvet Underground influence on *The Four Kingdoms Of...*, this collection of five songs nevertheless cleanly combines melodic guitar, groovy bass lines, kinky keys and Jonathan Richman-style vocals into a thick, rich makeup of post-post-art-wave. Lyrical references to VU aside ("I'll be your mirror... part 2" is slyly intoned on "W.W.D.Y.D."), Black Lipstick enters into that mid- to late-'70s mid-tempo range of musical improv where bands such as the Velvets and the Talking Heads experimented and flourished. The EP aptly ends with "Our Gilded Thrones," an especially charming retro-pop number where better-than-thou vocals croon "This shit is cool" over free-range, psych-tinged riffs.

— Solvej Schou

R.I.Y.L.: Velvet Underground, Luna, Stratford 4
Contact: Fanatic
Phone: 303.245.0285
Email: info@fanaticpromotion.com
Release Date: Oct. 16; at radio



CAMPBELL BROTHERS

Sacred Steel On Tour!
(Arhoolie)

Gospel and blues have gotten a jolt in recent years thanks to Rush, New York's Campbell Brothers. These evangelists of "sacred steel," a soulful, often ecstatic blend of gospel and slide-guitar blues, have been

taking their sound outside of the church for the last few years, dazzling non-believers and hordes of jam-band devotees around the country. The Campbells' true gift is their ability to ignite both contemporary songs and traditional church songs with an intangible power. Guest vocalist Denise Brown helps take soul nugget "Put A Little Love In Your Heart" to a higher level, as Katie Jackson leads the charge on "Didn't It Rain." While so much of contemporary spiritual music (of any faith) is often watered-down for the mass market, the Campbell Brothers' music is never sugar-coated.

Their passion comes through full-force in the fiery solos of Chuck (pedal steel) and Darrick (lap steel), who both rank alongside any blues or rock masters. Powerful stuff, indeed. — **Steve Ciabattoni**

R.I.Y.L.: The Word, Ben Harper, Allman Brothers

Contact: Erik Keilholtz

Phone: 510.525.7471

Email: erik@arhoolie.com

Release Date: Oct. 23; also available from the Campbells' *Sacred Steel for the Holidays*



MATT CHEPLIC

Don't Let Me Lose My Mind
(Bodyguard)

Although he's much too soft-hearted and lyrically straightforward to come off as a true Elvis Costello protégé, Hoboken, New Jersey singer/songwriter Matt Cheplic is clearly enamored with the bespectacled

one's clean, tuneful "Everyday I Write The Book"-styled breeziness. Augmented by light electric strumming, horns, accordion and restrained percussion, Cheplic's debut hitches his earnest, arching baritone to compact, occasionally gooey sweet-pop arrangements. He's a terminal romantic, so his wide-eyed balladry often overplays its quaintness, but it also enhances Cheplic's strengths: earnestness and passion, two qualities that, when combined on tracks like "Weird Flower" and "Magic Flowers," move beyond their initial cuteness to find real heartfelt sentiment. And like the early stance of his forefather Costello, Cheplic seems content with playing the awkward geek, hopelessly out of tune with modern pop trends, but all the more compelling for it.

— **Sean Lavedar**

R.I.Y.L.: Aztec Camera, Duncan Sheik, Elvis Costello

Contact: Gene Foley

Phone: 732.888.9488

Email: bodyguardrecords@aol.com

Release Date: Aug. 21; at radio



EAGLE-EYE CHERRY

Present/ Future (MCA)

On record, Eagle-Eye Cherry has little in common with his famous father, trumpeter Don, or his famous sister Neneh. But in spirit, he does share their hunger to mix it up, to not stay in one place, and to find his own sound. *Present/Future* fol-

lows the multi-platinum *Desireless* with more of a radio-ready rock aesthetic, evident in songs like hit-in-waiting "Feels So Right." The sonic polish isn't necessarily a bad move, but sometimes the format is a bit generic for someone with as much skill and personality as Cherry. Still, there are bright spots to be found as Eagle-Eye makes sure there's substance and heart at work in each track. On "Long Way Around," Neneh joins in for a buoyant tune which holds a soulful, folky jangle reminiscent of Prince's more acoustic-based work. Stripped-down tunes like "Promises Made" go straight to the heart à la Ben Harper, and Carlos Santana's appearance amid the cool grooves of "Wishing It Was" reminds us just why millions desired the sound of *Desireless*.

— **Steve Ciabattoni**

R.I.Y.L.: Ben Harper, Chocolate Genius, Wallflowers

Contact: Adam Levin

Phone: 310.865.6169

Email: adam.levin@umusic.com

Release Date: Oct. 30



DARYLL-ANN

Happy Traum

(Excelsior Recordings)

Dutch pop group Daryll-Ann could be considered one of music's best-kept secrets — a point of pride for many indie souls — but one has to wonder just how radio can live with itself for not yet embracing the group's infectious single "Surely

Justice." "It's super Tuesday on a Friday night," affable singer Jelle Paulusma announces before espousing the wonders of running from the law and launching into a chorus so hopelessly catchy that trying to delete it from memory is about as easy as whistling with a mouthful of Saltines. Happiness oozes from Daryll-Ann's cloth of twangy pop, sweeping listeners into a giddy haze with the buoyant "All By Myself" (no, not the Eric Carmen hit), handclap-heavy "The Miracle Legion," and Neil Young-styled musings of "Riverside." Co-lead singers Jelle and his twin bro Coen escort the buzzing guitars of Anne Soldaat into plenty of stormy rawk fronts as well; the fitful Dino Jr. riffs of "When You Cry" are a treat

for those who crave the quirky mix of J. Mascis's noisy squalls and off-kilter poetic. C'mon, get *Happy*.

— **Kristy Martin**

R.I.Y.L.: Beachwood Sparks, Blur, Mercury Rev

Contact: Excelsior

Phone: 646.245.0370

Email: inge@excelsior-recordings.com

Release Date: out now; at radio



FRAMES

For The Birds (Overcoat)
The career trajectory of Ireland's the Frames has taken its share of twists. From age 13, main frame Glen Hansard busked on the streets of Dublin. In 1991, he brought some attention his way by starring in *The Commitments*. His band secured a deal with Island soon after,

but was dropped shortly after releasing its debut, *Another Love Song*. Several years later, Hansard and the Frames are still crafting atmospheric folk-edged pop — and with *For The Birds*, things seem to be on the upswing again. Already certified gold back home, *Birds* showcases the band's steady knack for crafting downtrodden lullabies that pitch and swirl in all the right places, recalling both classic treasures like Nick Drake and current indie favorites Low. The Frames use empty space artfully, building up a somber tension in the sparse piano plinks of "In The Deep Shade," and gorgeous, My Bloody Valentine-ish layers are heaped on "Santa Maria." *Birds* is the sound of years of trial and error culminating in the Frames' most masterful work to date.

— Nicole Keiper

R.I.Y.L.: Low, Nick Drake, Doves
Contact: Team Clermont
Phone: 888.548.8326
Email: radio@teamclermont.com
Release Date: Oct. 23



PAPA M

Whatever, Mortal (Drag City)
For a man who once swore that singing on a record would require "a few self-confidence classes," Papa M's *Whatever, Mortal* marks a veritable matriculation into Esteem U. On his new long-player, the Slint/Royal Trux/Tortoise/Stereolab alumnus David Pajo

(a.k.a. Papa M) continues on the battered troubadour journey that he started with this year's *Papa M Sings* EP. Though *Whatever, Mortal* sports an acoustic-folk sound similar to the one we heard on 1999's *Live From a Shark Cage*, Pajo's songs are becoming more focused and, as a result, far more accessible. The gently brooding, finger-picked "Over Jordan" and "Roses in the Snow," for example, bear resemblance to the work of Will Oldham (who, along with Tara Jane O'Neil and Slint drummer Britt Walford, lends his talent to the record). Though Pajo is known for stylistic dabbling, *Whatever, Mortal* does not feel like just another tangent. But if playing the singer/songwriter is just a phase for Pajo, it's an accomplished one.

— Richard M. Juzwiak

R.I.Y.L.: Will Oldham, Smog, Damien Jurado
Contact: Lisa Turallo
Phone: 312.455.1015
Email: press@dragcity.com
Release Date: Nov. 27



NITIN SAWHNEY

Prophecy (V2)
Nitin Sawhney's music is the blueprint of a truly multi-cultural society. It ping-pongs from one genre to the next with such ease that you hardly notice when it undulates between totally opposite poles (for instance, from twitchy drum 'n' bass to

decidedly untwitchy Indian classical music). Sawhney manages to take world-music influences that might typically alienate casual listeners and infuses them with sounds that appeal to the Top-40 listener: opener "Sunset" mixes flamenco guitar with R&B beats and vocals that would be right at home on MTV, while tracks like "Acquired" mix string sections and Indian chants with smooth electric piano and a dubby trip-hop vibe that hearkens to artists like Massive Attack and the Sneaker Pimps. The album is punctuated by spoken-word-over-beats interludes (featuring everyone from a Chicago cab driver to Nelson Mandela) that manage to never overstay their welcome. Those predisposed against so-called "world music" might be surprised when they find themselves tapping along to Sawhney's seductive beats.

— Ian Sims

R.I.Y.L.: Talvin Singh, Massive Attack, Morcheeba
Contact: Jennifer Jones
Phone: 212.320.8528
Email: jennifer.jones@v2music.com
Release Date: Jan.



SEVENDUST

Animosity (TVT)
"Will they or won't they?" was the big question preceding Sevendust's third album, *Animosity*. Everyone wanted to know if the Atlanta five-piece would make its commercially friendly rock even friendlier, perhaps by aping the likes of Creed and Fuel and ultimately

sharing those bands' multi-million-sized audiences, as opposed to retaining its fusion of hard-rock riffs and soulful vocals. On *Animosity*, the answer is a resounding "won't they." Here Sevendust proves the naysayers wrong; the group's Southern-fried rock maintains its integral hard 'n' heavy pace, thanks to the chunky dual-guitar attack of Clint Lowery and John Connolly. Lajon Witherspoon's deeply emotional vocals have a distinctly gospel flavor and an ability to make you believe he means every word he sings from the bottom of his heart. The right amount of mainstream glint topcoats catchy rockers like "T.O.A.B.," "Praise," "Redefine" and "Dead Set." Even though you should expect a million sold (and served) with *Animosity*, Sevendust's latest will easily remain in the good graces of even the most skeptical of metalheads.

— Amy Sciarretto

R.I.Y.L.: Godsmack, Living Colour, Stereo Mud
Contact: Tom Mullen
Phone: 212.979.6410
Email: tom@tvtreports.com
Release Date: Nov. 13 ; at radio



SLEEPYTIME GORILLA MUSEUM

Grand Opening And Closing
(Seeland-Chaosphy)

While Sleepytime Gorilla Museum may pad its liner notes with Dadaist imagery — and an annotated lyric sheet referencing novelist William T. Vollman, phrenology and poet Dylan

Thomas — the group's music is truly cubist; ideas of melody and rhythm are randomly dissected, then painstakingly pieced back together. Rising from the ashes of Bay area absurdists Idiot Flesh, Sleepytime Gorilla Museum rewrites the ill-metered cut 'n' paste aesthetic of Mr. Bungle with the warped melodicism of the Residents and loose avant-punk grind of bands like Ruins. All the trappings of respectable Zappa-philes are present (errant vocal interjections pan across speakers, guitars belabor arrhythmic dissonance, violins gleefully skronk away) but the members of STG thankfully remember that the important half of "art-rock" is the "rock" part.

And rock they do — armed with trashcan percussion, creepy lullabies, a plethora of homemade noisemakers and the most asymmetrical metal mindfucks this side of Tool.
— Christopher R. Weingarten

R.I.Y.L.: Mr. Bungle, *Weasels Ripped My Flesh*-era Zappa, Estradasphere
Contact: Fanatic Promotion
Phone: 888.349.4842
Email: daniel@fanaticpromotion.com
Release Date: Oct. 30; at radio



JIMI TENOR

Utopian Dream
(Sähkö Recordings)

At this point, you either already know what to expect from Finnish composer Jimi Tenor or you've stopped caring. *Utopian Dream*, the sixth album by the techno-age stepchild of Barry White and Björk, again slips through the interplanetary

spaceways between Philly and Berlin, avant-garde and cabaret, visionary approach and kitschy send-up, without once revealing the size or shape of the deck he's playing with. Tenor's cuisinart-like take on the golden era of big musical productions (radical jazz compositions, baroque L.A. studio masterpieces, quiet-storm R&B meltdowns) has become a statement in itself, and the results of his sample-free deconstruction of pop history are as wonderfully retro-futuristic as any you're likely to currently find. Plus, he's a poster child for pan-global romanticism with a heart of darkness. Thus, you get sweet and sour dollops of plastic soul free-think that are *Dream's* axis — Joe Jackson-style lounge jazz, various bass throbs, gospel-ish brass lines, heavenly string charts, minimalist Chicago/Detroit components, indigenous freakouts — without being bogged down by moodiness or meaning.
— Piotr Orlov

R.I.Y.L.: Prince, Air, David Axelrod
Contact: Rooftop Promotions
Phone: 310.436.3076
Email: garo@rooftoppromotions.com
Release Date: Oct. 2



The cream of British Library Music 1970-76
Compiled by David Hollander

Cinemaphonic: Soul Punch

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LIVE NOTES

P.O.D. recently returned to NYC with **Blindside** (straight from Sweden) and **Fenix TX** in tow. **Blindside** (remember *A Thought Crushed My Mind?*) was godlike — no pun intended — Swedish post-hardcore. Kudos to P.O.D. for bringing out a band like that, following in the tradition of the **Deftones**, who are known to bring out baby bands. As for P.O.D., the reggae-rock was on point. But I had trouble concentrating because P.O.D.'s frontman, the ever-gracious **Sonny Sandoval**, is probably the hottest piece of ass in rock. The new songs, like "Set It Off," "Boom," "Youth Of The Nation" and "Satellite" crushed live. During the pre-show meet 'n' greet with Atlantic's Anthony Delia and Gary Gorman, Sandoval, guitarist **Marcos** and drummer **Wuv** were mingling. Sandoval remembered meeting **Ciancio** and me two years ago after a Mercury Lounge gig. • The highlight of the Pledge Of Allegiance tour stop on Halloween in East Rutherford, New Jersey? During **Slipknot**'s set, drummer **Joey Jordison** got all **Tommy Lee** on us as his drum kit levitated and hung upside down while he played. Oh yeah, and one of the **American Head**

Charge dudes performed buck nekkid and was subsequently arrested. I don't know if that was a trick or a treat. • **New End Original** recently graced New York's Bowery Ballroom with **Burning Airlines**.



Photo: Dean Karr

American Head Charge

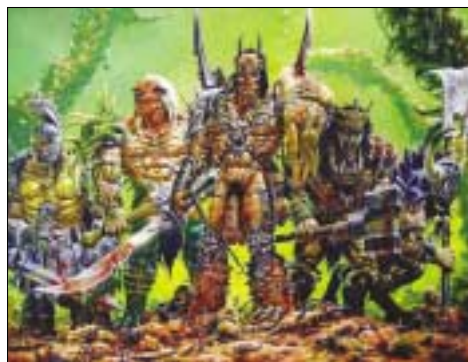
Ex-Far frontman **Jonah Matranga** was in full rock mode during the show, knuckling down on his poor guitar. While NEO is more on the indie-emo tip, I haven't seen him rock like that since the sorely (did you hear me, I said SORELY) missed Far.

Afterward, **Jonah's** lo-fi acoustic one-man vehicle, **Onlinedrawing**, played CBGB Gallery. At the request of **Reverend Dave Ciancio**, he played Far's "Punchdrunk," a personal favorite that I haven't seen performed since the mid- to late-'90s. It was breathtaking and a blessing to hear that song, which is normally fired-up, toned-down and muted, but still able to move mountains. • For most of 2000 and 2001, the untouchable **Nothingface** has been a road dog, touring as though it were going out of style. The band's been resting and writing since August, but it made a special appearance at the Birch Hill on a blustery Saturday evening in November, showing absolutely no signs of road rust. You're not a super-fan, and don't like *Violence* too much? Then you're a crack addict with no taste in music, and I am betting my salary that you have never seen this band live — otherwise you would've joined the **Nothingface** fiend club by now. This band's live set is sheer power that will rip your head from your body and use it as a kickball. They played an untitled new song in between "Sleeper" and "Grinning," and I am still trying to recover after it blasted me through a wall.

ARTIST NEWS

Earache has signed **Usurper**. The label will reissue classic **Usurper** platters *Visions From The Gods* and *Necronemesis* while the band

is that **Puya** and MCA Records have parted ways. No official statement has been given, but the speculation is that less-than-spectacular sales of *Union* might have triggered a split. • Sanctuary Records has signed **Gravity Kills**. Look for the digi-rock of *Superstarved* in 2002. • Guitarist **Paul Fig** has amicably parted ways with the much-underrated **Amen**. A replacement is being sought while



GWAR

works on new material. Up the irons. • **GWAR's Oderus Urungus** has been invited to be presenter at the Billboard Video Awards. Hail Antarctica. • The unconfirmed word on the street

the band records its next album with **Ross Robinson**. **Amen**: the most underrated punk rock band in America. People just don't get it. They didn't get **Black Flag**, either.

JUDAS PRIEST REISSUES

2001 has been a pretty prolific year for Judas Priest. There's the *Rock Star* movie phenomena, the major-label release of *Demolition* and now, the Sony Legacy re-releases of essential Rob Halford-era Priest albums. Among them are *Hell Bent For Leather*, *Sin After Sin*, *Stained Class* and *Unleashed In The East*. All the discs are remastered for your supreme listening pleasure, along with collected bonus tracks. Each disc has its own lil' nugget. There's more Priest here than in a Catholic rectory.

• *Unleashed In The East*: Live renditions of "Rock Forever," "Delivering The Goods," "Hell Bent For Leather" and "Starbreaker" taken from the band's 1979 Japanese tour. • *Stained Class*: A studio version of "Fire Burns Below" and "Better By You, Better Than Me" caught live. • *Sin After Sin*: "Race With The Devil" and live "Jawbreaker." • *Hell Bent For Leather*: "Fight For Your Life," from the earliest days of the Priest catalog, and the live "Riding On The Wind."



INDUSTRY NEWS

Big news in the world of radio promotion: after five years of handling the reigns of radio and video promotion at Relapse Records, Sean Thomas Pelletier, known by both lovers and enemies as Pellet, is moving on. Relax; don't throw tomatoes at the messenger.

Pellet isn't leaving the biz or the label. He's moving over to the retail department, handling Relapse's international distribution and retail marketing. Moving into the radio

position will be none other than KJHK/Lawrence, KS Loud Rock director Mean Dean Eddington. Mean Dean should be in place by the end of this month and will be reachable at radio@relapse.com. Until Mean Dean settles, Pellet will be handling radio for a few days per week. My dear, sweet Pellet, the love of my life, I



P.O.D.

will miss dealing with you every single day, but I know that you will kick ass in your new position and I'll still talk to you all the time. Remember, DIITB. •

Callenish Circle has signed a four-album deal with Metal Blade Records. The first effort

of the deal is *Flesh Power Dominion*, which is due out in early February. •

P.O.D. has launched its own label called Soul Craft. Rumor has it that **Blindside** will be the first band signed to the

imprint. See my recap of P.O.D.'s recent stop at NYC's Roseland in "Live Bits." • Last issue, I printed that Mike Tisdale of WRNU has joined the ranks of Skateboard Marketing. I've been informed that this did not take place and that Tiz is not working with the Muns. Sorry about any confusion this caused.

CRUCIAL SPINS UPDATE



Welcome aboard. We've got some more spins reporters contributing each week. The more, the merrier! KZZK/Quincy, IL has joined the Crucial Spins panel, reporting its playlist for the "Moldy Porridge" specialty show. Sounds yummy. Also,

WRQC/Fort Myers, FL is now a Crucial Spinner. Contact Vince at realrovince@hotmail.com. Update your databases accordingly and make note of these additions. • Crucial Spins reporter WCLH/Wilkes-Barre, PA (the alma mater of Victory Records' own Jason Rudolph) has been named the No. 1 College Radio Station in northeastern Pennsylvania by *The Electric City* weekly newspaper. Congrats to the staff!

LOUD ROCK COLLEGE

Period ending 11/13/2001

www.cmj.com

Contributing reporters this week: 296 • See page 66 for a complete list of Loud Rock airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	4	13	1	3	KITTIE Oracle	Artemis
2	1	1	1	9	SLAYER God Hates Us All	American-IDJMG
3	3	3	1	10	SYSTEM OF A DOWN Toxicity	American-Columbia-CRG
4	7	8	4	6	SCAR CULTURE Inscribe	Century Media
5	2	2	2	9	CONVERGE Jane Doe	Equal Vision
6	5	5	4	6	EMPEROR Prometheus: The Discipline Of Fire And Demise	Candlelight
7	9	9	7	4	OZZY OSBOURNE Down To Earth	Epic
8	6	4	4	7	SOILENT GREEN A Deleted Symphony For The Beaten Down	Relapse
UP 11 POSITIONS						
9	20	-	9	2	GWAR Violence Has Arrived	Metal Blade
10	8	6	6	8	CHIMAIRA Pass Out Of Existence	Roadrunner
11	11	7	1	11	SLIPKNOT Iowa	Roadrunner-IDJMG
12	10	10	10	5	WITCHERY Symphony For The Devil	Necropolis
13	13	12	10	6	WILL HAVEN Carpe Diem	Revelation
14	14	17	11	9	40 BELOW SUMMER Invitation To The Dance	London
15	18	14	14	3	TESTAMENT First Strike, Still Deadly	Spitfire
16	22	19	16	3	GODFLESH Hymns	Koch Entertainment
17	12	11	8	6	FROM AUTUMN TO ASHES Too Bad You're Beautiful	Ferret
18	19	-	18	2	BANE Give Blood	Equal Vision
19	24	-	19	2	THERION Secret Of The Runes	Century Media
#1 DEBUT/#1 MOST ADDED						
20	-	-	20	1	SEVENDUST Animosity	TVT
21	16	37	16	3	KREATOR Violent Revolution	SPV
22	15	16	10	9	MACHINE HEAD Supercharger	Roadrunner
23	17	15	8	9	P.O.D. Satellite	Atlantic
24	26	26	24	7	MOONSPELL Darkness And Hope	Nuclear Blast America
25	30	40	25	3	SCISSORFIGHT Mantrapping For Sport And Profit	Tortuga
26	21	20	20	5	AGNOSTIC FRONT Dead Yuppies	Epitaph
27	32	27	27	4	DEATH Live In L.A. (Death & Raw)	Nuclear Blast America
28	36	34	28	3	SODOM M-16	SPV
29	28	24	24	4	EMBODYMENT Hold Your Breath	Solid State-Tooth And Nail
30	-	-	30	1	CAVITY On The Lam	Hydrahead
31	23	18	10	10	AMERICAN HEAD CHARGE The War Of Art	American-IDJMG
32	27	23	6	12	BIOHAZARD Uncivilization	Sanctuary
33	31	21	5	10	NEUROSIS A Sun That Never Sets	Relapse
34	-	-	34	1	DIABOLIC Subterranean Magnitude	Conquest Music Inc.
35	34	-	34	2	AGENTS OF MAN AOM > EPO1	On The Rise
36	R	-	1	12	SIX FEET UNDER True Carnage	Metal Blade
37	-	-	37	1	GORELORD Forcfead On Human Flesh	Baphomet
38	37	30	24	9	FLAW Through The Eyes	Republic-Universal
39	39	29	8	9	MASTODON Lifesblood	Relapse
40	35	35	32	7	TRISTANIA World Of Glass	Napalm

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	SEVENDUST Animosity	TVT
2	MY DYING BRIDE The Dreadful Hours	Peaceville
3	BIONIC JIVE Armegeddon Through Your Speaker	Interscope
4	BENEDICTION Organized Chaos	Nuclear Blast America
5	BURNING INSIDE Apparition	Crash



MY DYING BRIDE

The Dreadful Hours (Peaceville)
Lest we forget, My Dying Bride's *Meisterwerk I* came out a relatively short time ago; it landed at radio at the end of April 2001, during the coming of spring — quite an inappropriate time for MDB's music. The group's plodding-through-peanut-

butter doom metal is best suited for the chill of December and the coming of a long, cold winter. *The Dreadful Hours* is the soundtrack for those nights when the wind whips the panes, candles are lighting the room, and snow is falling on bare branches while you read the collected works of Edgar Allan Poe. In essence, *The Dreadful Hours* is a serious, rural answer to the urban black humor of Type O Negative. Length and scope are the hallmarks of My Dying Bride's sound; *The Dreadful Hours* contains songs that often feel like they last for hours. Bring your attention for eight opuses of eerie, haunting beauty, namely the title cut, "The Raven And The Rose" and "Le Figlie Della Tempesta."

R.I.Y.L.: Amorphis, Anathema, Type O Negative
Contact: The Syndicate
Phone: 888.666.2061
Email: hardrock@thesyn.com
Release Date: Dec. 13; at radio



NAGLFAR

Ex Inferis (Century Media)
What in the hell, you might ask, is a Naglfar? Well, fair metalhead, Naglfar is a five-headed Swedish fusion band. No, I do not mean that the band is jazz; Naglfar is a crew of fusionists of black- and death-metal sonic atrocities that rival the Autobahn's pace. *Ex Inferis* is a mini album, but it still feels like a metal "sinphony" that will effec-

tively tide drooling fans over 'till next year's full-length hits. The melodies of *Ex Inferis* makes it a direct descendant of At The Gates, but for the most part, Naglfar concentrates on Dimmu Borgir-happy black metal that runs at hypersonic speeds, fast and proficient enough to give the axeman a raging case of carpal tunnel syndrome. Minimal use of keyboards, black metal shrieks and covers of Massacre's "When Autumn Storms Come" and "The Brimstone Gate" will make you pump that fist, throw those horns and sacrifice those virgins on a stone-cold altar.

R.I.Y.L.: At The Gates, Old Man's Child, Dimmu Borgir
Contact: Andrew Sample; George Vallee
Phone: 310.574.7400
Email: andrew@centurymedia.com; george@centurymedia.com
Release Date: Nov. 13; at radio



BIONIC JIVE

Armageddon Through Your Speaker (Interscope)

Bionic Jive's *Armageddon Through Your Speaker* is more rhythmic rap than it is metal — you might even find yourself asking how this album made it into the pages of the Loud Rock column. It's being worked to the metal reporting panel, and there's always room for smart 'n' sassy pop

culture at the Heavy Metal Inn. Bionic Jive doesn't talk turkey; rather, the guys namecheck Charles Manson and quote *The*

Exorcist in their lyrics. The riffs are pugnacious, while the vocal tag team of Ako Mack and Emerg McVay really set it off. Several moments on *Armageddon Through Your Speaker* could serve as bumpers or carts for any metalloid with an eclectic show that plays varying degrees of Loud Rock. Get yer freak on with the bootylicious "I Shot Lucifer," "Hands To The Roof," "Shut 'Em Down" and "Rock On."

R.I.Y.L.: Limp Bizkit, Twiztid, Crazy Town
Contact: Lenny Lasalandra; Brent Reineke
Phone: 800.992.6553
Email: lenny.lasalandra@umusic.com; brent.reineke@umusic.com
Release Date: Oct. 15; at radio



HOMO IRATUS

Human Consumes Human (Crash)
If Oscar The Grouch and Big Bird were in cahoots and decided to boot Cookie Monster from the safe confines of Sesame Street, the Cook would easily find a new home as frontman for Greece's Homo Iratus. Now, that's no disrespect to Mitch, Homo Iratus's brass-lunged frontman — he's got a spine-tingling growl —

but it's not uncommon for a death metal singer to sound like Cookie Monster after numerous hits off a crack pipe. *Human Consumes Human* is pulverizing death metal with a thrash edge, sure to pound your skull into a fine dust with its relentless riffing, battering beats and, of course, those vicious vocals. *Human Consumes Human* is a primal record with songs that blast out as though they were shot from cannons; be sure check out the percussion on "Sonus In Terrorem," which hearkens back to the early days of Roadrunner, when the darkest of death metal reigned supreme. Don't sleep on "Slavery/Freedom" and "Tomahawk Cruise Messiah."

R.I.Y.L.: Napalm Death, Carcass, Six Feet Under's Warpath
Contact: Bullpen
Phone: 617.767.8800
Email: promo@bullpenpromotions.com
Release Date: Oct. 16; at radio



GARGANTUA SOUL

Impact (Squishy Lemon)
Drive through any tollbooth along the Mid-Atlantic and you wouldn't be hard-pressed to find a Gargantua Soul sticker sniped on the toll collection bin. G-Soul has been a fixture on the Connecticut hardcore scene for eons (and the band is friends with New

England hardcore kingpin Jamey Hatebreed, who lent his bark to a track on last year's *The First, The Last, The Tribe*) but *Impact* isn't a straightforward hardcore or metal record. Rather, it's melodic funkadilly rock with strong, quality songwriting as its backbone — the band placed fourth in the John Lennon Songwriting Contest. "Calling My America," "Far Away" and "Deep Cover" are testaments to G-Soul's skill. Frontman Kris Keyes is a visual spectacle, so be sure and get your ass to a GS gig near you.

R.I.Y.L.: Clutch, Stuck Mojo, Incubus
Contact: Concrete Marketing
Phone: 212.645.1360
Email: ericcole@concreteplanet.com
Release Date: out now; at radio

LOUD ROCK CRUCIAL SPINS

Period ending 11/13/2001

www.cmj.com

Contributing reporters this week: 104 • See page 68 for a complete list of Crucial Spins reporters

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
1	1	2	1	3	403	366	37	KITTIE Oracle	Artemis
2	2	1	1	9	324	330	-6	SLAYER God Hates Us All	American-IDJMG
3	3	3	1	10	298	311	-13	SYSTEM OF A DOWN Toxicity	American-Columbia-CRG
4	4	7	4	4	285	275	10	OZZY OSBOURNE Down To Earth	Epic
5	5	5	4	10	272	252	20	40 BELOW SUMMER Invitation To The Dance	London
6	9	10	6	8	241	224	17	CHIMAIRA Pass Out Of Existence	Roadrunner
7	-	-	7	1	229	D	-	SEVENDUST Animosity	TVT
8	7	6	4	9	223	227	-4	P.O.D. Satellite	Atlantic
9	8	8	4	12	220	226	-6	BIOHAZARD Uncivilization	Sanctuary
10	14	15	10	7	218	195	23	SCAR CULTURE Inscribe	Century Media
11	6	4	1	11	212	229	-17	SLIPKNOT Iowa	Roadrunner-IDJMG
12	11	11	11	7	210	208	2	EMPEROR Prometheus: The Discipline Of Fire...	Candlelight
13	20	16	11	15	197	164	33	SWITCHED Subject To Change/Spread Your EP	Immortal
14	10	14	9	9	196	214	-18	MACHINE HEAD Supercharger	Roadrunner
15	15	18	15	6	194	189	5	FROM AUTUMN TO ASHES Too Bad You're Beautiful	Ferret
16	12	12	12	8	183	205	-22	CONVERGE Jane Doe	Equal Vision
17	13	13	7	11	183	198	-15	FLAW Through The Eyes	Republic-Universal
18	18	21	18	7	172	167	5	BRUCE DICKINSON The Best Of	Sanctuary
19	22	26	19	3	160	151	9	TESTAMENT First Strike, Still Deadly	Spitfire
20	19	9	4	11	158	165	-7	AMERICAN HEAD CHARGE The War...	American-IDJMG
21	17	20	17	6	156	168	-12	WILL HAVEN Carpe Diem	Revelation
22	32	32	22	3	156	100	56	GODFLESH Hymns	Koch Entertainment
23	37	-	23	2	149	79	70	GWAR Violence Has Arrived	Metal Blade
24	27	39	24	3	133	120	13	SCISSORFIGHT Mantrapping For Sport And Profit	Tortuga
25	23	22	22	5	132	138	-6	WITCHERY Symphony For The Devil	Necropolis

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
26	26	24	20	6	111	128	-17	SOILENT GREEN A Deleted Symphony...	Relapse
27	29	25	25	4	106	109	-3	BRONX CASKET CO. Sweet Home Transylvania	Music Cartel
28	34	28	28	9	101	94	7	DOPE Metal EP	Epic-Flip
29	43	-	29	2	99	72	27	GRYP Left Behind (EP)	W
30	28	27	27	4	97	109	-12	ANATHEMA A Fine Day To Exit	Koch Entertainment
31	48	-	31	2	95	62	33	CARV Anesthetic	XOFF
32	31	36	31	6	94	100	-6	AGENTS OF MAN AOM > EP01	On The Rise
33	30	-	30	2	94	109	-15	BANE Give Blood	Equal Vision
34	35	34	34	5	83	85	-2	WEAPON-X Behind These Walls	
35	21	17	7	13	82	156	-74	ILL NINO Revolution Revolucion	Roadrunner
36	25	23	16	9	81	128	-47	PISSING RAZORS Where We Come From	Spitfire
37	33	31	31	4	80	99	-19	GLADYSS PATCHES A Wish This Simple	NFE
38	36	33	33	4	80	82	-2	ROB ZOMBIE Feel So Numb (CD5)	Geffen
39	40	-	39	2	79	77	2	THERION Secret Of The Runes	Century Media
40	-	-	40	1	78	D	-	DIABOLIC Subterranean Magnitude	Conquest Music Inc.
41	38	48	38	5	77	78	-1	NIHIL Hollow	Nihil
42	24	30	20	8	73	128	-55	MOONSPELL Darkness And Hope	Nuclear Blast America
43	-	-	43	1	68	D	-	BENT Unbreakable	Accurate
44	47	47	43	4	68	62	6	JAMES LABRIE'S MULLMUZZLER	Magna Carta
45	49	-	45	2	61	61	0	DEFENESTRATION One Inch God	Spitfire
46	41	35	26	8	61	74	-13	DESTRUCTION The Antichrist	Nuclear Blast America
47	39	29	22	9	61	77	-16	SOIL Scars	J
48	42	-	42	3	59	72	-13	TRISTANIA World Of Glass	Napalm
49	-	-	49	1	56	D	-	APEX THEORY 5 Song EP	Dream Works
50	45	-	45	2	55	65	-10	KREATOR Violent Revolution	SPV

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	72	SEVENDUST	Animosity	TVT
2	51	BIONIC JIVE	Armedgeddon Through Your Speaker	Interscope

3	42	MY DYING BRIDE	The Dreadful Hours	Peaceville
4	35	BENEDICTION	Organized Chaos	Nuclear Blast America
5	30	SUISONIC	Bound	Starship

THERE'S A SEMI-NAKED CHICK IN THIS AD!

HA! MADE YOU LOOK! Hell, we probably made hundreds of people look, since all eyes are fixed on this space, perusing the Loud Rock Crucial Spins Chart to see what's hot on major radio stations all over the country. Help your artists and releases burn their way up the Crucial Spins Chart.

PUT YOUR SEMI-NAKED CHICK AD RIGHT HERE!

For more info, contact the sales department at salesteam@cmj.com or Amy Sciarretto at amys@cmj.com



The Beatnuts have been dropped by Loud after seven years. According to label reps, the split was amicable. Loud, whose current focus appears to be on its hard rock acts, plans to release *Best Of Beatnuts* in February 2002. The Beatnuts' latest, *Take It Or Squeeze It*, was released back in March. • **D&D Records** recently signed a distribution deal with Sony's RED. The first project under the D&D-RED deal will be QNC's (Q-ball and Curt Cazal) single "Gotta Give." A compilation tentatively titled *The D&D Project 2002* will feature MCs Guru, Sadat-X, Ruck, Big Daddy Kane et al, with production by DJ Premier, Easy Mo Bee, Da Beatminerz, Alchemist, and Cazal, among others, and is scheduled for release sometime next year. • **Big Daddy Kane** just signed with Landspeed. His as-yet untitled LP will be released in spring 2002 and will feature production by DJ Premier and Pete Rock, with executive producer credits going to Alchemist. • **Master P** has renamed No Limit Records to New No Limit Records (whoa! Big difference. Suge won't be able to find him now!). The rapper's own *Gameface* will be the first record released under the label's new moniker and is set to drop Dec. 18. • **Rawkus** is reportedly looking for new distribution, as Priority will be shutting down that side of its business. Def Jam is just one of many options the label is considering. A final decision is expected sometime in December. • **Gorillaz** are reportedly getting ready to record a soundtrack for a movie they (the cartoon characters, not Damon Albarn, Dan Nakamura and Del) will star in. • **Cypress Hill** will release its first studio outing for Columbia on Dec. 4. The 14-track *Stoned Raiders* is the group's since 2000's *Skull & Bones* and features guest appearances by the likes of Kurupt, MC Ren and King Tee, Kokane and the inseparable Redman and Method Man, with the latter appearing as payback for Cypress Hill's contribution to the *How High* soundtrack and cameo in the film. • **Afroman** kicked off a short promotional tour on Nov. 27 in Cleveland. His stint will wind up Dec. 30 in Washington, D.C. •



PHOENIX ORION AND TEAM ELOHEEM

Secret Wars (Atomcandy)

Inspired by sci-fi, anime and a none-too-bright vision of the future, Phoenix Orion and Team Eloheem's *Secret Wars* takes listeners on a post-apocalyptic journey where "2001 [is the] beginning of the ending." That's just one of many

lyrical references to beginnings and endings on this CD, while musically, it's a mixture of everything: cartoonish blips and bleeps over electronic beats, a hint of dancehall reggae rhythms and lyrical delivery (throwing "heads high, kill dem wit it now" into "Universal Lingo"), sound effects and dialogue. A cerebral, conceptual album, *Secret Wars* requires a good listen by those ready to embark on the innovative journey Phoenix and co. have mapped out. With talk of cyborgs, it's difficult to take this album too seriously (unless you're a sci-fi fanatic), yet with the deliberateness and darkness of its theme, it's difficult not to. A fresh, inventive contrast to the superficial braggadocio heard in so much of today's hip-hop.

R.I.Y.L.: Deltron 3030, Cannibal Ox, Daddy Kev
Contact: S.P.E.C.T.R.E.
Phone: 213.368.1601
Email: jessica@spectreradio.com
Release Date: Nov. 13; at radio

HIP-HOP

Period Ending 11/13/2001

www.cmj.com

Contributing reporters this week: 192 • See page 71 for a complete list of Hip-Hop airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	4	DILATED PEOPLES Expansion Team	ABB-Capitol
2	2	2	1	9	JAY-Z The Blueprint	Roc-A-Fella-IDJMG
3	4	20	3	5	SAUL WILLIAMS Amethyst Rock Star	American-IDJMG
4	3	3	3	10	ARSONISTS Date Of Birth	Matador
5	12	25	5	6	PHIL DA AGONY "Watch Out"	GoodVibe
6	17	16	4	10	AESOP ROCK Labor Days	Def Jux
7	7	4	4	9	SOUNDTRACK Training Day	Priority
8	5	29	5	14	CANNIBAL OX The Cold Vein	Def Jux
#1 DEBUT						
9	-	-	-	17	EYEDEA AND ABILITIES "Blindly Firing"	Rhyme Sayers
10	16	18	9	3	VARIOUS ARTISTS Eastern Conference All Stars II	Landspeed
11	21	-	-	11	DE LA SOUL "Baby Phat"	Tommy Boy
12	30	-	-	12	PHOENIX ORION AND TEAM ELOHEEM Secret Wars	Atomcandy
13	22	34	13	3	LIVING LEGENDS "Got A Question For Ya"	Rawkus Entertainment
14	13	22	14	6	DMX The Great Depression	Def Jam-IDJMG
15	14	10	10	7	CUT CHEMIST/MADLIB Bunky's Pick/6 V. Of In The Rain	Stone's Throw
16	11	27	11	3	MR. LEN Pity The Fool	Matador
17	31	-	-	17	SAGE FRANCIS "Climb Trees"	Anticon
18	6	6	6	8	YESTERDAY'S NEW QUINTET Angles Without Edges	Stone's Throw
UP 22 POSITIONS						
19	-	-	-	19	VARIOUS ARTISTS Urban Revolutions	Future Primitive
20	24	14	14	7	JA RULE Pain Is Love	Def Jam-IDJMG
21	18	13	13	4	DJ KRUSH Zen	Red Ink
22	26	-	-	13	ROOTS MANUVA Run Come Save Me	Big Dada
23	-	-	-	23	RAW PRODUCE F/ MR. LEN "I Am Myself"	Landspeed
24	34	-	-	20	MOS DEF "Jam On It"	Rawkus Entertainment
25	9	11	5	9	FREESTYLE FELLOWSHIP Temptations	Project Blowed-Nu Gruv
26	19	-	-	19	GHOSTFACE KILLAH "The Watch"	Epic
27	8	12	1	9	BLACKALICIOUS "Passion"	Quannum-MCA
28	33	35	3	8	DA BEATMINERZ "Extreme Situations"	Rawkus Entertainment
29	-	-	-	29	MASTA ACE Disposable Arts	JCOR Entertainment
30	29	-	-	29	WILL.I.AM Lost Change	BBE
31	10	7	1	9	DJ ZEPH DJ Zeph	Wide Hive
32	-	-	-	32	LIFESAVAS "Head Exercise"	Quannum
33	-	-	-	33	JERMAINE DUPRI Instructions	So So Def/Columbia
34	23	5	2	9	LEXICON "It's The L!!"	Spytech
35	-	-	-	35	ENCORE "It's Time (Ode To Breakin' Atoms)"	Landspeed
36	R	-	-	22	DUNGEON FAMILY Trans DF Express	Arista
37	15	26	3	14	MYSTIC Cuts For Luck And Scars For Freedom	GoodVibe
38	32	-	-	32	ASHERU AND BLUE BLACK Soon Come	7 Heads
39	R	23	23	5	CRIMEWAVE Think Big	Crimewave
40	-	-	-	40	Y@K BALLZ The Freak Show	Def Jux

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	LIFESAVAS "Head Exercise"	Quannum
2	EYEDEA AND ABILITIES "Blindly Firing"	Rhyme Sayers
3	VARIOUS ARTISTS Urban Revolutions	Future Primitive
4	DE LA SOUL "Baby Phat"	Tommy Boy
5	SCIENZ OF LIFE F/ MF DOOM "Yikes!!"	Subverse

The fourth proper full-length by the Chemical Brothers is entitled *Come With Us*, and will be out on Jan. 29, with programmers receiving it a couple of weeks earlier. It's the usual menu of trancedelic house specialties, rocked-up minimalist dishes, prominent guest desserts (vocals by Beth Orton and Richard Ashcroft), and the four-star classic acid-techno vibe that has become the signature of Tom and Ed Chemical's career. A live tour is in the works for spring 2002. • Anyone interested in programming hot, organic funk grooves into their mix is directed to check out *The Funky 16 Corners* compilation on Stones Throw. Compiled with loving aplomb by label principle and crate historian Egon, it unearths 19 forgotten late-'60s/early-'70s gems by regional funkateers left out of the history books (which it helps rewrite via exceptional album notes). It's a reissue classic not to be slept on. •

INDUSTRY NOTE: K7 has a new radio contact, Noah Uman, formerly of Liquid Sky Music. He can be reached at 212.685.7161 ext. 40, or by email at noah@studiodistribution.com. So stop calling Germany!



RINÔÇÉRÔSE

In Rock (EP) (V2)

The opening salvo in Rinôçérôse's 2002 campaign to conquer America with house beats and FM riffs, *In Rock* carries three songs and two tons of attitude from the French collective that doesn't quite understand why no one wants to dance to laser-guided guitars anymore. After hearing the a-side, "Le Rock

Summer," some will definitely reconsider. Built out of block-rocking, six-string breaks that smash speakers from atop a Brass Construction loop, this exquisitely titled assault is hard rock and disco made whole for six glorious minutes — and guaranteed to soundtrack an ad before the end of next year. "Professeur Suicide," also from the upcoming *Music Kills Me* LP, is more standard jazzy funk fare. But the exclusive live take of "Bloodsport" goes back to the primal source, full of charging guitar lines simultaneously bullying and rocking the dance floor as though the Stooges practiced house or Daft Punk wasn't scared off by its own turbulence.

R.I.Y.L.: Daft Punk, Chemical Brothers, Alex Gopher
Contact: Jennifer Jones
Phone: 212.320.8528
Email: jennifer.jones@v2music.com
Release Date: Oct. 9

VARIOUS ARTISTS

Transitions (Ism Records)

Ism Records is a Brooklyn-based modern beats enterprise started by producers Swingsett and J. Warrin with no regard for genre pigeon-holes — primarily because the mix of sounds that swirls in its grooves isn't easily classifiable. But the smorgasbord of soft-core techno and house, ambient dub, downtempo jazz loops and two-step breaks featured on *Transitions*, a 12-song comp that outlines Ism's mission, is far from experimental. These warm tracks — by the label principles, dub-man Twilight Circus, Naked Music contributor Mindflight and others — carry a sound as familiar as your parents' voices, re-shaped for up-to-date application. In Duke Ellington's words, "beyond category."

R.I.Y.L.: Funki Porcini, Matthew Herbert, Naked Music
Contact: Wicket
Phone: 212.777.4561
Email: wicket@ismrecords.com
Release Date: Nov. 6

RPM

Period Ending 11/13/2001 www.cmj.com

Contributing reporters this week: 263 • See page 69 for a complete list of RPM airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	5	APHEX TWIN Drukqs	Warp-London-Sire
2	2	2	1	10	GROOVE ARMADA Goodbye Country (Hello Nightclub)	Jive Electro
3	5	6	3	4	BT Rare And Remixed	Nettwerk
4	15	14	4	3	L TJ BUKEM FEAT. MC CONRAD Progression Sessions	Good Looking
5	4	4	4	8	WAY OUT WEST Intensify	Nettwerk America
6	3	3	1	8	RICHIE HAWTIN DE9: Closer To The Edit	Mute
7	7	9	7	5	DJ KRUSH Zen	Red Ink
8	6	13	6	5	GREEN VELVET Whatever	Cajual Entertainment-Relief
9	9	11	9	4	VARIOUS ARTISTS Granite	Bedrock-Pioneer
10	23	-	10	2	ADAM FREELAND On Tour	Kinetic-Reprise
11	16	34	11	3	YMC Essentials	Yoshitoshi
12	13	5	4	6	DJ SPOOKY THAT SUBLIMINAL KID Under The Influence	Six Degrees
UP 23 POSITIONS						
13	36	-	13	2	AVALANCHES Since I Left You	London-Sire
#1 DEBUT						
14	-	-	14	1	JODY Way Out There	Bliss
15	10	10	10	3	RAE AND CHRISTIAN Anotherlatenight	Grand Central-Stud!o K7
16	8	25	8	3	INTERFEARENCE Take That Train	Ubiquity
17	14	19	14	3	BEBEL GILBERTO Tanto Tempo Remixes	Six Degrees
18	11	8	8	6	NEW DEAL The New Deal	Silvertone-Jive
19	12	7	4	7	THUNDERBALL Scorpio Rising	Eighteenth Street Lounge
20	20	27	8	7	FRONT LINE ASSEMBLY Epitaph	Metropolis
21	35	-	21	2	TIM FIELDING Ley Lines	Journeys By DJ
22	-	-	22	1	HERBIE HANCOCK Future 2 Future	Transparent
23	19	23	19	4	FOUR TET Pause	Domino
24	17	20	11	8	DANNY HOWELLS Nocturnal Frequencies 3	Logic
25	-	-	25	1	KIRK DEGIORGIO PRESENTS: AS ONE 21st Century Soul	Ubiquity
26	25	16	14	9	VARIOUS ARTISTS Futronik Structures Vol. 3	DSBP
27	22	12	3	10	ORBITAL The Altogether	ffrr-London-Sire
28	27	30	19	5	EMILIANA TORRINI Rarities	Virgin
29	21	18	8	8	DAVE RALPH Naturalized	Kinetic
30	-	-	30	1	DEEP DISH Global Underground: Moscow	Boxed
31	-	-	31	1	BROADWAY PROJECT Compassion	Eighteenth Street Lounge
32	28	26	26	7	NEW ORDER Get Ready	Reprise
33	-	-	33	1	MY LIFE WITH THE THRILL KILL KULT	Sleazebox-Underground
34	24	33	24	4	VARIOUS ARTISTS Immediate Action	Hefty
35	18	17	13	7	WUMPS CUT Wreath Of Barbs	Metropolis
36	R	32	32	2	TECHNO ANIMAL The Brotherhood Of The Bomb	Matador
37	30	-	30	2	URSULA RUCKER Supa Sista	Stud!o K7
38	-	-	38	1	BEATLESS Life Mirrors	Ubiquity
39	40	-	38	3	GOLDIE Goldie.Co.Uk: A Drum 'N' Bass DJ Mix	Moonshine Music
40	31	-	31	2	DAFT PUNK Alive 1997	Virgin

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	DEEP DISH Global Underground: Moscow	Boxed
2	DJ COLETTE Our Day	Nettwerk
3	VARIOUS ARTISTS Soul Addiction	Cookin'
4	DJ TIESTO In My Memory	Nettwerk
5	VARIOUS ARTISTS Do You Know House?	V2

Jumbo, which had to cancel its CMJ Music Marathon appearance last month due to promoter mixups, finally had its New York City debut at a Sauza Tequila-sponsored event on Nov. 5 at S.O.B.'s. Ripping through melodic power-pop with up to three guitars that switched between gliding solos and crunchy metallic riffs, the Monterrey, Mexico quintet held up to the stature of its name. After tickling the keys à la Manzarek on "Tequila," then leading into "Monotransitor" (from Jumbo's debut album, *Restaurant*), Eddy Gonzalez climbed from behind his moog

and vintage keyboards, grabbed the mic from singer Clemente Castillo and began wailing "Podemos Volar" ("We Can Fly"). He then threw himself into the small crowd gathered and was summarily elevated over their heads. Two English-language songs off the new album *D.D. Y Ponle Play* and the band's newest hit "Rockstar" drew in the non-Spanish speakers. With a slow-grinding, grungy cover of "Lo Dudo" ("I Doubt It") by Mexico's Prince of love ballads, José José, the group closed the performance with a nod to its roots. Before releasing its first full-length in 1999, Jumbo was

already known by Mexican rock fans for appearing an all-star tribute to the Mexican balladeer on 1998's *Un Tributo*.

MORE TRIBUTES

Speaking of tributes, three albums scheduled for release in the next few months pay homage to the roots of the Latin-alternative genre. Mexican mega-label Fonovisa, which for years has tried to figure out how to tap into the Latin rock market, may have finally found a way with a tribute album to norteño super-group Los Tigres De Norte. Though it's scheduled for release early next year, Fonovisa

has already posted Maldita Vecindad's single "El Circo" at www.fonovisa.com. *El Mas Grande Homenaje A Los Tigres Del Norte* includes covers by Cafe Tacuba, Molotov, El Gran Silencio, Julieta Venegas, Ely Guerra, Fidel, Los Lobos, Botellita De Jerez, El Haragan, Titan and Pesdeyete. With Los Tigres collaborating on most of the tracks, *El Mas Grande Homenaje* is already gearing up to be one of the best releases of 2002 — and could help expose Latin rock to the regional Mexican music market, which accounts for 52 percent of all music sales in the U.S., according to the RIAA.



SKAPULARIO

Paranoico (RadicalSonica-DLN)

Emerging during the Latin ska boom of the early '90s, Skapulario has become synonymous with Puerto Rican ska. Its first two albums, *Vida En Espiral* ("Spiral Life") and a 1998 self-titled record, produced hits that made the group a dance-floor staple on the island. Still building from a ska foundation, the

quartet tickles the funny bone with cheeky lyrics about falling for loose women, but also about looking over your shoulder during weary political times. *Paranoico* ("Paranoid") updates the genre with washes of electronic color and pop production; here, the group is in sync with much of the circus-like antics of Argentina's ska scene ("No," "Es Un Misterio"), occasionally throwing stylistic curve balls that recall the likes of Chicago's Blue Meanies ("Aquí Estoy"). And while Skapulario thrives on fun-filled aerobic jams that celebrate the playboy ("Solo Pan Pan"), the group harnesses the fast-paced two-beats for political rants aimed at U.S. military presence in Vieques. On "Es Un Misterio" ("It's A Mystery"), the band points the finger at conniving politicians on both sides of the Caribbean Sea, while on the reggae-inflected rap track "De Bien En Peor" ("From Bad To Worse"), it shakes a fist at the United States' foreign policy.

R.I.Y.L.: Desorden Publico, Los Rabanes, Los Autenticos Decadentes
Contact: FMF Promotions
Phone: 732.283.1403
Email: fmpromo1@aol.com
Release Date: Oct. 30; at radio

Ñ ALTERNATIVE

Period Ending 11/13/2001 www.cmj.com

Contributing reporters this week: 24 • See page 75 for a complete list of Ñ Alternative airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	29	MANU CHAO Próxima Estación: Esperanza	Virgin
2	2	2	2	8	OZOMATLI Embrace The Chaos	Interscope
3	4	4	2	19	JAGUARES Cuando La Sangre Galopa	BMG U.S. Latin
4	9	10	3	39	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	Mil-Palm
5	3	3	2	17	ZURDOK Maquillaje	Manicomio-Universal Latino
6	12	9	6	18	PUYA Union	MCA
UP 7 POSITIONS						
7	14	8	1	61	SOUNDTRACK Amores Perros	Surco-Universal Latino
8	6	7	1	34	ATERCIOPELADOS Gozo Poderoso	BMG U.S. Latin-Arista
9	8	5	5	10	CIRCO No Todo Lo Que Es Pop Es Bueno	Head-Music-DLN
10	5	17	5	3	VARIOUS ARTISTS Cuban Hip-Hop All Stars Vol. 1	Papaya
11	13	-	3	37	EL GRAN SILENCIO Chúnтарos Radio Poder	Virgin Mexico-EMI Latin
12	11	-	11	5	CELSE PINA Barrio Bravo	WEA Latina
13	R	-	9	12	MALDITA VECINDAD Maldita Sea	BMG U.S. Latin
14	18	23	14	6	ADRENALINA Vamonos Juntos	SV
15	10	16	10	16	DESORDEN PUBLICO Diablo	Guerra Sound-DLN
16	15	-	15	2	DIVIDIDOS Narigon Del Siglo	WEA Latina
17	R	6	6	12	LAS QUINCE LETRAS Ya Era Tiempo	LQL
18	R	-	11	17	ESTOPA Estopa	BMG U.S. Latin
19	17	19	6	23	LOS MOCOSOS Shades Of Brown	Six Degrees
#1 DEBUT						
20	-	-	20	1	VOZ DE MANO Ruta Satelite	Sonido Habitual-DLN
21	7	18	7	10	GENITALICA Picas o Platicas?	Sony Discos
22	23	22	9	16	MOENIA Molde Perfecto	BMG U.S. Latin
23	24	24	18	4	BRUJERIA Mextremist Hits	Kool Arrow
24	R	20	16	10	SKA-P Planeta Eskoria	BMG U.S. Latin
25	R	-	4	18	SI*SE Si* Sé	Luaka Bop

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



SPIRIT NATION

Winter Moons (Karuna)

Call it the new wave of Native Americana. Spirit Nation's sophomore album, the follow-up to the group's 1998 debut not only calls upon the flute and the pow-wow drums to speak its mind, but also the synthesizer, drum machine and guitar, conjuring a sound that more closely resembles Dead Can Dance than R. Carlos Nakai. New

vocalist Tamara Podemski mostly sings in her Ojibway tongue, but there's also English and Hebrew, creating a vocal mélange that becomes intriguing, especially on "All My Relations," which could almost be a Cocteau Twins track. The sampled Gregorian chants on "We Are Still Here" take the record into Enigma territory, but overall the native voice remains strong and proud — a sign that Native American fusion can take on a New Age flavor without diluting its edge.

R.I.Y.L.: Dead Can Dance, Cocteau Twins, Pink Floyd
Contact: Sarah Baumann
Phone: 510.652.9215
Email: pushybroadsf@yahoo.com
Release date: Oct. 23



JANE SIBERRY

City (Sheeba)

This odds-and-sods album confirms Jane Siberry as an true artist of stature and courage, one who always colors well outside the lines. From the icily atmospheric "She's Like The Swallow" (which originally appeared on Hector Zazou's *Songs From The Cold Seas*) to a collaboration with Klezmatic Frank London to kiddie tune "All The Pretty

Little Ponies," recorded for *Barney's Great Adventure*, Siberry sparkles. Most stunning is a version of "My Mother Is Not The White Dove," with its eclectic mix of instruments complementing the airy vocals; it doesn't so much push at musical boundaries as soar over them. And if you really need proof that Siberry's a world-music performer, just listen to "Spade and Sparrow," recorded with Japan's Takafumi Sotoma. This is a *City* that shimmers with promise.

R.I.Y.L.: Kate Bush, Peter Gabriel, Hector Zazou
Contact: Julie Doppelt
Phone: 323.852.9444
Email: julie@hooplpr.com
Release date: Oct. 16

The sixth annual Kora Awards, which celebrate music across Africa, were held Nov. 3 in Sun City, South Africa. The local



Rokia Traoré

adaptation of hip-hop, known as *kwaito*, proved to be the big winner, with locals Bongo Maffin taking the Best African Group Award. Another *kwaito* artist, singer Brenda Fassie, won the Judges' Special Award, and veteran Miriam Makeba walked off with Best Arrangement for "Pata Pata." Algeria's Sawt El Atlas got the Best Video Award, and gospel/soul singer BeBe Winans was voted Best Artist Of The African American Diaspora. The Most Promising African

Female Artist trophy went to Mali's Rokia Traoré. Winans, who sang "Africa Unite," was among the performers, along with Bongo Maffin and Shaggy, while high-profile attendees included Nelson Mandela. Winans will be playing another gig in South Africa, the Durban Jazz Festival, which has now been scheduled for Dec. 14-15, after initially being cancelled in the wake on the Sept. 11 terrorist attacks. Other artists set to perform include Carl Thomas and Ernie Smith. The festival is back on the BET network, which plans to air a one-hour show covering the event.

The Koras weren't the only recent awards celebration: Native American music held its NAMMU Awards on Oct. 20. Robert Mirabal was Artist Of The Year, R. Carlos Nakai took Flutist Of The Year in addition to a Lifetime Achievement Award, and also nabbed Group/Duo Of The Year with his Quartet. Lakota Thunder was honored with Best Historical Recording for *Veterans Songs*, and New Orleans' own Neville Brothers were voted Living Legends.

NEW WORLD

Period Ending 11/13/2001 www.cmj.com

Contributing reporters this week: 125 • See page 73 for a complete list of New World airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	2	1	7	VARIOUS ARTISTS Universal Message 2	VP
2	1	3	1	4	FEMI KUTI Fight To Win	MCA
3	4	4	3	5	VARIOUS ARTISTS Music From The Coffee Lands 2	Putumayo
4	2	1	1	10	GIGI Gigi	Palm
5	5	15	5	4	BEBEL GILBERTO Tanto Tempo Remixes	Six Degrees
UP 17 POSITIONS						
6	24	8	1	10	VARIOUS ARTISTS Darker Than Blue	Blood And Fire
7	6	5	5	6	VARIOUS ARTISTS Arabian Travels	Six Degrees
8	15	16	8	3	VARIOUS ARTISTS Spirit Of Africa	Real World
9	11	-	8	5	RICHARD BONA Reverence	Columbia-CRG
10	22	-	10	2	U ROY Now	Beatville
#1 DEBUT						
11	-	-	11	1	RAY LEMA Safi	Tinder
12	17	21	12	3	TERRY LINEN Terry Linen	VP
13	-	-	13	1	T.O.K. My Crew, My Dawgs	VP
14	12	7	2	10	VARIOUS ARTISTS Gifted: Women Of The World	Real World
15	9	6	3	11	VARIOUS ARTISTS African Odyssey	Putumayo
16	25	17	16	4	VARIOUS ARTISTS Microphone Attack	Blood And Fire
17	R	13	13	2	VARIOUS ARTISTS Mondo Greece	Mondo Melodia
18	10	11	10	4	SHABAZ Shabaz	Mondo Melodia
19	R	9	9	10	TARAF DE HAIDOUKS Band Of Gypsies	Nonesuch
20	R	22	20	2	PUENTES BROTHERS Mourmba Cubana	ALMA
21	19	-	19	2	VARIOUS ARTISTS By Special Request	Heartbeat
22	14	-	14	4	VARIOUS ARTISTS Mondo India...	Mondo Melodia
23	R	20	4	10	ANTHONY B That's Life	VP
24	21	14	5	11	DHOL FOUNDATION Big Drum: Small World	Shakti
25	20	-	20	2	AFRICAN BROTHERS Want Some Freedom	Easy Star

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

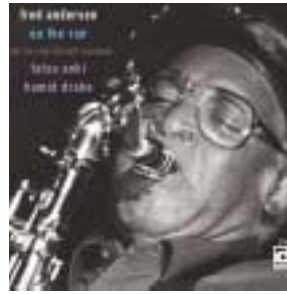
FLASHBACK

MILES DAVIS
The Complete In A Silent Way Sessions (Legacy)
In A Silent Way is known as the album that documented Miles Davis' transition from his acoustic modal jazz to the mighty electric fusion of *Bitches Brew*. This three-CD box meticulously details that transition, not only with music, but also with a 96-page book of liner notes. The 17 tracks include eight unreleased outtakes, tracks from albums of outtakes, a few songs from *Filles de Kilimanjaro* and original cuts from *In A Silent Way*.

Davis The Dark Prince sounds as beautiful and mysterious as ever, but change is in the air. The sound moves from the early

track's acoustic piano of Chick Corea to a multiple-keyboard approach with Herbie Hancock, Joseph Zawinul and Corea on electric keyboards and organ. The rhythms then become more vamp-oriented, and electric guitarist John McLaughlin makes a telling early appearance before returning for *BB*. The production methodology changed, too: whereas early tracks are basically whole takes, the later stuff is cut and pasted together by producer Teo Macero.

Even with the larger group, Davis's music remains skeletal and beautiful. As opposed to the roiling boil of *Bitches Brew*, *In A Silent Way*, like its namesake, truly was a quiet revolution.



FRED ANDERSON

On The Run (Delmark)

Fred Anderson has been a local legend in Chicago for years. He's been a mentor for different players on the scene since AACM was founded in the '60s, but his full-time gig as bar owner has kept him from logging in miles on the road as a musician. By the 1990s, the saxophonist's fame

had spread beyond the Windy City due to a regular succession of releases on different labels, most notably a duo album on Thrill Jockey earlier this year. This time, out the saxophonist leads long-time drummer Hamid Drake and bassist Tatsu Aoki through a burnin' set of improvisation live at the Velvet Lounge, a small but comfortable jazz joint Anderson opened some years back. True to form, the fiery tenorman blows long and hard, working through gnarled leads with ease. Drake and Aoki provide a muscular platform for Anderson to launch from — though both also serve up some fine solos of their own.

R.I.Y.L.: Coleman Hawkins, Roscoe Mitchell, Ken Vandermark
Contact: Mike Siniscalchi
Phone: 773.539.5001
Email: bluesjazz@delmark.com
Release Date: Nov. 13

NOMMONSEMBLE

Life Cycle (AUM Fidelity)

Whit Dickey is a propulsive drummer who fueled David S. Ware's quartet in the early '90s, and has since released two albums of his own as a leader. Nommonsemble is a new Dickey thing that features musical kin Matthew Shipp (piano), Mat Maneri (violin) and Rob Brown (saxophone). Dickey plays with his usual awkwardly thunderous flair as the other three dance around the beats, pushing and pulling melodies and harmonies out of one another. The crew positively jumps on upbeat numbers like "War," where Shipp hammers his keys and Brown blows. When the trio brings it down, Maneri adds an eerie elegance to numbers like "Wonder."

R.I.Y.L.: Matthew Shipp, Milford Graves, Sunny Murray
Contact: Steven Joerg
Phone: 718.369.0913
Email: stevenj@aumfidelity.com
Release Date: Nov. 1

ROBERT WALTER

There Goes The Neighborhood (Premonition)

Keyboardist Robert Walter was one of the founders of the (now-defunct) seminal Greyboy Allstars, and, more recently, the leader of Robert Walter's 20th Congress. While the Congress is still in session, this is a studio date with such veteran hired guns as guitarist Phil Upchurch and bassist Chuck Rainey doing loose takes on some Walter originals (some of which were co-written with group members), as well as a few well-chosen covers. Oddly enough for a studio date, saxophonist Red Holloway seems lost in the mix; nonetheless, Walter fans should be quite pleased with the overall results.

R.I.Y.L.: Galactic, Greyboy Allstars, Greg Kurstin
Contact: Carrie Lombardi
Phone: 303.413.8308
Email: carrie@madisonhouseinc.com
Release Date: Oct. 23

JAZZ

Period Ending 11/13/2001

www.cmj.com

Contributing reporters this week: 130 • See page 74 for a complete list of Jazz airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	10	CHARLIE HUNTER Songs From The Analog Playground	Blue Note
2	2	2	2	9	SEX MOB Sex Mob Does Bond	Ropeadope
3	4	7	3	4	HERBIE NICHOLS PROJECT Strange City	Palmetto
4	3	3	3	9	DAVID S. WARE QUARTET Corridors And Parallels	AUM Fidelity
5	6	4	4	4	MCCOY TYNER Plays John Coltrane	Impulse!-Verve
#1 DEBUT						
6	-	-	6	1	CRAIG TABORN Light Made Lighter	Thirsty Ear
7	10	-	7	2	DON BYRON You Are #6 -- More Music For...	Blue Note
8	9	6	6	3	BILL FRISELL With Dave Holland And Elvin Jones	Nonesuch
9	13	23	9	3	ELLERY ESKELIN Vanishing Point	Hatology
#2 DEBUT						
10	-	-	10	1	NOMMONSEMBLE Life Cycle	AUM Fidelity
11	20	-	11	2	DAVID SANCHEZ Travesia	Columbia-CRG
12	5	5	4	7	DIANA KRALL The Look Of Love	Verve
13	-	-	13	1	VANDERMARK 5 Acoustic Machine	Atavistic
14	-	-	14	1	MARC RIBOT Saints	Atlantic
15	R	-	15	2	TOPAZ The Zone	Velour
16	12	10	5	10	RODNEY JONES Soul Manifesto	Blue Note
17	15	25	5	9	ROY CAMPBELL QUARTET It's Krunch Time	Thirsty Ear
18	21	21	9	8	GALACTIC We Love Em Tonight	Volcano-Capricorn
19	18	13	8	7	JASON MORAN Black Stars	Blue Note
20	11	18	11	5	BRAD MEHLDAU TRIO Progression: Art Of The...	Warner Bros.
21	8	19	8	4	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	ECM
22	-	-	22	1	HERBIE HANCOCK Future 2 Future	Transparent
23	17	16	8	8	KURT ELLING Flirting With Twilight	Blue Note
24	25	8	1	12	DAVE HOLLAND QUINTET Not For Nothin'	ECM
25	R	17	7	10	GREGORY TARDY Abundance	Palmetto

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



Dr. John



Ryan Adams



Bob Dylan



Kings Of Convenience



Hank Williams: Timeless

TRIPLE A

Period Ending 11/13/2001

www.cmj.com

Contributing reporters this week: 40 • See page 54 for a complete list of Triple A airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	4	1	4	DR. JOHN Creole Moon	Blue Note
2	2	1	1	9	RYAN ADAMS Gold	Lost Highway-IDJMG
3	1	2	1	8	BOB DYLAN Love And Theft	Columbia-CRG
4	8	13	4	3	KINGS OF CONVENIENCE Versus	Astralwerks
5	4	3	3	7	HANK WILLIAMS: TIMELESS Various Artists	Lost Highway-IDJMG
6	5	5	4	11	BUDDY AND JULIE MILLER Buddy And Julie Miller	HighTone-Rhino
					#1 DEBUT	
7	-	-	7	1	NATALIE MERCHANT Motherland	Elektra-EEG
8	11	-	8	2	RAUL MALO Today	Higher Octave Music/Cyberoctave
9	6	8	5	12	JOHN HIATT The Tiki Bar Is Open	Vanguard
10	9	6	4	7	SUZANNE VEGA Songs In Red And Gray	Geffen-A&M-Interscope
11	7	7	7	7	SPIRITUALIZED Let It Come Down	Arista
12	10	9	1	11	BJORK Vespertine	Elektra-EEG
					UP 28 POSITIONS	
13	-	-	13	1	JONATHAN RICHMAN Her Mystery Not Of High Heels And Eye Shadow	Vapor
14	22	23	14	4	FEMI KUTI Fight To Win	MCA
15	R	29	15	2	BEBEL GILBERTO Tanto Tempo Remixes	Six Degrees
16	-	-	16	1	HERBIE HANCOCK Future 2 Future	Transparent
17	19	22	17	5	JAY FARRAR Sebastopol	Artemis
18	-	-	18	1	SHELBY LYNNE Love, Shelby	Island-IDJMG
19	29	11	3	16	ALISON KRAUSS & UNION STATION New Favorite	Rounder
20	26	33	20	4	STARSAILOR Love Is Here	Capitol
21	17	14	12	7	OZOMATLI Embrace The Chaos	Interscope
22	32	38	7	10	CHRIS WHITLEY Rocket House	ATO
23	37	32	2	13	GILLIAN WELCH Time (The Revelator)	Acony
24	16	15	4	9	CHARLIE HUNTER Songs From The Analog Playground	Blue Note
25	34	-	25	2	R.L. BURNSIDE Burnside On Burnside	Fat Possum-Epitaph
26	35	27	10	9	BOZ SCAGGS Dig	Virgin
27	12	28	12	4	LOUDON WAINWRIGHT III Last Man On Earth	Red House
28	-	-	28	1	MAURA O'CONNELL Walls And Windows	Sugar Hill
29	24	25	24	4	APHEX TWIN Drukqs	Warp-London-Sire
30	15	10	10	9	NORTH MISSISSIPPI ALL STARS Phantom 51	Tone Cool-IDJMG
31	-	-	31	1	WILLIAM TOPLEY Feasting With Panthers	MCA Nashville
32	20	17	17	8	NEW ORDER Get Ready	Reprise
33	27	36	24	7	DAR WILLIAMS Out There Live	Razor & Tie
34	14	12	7	8	BEN FOLDS Rockin' The Suburbs	Epic
35	-	-	35	1	RAE AND CHRISTIAN Anotherlatenight	Grand Central-Stud!o K7
36	33	26	21	5	GROOVE ARMADA Goodbye Country (Hello Nightclub)	Jive Electro
37	18	18	18	6	STROKES Is This It	RCA
38	-	-	38	1	AVALANCHES Since I Left You	London-Sire
39	21	-	21	3	TIM O'BRIEN Two Journeys	Howdy Skies
40	-	-	40	1	BULLFROG Bullfrog	Ropeadope

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

ADDS

1	SOUNDTRACK Dean Quixote	spinART
2	HANK WILLIAMS, JR. The Almeria Club Recordings (EP)	Curb
3	ROB GONZALEZ Somehow	Tons Of Fun
4	IDES OF SPACE There Are No New Clouds	BETTER LOOKING
5	EVELYN FOREVER Good To Be Alive	Airplay

CORE RADIO

Period Ending 11/6/2001

www.cmj.com

Contributing reporters this week: 101 • See page 54 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	7	7	1	4	LE TIGRE Feminist Sweepstakes	Mr. Lady	37	17	9	2	9	MERCURY REV All Is Dream	V2
2	4	6	2	5	APHEX TWIN Drukqs	Warp-London-Sire	38	24	49	24	3	DR. JOHN Creole Moon	Blue Note
3	1	1	1	8	STROKES Is This It	RCA	39	46	44	39	4	JAY FARRAR Sebastopol	Artemis
4	2	3	1	7	DEATH CAB FOR CUTIE The Photo Album	Barsuk	40	-	-	40	1	GARBAGE Beautiful Garbage	Almo-Interscope
5	5	8	5	7	FUGAZI Argument	Dischord	41	-	-	41	1	DIVINE COMEDY Regeneration	Nettwerk
6	6	2	2	9	NEW ORDER Get Ready	Reprise	42	23	17	8	8	BEN FOLDS Rockin' The Suburbs	Epic
7	9	12	7	6	DISMEMBERMENT PLAN Change	DeSoto	43	47	31	31	5	SCHATZI Death Of The Alphabet EP	Mammoth
8	10	23	8	3	LES SAVY FAV Go Forth	French Kiss	44	30	67	30	3	TOM WAITS Used Songs: 1973-1980	Rhino
9	8	4	4	6	MODEST MOUSE Everywhere And His Nasty Parlor Tricks	Epic	45	59	69	43	7	VARIOUS ARTISTS Troubleman Mixtape	Troubleman
10	12	16	10	6	HOPE SANDOVAL Bavarian Fruit Bread	Rough Trade-Sanctuary	46	40	19	9	9	THEY MIGHT BE GIANTS Mink Car	Restless
11	11	15	11	6	INTERNATIONAL NOISE New Morning	Burning Heart-Epitaph	47	-	-	47	1	MERLE HAGGARD Roots 1	Anti-Epitaph
12	3	5	3	7	SPIRITUALIZED Let It Come Down	Arista	48	45	74	45	4	KID LOCO Kill Your Darlings	Atlantic
13	16	45	13	3	KINGS OF CONVENIENCE Versus	Astralwerks	49	69	-	49	2	EMPIRE STATE Eternal Combustion	Warm
14	19	51	14	3	JONATHAN RICHMAN Her Mystery Not Of...	Vapor	50	-	-	50	1	BOBBY CONN The Golden Age	Thrill Jockey
15	14	21	14	5	PINBACK Blue Screen Life	Ace Fu	51	60	-	51	2	THRILL KILL KULT Reincarnation	Sleazebox-Underground
16	28	-	16	2	HEY MERCEDES Every Night Fireworks	Vagrant	52	-	-	52	1	FEMI KUTI Fight To Win	MCA
17	26	57	17	3	STRATFORD 4 The Revolt Against Tired Noises	Jetset	53	55	33	33	5	JAH WOBBLE AND BILL LASWELL Radioaxiom	Axiom-Palm
18	32	47	18	3	B.R.M.C. Screaming Gun (EP)	Virgin	54	-	-	54	1	RADIOHEAD I Might Be Wrong: Live Recordings	Capitol
19	31	48	19	3	R.L. BURNSIDE Burnside On Burnside	Fat Possum-Epitaph	55	52	55	42	6	DANIEL JOHNSTON Rejected Unknown	Gammon
20	18	11	1	11	BJÖRK Vespertine	Elektra-EEG	56	57	53	53	4	OZMA Rock And Roll Part Three	Kung Fu
21	29	42	21	3	TREMBLING BLUE STARS Alive To Every Smile	Sub Pop	57	33	26	3	11	SUPERCHUNK Here's To Shutting Up	Merge
22	21	27	21	4	SEAWORTHY The Ride	Jetset	58	-	-	58	1	SET FIRE TO FLAMES Sings Reigns Rebuilder	Alien8 (Canada)
23	20	14	14	7	TENACIOUS D Tenacious D	Epic	59	56	-	56	2	BEBEL GILBERTO Tanto Tempo Remixes	Six Degrees
24	13	10	9	8	RYAN ADAMS Gold	Lost Highway-IDJMG	60	-	-	60	1	PRIMA DONNAS Drugs, Sex & Discotheques	Peek-A-Boo
25	27	18	18	8	OZOMATLI Embrace The Chaos	Interscope	61	51	-	51	3	NEW END ORIGINAL Thriller	Jade Tree
26	39	34	26	5	BEACHWOOD SPARKS Once We Were Trees	Sub Pop	62	74	-	62	2	AM/FM Getting Into Sinking	Polyvinyl
					#1 DEBUT		63	-	-	63	1	CONVOCAION OF... Pyramid Technology	Convocation Of
27	-	-	27	1	AVALANCHES Since I Left You	London-Sire	64	R	52	52	2	HELIO SEQUENCE Young Effectuals	Cavity Search
					#2 DEBUT		65	-	-	65	1	FUTURE PILOT AKA Tiny Waves, Mighty Sea	Domino
28	-	-	28	1	PAPA M Whatever Mortal	Drag City	66	53	29	29	5	GROOVE ARMADA Goodbye Country	Jive Electro
29	15	13	12	8	BOB DYLAN Love And Theft	Columbia-CRG	67	38	22	11	9	TORI AMOS Strange Little Girls	Atlantic
					#3 DEBUT		68	-	-	68	1	PATTERN Immediately	Lookout!
30	-	-	30	1	THE CURE Greatest Hits	Elektra-EEG	69	43	-	43	2	FOUR TET Pause	Domino
31	37	30	30	5	STARSAILOR Love Is Here	Capitol	70	-	-	70	1	VINCENT GALLO When	Warp
32	42	41	32	3	KINGSBURY MANX Let You Down	Overcoat	71	70	-	36	4	BEAT HAPPENING Crashing Through Sampler	K
33	22	36	22	5	DJ KRUSH Zen	Red Ink	72	63	-	14	8	ERASE ERRATA Other Animals	Troubleman
34	36	24	22	7	SOLEX Low Kick And Hard Bop	Matador	73	-	-	73	1	TRAIL OF DEAD Homage...	Interscope
35	44	66	35	3	HER SPACE HOLIDAY Manic Expressive	Tiger Style	74	-	-	74	1	NEW WET KOJAK No. 4 EP	Beggars Banquet
36	25	20	17	6	OYSTERHEAD The Grand Pecking Order	Elektra-EEG	75	35	40	34	5	VARIOUS ARTISTS Hank Williams	Lost Highway-IDJMG

RADIO ADDS

RADIO 200 ADDS

Period Ending 11/13/2001

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POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	132	EVELYN FOREVER Good To Be Alive	Airplay
2	119	GOOD RIDDANCE/KILL YOUR IDOLS Split (EP)	Jade Tree
3	113	DEAN QUIXOTE Soundtrack	spinART
4	95	THISTLE Oxygen EP	Tiberius
5	75	KICKED IN THE HEAD Thick As Thieves	Resurrection A.D.
6	75	ROCKETS TO MARS Underneath The Halfflight	Lunch
7	67	IDES OF SPACE There Are No New Clouds	Better Looking
8	66	MELISMATICS Postmodern Rock	Hygh Tension
9	48	LIARS They Threw Us In A Trench And Stuck A Monument On Top	Gern Blandsten
10	43	VARIOUS ARTISTS Give The People What We Want: Songs Of The Kinks	Sub Pop
11	40	HANK WILLIAMS, JR. The Almeria Club Recordings (EP)	Curb
12	39	LANGLEY SCHOOLS MUSIC PROJECT Innocence And Despair	Bar/None
13	39	CHARISMATICS The Charismatics	Stompbox
14	38	ROB GONZALEZ Somehow	Tons Of Fun
15	36	FRAMES For The Birds	Overcoat
16	33	VARIOUS ARTISTS Urban Revolutions	Future Primitive
17	31	AVED Bridge To The Northern Lights	Brown
18	26	HAPPINESS FACTOR Self-Improvement?	Summer Break
19	21	CODY LEE Living Stereo	Stomp Box
20	15	DAVIS? Davis?	Davis?

GOING FOR ADDS

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NOVEMBER 27

ANTI-POP CONSORTIUM The Ends Against The Middle	Warp
BLOOM 05 Stills & Honey	Starfish
DYLAN HICKS Alive With Pleasure	No Alternative
HUMAN LEAGUE Secrets	Ark 21
MONTY LOVE 20 Songs Of Love	Fresh Kid
PASSING THRU Transport	Passing Thru
SMASHING PUMPKINS Greatest Hits	Virgin
STAPLETON On The Enjoyment Of Unpleasant Places	Subjugation
BEN WA Disciples Of Retro-Tech	Stray
VARIOUS ARTISTS Cinemaphonic: Soul Punch	Motel

DECEMBER 4

HEAD Prognosis	Sauce Pan
MERSEY SIDE Step To Where It Shines	Mersey Side
MOTH Like A Butterfly (Double EP)	Virgin
OCEAN COLOUR SCENE Songs For The Front Row	Ark 21
TEMPRESS White Christmas	Tempress

FEBRUARY 26

VEX RED Start With A Strong...	Virgin
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MARCH 12

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

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CHART TOPPER



Aphex Twin

UP 159 POSITIONS



Radiohead

#1 DEBUT



Papa M

UP 147 POSITIONS



Avalanches

UP 144 POSITIONS



Trail Of Dead

#2 DEBUT



Juliana Theory

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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CMJ RADIO 200

Contributing reporters this week: 513 • See page 54 for a complete list of airplay reports.
Period Ending 11/13/2001

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	4	6	1	5	APHEX TWIN Drukqs	Warp-London-Sire
2	2	2	2	8	STROKES Is This It	RCA
3	1	1	1	7	DEATH CAB FOR CUTIE The Photo Album	Barsuk
4	3	4	3	8	SPIRITUALIZED Let It Come Down	Arista
5	12	13	5	4	LE TIGRE Feminist Sweepstakes	Mr. Lady
6	7	8	6	7	INTERNATIONAL NOISE CONSPIRACY A New Morning...	Burning Heart-Epithaph
7	6	3	3	9	NEW ORDER Get Ready	Reprise
8	5	5	4	7	MODEST MOUSE Everywhere And His Nasty Parlor Tricks	Epic
9	9	14	9	7	DISMEMBERMENT PLAN Change	DeSoto
10	14	18	10	6	HOPE SANDOVAL Bavarian Fruit Bread	Rough Trade-Sanctuary
11	13	29	11	3	LES SAVY FAV Go Forth	French Kiss
12	11	15	11	7	FUGAZI Argument	Dischord
13	8	7	7	8	TENACIOUS D Tenacious D	Epic
14	21	31	14	4	STRATFORD 4 The Revolt Against Tired Noises	Jetset
15	29	35	15	3	B.R.M.C. Screaming Gun (EP)	Virgin
16	10	10	10	9	RYAN ADAMS Gold	Lost Highway-IDJMG
17	22	53	17	3	JONATHAN RICHMAN Her Mystery Not Of High Heels And Eye Shadow	Vapor
18	33	-	18	2	HEY MERCEDES Every Night Fireworks	Vagrant
19	30	58	19	3	KINGS OF CONVENIENCE Versus	Astralwerks
20	167	-	20	2	AVALANCHES Since I Left You	London-Sire
21	20	24	20	4	SEAWORTHY The Ride	Jetset
22	23	16	16	8	OZOMATLI Embrace The Chaos	Interscope
23	25	28	23	5	TREMBLING BLUE STARS Alive To Every Smile	Sub Pop
24	24	22	22	5	BEACHWOOD SPARKS Once We Were Trees	Sub Pop
25	15	12	4	9	BEN FOLDS Rockin' The Suburbs	Epic
26	17	23	17	5	PINBACK Blue Screen Life	Ace Fu
27	36	49	27	3	R.L. BURNSIDE Burnside On Burnside	Fat Possum-Epithaph
28	31	26	26	5	STARSAILOR Love Is Here	Capitol
29	18	11	1	11	BJÖRK Vespertine	Elektra-EEG
30	16	17	14	10	OYSTERHEAD The Grand Pecking Order	Elektra-EEG
31	28	32	28	5	OZMA Rock And Roll Part Three	Kung Fu
32	191	-	32	2	RADIOHEAD I Might Be Wrong: Live Recordings	Capitol
33	26	25	25	6	NEW END ORIGINAL Thriller	Jade Tree
34	37	30	30	6	SCHATZI Death Of The Alphabet EP	Mammoth
35	107	-	35	2	THE CURE Greatest Hits	Elektra-EEG
36	45	51	36	5	GARBAGE Beautiful Garbage	Almo-Interscope
37	19	9	1	10	MERCURY REV All Is Dream	V2
38	34	40	34	4	DILATED PEOPLES Expansion Team	ABB-Capitol
39	35	39	35	6	DJ KRUSH Zen	Red Ink
40	40	56	40	3	LENNY KRAVITZ Lenny	Virgin
41	27	20	19	9	BOB DYLAN Love And Theft	Columbia-CRG
42	32	19	7	9	TORI AMOS Strange Little Girls	Atlantic
43	187	-	43	2	AND YOU WILL KNOW US BY THE TRAIL OF DEAD Relative Ways...	Interscope
44	46	63	44	4	HER SPACE HOLIDAY Manic Expressive	Tiger Style
45	51	66	45	4	KINGSBURY MANX Let You Down	Overcoat
46	62	73	46	5	DREDDG Leitmotif	Interscope
47	38	21	9	9	THEY MIGHT BE GIANTS Mink Car	Restless
48	43	59	43	4	DR. JOHN Creole Moon	Blue Note
49	-	-	49	1	PAPA M Whatever Mortal	Drag City
50	42	38	38	8	SENSE FIELD Tonight And Forever	Nettwerk America

CMJ RADIO 200

Period Ending 11/13/2001

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
51	47	46	46	6	JAY FARRAR Sebastopol	Artemis
52	44	48	44	7	EMILIANA TORRINI Rarities	Virgin
53	39	27	3	11	SUPERCHUNK Here's To Shutting Up	Merge
54	54	93	54	3	MY LIFE WITH THE THRILL KILL KULT Reincarnation...	Sleazebob-Underground Inc.
55	56	75	55	4	PEDRO THE LION It's Hard To Find A Friend	Jade Tree
56	118	-	56	2	DIVINE COMEDY Regeneration	Nettwerk
57	58	42	34	8	SOLEX Low Kick And Hard Bop	Matador
58	49	41	41	6	GROOVE ARMADA Goodbye Country (Hello Nightclub)	Jive Electro
59	67	88	59	4	WOVEN EPrime	Interscope
60	63	62	60	5	ALL Live Plus One	Epitaph
61	82	67	61	3	FEMI KUTI Fight To Win	MCA
62	77	85	62	4	NEW WET KOJAK No. 4 EP	Beggars Banquet
63	-	-	63	1	JULIANA THEORY Music From Another Room (EP)	Tooth And Nail
64	64	106	64	5	KID LOCO Kill Your Darlings	Atlantic
65	41	34	34	8	NORTH MISSISSIPPI ALL STARS Phantom 51	Tone Cool-IDJMG
66	100	131	66	3	SOMETHING CORPORATE Audio Boxer (EP)	Drive-Thru
67	91	109	67	3	BERTRAND BURGALAT The Sssound Of Mmmusic	Emperor Norton
68	61	102	61	10	CHRIS WHITLEY Rocket House	ATO
69	-	-	69	1	SOUNDTRACK Songs For Cassavetes	Better Looking
70	66	54	54	6	JAH WOBBLE AND BILL LASWELL Radioaxiom: A Dub Transmission	Axiom-Palm
71	94	-	71	2	EMPIRE STATE Eternal Combustion	Warm
72	75	-	72	2	INCUBUS Morning View	Epic
73	55	69	55	7	DANIEL JOHNSTON Rejected Unknown	Gammon
74	73	55	55	5	HELIO SEQUENCE Young Effectuals	Cavity Search
75	74	95	74	3	BEBEL GILBERTO Tanto Tempo Remixes	Six Degrees
76	48	47	45	7	VARIOUS ARTISTS Hank Williams: Timeless	Lost Highway-IDJMG
77	65	138	65	3	SORRY ABOUT DRESDEN Convenience Of Indecision	Saddle Creek
78	104	129	78	3	AM/FM Getting Into Sinking	Polyvinyl
79	-	-	79	1	MERLE HAGGARD Roots 1	Anti-Epitaph
80	84	124	80	3	PEDRO THE LION The Only Reason I Feel Secure (EP)	Jade Tree
81	59	61	47	10	SYSTEM OF A DOWN Toxicity	American-Columbia-CRG
82	79	36	36	6	IDAHO Levitate	Idaho Music
83	85	103	83	4	BULLFROG Bullfrog	Ropeadope
84	-	-	84	1	BOBBY CONN The Golden Age	Thrill Jockey
85	116	-	85	2	VINCENT GALLO When	Warp
86	81	122	81	4	PULLEY Together Again For The First Time	Epitaph
87	102	-	87	2	GARRISON Be A Criminal	Revelation
88	52	43	31	9	MAD CAPSULE MARKETS OSC-DIS (Oscillator In Distortion)	Palm
89	-	-	89	1	DAFT PUNK Alive 1997	Virgin
90	53	60	53	7	JETTINGHAM Jettingham	Republic-Universal
91	88	128	88	3	MY VITRIOL Finelines: A Primer	Epic
92	123	-	92	2	FUTURE PILOT AKA Tiny Waves, Mighty Sea	Domino
93	90	-	90	2	JULIE DOIRON Desormais	Jagjaguwar
94	68	83	68	9	P.O.D. Satellite	Atlantic
95	86	74	5	12	BEULAH The Coast Is Never Clear	Velocette
96	93	87	87	4	SHINER The Egg	DeSoto
97	80	68	2	20	JIMMY EAT WORLD Bleed American	DreamWorks
98	97	97	65	8	VARIOUS ARTISTS Troubleman Mixtape	Troubleman
99	69	37	26	8	MILEMARKER Anaesthetic	Jade Tree
100	76	143	76	4	FOUR TET Pause	Domino\$

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5 YEARS AGO

JON SPENCER BLUES EXPLOSION
Now I Got Worry
(Matador-Capitol)

LUSCIOUS JACKSON
Fever In, Fever Out
(Grand Royal-Capitol)

TOOL
Aenima (Zoo)

KULA SHAKER
K (Columbia-CRG)

JOHNNY CASH
Unchained (American)



10 YEARS AGO

NIRVANA
Nevermind (DGC)

PIXIES
Trompe Le Monde
(4AD-Elektra)

RED HOT CHILI PEPPERS
Blood Sugar Sex Magik
(Warner Bros.)

U2
Achtung Baby (Island)

SOUNDGARDEN
Badmotorfinger (A&M)

CMJ RADIO 200

Period Ending 11/13/2001

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	57	44	1	15	STEREOLAB Sound-Dust	Elektra-EEG
102	154	164	102	3	MY HOTEL YEAR The Composition Of Ending And Phrasing	Beyond
103	83	80	43	10	PUDDLE OF MUDD Come Clean	Flawless-Geffen-Interscope
104	135	-	104	2	DAVID AXELROD David Axelrod	Mo Wax-Beggars Group
105	-	-	105	1	NATALIE MERCHANT Motherland	Elektra-EEG
106	72	65	64	12	BUDDY AND JULIE MILLER Buddy And Julie Miller	HighTone-Rhino
107	109	135	107	4	EMBODIMENT Hold Your Breath	Solid State-Tooth And Nail
108	164	-	108	2	GEM Sunglare Serenades	Pitch-A-Tent
109	50	33	18	8	BIS Return To Central	spinART
110	71	50	8	11	SPARKLEHORSE It's A Wonderful Life	Capitol
111	129	77	31	8	VUE Find Your Home	Sub Pop
112	70	139	70	3	TOM WAITS Used Songs: 1973-1980	Rhino
113	-	-	113	1	MOGWAI My Father My King (EP)	Matador
114	106	192	106	3	PARK No Signal	Lobster
115	-	-	115	1	HERBIE HANCOCK Future 2 Future	Transparent
116	89	100	53	6	BEAT HAPPENING Crashing Through Sampler	K
117	200	-	117	3	SET FIRE TO FLAMES Sings Reigns Rebuilder	Alien8 (Canada)
118	-	-	118	1	HEAVENLY Sign Of The Winner	Noise
119	98	168	98	4	PUFFY AMIYUMI Love So Pure (EP)	Sony (Japan)
120	122	144	99	8	JAMIROQUAI A Funk Odyssey	Epic
121	-	-	121	1	PHANTOM PLANET Live (EP)	Epic
122	126	-	122	2	FRIDGE Happiness	Temporary Residence
123	151	134	123	3	CONVOCAION OF... Pyramid Technology	Convocation Of
124	163	182	124	4	PATTERN Immediately	Lookout!
125	-	-	125	1	PRIMA DONNAS Drugs, Sex & Discotheques	Peek-A-Boo
126	127	147	126	3	BUSH Golden State	Atlantic
127	78	94	75	11	JOHN HIATT The Tiki Bar Is Open	Vanguard
128	131	189	128	4	PLUG SPARK SANJAY Fuse Time For The Working Force	Childlike
129	-	-	129	1	PRETTY GIRLS MAKE GRAVES Pretty Girls Make Graves (EP)	Sound Virus
130	117	-	117	2	RAUL MALO Today	Higher Octave Music/Cyberoctave
131	128	104	39	18	CALL AND RESPONSE Call And Response	Emperor Norton-Kindercore
132	120	114	114	4	VARIOUS ARTISTS Immediate Action	Hefty
133	161	76	12	13	CRYSTAL METHOD Tweekend	Outpost-Geffen-Interscope
134	99	91	91	7	THE START Shakedown!	The Label-Geffen-Interscope
135	105	141	31	9	ERASE ERRATA Other Animals	Troubleman
136	166	120	114	8	SEX MOB Sex Mob Does Bond	Ropeadope
137	133	179	133	4	LOVELIES Hot One	R-Own
138	119	184	14	16	SAVES THE DAY Stay What You Are	Vagrant
139	-	-	139	1	SAUL WILLIAMS Amethyst Rock Star	American-IDJMG
140	142	151	75	8	EYELINERS Sealed With a Kiss	Panic Button-Lookout!
141	144	-	141	2	SLEEPYTIME GORILLA MUSEUM Grand Opening And Closing	Sealand
142	168	-	142	2	SILVER MT. ZION MEMORIAL ORCHESTRA Born Into Trouble	Constellation
143	-	-	143	1	SATURNINE Pleasure of Ruins	Motorcoat-Victorialand
144	156	101	59	8	YESTERDAY'S NEW QUINTET Angles Without Edges	Stone's Throw
145	152	196	145	3	RAE AND CHRISTIAN Anotherlatenight	Grand Central-Stud!o K7
146	141	142	141	3	LOS STRAITJACKETS Sing Along With. . .	Yep Roc
147	96	52	36	9	GORKY'S ZYGOTIC MYNCI How I Long To Feel That Summer In My Heart	Mantra
148	R	183	84	7	TELEFON TEL AVIV Fahrenheit Fair Enough	Hefty
149	-	-	149	1	ELK CITY The Sea Is Fierce	Warm
150	174	152	150	5	KELLY HOGAN Because It Feel Good	Bloodshot

CMJ RADIO 200

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	101	84	83	7	SUZANNE VEGA Songs In Red And Gray	Geffen-A&M-Interscope
152	114	71	1	19	BUILT TO SPILL Ancient Melodies Of The Future	Warner Bros.
153	115	78	5	13	QUASI The Sword Of God	Touch And Go
154	121	99	99	5	RED MONKEY Gunpowder, Treason and Plot	Troubleman
155	-	-	155	1	DERAILERS Here Come The Derailers	Lucky Dog-Epic
156	60	45	15	9	CHARLATANS UK Wonderland	MCA
157	148	133	106	4	VICTORY AT SEA Carousel	Kimchee
158	108	89	4	16	CAKE Comfort Eagle	Columbia-CRG
159	-	-	159	1	GRIP WEEDS Summer Of A Thousand Years	Rainbow Quartz
160	R	-	108	3	FUGAZI Furniture	Dischord
161	145	110	24	12	REMY ZERO The Golden Hum	Elektra-EEG
162	111	82	44	9	CHARLIE HUNTER Songs From The Analog Playground	Blue Note
163	-	-	163	1	LANGLEY SCHOOLS MUSIC PROJECT Innocence And Despair	Bar/None
164	-	-	164	1	TRANSCHAMPS Double Exposure	Thrill Jockey
165	146	176	146	6	CONVERGE Jane Doe	Equal Vision
166	-	-	166	1	TECHNO ANIMAL The Brotherhood Of The Bomb	Matador
167	112	86	80	7	RIVER CITY HIGH Won't Turn Down	Big Wheel Recreation
168	188	-	168	2	BLACK LIPSTICK The Four Kingdoms Of Black Lipstick (EP)	Peek-A-Boo
169	140	145	140	3	STUDENT RICK Soundtrack For A Generation	Victory
170	92	70	3	13	THE FAINT Danse Macabre	Saddle Creek
171	186	-	39	13	GILLIAN WELCH Time (The Revelator)	Acony
172	124	163	124	6	ATOMBOMBPOCKETKNIFE God Bless The ABPK	Southern
173	-	-	173	1	PORTASTATIC The Perfect Little Door (w/ Tim Mulvenna and Ken Vandermark)	Merge
174	R	200	174	2	LAND OF THE EL CAMINOS Subourbon	Boojm
175	179	173	173	3	KEVIN TIIHISTA'S RED TERROR Don't Breathe A Word	Atlantic
176	103	72	56	6	DJ SPOOKY THAT SUBLIMINAL KID Under The Influence	Six Degrees
177	-	-	177	1	TOMAHAWK Tomahawk	Ipecac
178	134	108	108	5	NOW IT'S OVERHEAD Now It's Overhead	Saddle Creek
179	173	-	173	2	LOW Last Night (EP)	Chair Kickers' Union
180	136	96	91	6	JENNY TOOMEY Antidote	Misra
181	R	175	13	11	BUTTHOLE SURFERS Weird Revolution	Hollywood
182	-	-	182	1	DAVID DONDERO Shooting At The Sun With A Water Gun...	Future Farmer
183	165	-	165	2	Q-TIP Kamaal/The Abstract Album Sampler	Arista
184	155	157	134	6	BITCH AND ANIMAL Eternally Hard	Righteous Babe
185	170	132	132	3	CRUISER Northern Electric	Devil In The Woods
186	R	191	75	6	CENTRO-MATIC Distance And Clime	Idol
187	192	98	54	7	ONEIDA Anthem Of The Moon	Jagjaguwar
188	-	-	188	1	SHELBY LYNNE Love, Shelby	Island-IDJMG
189	176	115	57	16	ALISON KRAUSS & UNION STATION New Favorite	Rounder
190	138	-	138	2	FAUST BBC Sessions	RER
191	193	-	191	2	URSULA RUCKER Supa Sista	Stud!o K7
192	-	-	192	1	COREY Corey	Big Bear Entertainment
193	-	-	193	1	AEREOGRAMME A Story In White	Matador
194	125	107	30	10	MICROPHONES The Glow: Pt. 2	K
195	-	-	195	1	ELECTRIC EELS The Eyeball Of Hell	Scat
196	157	165	91	8	BOZ SCAGGS Dig	Virgin
197	87	79	36	9	MONEY MARK Change Is Coming	Emperor Norton
198	-	-	198	1	ZMRZLINA Katastrophe Vol. 3	Incidental
199	R	-	173	3	DEXTER ROMWEBER Chased By Martians	Manifesto
200	R	121	121	5	EXPLOSIONS IN THE SKY Those Who Tell The Truth Shall Die	Temporary Residence Ltd.



15 YEARS AGO

LOVE AND ROCKETS
Express (Big Time)

NEW ORDER
Brotherhood (Qwest-WB)

BILLY BRAGG
Talking With The Taxman
About Poetry (Elektra)

IGGY POP
Blah, Blah, Blah (A&M)

HOUSEMARTINS
London O Hull 4 (Elektra)



20 YEARS AGO

ROLLING STONES
Tattoo You (Rolling Stones)

GENESIS
Abacab (Atlantic)

THE POLICE
Ghost In The Machine
(A&M)

PRETENDERS
II (Sire)

THE GO-GO'S
Beauty & The Beat (I.R.S.)

November 27

ASTRALASIA Somehow, Somewhere	Transient
AUTECHRE Chiasmatic Slide (reissue)	Warp
BLOOM 05 Stills & Honey	Starfish
BROTHOMSTATES Qtio (EP)	Warp
CHOOSE YOUR OWN ADVENTURE La Manchan	Sit-n-Spin
COPERNICUS Immediate Eternity	Nevermore
MELODY UNIT Choose Your Own Adventure	Hidden Agenda-Parasol
CHRIS MORRIS Blue Jam (reissue)	Warp
SQUAREPUSHER Burning'n Tree (reissue)	Warp
SQUAREPUSHER Hard Normal Daddy (reissue)	Warp
SQUAREPUSHER Selection Sixteen (reissue)	Warp
TEMPRESS White Christmas	Tempress
VARIOUS ARTISTS Cinemaphonic: Soul Punch	Motel
VARIOUS ARTISTS Ozark Folksongs	Rounder

December 3

GUIDED BY VOICES/AIRPORT 5 Selective Service	Luna-Recordhead
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December 4

CHER Essential Collection	Hip-O
CYPRESS HILL Stoned Raiders	Columbia
BIBI FARBER Does It Have To Be Christmas This Year?	Glow Time
FREESTYLE FELLOWSHIP Temptations Instrumentals (2LP)	Ground Control-Nu Gruv
LOST PROPHETS The Fake Sounds Of Progress	Columbia
MOTH Double (EP)	Virgin
NATE DOGG Music & Me	Elektra
NORTH MISSISSIPPI ALLSTARS 51 Phantom	Tone-Cool
OUTKAST Big Boi & Dre Present Outkast	LaFace-Arista
SOUNDTRACK Not Another Teen Movie	Warner Bros.
SOUNDTRACK Ocean's 11	Warner Bros.
DUSTY SPRINGFIELD Ultimate Collection	Hip-O
VARIOUS ARTISTS Buy Out	VP
VARIOUS ARTISTS Nine Night	VP
VARIOUS ARTISTS Pure 90s	UTV
VARIOUS ARTISTS Spin This	Virgin

December 7

MARK KOZELEK If You Want Blood (2LP)	Badman
---	--------

December 11

CHEROKEE Soul Parade	RCA
DSP FEAT. APATHY "Trife-a-saurus Rex" (12")	DSP
LATRELLE Dirty Girl, Wrong Girl, Bad Girl	Arista
MADONNA GHV2 (Ltd. Ed)	Maverick



MELODY UNIT Choose Your... (Hidden Agenda)
BROTHOMSTATES Qtio (EP) (Warp)

NOVEMBER 27
NOVEMBER 27

PEST Slap On Tap (7")	Ninja Tune
RODEO BOY The Pine And Promise	Sit-n-Spin
DIANA ROSS & THE SUPREMES Anthology (2CD)	Universal
SOUNDTRACK Vanilla Sky	Warner Bros.

December 18

BELTONES Cheap Trinkets	TKO
EVIL BEAVER Still Smells Like Christmas Spirit	Johanns Face
GHOST OF ROCK (7")	Sit-n-Spin
PAM HALL Time For Love	VP
SLAUGHTER & THE DOGS Beware Of...	TKO
STROBE TALBOT 20 Pop Songs	Alternative Tentacles
VARIOUS ARTISTS Caribbean Gospel (Book 1)	VP
VARIOUS ARTISTS Engine 54/Humanity	VP
VARIOUS ARTISTS Mr. Brown/No. 1	VP

January 2

LINDSAY PAGANO Love&Faith&Inspiration	Warner Bros.
--	--------------

January 8

CROSBY/NASH Best Of	Universal
DEEPSPACE 5 Deepspace 5	Uprok
DONNA FARGO	Millennium Universal
TIM HARDIN	Millennium Universal
PHIL OCHS	Millennium Universal
SOUL EMBRACED This Is My Blood	Solid State
SOUNDTRACK Brotherhood Of The Wolf	Virgin
MARTY STUART	Millennium Universal
TUNNEL RATS Tunnel Vision	Uprok
VARIOUS ARTISTS Farmclub	UTV
ZAP MAMA Push It To The Max	Luaka Bop

January 15

FIONA Make Love 2 You	VP
DJ PRODUCER Drum Reclamation Volume 1	Replicant-Nu Gruv
SIZZLA Black Woman & Child	VP
SOLUNA Soluna	DreamWorks
TEENAGE FANCLUB AND JAD FAIR Words Of Wisdom And Hope	Alternative Tentacles

January 18

COBRAMAN Cobraman (EP)	Scooch Pooch
DIRTY SWEETS Bubblegum Damaged	Rip Off
ELECTRELANE Rock It To The Moon	Mr. Lady
EVIL BEAVER Lick It	Johanns Face
KYLE FISCHER Open Ground	Polyvinyl
GOVERNMENT ISSUE Complete History Vol. 2 (2CD)	Dr. Strange
HARICOT VERT Les Moyennes Des Folklore	Moodswing
KO & THE KNOCKOUTS KO & The Knockouts	Sympathy For The Record Industry
LORDS OF ALTAMONT To Hell With The Lords	Sympathy For The Record Industry
MATES OF STATE Our Constant Concern	Polyvinyl
MATT POND PA Green Fury	Polyvinyl
NEW YORK DOLLS From Paris With Love, L*U*V!	Sympathy For The Record Industry
PETERS, DUANE & THE HUNNS Wayward Bantam	Disaster
SIGN OFFS Sign Offs	Disaster
TEENAGE FANCLUB & JAD FAIR Words Of Wisdom & Hope	Alternative Tentacles
U.S. BOMBS Lost In America - Live 2001	Disaster
UNCURBED Punks On Parole	Sound Pollution

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COPE WITH IT

Wow, so here we are folks... the debut of CMJ Retail. It has taken many months of work, interspersed with a few life-altering events, and wham-bam-thank-you-mam, 23 year-old CMJ has entered a new realm of the music business — music retail. CMJ Retail will represent the sales activity of a select group of about 200 reporters that we consider the “flashpoint accounts” in their respective markets. This reporting panel, which will contribute to our soon-to-be-launched Top 100 Sales chart, is comprised of single independent stores, small and medium-sized chains, and chain stores located close to college campuses. With this issue we launch our Top 20 chart based on sales information from One Stops, as well as a Major Chain chart that breaks out the Top 10 debuts and Top 10 upward movers at the big chains.

Our intent is to make CMJ Retail the first place the music business goes each week to find out what artists are breaking and why. We will show retail trends based on real information supplied by our network of reporters. The information from our reporting panel is

critical to our end goals; to reflect sales trends and the buzz on the street, which ultimately can help retail and labels make better-informed decisions with respect to buying, marketing and advertising budgets. We also have a section called “Speak Out” in which a retailer or label rep can speak his or her mind, be it via one sentence or a full paragraph. This week we devote the space to the U2/Best Buy controversy, which has caused considerable stir amongst our reporters. Get involved in this publication and use this space! We want to put the emphasis back on those accounts that actually work to break artists, but don’t necessarily reap the rewards afterward. To our friends and supporters at music retail and the industry, we thank you for your help in this new endeavor.

Music is one of the most powerful things on earth. We can all listen to the same song and it can immediately transport us all to different places in time and space. With all the things happening these days I would like to suggest one song to listen to in order to help put some perspective on the times: Brian Wilson’s “Love And Mercy.” Peace — **Mark Cope**



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MUSIC IS OUR FIRST NAME

SPEAK OUT

On the U2/Best Buy issue, we decided not to get in the way and let our reporters speak their peace (or riot) unedited and without censor.

John Timmons, Owner, Ear X Tacy

I was supposed to go get a flu shot 10 days ago. I put it off. I now have the flu. Could be worse... Could be anthrax I suppose. I slept for almost the entire last 24 hours, thanks to narcotics (Nyquil). Talk about

some strange, drug induced nightmares! I had a nasty dream, get this: Best (?) Buy, Clear Channel, VH1, Interscope Records, and U2 all plotted to eliminate any competition on the upcoming U2 DVD and VHS release... making it available ONLY at Best Buy!!! I dreamt up all sorts of ways to fight back against this evil empire; I dreamt I withheld my weekly sales figures from certain terrorist factions! Egad!

Michael Kurtz, President, The Music Monitor Network

What I am hearing from record stores is that everyone is stunned that U2 would sell out and let themselves be used by big corporations. What in the hell happened to them? By limiting access to this DVD to one of the biggest corporations in the country they've simply turned their backs on their fans and the music stores that loved them! It's so weird and so unlike U2. It's sad.

Jeff Davidson, Purchasing Manager, HMV U.S. Corporate

The latest venture by MVD/Interscope is just a continuation of distribution being afraid to raise its voice against label heads who are afraid to raise their voice against artists and their management. For U2's management to so blatantly tip the scales towards one retailer shows a lack of respect to all of the retailers who helped to put U2 on the

continued on page 48

I MIGHT BE WRONG LIVE RECORDINGS RADIOHEAD

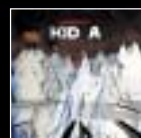
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Speak Out cont.

map. I question how much thought went into this decision and to how it will deter retailers from promoting this title and future U2 releases.

Rand Foster, Owner, Fingerprints and President of LINCS Coalition

That Interscope, U2, and the other companies involved in this promotion think that any retailer is going to let something like this slip by quietly, is indicative of how out of touch they are. A promotion of this nature serves only to redirect independent retail customers to a "most favored" retailer, it has little (positive) impact on overall sales, its biggest impact is on non-participating retailers and their relationships with the participating companies.

John Artale, Director Of Purchasing, NRM

UMVD has made a decision that one retailer is the retailer of choice. We will watch SoundScan and reformulate our orders as things develop.

Alayna Hill-Alderman, Owner, Record Archive

After much debate we have decided to completely ban reporting our weekly sales numbers on our chart. With recent events pointing to a sell-out by one of our all time fav bands getting in bed with a major chain who partnered with a major media conglomerate who owns a trade industry rag we just don't feel it appropriate to share anymore. Understand? Shit, we don't either — the message is we will do whatever necessary to protect our business. [Ed. note — Record Archive is still reporting to CMJ Retail]

Terry Currier, Owner, Music Millennium

I feel like a whore. I've been fucked by the band that I have loved for the past 21 years. I thought I would at least feel some pleasure, but I don't! Oh,



Terry Currier

Wait, I'm not a whore, I've been raped by the band that released an album called Boy in 1980 that I personally played over and over in my store, turning customers into fans of this unknown but incredible band from Ireland. The same band that played to less than 300 people at a club in my town. I used to feel inside that I played some small part in helping this band make it. I've been raped by a band that I felt not only made great music but lived by great principles. October and War followed and the excitement and pleasure of listening to their music and turning on music fans to their music mounted. Now, I don't feel so good about my love for their music. Now, I wonder if I had been deceived. Maybe it was my fault for putting too much belief in this band. Or maybe

fame and fortune changed them. Maybe the band has become too big and decision-making given up to their manager. Or perhaps, (and I hope I never find this to be true) they succumbed to the evil powers of money? I don't think I can listen to their music today to find the answer. I need to hear it from the band: "Bono, what's the deal? I didn't do anything wrong. I was at your side when you needed me most. I was there when no one else cared in helping to make believers in your music. I was there when you made it and I stayed with you all these many years. I thought I might have gotten a better 21st anniversary present than this for the long relationship we've had." Now I'm going through all the emotions of a relationship that just ended—tears, anger and remorse. Maybe we will talk again down the road, but it can never be the same.

"Bono, what's the deal? I didn't do anything wrong. I was at your side when you needed me most."

Carl Singermaster, Owner, Manifest Discs

As for Manifest we aren't going to stock the U2 DVD and VHS. And we are purging our inventory of all titles on Best Buy's Redline label. Best Buy crossed a line they never should have crossed if they also want to be in the content production business. We are awaiting more information from Interscope

before determining if there will be any change in how we promote their developing artists in future. We certainly will not promote any U2 product. It seems each new day now brings another move by a label or distributor to sell in advance of, or around independent music retail. I expect such moves to accelerate with the launch of online subscription services, which will practically require the lure of early availability and exclusive content to acquire sufficient customers to be profitable. In a rush to generate publicity and short term revenue, all these efforts, from Bowie's early release to digital download, to TV pre-street date offers, buy it from VH1 for early access, and exclusives for one physical retailer, have one thing in common. They ignore the needs of the most important link in the chain — the music consumer.

Consumers respond to simplicity, not hurdles to access. When they get excited about music they expect to get it from their preferred music retailer in their preferred format. If, instead, they are forced to behave six different ways to get six different performances the natural response is to raise their middle finger and elect to take all they can get for free, the rest be damned.

Controversy Erupts Over U2/Interscope/Best Buy Deal

A major bunker-buster was dropped on the music retail community last week when it was disclosed that an exclusive deal had been cut between Best Buy, Clear Channel, VH1, DirecTV, Interscope Records and U2 for the band's upcoming live two-disc DVD titled *Elevation 2001: U2 Live From Boston* (DVD \$32.98 list price; VHS \$19.98 list price). The DVD will be broadcast on VH1 as a world premiere on Nov. 23 at 9 p.m. ET, followed by repeat performances that weekend. According to the band's official website, the U2 premiere will also be available via a non-exclusive radio simulcast available to any station wishing to air the special program. During the month of December the concert will also be aired a number of times on DirecTV.



U2: Business smarts or blatant sell-outs?

Inside sources say the deal was proposed directly to U2 and its management by the consortium of entertainment marketing partners mentioned above (sans Interscope). When the deal was first proposed it was under the condition that Best Buy would have a total exclusive for the life of the DVD. Once Interscope was brought into the picture, both label and management raised concerns as to how other retailers would respond. These concerns led to the decision to allow Best Buy an exclusive two-week window that would start on Nov. 20, with the rest of the music retail community allowed to sell the title starting on Dec. 4. The idea was to leave in place the full amount of marketing funds so that all music retailers could benefit during the holiday selling season. Best Buy, VH1, DirecTV, and Clear Channel have committed to spending big bucks (the number of \$10 million is being thrown around) to promote the DVD.

U2 was unavailable for comment, but Mike Linton, Senior VP of Strategic Marketing for Best Buy stated, "Best Buy has been doing these kinds of events all along. Last year we sponsored the Sting concert in Central Park and during the summer we had a 'Back To School' event with Moby. We will be doing a special 'N Sync 'Bobble Head' promotion for the new 'N Sync album, with \$1 million of the money raised going to charity. We want to connect our brand with

entertainment. Best Buy is the market leader in DVD sales and we look at the U2 promotion as event marketing. We are creating alliances with many different entertainment companies in order to put on an event like this that has meaning for our customers."

Here is a portion of the Best Buy press release that was issued on Nov. 5: "As part of Best Buy's dedication to bring music fans the best in entertainment, the company has aligned with U2 for special promotions this holiday season. Beginning Tuesday, Nov. 20, shoppers will be able to purchase U2's DVD, *Elevation 2001: U2 Live From Boston*, exclusively at Best Buy for the first two weeks of its release. Best Buy will also offer the re-issue of U2's *Best Of 1980-1990* limited edition two-CD set, which includes the B-sides. Thanksgiving weekend, shoppers can add to their U2 collection when Best Buy offers an exclusive U2 CD sampler [free](#) to the first 500 customers at stores nationwide on Nov. 24. The sampler includes 'Beautiful Day,' 'Gone,' and 'I Will Follow,' previously unreleased live tracks from the DVD."

One source also stated that the intentions behind this promotion were to "blow up" a new configuration in DVD and that the bulk of the promotion would be impacting in December. The music retailer would be benefiting from all this exposure and that would outweigh the window of exclusivity given to Best Buy.

The response from retailers has been swift. Tower Records reportedly cancelled its order for the DVD and VHS, as did the Virgin MegaStores. Glen Ward, President/CEO of the Virgin Entertainment Group states, "This is a very serious issue that is irresponsible on the part of all parties involved. It is a restriction on the marketplace and an unfair practice. We have invested many dollars and support in promoting new artists and catalog and find this action to be shortsighted by the principles involved. Virgin MegaStores will not be stocking the new U2 DVD or VHS title. We have also reviewed all other U2 product and we will not be featuring those titles in our stores."

"This is a very serious issue that is irresponsible on the part of all parties involved. It is a restriction on the marketplace and an unfair practice." — Glen Ward, Virgin Megastores

Other accounts like Wherehouse have cut back their orders to the bare minimum. As Don Van Cleeve, President of CIMS (The Coalition Of Independent Music Stores) observed, "U2 fans are one of the most street sensitive fans out there. If this band has a new release, their fans want it the first week it's out." We at CMJ felt that we should give retail a forum to speak its own mind about these events. Their comments start in the "Speak Out" section on page 46 and continue on the following page. — **Mark Cope**

UNDER THE RADAR Column by Gerry Hart • ghart@cmj.com



AFI
The Art of Drowning (Nitro 15835)
 Distributor: Caroline

LA year ago, AFI's star was noticeably on the rise. The hardcore punk foursome had been touring almost without interruption since it first emerged from the Bay Area scene in the mid '90s, and as result, it's 1999 Nitro Records release, *Black Sails In The Sunset*, had finally hit a respectable 40,000 in indie-distributed sales. But no one could have predicted the year that *Black Sails'* follow-up, *The Art of Drowning*, would bring.

Released in September 2000 to barely-contained fan excitement, *Drowning* debuted at No. 9 on Billboard's Heatseekers chart and snuck into the bottom of the Billboard 200, but just as quickly slipped back into the pool and off the major industry radars. Fortunately, Nitro's been doing all the right things since. After an initially limited booking on the Warped Tour 2000 (a few Midwest dates), tour founder Kevin Lyman bumped up the band to the main stage for the remainder of that year's leg and then crowned the band headliners for the 2001 run. Since then Nitro has watched *The Art of Drowning's* sales spike sixty percent (and counting). In addition, sales of *Black Sails* have doubled, and AFI's much sought-after *All Hallows EP* has sold 50,000 copies to date. Nearly every one of the band shows is a sold-out, merch-peddler's dream.

And the story doesn't end here. After a year of banging on commercial radio's great Wittenberg doors, and with only a few low-spin add-takers in the first couple months (Live105, KXRR, KWOD, WOXY, 91X, and more recently Phoenix's KEDJ), Nitro's Sean Ziebarth pulled off the grand indie coup of the year when he dragged KROQ's Lisa Worden (MD) and Gene Sandbloom (APD) to AFI's sellout L.A. performance on Oct. 4. The two were so impressed that KROQ added *Drowning* single "The Days Of Phoenix" a week later and christened it with a first week, 17-spins radio rebirth. Nationwide re-adds and more first-time adds are likely to follow in the coming months.

Now with every national retail program Nitro can get their hands on ready to go at such heavyweights as Tower, LNCS, Best Buy, Transworld, and Warehouse, this record — which even before KROQ's conversion had sold nearly 80,000 copies (and shipped 50,000 more) — is ready to explode.

On Jan. 22 Nitro will release its third label compilation, *Punkzilla*, which will include enhanced video content for "The Days Of Phoenix," available for the first time to fans at \$4.98 list. A DVD collection of AFI live shows, videos, interviews, and in-studio outtakes of their upcoming 2002 release will be available this summer. Stay tuned. *The Art of Drowning* may be a year old, but it and AFI's future are just getting started.

AFI | Art of Drowning

- 9/19/00: *Drowning* released
- Summer/01: Warped Tour headline
- 9/19/01: AFI catalog sales double
- 10/9/01: L.A.'s KROQ adds "Phoenix"
- 11/9/01: 85,000 sold and climbing

MAJOR CHAIN

Period Ending 11/13/2001

UPWARD MOVES

TW	ARTIST + TITLE	LABEL
1	ENYA A Day Without Rain Reprise	
2	JA RULE Pain Is Love	Def Jam-IDJMG
3	NICKELBACK Silver Side Up	Roadrunner
4	MR. CHEEKS John P. Kelly	Universal
5	LINKIN PARK Hybrid Theory	Warner Bros.
6	ENRIQUE IGLESIAS Escape	Interscope
7	DMX The Great Depression	Def Jam-IDJMG
8	USHER 8721	LaFace-Arista
9	INCUBUS Morning View	Epic
10	SOUNDTRACK O Brother...	Mercury Nashville-IDJMG

TOP TEN DEBUTS

TW	ARTIST + TITLE	LABEL
1	BRITNEY SPEARS Britney	Jive
2	PINK FLOYD Echos-The Best Of...	Capitol
3	SOUNDTRACK The Wash	Doggystyle-Aftermath-Interscope
4	FAITH EVANS Faithfully	Bad Boy-Arista
5	PETEY PABLO Diary of a Sinner: 1st Entry	Jive
6	ANGIE STONE Mahogany Soul	J
7	GEORGE STRAIT Road Less Traveled	MCA Nashville
8	TONY BENNETT Playing...	Columbia-CRG
9	SOUNDTRACK Shrek	Dreamworks
10	BARBARA STREISAND Christmas Memories	Columbia-CRG

Chart is based on weekly sales totals from CMJ's panel of major chain reporters.

ONE STOP

Period Ending 11/13/2001

TW	LW	ARTIST + TITLE	LABEL
1	1	MICHAEL JACKSON Invincible	Epic
2	-	UGK Dirty Money	BMG
3	2	PETEY PABLO Diary of a Sinner: 1st Entry	Jive
4	4	DMX The Great Depression	Def Jam-IDJMG
5	11	SOUNDTRACK The Wash	Doggystyle-Aftermath-Interscope
6	5	THREE 6 MAFIA Choices	Loud
7	12	JA RULE Pain Is Love	Def Jam-IDJMG
8	6	BRITNEY SPEARS Britney	Jive
9	10	FAITH EVANS Faithfully	Bad Boy-Arista
10	9	USHER 8701	LaFace-Arista
11	14	ANGIE STONE Mahogany Soul	J
12	18	PINK FLOYD Echos-The Best Of Pink Floyd	Capitol
13	8	ENRIQUE IGLESIAS Escape	Interscope
14	7	JERMAINE DUPRI Instructions	So So Def-Columbia-CRG
15	13	JAY-Z The Blueprint	Roc-A-Fella-IDJMG
16	16	NICKELBACK Silver Side Up	Roadrunner
17	26	OUTLAWZ Novakane	Koch
18	24	ERICK SERMON Music	J
19	19	INCUBUS Morning View	Epic
20	17	LENNY KRAVITZ Lenny	Virgin

Chart is based on weekly sales totals from CMJ's panel of one stop reporters.



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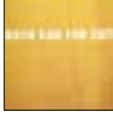


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POINTS OF IMPACT

artist	 DILATED PEOPLES <i>Expansion Team</i> Capitol Catalog No. 31477 Dist: EMD	 DEATH CAB FOR CUTIE <i>The Photo Album</i> Barsuk Catalog No. 21 Dist: DNA, Revolver, Darla	 BEULAH <i>The Coast Is Never...</i> Velocette Catalog No. 943 Dist: RED	 SPIRITUALIZED <i>Let It Come Down</i> Arista Catalog No. 14722 Distributor: BMG
retail	Scanned 37,000 its first week (shipped 200,000). In-store performances coming to your town soon (LA's Fat Beats brought 700 dilated people into a store capacity fit for 180.)	Enormous support from indie retailers including LINC'S, Newbury Comics, Virgin, Tower. Musicland and Wherehouse starting to buy now. Scanned 11,000 (shipped 20,000). On many store's current Top 40s.	Scanned 10,000 with strongest markets to date including SF, LA, Chicago, NYC, Seattle. Rasputins, CIMS (including Twist & Shout, Park Ave CDs, Keif's, Vintage vinyl, Ear-X-Tacy), Newbury, Electric Fetus, Crow's nest have run listening stations.	More than doubled first week sales of their last release. Currently scanning 28,000 (shipped 70,000). Successful Q&A's at Twist & Shout, Music Millenium, & Virgin/LA. Walk-throughs across the country at DCCD, Waterloo, Record Time, Easy Street & more.
radio	No. 2 most added at Urban Crossover; 29 adds last week at Rhythmic; 20 at Urban Radio, including Power in LA, ZMX, KUBE, Power 99, WEDR, mix show airplay Hot 97 & BLS. No. 1 last three weeks on CMJ's Hip Hop college radio charts.	Four weeks at No.1 CMJ Top 200. 91X and KFSD both giving early commercial support.	Top 5 at CMJ Top 200 and Core. Top 10 at comm. specialty with ongoing support from WZZN, WOXY, WRZX, WAVF, KCRW. Live performances on KCRW "Morning Becomes Eclectic" and WXPN's "World Café."	Eight weeks in the Top 5 of CMJ's Top 200. KFSD recently added "Stop Your Crying," as well as WQBK, WOXY, and WBTZ. Commercial specialty programming giving a warm welcome as well.
video	"Worst" handpicked and in Blowtorch rotation on M2. MTV has placed in its "Artists To Watch" bin, and BET totally behind the video. Hit No. 17 when Dr. Dre hosted last week. DP just hosted Rap City as well.	Barsuk making its first video for Death Cab Spring 2002.	"Gene Autry," has seen support at M2 (120 Minutes), Much Music, DMX/AEI, JBTV (Chicago), Music Link (Denver), Power Play (Jersey, Atlanta, Detroit), TUNEZ (Philly), Video Visions and Merge (SF).	"Stop Your Crying" airing on Much Music.
press	Cover stories initiated by <i>Elemental</i> , <i>CMJ</i> , and <i>Meanstreet</i> , are being followed by lead reviews in every major and minor daily across the country.	<i>Spin</i> , <i>Nylon</i> , <i>Flaunt</i> , given glowing reviews; <i>CMJ</i> cover story. Quote that best sums up media's enthusiasm (<i>LA Times</i>) "The track 'Why You'd Like to Be here' might be the best song penned about Los Angeles since John and Exene grabbed a pen."	Reviews and features from <i>Rolling Stone</i> , <i>CMJ</i> , <i>Magnet</i> , <i>Spin</i> , <i>NPR</i> , <i>ET Weekly</i> . Girlie Action handling publicity.	A media darling times 100. Nearly every publication in the country (and beyond) has weighed in from <i>CMJ</i> to <i>Rolling Stone</i> to <i>The Onion</i> . Even <i>Wired</i> is on record calling it "a masterpiece."
tour	First Leg of Tour began 11/20 and continues through Detroit (11/29), Chicago (12/4), Houston (12/8), Boulder (12/11), Albuquerque (12/12) and ending in San Bernardino (12/15). With Jurassic 5 for several dates.	Sell-outs on nearly every night of their latest tour; sold-out two consecutive shows in NYC. Will be abroad, then back to the U.S. beginning of 2002. Latest tour moved 3,000 albums and a ton of back catalog.	Just finished headlining U.S. tour including sold out shows at Spaceland (LA), The Abbey (Chicago), Bowery Ballroom (NYC), Great American Music hall (SF). Also nailed an opening slot on the Cake fall tour. Expect U.S. tour 2002.	Jason Pierce has taken a 13-piece orchestra with full-horn section on the road. Just finished Fall U.S. Look for the band to return to U.S. in late February 2002.
tv	Conan O'Brien Tuesday the 14th and Daily Beats on the Metro Channel the 15th.		Video appearances on regional video programs, including JBTV in Chicago, and Music Link in Denver.	Just appeared on Leno early this month.
notes	Best place for more info, tour dates, photos, videos, bios at HollywoodandVine.com . Call Capitol or your local EMD office for cool display materials available.	Barsuk now receiving bundles of heart-warming "product request" emails from major labels. Best info at barsuk.com . Call Barsuk for more distro info: 206.329.1573.	Every album selling more than the first, the <i>Coast</i> keeps getting clearer for stores picking up this release.	Call your label reps or log on to BMG's B2B where you can get all the art, bios, song clips, photos, you need. For additional info, go to Spiritualized.com or contact deborah.gilbert@bmg.com .



BEULAH THE COAST IS NEVER CLEAR

VELOCETTE

SHELF LIFE: **DOWN IN THE VALLEY** Section by Curtis Hawkins • kingcurtis@cmj.com



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DITV was founded in 1972 by owner/president Steve Hyland, and now includes four Minneapolis suburban locations in Wayzata, Crystal, Maple Grove and Golden Valley (DITV's flagship). The atmosphere is similar to record stores of the '70s, and employees strive for the best in customer service without the typical indie store attitude. The V.I.P. club — 20,000 members strong — offers discounts and members-only quarterly sales. DITV also carries related apparel and merchandise, as well as lava lamps, import posters, candles, toys, local consignments, independents, imports, special orders, and Minnesota's largest selection of Dead merchandise. Past in-stores

include Mötley Crüe, Dio, Staind, Limp Bizkit, Pantera, Deftones, Sevendust and Korn. They also offer several marketing opportunities for labels, including programs with direct mail, listening stations, local press, cable television, and radio stations.

Current music fave?
 Garbage, Nickelback, Travis

All-time fave album?
 Sting's *Nothing Like The Sun*

All-time fave single?
 U2's "Unforgettable Fire"

First record bought?
 Boston's *Boston*. Blew me away!

Where did you buy it?
 Independent Records in Colorado Springs.

Fave weekend party record? Now, Sugar Ray's latest CD.

Fave Sunday morning record?
 Soundtrack to *Blade Runner*

First concert you attended? Where? When?

U2 Live at Red Rocks. No Shit, I was the first one in. Changed to general admission because MTV was filming. So I was front row — check the video!

Best concert you attended? Where? When?

Sting at the Orpheum (Minneapolis). I got on stage and sang with him at sound check.

Artist or group you would like to see live now or in history?

Led Zeppelin

What do you collect?

Rare, limited edition (preferably autographed) schwag.



FIFTEEN FROM FIVE: A sampling from this week's reporting panel

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 FAITH EVANS
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 MICHAEL JACKSON
 JERMAINE DUPRI
 THREE 6Mafia
 USHER
 NICKELBACK
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 SNOOP DOGGY DOGG
 INCUBUS
 ERICK SERMON

AMOEBIA

San Francisco
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 COUP
 BJORK
 SPARKLEHORSE
 MICHAEL JACKSON
 ANGIE STONE
 NEW ORDER
 FUGAZI
 BRITNEY SPEARS
 DILATED PEOPLES
 RYAN ADAMS
 PULP
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 PINK FLOYD
 LENNY KRAVITZ

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 DMX
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 ENYA
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 DAVID GRAY
 KOTTONMOUTH KINGS
 DIANA KRALL
 FIVE FOR FIGHTING
 JOHN MELLENCAMP

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 NYC UNDERGROUND
 STROKES

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- 11/14/01: CAJUN HOUSE - SCOTTSDALE, AZ.
- 11/16/01: HOUSE OF BLUES - LAS VEGAS, NV.
- 11/17/01: ROXY THEATRE - W. HOLLYWOOD, CA.
- 11/18/01: SLIMS - SAN FRANCISCO, CA.
- 11/20/01: SHOWBOX SHOWROOM & LOUNGE - SEATTLE, WA.
- 11/21/01: ROSELAND THEATRE - PORTLAND, OR.
- 11/22/01: RICHARD'S ON RICHARDS CABARET - VANCOUVER, BC
- 12/18/01: QUEST CLUB - MINNEAPOLIS,

new single blurry

NEWS AND UPDATES

DEATH OF A FAN

October 15 of this year was a regular day for most people, but a chapter in the music Book of Life ended. John Candus, a life long music fanatic, died at Dallas's Baylor Hospital of cancer. His story is not about sick-



Disc Records' John Candus

ness but about a life of music. A former retailer, John previously spent many years at Disc Records, a Dallas/Ft Worth chain. He started as a clerk and worked his way up the ladder, topping out as the head of operations. In a business filled with accountants, lawyers,

bloodsuckers (this category may take care of the first two), musician wannabes and celebrity sponges, he stood alone. For decades he has been there at the beginning of many careers. At 48 he was long past the target demographic.

John was an individual; he hadn't cut his hair or beard in 25 years and he never took a drug in his life. Though his tastes were wide, the focus for his musical adoration was on four guys from Rockford, Illinois: Cheap Trick. He answered the call, "Hello there ladies and gentlemen, are you ready to rock?!" After years of following the music, and the band, John became known among the rest of the crew as an almost fifth-Beatle to Cheap Trick. Whether riding on the U.S. tour bus, taking photographs of the band's life onstage and off, or flying out with them for a Japanese tour, John was a welcomed part of their entourage for many years.

But John wasn't in it to hang with stars; these guys were his friends. From the height of Cheap Trick's arena-popularity to their

less-than-sold-out shows of recent years, John's passion for the band never wavered, never moved with the ebb and flow of their popularity. Five years ago the band convinced John to handle their merchandising, and the band never left him. Rick Nielson, Bun E. Carlos, and Tom Petersson, along with Rick's son Daxx, were at his funeral for his final goodbye. Rick Nielson asked the throng of friends and family who gathered for "A moment of silence for the passing of our friend," adding, "A big part of Cheap Trick's music died with John."

Many people collect the music of bands only to waver later, but few bands have fans that span their career, and fewer still collect a fan and friend like John Candus. John was a life long family man and is survived by his wife of 27 years, Mindy, and his 16 year-old daughter Jennifer. Jennifer and Mindy were both veterans of many Cheap Trick tour dates themselves — truly a family affair. R.I.P.: John an all access pass is waiting for you.

— **Curtis Hawkins**

VALLEY MEDIA: BEDTIME STORIES

Let's just say that if you were reading Valley's Book of Life, you'd be somewhere between Chapter 6 and Chapter 14 right now. Stay tuned, we'll have more to say shortly.

MICHAEL JACKSON: LIKE A VIRGIN?

Add to Virgin Megastores' growing list of never-done-an-instore-until-now alumni's Mr. Michael Jackson, who descended onto NYC's Time Square store on Nov. 7 (Virgin hosted Madonna's first ever, and Moby's rare two and a half hour Q&A appearance at Virgin last year). A success? In the words of Virgin CEO, Glen Ward, "It was just one of those things. The arrangement for the event was hasty, so it had spontaneity, plus Michael handled the whole event with grace, patience, and humor." The crowd, who slept overnight, and wrapped several city blocks to catch a glimpse, seemed, well, invigorated— NYC was ready for this kind of distraction.

TOP 20 IN-STORE PLAY

Period Ending 11/13/2001

TW	LW	ARTIST + TITLE	LABEL
1	1	STROKES Is This It	RCA
2	4	SPIRITUALIZED Let It Come Down	Arista
3	2	NEW ORDER Get Ready	Reprise
4	-	PINK FLOYD Echos-The Best Of Pink Floyd	Capitol
5	12	TWEAKER Attraction To All Things Uncertain	Six Degrees
6	13	FUGAZI Argument	Dischord
7	3	RYAN ADAMS Gold	Lost Highway-IDJMG
8	5	INCUBUS Morning View	Epic
9	9	BOB DYLAN Love And Theft	Columbia-CRG
10	-	AVALANCHES Since I Left You	London-Sire
11	6	DILATED PEOPLES Expansion Team	ABB-Capitol
12	21	LEONARD COHEN Ten New Songs	Columbia-CRG
13	28	BJÖRK Vespertine	Elektra-EEG
14	26	GILLIAN WELCH Time (The Revelator)	Acony
15	-	ROB ZOMBIE Sinister Urge	Geffen
16	23	SOUNDTRACK O Brother, Where Art Thou?	Mercury Nashville-IDJMG
17	29	JACK JOHNSON Brushfire Fairytales	Enjoy
18	-	BEN FOLDS Rockin' The Suburbs	Epic
19	-	MOGWAI My Father My King (EP)	Matador
20	-	PETE YORN Live At The Roxy	Columbia-CRG

Chart information is based on in-store play reports from CMJ's panel of independent retailers, coalitions, and small-medium chain reporters.

Tom McRae
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WCGR Fort Forest, FL 88.5 FM Fort Forest, FL 88.5 FM 789.209.3519 wcbg@wfla.com HIS ORANGE BUTT/HOLE SURFERS YEAR YEAH YEAHS PARK MANIC HISPANIC BURNING TREE WITCHERY SENSE FIELD

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WCVH Flemington, NJ 90.5 FM Flemington, NJ 90.5 FM 908.782.9595 wcvh@wcvh.com GRIP WEEDS WEEZER SYSTEM OF A DOWN THE TIGRE

WCYT Fort Wayne, IN 91.1 FM Fort Wayne, IN 91.1 FM 219.431.2299 wcyt@wcyt.com JETTINGHAM LINKIN PARK INCUBUS LIFEHOUSE LININ PARK DEEZER'S HAMMER

WDCR Hanover, NH 99.5 FM Hanover, NH 99.5 FM 603.846.3313 wdcra@wdcra.com SUPERHUNK DEATH CAB FOR CUT SYSTEM OF A DOWN CAROLINE KING CHRIS WHITLEY

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WEFT (A) Champaign, IL 90.1 FM Champaign, IL 90.1 FM 219.535.9338 weft@weft.com wdpb@wdpb.com BLIND PUP 25TH AN VELVET UNDERGROUND SYSTEM OF A DOWN KID RAMOS

WERU East Grand, ME 89.9 FM East Grand, ME 89.9 FM 207.469.6600 weru@weru.com wdpb@wdpb.com FEMI KUTI UNIVERSAL MESSAGE UNIVERSAL MESSAGE BEN FOLDS

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WBQQ Bloomsburg, PA 91.1 FM Bloomsburg, PA 91.1 FM 717.783.5300 wbqq@wbqq.com LES SAVY FAV KING OF THE EYE MERLE HAGGARD STRATFORD 4 RADIOHEAD THE TIGRE

WCBC (C) Ann Arbor, MI 88.3 FM Ann Arbor, MI 88.3 FM 734.763.1818 wbc@wbc.com OTHER PEOPLE PLAC BURNING TREE MERLE HAGGARD THE TIGRE

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FUGAZI
STUDENT RICK
CRYSTAL METHOD
FRANK ZERO
APHEX TWIN
SPIRITUALIZED
B.M.C.
LITTLE-T AND ONE
BROTHER ELLS
EMBODYMENT
CHRIS WHITLEY
PHANTOM PLANET
THUNDERBALL
RAE AND CHRISTIAN
REINERHEAD SECTION
BROTHER ELLS
DMX
LITTINGHAM
BJORK
- WLIS**
Jacksonville, AL 91.9 FM
Chris Mueller
904.722.5500
radio2j@hotmail.com
TENACIOUS D
RYAN ADAMS
BRIZZ
PHANTOM PLANET
STROKES
DEATH CAB FOR CUT
MERCURY REVER
LENNY KRAVITZ
WONTONS
ERASE ERRATA
DREG
SCHATZI
B.M.C.
SPIRITUALIZED
OZMA
DISMEMBERMENT PL
KID LOCO
CENTIMETERS
STRASBURG COURAGE
CHRIS WHITLEY
NEW WET KOJAK
OZOMATLI
APHEX TWIN
PHANTOM PLANET
PLUG SPARK SANJAY
JAY FARRAR
VICTORY AT SEA
OYSTERHEAD
NORTH MISSISSIPPI
- WLRA**
Norville, IL 88.1 FM
Justin Greiner
815.838.0900
wlr@wlsu.edu
STROKES
AND YOU WILL KNOW
DEATH CAB FOR CUT
SOUNDTRACK OF OUR
MODEST MOUSE
DIVERGENCE
NORTH MISSISSIPPI
BEACHWOOD SPARKS
NEW END ORIGINAL
APHEX TWIN
INTERNATIONAL NO
MERCURY REVER
HELLO SEQUENCE
VICTORY AT SEA
BROTHER ELLS
SPIRITUALIZED
GORYK'S ZYGOTIC M
HOPE SANDOVAL AND
TREMBLING BLUE ST
B.M.C.
IDES OF SPACE
LOVE AS LAUGHTER
RUBY VILEOS
STRATFORD 4
SCHATZI
OZMA
EVELYN FOREVER
SEAWORTHY
JAY FARRAR
AVALANCHES
- WMSF**
Sault Ste. Marie, MI 90.1 FM
Nancy Neuman
906.635.2107
wsp@akers/sau.edu
SENSE FIELD
DEATH CAB FOR CUT
BJORK
LUCID JONES
SEAWORTHY
JETTINGHAM
BEBEL GILBERTO
STRATFORD 4
STARSAILOR
RYAN ADAMS
EMILIANA TORRINI
AND YOU WILL KNOW
B.M.C.
TORI AMOS
JAY-Z
OZOMATLI
DILATED PEOPLES
NEW DEAL
GOLDINGER
BEATING HEAVEN
SPIRITUALIZED
NEW DEAL
DAVID DONDERO
APHEX TWIN
DAVID AXELROD
SAUL WILLIAMS
DICKOTS MANUVA
DAFT PUNK
FOUR TET
AVALANCHES
- WMTL**
Madison, WI 88.1 FM
Natscha Agrawal
608.252.0800
wmtlradio@aol.com
LUCKY BOYS CONFUS
TOMMY KRAVITZ
311
VERVE PIPE
FOXY MERCEDES
PUDDLE OF MUDD
CRYSTAL METHOD
TOOL
THEY MIGHT BE GIA
THE YORNI
RADIOHEAD
STEREO LAB
BICKER
DEPECHE MODE
FLARE
BUTTHOLE SURFERS
THE CALLING
JUDE
FAITHLESS
TORI AMOS
BOZ SCAGGS
GEBRAUCHE-MUSIK
KLOPOFF
MY LIFE WITH THE
INTERNATIONAL NO
BIG DUMB FACE
SCHEIDT AND KEY
LITTLE-T AND ONE
SHIA SEGER
- WMOF**
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Natscha Agrawal
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wmtlradio@aol.com
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TOMMY KRAVITZ
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FOXY MERCEDES
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CRYSTAL METHOD
TOOL
THEY MIGHT BE GIA
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RADIOHEAD
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SCHEIDT AND KEY
LITTLE-T AND ONE
SHIA SEGER
- WMTM**
Knoxville, TN 88.3 FM
Will Dodson
606.532.0108
GVAR
DISMEMBERMENT ASSEMBL
APHEX TWIN
CITRIGRASS
FLAT AVALANCHES
DEATH CAB FOR CUT
DREG
POLYNASTIC
ALL
BERTRAND BURGALAT
GODFISH
THE START
DR. JOHNSON
MERCURY HAGGARD
SPIRITUALIZED
DAVID AXELROD
MY VITRIOL
PUFFY AMIYUMI
CHRIS WHITLEY
BROADWAY PROJECT
2
NEW ORDER
SUPERCHUNK
CURVE
JULIE DORRIN
JAH WOLFE AND BI
HOTEL
HELLO SEQUENCE
QUARASHI
PHANTOM PLANET
KLOPOFF
- WMSR**
Oxford, OH 15 FM
Lisa 529.1269
wms@muohio.edu
STROKES
DISMEMBERMENT PL
GARBAGE
STARSAILOR
WOCHEE AMOS
DEATH CAB FOR CUT
SPIRITUALIZED
POLYNASTIC
EMILIANA TORRINI
HEY MERCEDES
OZMA
RUBY VILEOS
CDZ
KEVIN THISTAS R
DAFT PUNK
LES SAVY FAV
CLINIC
DREG
TOSHACK HIGHWAY
STRATFORD 4
GEM
ABANDONED POOLS
TREMBLING BLUE ST
NEW ORDER
RUBY VILEOS
JULIE DORRIN
CENTRO-MATICO
KAMMERFLUMMER KOL
POLYNASTIC
PHANTOM PLANET
EMPIRE STATE
- WMCW**
College Park, MD 88.1 FM
Brian Lacey
301.474.1710
dhandler1@bellsouth.com
HEAVENLY
DEATH CAB FOR CUT
HUION
NIRKI SUDDEN
GODFISH
HOPE SANDOVAL AND
NEW ORDER
TRANSCAMPS
SOUNDTRACK OF OUR
LE TIGRE
CONVOCATION OF...
APHEX TWIN
LOOKOUT FREAKOUT
THE POLITICS OF F
BEACHWOOD SPARKS
KINGSBURY MANX
LES SAVY FAV
HOMESICK FOR SPAC
MEMBRANAPHONICS
PULLEY
TREMBLING BLUE ST
PARAMORE
FUGAZI
HEY MERCEDES
DYMAXION
JULIE DORRIN
CENTRO-MATICO
KAMMERFLUMMER KOL
POLYNASTIC
PHANTOM PLANET
EMPIRE STATE
- WMCW**
Fredericksburg, VA 91.5 FM
Robert Sobczyk
540.575.4355
osyn1@wmcw.edu
STROKES
DEATH CAB FOR CUT
GARBAGE
RADIOHEAD
TOOT AMOS
INTERNATIONAL NO
NEW ORDER
MILEMARKER
BICOR
OYSTERHEAD
THEY MIGHT BE GIA
JETTINGHAM
HOPE SANDOVAL AND
AND YOU WILL KNOW
MONEY MARK
SCHATZI
GARRISON
CONVOCATION OF...
GRIP WEEDS
KID LOCO
APHEX TWIN
THE FAINT
SOMETHING CORPORA
STRATFORD 4
NEW WET KOJAK
RECOVER
MY HOTEL YEAR
RANDY
EMILIANA TORRINI
- WNHU**
West Haven, CT 88.7 FM
Christina Malash
203.934.8888
DEATH CAB FOR CUT
STROKES
SPIRITUALIZED
TOOT AMOS
INTERNATIONAL NO
NEW ORDER
MILEMARKER
BICOR
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HOPE SANDOVAL AND
AND YOU WILL KNOW
MONEY MARK
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GARRISON
CONVOCATION OF...
GRIP WEEDS
KID LOCO
APHEX TWIN
THE FAINT
SOMETHING CORPORA
STRATFORD 4
NEW WET KOJAK
RECOVER
MY HOTEL YEAR
RANDY
EMILIANA TORRINI
- WNTI**
Hackettstown, NJ 91.9 FM
Derek McCauley
609.575.4355
wnti@wnti.org
DEATH CAB FOR CUT
STROKES
BUTTERFLY JONES
SUPERCHUNK
BOB DYLAN
LES SAVY FAV
NIRKI SUDDEN
SAUL WILLIAMS
FAINT
BICOR
MOLDOY PEACHES
FUGAZI
INTERNATIONAL NO
TRICK TWAIN
BLACK LIPSTICK
ERASE ERRATA SU
CHOOSE YOUR OWN A
WITCHES
ERASE ERRATA
APHEX TWIN
CHAD REX AND THE
OZMA
BLACK 47
VPI
PHANTOM PLANET
HANK WILLIAMS: TI
PEDRO THE LION
MY HOTEL YEAR
PUFFY AMIYUMI
LAND OF THE EL CA
START
- WOCB**
Oberlin, OH 91.5 FM
Matt Martin
440.742.8100
wocb@oberlin.edu
SILVER JEWS
TOOT AMOS
SECOND
JIM OROURKE
BOB DYLAN
LES SAVY FAV
NIRKI SUDDEN
SAUL WILLIAMS
FAINT
BICOR
MOLDOY PEACHES
FUGAZI
INTERNATIONAL NO
TRICK TWAIN
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CHAD REX AND THE
OZMA
BLACK 47
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LAND OF THE EL CA
START
- WOCN**
Toms River, NJ 90.5 CaFM
Rick Tallman
732.225.0429
KMFMD
PIGS
JAVEL
DAVID GRAY
DAVE MATTHEWS BAN
MILK
BOZ SCAGGS
3 DOORS DOWN
OPERATION IVY
MIGHTY MIGHTY BOS
SISTERS OF MERCY
VOYAGE
GENERATION X
THE CLASH
RANCID
DISGORGE
GARBAGE
TOOL
TARROCK
FEAR FACTORY
SKINNY DIAMOND
3 DOORS DOWN
LESS THAN JAKE
SWITCHBLADE SYMPH
SNOT
HATERBED
SUZANNE VEGA
BETTER THAN EZRA
CAKE
JOSH JOPLIN GROUP
TORI AMOS
- WODU**
Norfolk, VA 1570 AM
Ericsto Acosta
757.650.8441
wodu@hotmail.com
PUDDLE OF MUDD
ROBBY
ANTHRAX
CRYSTAL METHOD
OZOMATLI
OZZY OSBOURNE
PUNK & AMIA VOL
SEVENDUST
TORI AMOS
JETTINGHAM
NO ONE
WOVEN
INCUDED
MARIO RODRIGUE
FRIDGE
NIRKI SUDDEN
APHEX TWIN
JIM OROURKE
THE TIGRE
FOUR TET
THE CULT
TRUCKLOADER
GARBAGE
NORTH MISSISSIPPI
AND YOU WILL KNOW
LENNY KRAVITZ
OZOMATLI
BEVIS FROND
PHOENICIA
TROUBLEMAN MIXTAP
MARKETCHELL
- WONC**
Napa, IL 89.1 FM
Joey Roth
815.371.5965
wonc@wncw@yahoo.com
JIMMY EAT WORLD
LENNY KRAVITZ
TRAVIS
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THE CULT
TRUCKLOADER
GARBAGE
NORTH MISSISSIPPI
AND YOU WILL KNOW
LENNY KRAVITZ
OZOMATLI
BEVIS FROND
PHOENICIA
TROUBLEMAN MIXTAP
MARKETCHELL
- WONC**
Napa, IL 89.1 FM
Joey Roth
815.371.5965
wonc@wncw@yahoo.com
JIMMY EAT WORLD
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Joey Roth
815.

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Tim Fuchs
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music@wsbf.net
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3 SUMMERS GONE
SQUAREPUSHER
THAT BINDS
PULLEY
DRIPSONIC
BIDE
SHINER
C
FREEKASS
RX BANDITS
ELECTRIC FRANKENS
LES SAVY FAV
NO USE FOR A NAME
PRETTY GIRLS MAKE
AFFECT
AIR
NOW IT'S OVERHEAD
JETTINGHAM
SNAP ROBINSON
SHARKS AND MINNOW
POETS OF RHYTHM
ACTUAL TIGERS
GENE DYLAN
RIVAL SCHOOLS
MOCGAI
INTERNATIONAL NOI
BUILT TO SPILL

WSBU
St. Bonaventure, NY 88.3 FM
Chris Smith
716.375.2307
wsbu@sbu.edu
REALIZED
INTERNATIONAL NOI
PINBACK
DREGS
DISMEMBERMENT PLA
HOPE SANDOVAL AND
THE SPACE HOLIDAY
STRAFORD 4
LES SAVY FAV
B.M.C.
HEY MERCEDES
TREMBLING BLUE ST
STRAHEAD
JENNY TOOMEY
NEW WET KOJAK
AND YOU WILL KNOW
SONGS FOR CASSAVE
BRIGHT LIGHT
PLUG SPARK SANJAY
MINI/FM
WOVEN
OZOMATI
STARSAILOR
KID LOCO
OZMA
NEW END ORIGINAL
GARRISON
DAVID DONDERO

WSBS
New London, NH 90.9 FM
Megan McCarthy
603.526.3410
mcc@city-sawyer.edu
SPOCKE DAILY PRID
B.M.C.
CHARLATANS UK
LENNY KRIVITZ
APEX THEORY
AVANLACHES
BASEMENT JAXX
DUB PISTOLS
THE FAINT
GROOVE ARMAIDA
APEX THEORY
GORKY'S ZYGOATIC M
DIVINE COMEDY
THE
NICE SYSTEM
RYAN ADAMS
MOLLY PEACHES
LENNY KRIVITZ
WILIANA TORRINI
DAFT PUNK
STARSAILOR
JULIA
MUSIC FROM THE CO
GREEN DAY
SUGARCULT
TORI AMOS
GORKY TO BURN
BUSH
RIVAL SCHOOLS

WSBP
Plymouth, MI 88.1 FM
Lisa Gartin
734.416.1732
FRAMES
THE FAINT
THEY MIGHT BE GIA
PINBACK
TRAVIS
CAKE
EMVY EAT WORLD
SAVES THE DAY
GARBAGE
DAVID GARZA
BELLUAH
INTERNATIONAL NOI
WEEZER
CURSIVE
KELLY AND SEBASTI
BUILT TO SPILL
WHITE STRIPES
SWEET VALLEY
VARNALINE
APPLES IN STEREO
NEW ORDER
FUGZI
ABANDONED POOLS
GRANT LEE PHILLIP
STROKES
GARRISON
WALKING SCHOOLS UNI
REUBENS ACCOMPLI
GORILLAZ
BETTER THAN EZRA

WSBR
Boston, MA 93.7 FM
John Shea
617.573.8224
wsbr@total.com
PANDA SQUAD
GROSSBRIGHT
WALTHAM
MATES OF STATE
FRAMES
OZMA
WOLFE
INTERNATIONAL NOI
MOLLY PEACHES
FANTOMAS
SUNBED BY VOICES
MR. HAPPY TEO
BRETT ROSENBERG P
CONVERGE
LOCKED IN A VACAN
MICKROPHONES
SHODS
MOCGAI
DISMEMBERMENT PLA
FUGAZI
RON DELLES
DUB NARCOTIC SOUN
EMPEROR
DMZ
KICK JOHNSON
FUGAZI
RON DELLES
BIS

WSFY
Spartanburg, PA 89.1 FM
Pat Summers
717.40.0633
STROKES
MOLLY PEACHES
WEST MOUSE
3 SUMMERS GONE
SQUAREPUSHER
THAT BINDS
PULLEY
DRIPSONIC
BIDE
SHINER
C
FREEKASS
RX BANDITS
ELECTRIC FRANKENS
LES SAVY FAV
NO USE FOR A NAME
PRETTY GIRLS MAKE
AFFECT
AIR
NOW IT'S OVERHEAD
JETTINGHAM
SNAP ROBINSON
SHARKS AND MINNOW
POETS OF RHYTHM
ACTUAL TIGERS
GENE DYLAN
RIVAL SCHOOLS
MOCGAI
INTERNATIONAL NOI
BUILT TO SPILL

WSIA
St. Ignace, PA 89.9 FM
Lacey Axelrod
717.802.3057
music@wsia.fm
PARK
PHANTOM PLANET
INFLUENZA
SPIRITUALIZED
COREY
EMILIANA TORRINI
D
STRAFORD 4
JULIANA THEORY
LIT
SOMETHING CORPORA
OZMA
APEX TWIN
FOLDS
LINKIN PARK
HENS AND CHRIAN
RAE AND CHRISTIAN
GARRISON
STROKES
SAUL WILLIAMS
NEW END ORIGINAL
AVANLACHES
DAFT PUNK
PLUG SPARK SANJAY
MY HOTEL YEAR
INTERNATIONAL NOI
DAVID AXELROD
PULLEY
AND YOU WILL KNOW
NEW WET KOJAK
LENNY KRIVITZ
R
GO REAL SLOW

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Chris Richard
203.392.6930
wsiradio@hotmail.com
FOR CUT
INTERNATIONAL NOI
NEW ORDER
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MERCURY REV
APEX TWIN
HERBIE HANCOCK
PUDDLE OF MUDD
TORI AMOS
BARBARA
TREMBLING BLUE ST
LOS CRUCIOS
BRIAN MCKNIGHT
GJUNWINE
BINGO MAN MIXTAP
JADAKISS
RICHIE HAWTIN
MOMENT
APEX TWIN
IMMORTAL ALICE
BRIZZ
AND YOU WILL KNOW
PEDRO THE LION
FRUIT BATS
MISSTY MIDDLE
PRETTY GIRLS MAKE
LOOKOUT FREAKOUT
THE FAINT
BEBEL GILBERTO
BRIEF
LADYBURN
LIL ROMEO
LIL MO
MICHAEL JACKSON

WSIC
Shenandoah, WV 89.5 FM
James Evans Pilot
800.876.5134
mcc@city-sawyer.edu
SPOCKE DAILY PRID
B.M.C.
CHARLATANS UK
LENNY KRIVITZ
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NICE SYSTEM
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LENNY KRIVITZ
WILIANA TORRINI
DAFT PUNK
STARSAILOR
JULIA
MUSIC FROM THE CO
GREEN DAY
SUGARCULT
TORI AMOS
GORKY TO BURN
BUSH
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North Easton, MA 91.3 FM
Chris Wast
508.238.2612
wsiradio@yahoo.com
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DILATED PEOPLES
TREMBLING BLUE ST
DEATH CAB FOR CUT
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REUBENS ACCOMPLI
STROKES
EMVY EAT WORLD
STRAFORD 4
SOMETHING CORPORA
STUDENT RICHMAN
UNDER
ADEMA
PENNYWISE
WOVEN
DI LOGIC
DOWNER
PULLEY
CHAD REE AND THE
RIVAL SCHOOLS
ILL NINO
STEREOPHONICS
GUNWOLL
MINIBAR
TRAVIS
KIDS DELMHORST
JUDAS PRIEST
CHRIS THISTAS R
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Chris Lorant
508.786.6276
music@wsirradio.com
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BETTER THAN EZRA
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JETTINGHAM
DISMEMBERMENT PLA
AVANLACHES
LENNON
HENS AND CHRIAN
MACY GRAY
OZOMATI
GARBAGE
OYSTERHEAD
LITTLE A
WOMEN
EMBODYMENT
NEW WET KOJAK
FEMI KUTI
LENNY KRIVITZ
B.M.C.
EMVY EAT WORLD
JONATHAN RICHMAN
FLAW
NEW WET KOJAK
MY VITRIOL
DAFT PUNK

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Jamaica, NY 590 AM
Sabrina Nicolich
718.998.6563
mcc@city-sawyer.edu
GWAR
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SEAWORTHY
BEACHWOOD SPARKS
RIVAL SCHOOLS
DANIEL JOHNSTON
SCHAZTI
SPIRITUALIZED
APEX TWIN
CHRIS THISTAS R
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WOVEN
OZMA
BEN FOLDS
LENNY KRIVITZ
MY VITRIOL
MOLLY PEACHES
ALL
B.M.C.
TRAVIS
CALL AND RESPONSE
THE LION
COURT AND SPARK
THE SIGHTS
GORILLAZ
STROKES
RYAN ADAMS

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Westfield, MA DUP1 FM
Andy Kist
413.572.5579
jrenlow@hotmail.com
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COURT AND SPARK
GORILLAZ
AMERICAN HEAD CHA
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DOWNER
PULLEY
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KIDS DELMHORST
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GARBAGE
OYSTERHEAD
LITTLE A
WOMEN
EMBODYMENT
NEW WET KOJAK
FEMI KUTI
LENNY KRIVITZ
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EMVY EAT WORLD
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MY VITRIOL
DAFT PUNK

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Andy & Patrick
336.278.7211
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STRAFORD 4
RED MONKEY
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DISMEMBERMENT PLA
FUGAZI
JOHN VANDERLICE
FUGAZI
ADEMA
PENNYWISE
WOVEN
DI LOGIC
DOWNER
PULLEY
CHAD REE AND THE
RIVAL SCHOOLS
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GUNWOLL
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JULIA
BALL IN THE HOUSE
SPIRITUALIZED
MERCURY REV
BUBBA SPARXXX
MARRY J BLICE
HERBIE HANCOCK
MERLE HAGGARD
STRAFORD 4
BARBARA
TREMBLING BLUE ST
LOS CRUCIOS
BRIAN MCKNIGHT
GJUNWINE
BINGO MAN MIXTAP
JADAKISS
RICHIE HAWTIN
MOMENT
APEX TWIN
IMMORTAL ALICE
BRIZZ
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FRUIT BATS
MISSTY MIDDLE
PRETTY GIRLS MAKE
LOOKOUT FREAKOUT
THE FAINT
BEBEL GILBERTO
BRIEF
LADYBURN
LIL ROMEO
LIL MO
MICHAEL JACKSON

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Matt Lashlee
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mcc@city-sawyer.edu
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NICKELBACK
RYAN ADAMS
KENNA
BUILT TO SPILL
RADIOHEAD
"EMVY EAT WORLD"
B.M.C.
PETLAND
AND YOU WILL KNOW
DAVID GRAY
LENNY KRIVITZ
INTERNATIONAL NOI
PHANTOM PLANET
JONATHAN RICHMAN
LOS STRATIGERETS
OLLY MAHONIE
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ZIMMY
ATASCARRE
JAMES MATHUS AND
MERCURY REV
NEW WET KOJAK
BAD ROMAN
MUNK
SHARIN THE GROOV
AVANLACHES
SHANNON WRIGHT
TINDERSTICKS
JEWEL

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Paul Dierne
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music@wisc.edu
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THE FAINT
INCUBUS
DEATH CAB FOR CUT
MOLLY PEACHES
ACTUAL TIGERS
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HENS AND CHRIAN
MACY GRAY
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JONATHAN RICHMAN
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Andy & Patrick
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JOHN VANDERLICE
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ADEMA
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WOVEN
DI LOGIC
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PULLEY
CHAD REE AND THE
RIVAL SCHOOLS
ILL NINO
STEREOPHONICS
GUNWOLL
MINIBAR
TRAVIS
KIDS DELMHORST
JUDAS PRIEST
CHRIS THISTAS R
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WSJM
Northampton, WI 91.7 FM
Greg Lid
508.262.1206
music@wisc.edu
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HEY MERCEDES
BOB DYLAN
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DEAN QUIXOTE
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LIARS

WVFS
Tallahassee, FL 89.7 FM
Chris Berry
850.844.1879
wvfmusic@wvfu.edu
SLIVER JEWS
LANGLEY SCHOOLS M
FRAMES
JIM O'ROURKE
BETTER THAN THE B

WVGS
Statesboro, GA 91.9 FM
Kurt Briggs
912.881.5507
wvgs@hatecolts.com
THIS TLE
KICKED IN THE HEA
ROCKETS TO MARS
GOOD RIDDANCE/KIL

WVIA
Pittsboro, NC 89.5 FM
George Graham
717.655.7809
WVIA
ZOUK
CHARISMATICS
ROB GONZALEZ
HERBIE HANCOCK
SYNCHRONY

WVNC
Galesburg, IL 90.7 FM
Jennifer Frederic/Tohy
Gieswa
618.241.7266
WVNC
IDES OF SPACE
MELMATICS
AVEO
LANGLEY SCHOOLS M
MERLE HAGGARD

WVNW
Spartanburg, PA 91.5 FM
Mark Rudy
607.248.8202
wvnmusic@aol.com
CHARISMATICS
MELMATICS
DAVIS?
EVELYN FOREVER
BIONIC JIVE

WVWF
Fairfield, CT 88.5 FM
Casey Lattors
203.254.4111
wvwmusic@hotmail.com
HANK WILLIAMS, JR
JUST
DEAN QUIXOTE
ROCKETS TO MARS
MELMATICS
CHARISMATICS

WVRL
Radford, VA 89.9 FM
John Schuyler
540.831.5920
wvrl@radford.edu
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GOOD RIDDANCE/KIL
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FRAMES
DAFF PUNK
ROCKETS TO MARS

WVWD
Newark, DE 91.3 FM
Kristen Brown
302.550.8410
wvwd@delaware.edu
A-TRACK
TOMAHAWK
ALICE COOPER
GODFLESH
EMERSON
DEVIN TOWNSEND
RETROGRADE
AGNOSTIC FRONT

WVVM
Coral Gables, FL 90.5 FM
Jeff St. Pierre
305.254.6383
wvvm@villanovamusic.org
JIM O'ROURKE
ROCKETS TO MARS
GOOD RIDDANCE/KIL
DEAN QUIXOTE
ROLAND
LIFESAVAS

WVVR
Valparaiso, IN 91.1 FM
Mihailoi Susu
mlymits@hotmail.com
WVVR
GOOD RIDDANCE/KIL
ROCKETS TO MARS
DEAN QUIXOTE
FRAMES
WVBC

WVWB
London, ON 94.7 FM
Chris Van
519.661.3601
chrvmp@wvo.ca
MACHINE HEAD
CARV
OMEGA AD
RATON/SOUL
ANCIENT
SCAR CULTURE

WVYD
Radnor, PA 89.1 FM
Matt Tooley
610.892.8467
wvyd@hotmail.com
GOOD RIDDANCE/KIL
BIONIC JIVE
WVYO

WVZL
Walleysville, MA 91.5 FM
Ella Coscolluela
717.283.2950
wvzll@walleysville.org
INTERATIONAL NOI
TIGER ARMY
FULLY DOWN
SUBB
LOOKOUT! FREAKOUT
MELMATICS

WVZU
Ottawa, ON 89.1 FM
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Houston, TX 88.7 FM
Jody Abbott
540.568.8878
WXJM
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GOOD RIDDANCE/KIL
ROCKETS TO MARS
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IDES OF SPACE

WXLY
Schmectville, PA 90.3 FM
Tristen Inglehise
610.799.4141
wvly@hotmail.com
SEVENDUST
EVELYN FOREVER
AND YOU WILL KNOW
THE CURE
MERLE HAGGARD

WXPL
Fitchburg, MA 91.3 FM
Mike Daniels
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FRAMES
DAFF PUNK
ROCKETS TO MARS

WXUT
Toledo, OH 88.3 FM
Don Zellers
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WXUT
A-TRACK
TOMAHAWK
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GODFLESH
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ROLAND
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SARAH DOUGHER
SCHAMBERS
VANDERMARK'S

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ALICIA KEES
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KASF
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SYSTEM OF A DOWN
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SOILENT GREEN
WITCHERY
WINTERGON
MOONSPELL
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LOUD ROCK AIRPLAY

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John Raab
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SEVENTH
GWAR
40 BELOW SUMMER
CHIMAIRA
FRONTED
SLAYER
SLIPKNOT
ROB ZOMBIE
MACHINE HEAD
SYSTEM OF A DOWN

WOCC - NJ
Toms River, NJ 90.5 CaFM
Ari Berger
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RANCID
D GENERATION
SEKIZU
OPETH
DEFTONES
GODSMACK
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THE CURE
DEPTHE MODE

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SLAYER
SEVENTH
AGNOSTIC FRONT
GRADE
SWITCHED
PRIMER 55
SIX FEET UNDER

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GODFLESH
SYSTEM OF A DOWN
SCISSORFIGHT
CHIMAIRA
BLACIDIE

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CHIMAIRA
PISSING RAZORS
KITTIE
EMPEROR
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TESTAMENT
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REVELLE
ROB ZOMBIE
SWITCHED

WPRK
Whiter Park, FL 91.5 FM
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SCAR CULTURE
DEATH
SYSTEM OF A DOWN
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DEATH
SCAR CULTURE
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WPTC
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SWITCHED
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IN FLAMES
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CONVERGE
EVERY TIME I DIE
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SCISSORFIGHT
AGNOSTIC FRONT
OZZY OSBOURNE
FLAW
AGENTS OF MAN
KITTIE

WRBC
Leiston, ME 91.5 FM
Razor Ray
207.771.7532
wrbcradio@bates.edu
SLAYER
SCAR CULTURE
CHIMAIRA
MACHINE HEAD
GWAR
MOONSPILL
CAVITY
HELLSPAWN

WRFL
Lexington, NY 88.1 FM
Paul Shannon
608.291.1557
SOILENT GREEN
SODOM
WITCHERY
DESTRUCTION
SWITCHED
WURDLAK
SCAR CULTURE
CONVERGE
RINGWORM
GWAR

WRFM
Blue Bell, PA CLC FM
Arian Hartick
215.619.7905
KITTIE
CHIMAIRA
SLAYER
OZZY OSBOURNE
ILL NINO
SLIPKNOT
KITTIE
DOPE
ADEMA
NO ONE

WRFT
Amber, PA 540 AM
Reggie Risseaux
215.283.1278
SEVENTH
KITTIE
POD
OZZY OSBOURNE
FROM AUTUMN TO AS
NOVADRIVER
CAVITY
DEFENSTRATION
CHIMAIRA
MAGFLAR

WRPW
Miami, FL 540 AM
Jason Barbel
305.346.7095
julyrly@hotmail.com
40 BELOW SUMMER
DOPE
POD
PUDDLE OF MUDD
NO ONE
AGNOSTIC FRONT
STATIX X
SOIL
MACHINE HEAD
DECIDE

WRGW
Washington, DC 540 AM
Sue Needelman
202.994.7554
sue@wrgw.com
SYSTEM OF A DOWN
SLIPKNOT
DOPE
40 BELOW SUMMER
NO ONE
FLAW
EMBODYMENT
OZZY OSBOURNE
DRI KILL LOGIC
PRIMER 55
STATIX X

WRHU
Hempstead, NY 91.9 FM
Michael Almon
336.312.2352
wrgs@hotmail.com
SLAYER
EMPEROR
BURNING INSIDE
CONTAMINATED 4.0
THEIR
SOILENT GREEN
CONVERGE
GRAVE DIGGER
GWAR
KRIKUN
SCAR CULTURE
SLAYER

WRKC
Westfield, PA 88.5 FM
Bob Decker
518.584.2727
wrke@wrke.com
TRISTANIA
OZZY OSBOURNE
BRUCE DICKINSON
CHIMAIRA
TESTAMENT
IN FLAMES
FROM AUTUMN TO AS
CONVERGE
EVERY TIME I DIE
MOONSPILL
RINGWORM

WRMC
Flushing, NY CC
Salvatore Haughe, Jr.
904.851.2240
pds@wrmc.com
WILL HAVEN
40 BELOW SUMMER
MACHINE HEAD
POD
SLAYER
SLIPKNOT
NORA
MACHINE HEAD
HELLSPAWN
TRISTANIA
POD

WRWC
St. Bonaventure, NY 88.3 FM
Matt Deapo
716.375.2207
mattdeapo@hotmail.com
CONVERGE
KITTIE
AGENTS OF MAN
GWAR
SOILENT GREEN
OZZY OSBOURNE
GORELORD
GARGANTUA SOUL
AGENTS OF MAN
CAVITY

WRMC
Middlebury, VT 91.1 FM
Giorgi Arshedze
802.443.8324
wrbb_rock@yahoo.com
FROM AUTUMN TO AS
CONVERGE
DEATH
DIABOLIC
SCISSORFIGHT
AGNOSTIC FRONT
OZZY OSBOURNE
FLAW
AGENTS OF MAN
KITTIE

WRBC
Leiston, ME 91.5 FM
Razor Ray
207.771.7532
wrbcradio@bates.edu
SLAYER
SCAR CULTURE
CHIMAIRA
MACHINE HEAD
GWAR
MOONSPILL
CAVITY
HELLSPAWN

WRSE
Elmhurst, IL 88.7 FM
Chris Martorillo
630.242.1169
mike21602@aol.com
ANATHEMA
LINCIN COOPER
OZZY OSBOURNE
TESTAMENT
JACKED
SYSTEM OF A DOWN
PUDDLE OF MUDD
RINGWORM
GWAR

WRSK
Slippery Rock, PA 88.1 FM
Arian Hartick
724.738.2551
wrsk@tru.edu
IN FLAMES
TESTAMENT
PRIMER 55
AGNOSTIC FRONT
SYSTEM OF A DOWN
PUDDLE OF MUDD
RINGWORM
GWAR

WRST
Miami, FL 90.3 FM
Reggie Risseaux
215.283.1278
SLIPKNOT
KITTIE
SCAR CULTURE
FROM AUTUMN TO AS
TERION
DOPE
DEFENSTRATION
CHIMAIRA
MAGFLAR

WRSU
New Brunswick, NJ 88.7 FM
Scott Barbel
305.346.7095
eatsnace@aol.com
FRANK VINCE
OZZY OSBOURNE
GODFLESH
RINGWORM
CHIMAIRA
WILL HAVEN
CONVERGE
40 BELOW SUMMER
FROM AUTUMN TO AS
DECIDE

WRTC
Hartford, CT 89.3 FM
Brian Sinclair
860.291.2439
wrtc@wrtc.com
WILL HAVEN
WITCHERY
CHIMAIRA
SYSTEM OF A DOWN
DESTRUCTION
EMPEROR
TESTAMENT
ROB ZOMBIE
NEUROSI
AGENTS OF MAN
KREATOR

WRSU
Cleveland, OH 91.9 FM
Lynn Bertram
216.368.2207
mikhal@wrsu.org
SLAYER
WITCHERY
AGNOSTIC FRONT
CONVERGE
CHIMAIRA
SYSTEM OF A DOWN
AMERICAN HEAD CHA
GWAR
ICED EARTH
MOONSPILL
EVERY TIME I DIE

WSJK
Miami, FL DUPI FM
Joe Versace
313.572.5579
surrain@shotmail.com
CONVERGE
CHIMAIRA
SPINESHANK
CRADLE OF FILTH
MAYHEM
ABORMY
SOLEFALD
NEUROSI
SLAYER

WSAM
West Hartford, CT 106.3 FM
Billian Murray
860.278.2279
pds@wsam.hartford.edu
KITTIE
MAYHEM
TERION
POD
REVELLE
MOONSPILL
AMERICAN HEAD CHA
ADOLF AND THE PIS
OZZY OSBOURNE
SUGARCULT

WSBU
St. Bonaventure, NY 88.3 FM
Matt Deapo
716.375.2207
mattdeapo@hotmail.com
CONVERGE
KITTIE
AGENTS OF MAN
GWAR
SOILENT GREEN
OZZY OSBOURNE
GORELORD
GARGANTUA SOUL
AGENTS OF MAN
CAVITY

WSBP
Plymouth, MI 88.1 FM
Jessica Rasmussen
734.416.7132
SLAYER
SYSTEM OF A DOWN
CHIMAIRA
ALCHEMIST
SLIPKNOT
PRESSURE 4-5
CONTAMINATED 4.0
KREATOR
ROB ZOMBIE
AMERICAN HEAD CHA

WSFR
Boston, MA CLC FM
Raz Kozowyk
617.573.8324
wstadio@hotmail.com
CONVERGE
BLOODDUSTER
EMPEROR
GODFLESH
SCAR CULTURE
TESTAMENT
AGNOSTIC FRONT
PIG DESTROYER
EMPEROR
OPAUKE

WSFX
Natick, MA 89.1 FM
Ken McCann
508.546.0833
SAXON
LINCIN COOPER
OZZY OSBOURNE
TESTAMENT
JACKED
SYSTEM OF A DOWN
PUDDLE OF MUDD
RINGWORM
SLAYER
GWAR

WSHC
Shepherdsville, WV 89.3 FM
Arian Hartick
304.876.5134
wshc@shepherd.wvnet.edu
IN FLAMES
TESTAMENT
PRIMER 55
AGNOSTIC FRONT
SYSTEM OF A DOWN
PUDDLE OF MUDD
RINGWORM
SLAYER
GWAR

WSHL
New Easton, MA 91.3 FM
Hardcore Midget
212.252.2546
eyepug@aol.com
FROM AUTUMN TO AS
SCISSORFIGHT
GARGANTUA SOUL
WILL HAVEN
GWAR
SOILENT GREEN
BANE
DEFENSTRATION
EMPEROR
TERION

WSIA
Staten Island, NY 88.9 FM
Scott Barbel
305.346.7095
music@wsia.fm
FRANK VINCE
OZZY OSBOURNE
GODFLESH
RINGWORM
CHIMAIRA
WILL HAVEN
CONVERGE
40 BELOW SUMMER
FROM AUTUMN TO AS
GWAR

WSIN
New Haven, CT 1590 AM
Magick Mike
203.392.6930
wstin@radio.com
OZZY OSBOURNE
WITCHERY
CHIMAIRA
SYSTEM OF A DOWN
DESTRUCTION
EMPEROR
TESTAMENT
ROB ZOMBIE
NEUROSI
AGENTS OF MAN
SCAR CULTURE

WSJU
Jamaica, NY 590 AM
Lynn Bertram
216.368.2207
mikhal@wrsu.org
SLAYER
WITCHERY
AGNOSTIC FRONT
CONVERGE
CHIMAIRA
SYSTEM OF A DOWN
AMERICAN HEAD CHA
GWAR
ICED EARTH
MOONSPILL
EVERY TIME I DIE

WSKB
Miami, FL DUPI FM
Joe Versace
313.572.5579
surrain@shotmail.com
CONVERGE
CHIMAIRA
SPINESHANK
CRADLE OF FILTH
MAYHEM
ABORMY
SOLEFALD
NEUROSI
SLAYER

WSAM
West Hartford, CT 106.3 FM
Billian Murray
860.278.2279
pds@wsam.hartford.edu
KITTIE
MAYHEM
TERION
POD
REVELLE
MOONSPILL
AMERICAN HEAD CHA
ADOLF AND THE PIS
OZZY OSBOURNE
SUGARCULT

WSBU
St. Bonaventure, NY 88.3 FM
Matt Deapo
716.375.2207
mattdeapo@hotmail.com
CONVERGE
KITTIE
AGENTS OF MAN
GWAR
SOILENT GREEN
OZZY OSBOURNE
GORELORD
GARGANTUA SOUL
AGENTS OF MAN
CAVITY

WSBP
Plymouth, MI 88.1 FM
Jessica Rasmussen
734.416.7132
SLAYER
SYSTEM OF A DOWN
CHIMAIRA
ALCHEMIST
SLIPKNOT
PRESSURE 4-5
CONTAMINATED 4.0
KREATOR
ROB ZOMBIE
AMERICAN HEAD CHA

WSFR
Boston, MA CLC FM
Raz Kozowyk
617.573.8324
wstadio@hotmail.com
CONVERGE
BLOODDUSTER
EMPEROR
GODFLESH
SCAR CULTURE
TESTAMENT
AGNOSTIC FRONT
PIG DESTROYER
EMPEROR
OPAUKE

WSFX
Natick, MA 89.1 FM
Ken McCann
508.546.0833
SAXON
LINCIN COOPER
OZZY OSBOURNE
TESTAMENT
JACKED
SYSTEM OF A DOWN
PUDDLE OF MUDD
RINGWORM
SLAYER
GWAR

WSHC
Shepherdsville, WV 89.3 FM
Arian Hartick
304.876.5134
wshc@shepherd.wvnet.edu
IN FLAMES
TESTAMENT
PRIMER 55
AGNOSTIC FRONT
SYSTEM OF A DOWN
PUDDLE OF MUDD
RINGWORM
SLAYER
GWAR

WVA
New York, NY 590 AM
Andrea Radulescu
212.252.2546
andreasva@hotmail.com
SYSTEM OF A DOWN
CONVERGE
BIOHAZARD
SIX FEET UNDER
LENNON
AGNOSTIC FRONT
NEUROSI
SLIPKNOT
KITTIE
GWAR

WTPC
Springfield, MA 90.7 FM
Dan Desmarais
414.746.3822
peg413@hotmail.com
FRANK VINCE
ANATHEMA
MACHINE HEAD
B.M.M.
PISSING RAZORS
F.U. MANCHU
FANTROLL
NOTES FROM THEER R
SLAYER
CONVERGE

WTGP
Greenville, PA 88.1 FM
Tom Williams
724.583.7300
FROM AUTUMN TO AS
FLAW
CONVERGE
SYSTEM OF A DOWN
40 BELOW SUMMER
KITTIE
BIOHAZARD
NOVADRIVER
NEUROSI
SOILENT GREEN

WUSO
Ewing, NJ 91.2 FM
John Murray
608.717.2439
prezore@aol.com
CONVERGE
SOILENT GREEN
EMPEROR
LOCKED IN A VACAN
WILL HAVEN
FROM AUTUMN TO AS
CHIMAIRA
SCAR CULTURE
EVERY TIME I DIE

WUCR
Cranston, PA 93.5 AM
Harry Stratton
908.709.7464
wucr@wucr.com
SWITCHED
ROB ZOMBIE
SLAYER
AGENTS OF MAN
ADEMA
SANTA SANGRE
40 BELOW SUMMER
THEIR
GWAR

WUEV
Evanville, IN 91.5 FM
Henrik Rutgersson
812.872.2222
POD
SYSTEM OF A DOWN
AGNOSTIC FRONT
SOIL
KITTIE
CHIMAIRA
ROB ZOMBIE
AMERICAN HEAD CHA
MACHINE HEAD
GLADYS PATCHES

WUIC
Chicago, IL 89.5 FM
Brian Kiefer
312.355.1515
CONVERGE
KITTIE
AGENTS OF MAN
FROM AUTUMN TO AS
EMPEROR
OZZY OSBOURNE
GODFLESH
RINGWORM
SCISSORFIGHT
GRADE

WUCC
California, PA 91.9 FM
Mike Daugherty
717.631.4330
power92@cup.edu
CHIMAIRA
MACHINE HEAD
SLIPKNOT
ILL NINO
SCAR CULTURE
40 BELOW SUMMER
SLAYER
SWITCHED
SEVENTH
SYSTEM OF A DOWN

WUMF
Farmington, ME 100.5 FM
Peter Baker/ Mike Dentico
207.778.7352
peter.baker@maine.edu
SLAYER
SYSTEM OF A DOWN
POD
OZZY OSBOURNE
SWITCHED
KITTIE
CHIMAIRA
AGENTS OF MAN
SLIPKNOT

WUMM
Machias, ME 90.5 FM
San Torzo
207.255.1245
STAIND
LINKIN PARK
3
OZOMATI
RUSTIC ORTIVONES
POD
SEVENTH
A PERFECT CIRCLE
OZMA

WUWH
Durham, NH 91.3 FM
Aaron Peritt
603.862.2807
music@wunh.unh.edu
CONVERGE
NEPASTH
WURDLAK
EVERY TIME I DIE
WITCHERY
IMPALD NAZARENE
SPATTERED CADAVE
SLAYER
DEATH
EMPEROR

WUXP
Marquette, MI 91.5 FM
Jason Barnes
907.341.7266
jastbarne@mu.edu
SYSTEM OF A DOWN
CONVERGE
GWAR
POD
GODFLESH
CAVITY
ONISDEZERO
CHIMAIRA
SCAR CULTURE
WITCHERY
ANATHEMA

WUSB
Stony Brook, NY 90.1 FM
Matt Copola
516.632.6500
wusbdm@aol.com
FRANK VINCE
INCLUBUS
FLAW
GWAR
THIS YEAR'S MODEL
THREE YEARS OLDER
RINGWORM
DIABOLIC
BIOHAZARD
GODFLESH
CONVERGE

WUSG
Columbia, SC 90.5 FM
Tim Redding
803.777.5129
wusg@radio.com
BANE
EMPEROR
CHIMAIRA
EMBODYMENT
ILL NINO
SLIPKNOT
THEIRION
AMERICAN HEAD CHA
SYSTEM OF A DOWN
SCAR CULTURE

WVUR
Valpo, IN 95.1 FM
Matt Rink
mattw.rink@valpo.edu
CONVERGE
SLAYER
OZZY OSBOURNE
EMBODYMENT
40 BELOW SUMMER
ILL NINO
SLIPKNOT
AMERICAN HEAD CHA
KITTIE
WITCHERY
THEIRION
BAD BRAINS
SCISSORFIGHT
SOILENT GREEN

WUSR
Scranton, PA 90.5 FM
Poonah Bagher
704.941.7648
mercedez@aol.com
SYSTEM OF A DOWN
POD
ROB ZOMBIE
KITTIE
SLIPKNOT
AMERICAN HEAD CHA
WILL HAVEN
PROFESSIONAL MURD
PRIMER 55
CONVERGE

WUTK
Knoxville, TN 90.3 FM
Patrick Blankenship
615.827.0026
pab@aol.com
SYSTEM OF A DOWN
DOPE
OZZY OSBOURNE
FLAW
SOIL
ROB ZOMBIE
AMERICAN HEAD CHA
MACHINE HEAD
GLADYS PATCHES

WVBR
Eliot, VT 93.5 FM
Paul Schmidt
737.373.4000
POD
PUDDLE OF MUDD
OZZY OSBOURNE
EMBODYMENT
REVELLE
REVELLE
KITTIE
RINGWORM
SOLEFALD
RICHIE'S BAND
THEIRION

WVCS
California, PA 91.9 FM
Mike Daugherty
717.631.4330
power92@cup.edu
CHIMAIRA
MACHINE HEAD
SLIPKNOT
ILL NINO
SCAR CULTURE
40 BELOW SUMMER
SLAYER
SWITCHED
SEVENTH
SYSTEM OF A DOWN

WVFI
Notre Dame, IN 640 AM
Nick Wymbs
219.631.6888
wymbs1@nd.edu
SLAYER
CONVERGE
NEUROSI
AGNOSTIC FRONT
RINGWORM
EVERY TIME I DIE
SPARK LIGHTS
KITTIE
SCISSORFIGHT
SOILENT GREEN
ZENI GEA

WVFS
Tallahassee, FL 89.7 FM
Dan Rozenblum/ Maya Nangle
904.241.8881
music@wvfs.fs.u.edu
SLAYER
SOILENT GREEN
CAVITY
GODFLESH
MACHINE HEAD
SLAYER
SYSTEM OF A DOWN
ANCIENT
SODOM
KREATOR

WVGS
Slateboro, MA 91.9 FM
Jerome Peritt
904.281.3507
john_gacy@tatecolums.com
CONVERGE
SLAYER
DARKEST HOUR
EMPEROR
SOILENT GREEN
BANE
BIOHAZARD
GWAR
HELLSPAWN

WVWC
Galesburg, IL 90.7 FM
Matt Standiford
309.341.7266
SCISSORFIGHT
FROM AUTUMN TO AS
OZZY OSBOURNE
CONVERGE
GODFLESH
CAVITY
ONISDEZERO
CHIMAIRA
SCAR CULTURE
WITCHERY
ANATHEMA

WVUA
Tuscaloosa, AL 90.7 FM
Matt Standiford
205.346.6129
wvuamusicdept@hotmail.com
KITTIE
SLAYER
SCAR CULTURE
THEIRION
BENT
DIABOLIC
BIOHAZARD
GODFLESH
RINGWORM

WVWD
Newark, DE 91.3 FM
The Tink
CONVERGE
SLAYER
OZZY OSBOURNE
EMBODYMENT
40 BELOW SUMMER
ILL NINO
SLIPKNOT
THEIRION
AMERICAN HEAD CHA
SYSTEM OF A DOWN
SCAR CULTURE

WVWM
Corral Gables, FL 90.5 FM
Katherine Haberman
305.264.5383
metal@vwm.org
KITTIE
SLAYER
SOILENT GREEN
ALCHEMIST
EMPEROR
SCAR CULTURE
JAMES LABRIE'S MU
WILL HAVEN
SOILENT GREEN
SODOM
DEATH

WVWR
Valpo, IN 95.1 FM
Matt Rink
mattw.rink@valpo.edu
CONVERGE
SLAYER
OZZY OSBOURNE
EMBODYMENT
40 BELOW SUMMER
ILL NINO
SLIPKNOT
AMERICAN HEAD CHA
KITTIE
WITCHERY
THEIRION
BAD BRAINS
SCISSORFIGHT
SOILENT GREEN

WVWS
Valdosta, GA 90.9 FM
Ed Pitt
706.333.1314
SEVENTH
ROB ZOMBIE
AMERICAN HEAD CHA
KITTIE
FLAW
SIX FEET UNDER
TESTAMENT
DEATH
SODOM
THEIRION
PISSING RAZORS

WVXU
Miltona, PA 88.1 FM
Matthew Little
610.519.7200
www.wiltona.edu
CONVERGE
SYSTEM OF A DOWN
FROM AUTUMN TO AS
EMBODYMENT
REVELLE
MESHUGGAH
KITTIE
CHIMAIRA
NEUROSI
BANE
EVERY TIME I DIE

WVWR
Lyndonville, VT 91.5 FM
David Martin
802.631.8881
power92@cup.edu
CHIMAIRA
FROM AUTUMN TO AS
AMERICAN HEAD CHA
SLIPKNOT
SCAR CULTURE
40 BELOW SUMMER
SLAYER
THEIRION
SAXON
AGENTS OF MAN
MACHINE HEAD

WVWP
Caldwells, VT 88.7 FM
Brendan Feeney
802.654.2324
wvwp@nvc.edu
SLAYER
NEUROSI
AGNOSTIC FRONT
RINGWORM
EVERY TIME I DIE
SPARK LIGHTS
SLIPKNOT
ROB ZOMBIE
AMERICAN HEAD CHA
AGENTS OF MAN

WVWS
Stevens Point, WI 89.9 FM
Todd Jayne
715.345.7722
wvws@vws.edu
WITCHERY
DESTRUCTION
BRONX CASKET CO.
OZZY OSBOURNE
MACHINE HEAD
SLAYER
SYSTEM OF A DOWN
ANCIENT
SODOM
KREATOR

WVWU
Jerome, PA 91.7 FM
Jerome Peritt
904.281.3507
john_gacy@tatecolums.com
CONVERGE
SLAYER
DARKEST HOUR
EMPEROR
SOILENT GREEN
BANE
BIOHAZARD
GWAR
HELLSPAWN

WXCI
Danbury, CT 91.7 FM
Hill
203.837.8387
corona9903@aol.com
WILL HAVEN
CHIMAIRA
SCISSORFIGHT
KITTIE
RINGWORM
EMPEROR
SCAR CULTURE
WITCHERY
THEIRION

WXIN
Providence, RI 90.7 FM
Matt Copola
401.456.6288
music@ricradio.org
KITTIE
SLAYER
OZZY OSBOURNE
GODFLESH
FLAW
SYSTEM OF A DOWN
CHIMAIRA
TESTAMENT
THEIRION
RINGWORM

WXIM
Harrisburg, VA 88.7 FM

RFM AIRPLAY

- 106 VIC**
Ithaca, NY 105.9 CaFM
Christine Klumke
807.274.1000
srlsp@sonic.net
BUSTA RHYMES
JAY'S
LUDACRIS
DMX
KRAFTWERK
NELLY
JENNIFER LOPEZ
HIGH
MISSY MISDE
JAGGED EDGE
- BABSON COLLEGE RADIO**
Babson Park, MA CaFM
Eric McElroy
781.239.4815
emcelym@babson.edu
DJ BUKEM FEAT. M
BT
CRYSTAL METHOD
GROOVE ARMA
APEX TWIN
NEW ORDER
DANNY HOWELLS
DJ KRUSH
FUTRONIK STRUCTUR
TAMASEM JAXX
- CFBU**
St. Catharines, ON 103.7 FM
Kevin D
905.686.5550
radio@cfbu.com
APEX TWIN
SULPHUR COMPOUND
HIN
BROTTHOMSTAS
ALVA NOTO & O
KIRK DEGIORIO PR
PHOENICIA
RICHE HAWTIN
LIFE ELECTRO
RECHENZENTRUM
- CFCR**
Saskatoon, UNK 90.5 FM
Diana Sapienza
306.664.6678
cfcr@quadrant.net
APEX TWIN
YMC
DAFT PUNK
SUBS
RICHE HAWTIN
DJ TIESTO
NEW ORDER
ARTFUL DODGER
BEBEL GILBERTO
JODY
- CFIV**
Fort Collins, BC 101.9 FM
Stacy Martin
950.453.8702
cmfm101@hotmail.com
APEX TWIN
URSULA RUCKER
LES JARDINIERS
LES JARDINIERS
TRUBY TRIO
DUB SELECTOR
RAE AND CHRISTIAN
UP, BUSTLE AND OU
- CHRW**
London, ON 94.7 FM
Chris Velez
519.861.5801
chrwmp@aol.com
BEBEL GILBERTO
DJ BUKEM FEAT. M
MANITOBA
BERTRAND BURGALAT
GREEN VELVET
MONEY MARK
JAH WOBBLE AND BI
VANGELIS
BRUNO MAGLI PROJECT
- CHSR**
Dunedin, NB 97.9 FM
Jenn Brayton
506.453.4885
chsr@chsr.ca
FRONT LINE ASSEMB
WUMPSCT
KINGDOMS & TH
CLAN OF XYMOX
NEW VIOLENT BREED
LORCA
DRUMS AND MACHINE
APEX TWIN
ARABIAN TRAVELS
EMILIANA TORRINI
- CHUO**
Ottawa, ON 89.1 FM
Funktion City
582.5965
chuo@ottawa.ca
HALO
DJ BAR BABY
VINTAGE 004: A DRUM
CATFISH
DJ CHEMIST/MADU
DIGICAL
INTEGRAL COMPONENT
NEW ORDER
ROTATOR
SPOOKEY RUBEN
- CHYZ**
Quebec City, UNK 94.3 FM
Dimitri Fortin
418.656.2131 ext.459
chyz@public.uval.ca
APEX TWIN
NEIL LANDSTRUM
FRONT LINE ASSEMB
TELEFON TEL AVIV
BOMBAY 2: ELECTRI
RICHE HAWTIN
GOMMA AUDIO COMPI
BEBEL GILBERTO
EMILIANA TORRINI
HOWIE B
- CISM**
Montreal, PQ 89.3 FM
Walid Hijazi
514.343.7511
music@cam.org
APEX TWIN
POLE
RICHE HAWTIN
GEOFF WHITE
BIBERONS BATS
ALVA NOTO & O
KIRK DEGIORIO PR
RECHENZENTRUM
JETONE
- CIJR**
Vancouver, BC 101.9 FM
Rochelle Heim
604.822.1242
cjr@radio4.com
APEX TWIN
NEW ORDER
RICHE HAWTIN
POLY
LAVIN FROOME
MY LIFE WITH THE
UP, BUSTLE AND OUT
DUAL M
LORCA
BUCK 65
OTHER PEOPLE PLAC
- CJCS**
Toronto, ON 89.5 FM
Ron Burd
416.909.1111
r_burd@cjcs.fm
DJ SPOOKY THAT SU
AH CHAMA SOZZ
TRESOR WISHART
DJ ZEPH
KRAFTWERK
BEBEL GILBERTO
CHILL OUT 2001 VI
TOM THIBERT
FREEZEPOP
JUPITER GRAVITY
- CJMS**
Montreal, UNK CC FM
Eric McElroy
514.931.8731
moosemyn@yaho.com
DJ BUKEM FEAT. M
APEX TWIN
WAY OUT WEST
EMILIANA TORRINI
BT
RICHE HAWTIN
LIFE ELECTRO
DJ KRUSH
DAFT PUNK
NITIN SAWHNEY
TAMASEM JAXX
- CJRM**
Clemont, MI 91.5 FM
Jay Valida
519.971.3606
radio@cjrm.com
APEX TWIN
BEBEL GILBERTO
HIN
BLUE STATES
BONNEVILLE
DUB PRESENTS:
BEATLESS
INTERFERENCE
BROADWAY PROJECT
TWEAKER
- CJSR**
Edmonton, AB 88.5 FM
Diane Ferguson
306.947.5244
cjsrfm@gpu.srv.uaberta.ca
WALKER
APEX TWIN
YMC
DAFT PUNK
SUBS
RICHE HAWTIN
DJ TIESTO
NEW ORDER
ARTFUL DODGER
BEBEL GILBERTO
JODY
- CJSS**
Olympia, WA 89.3 FM
Bryan Ferguson
360.967.6893
kaos_music@evergreen.edu
WALKER
APEX TWIN
BEBEL GILBERTO
SUBS
KRAFTWERK
GROOVE ARMA
VJUN NATION
DJ COLLETTE
DAFT PUNK
RAE AND CHRISTIAN
TAMASEM JAXX
- CJST**
Abbotsford, BC 90.9 FM
Jacin Corral
602.920.3902
cjsfm@radiocalgary.ca
GAVIN FROOME
TRUBY TRIO
KRAFTWERK
SOLISTICE
NARIS BRANN
BERTRAND BURGALAT
NICKED MUSIC NYC
CHARLES WEBSTER
SYN AND LADY
MISS MONEY PENNY'S
- CKUL**
Lethbridge, AB 99.7 FM
Jack RachScott
403.228.2235
ckul.music@ueth.ca
LES JARDINIERS
ARABIAN TRAVELS
BERTRAND BURGALAT
SET FIRE TO FLAME
GRIETER GRAVITY
GROOVE ARMA
TELEFON TEL AVIV
STANTON WARRIORS
HERBIE HANCOCK
TURN TABLE ROCKER
CHARLES WEBSTER
OTHER PEOPLE PLAC
- CKUT**
Dunedin, PQ 90.3 FM
Steve Guimond
514.398.6787
propaganda@ckut.ca
PARIS LOUNGE
BALDWIN
DJ FOOD AND DK
KAMARIE BELANG KOL
VINCENT GALLO
AVANLACHES
DJ SPOOKY THAT SU
NAID
TWO LONE SWORDSME
EAGLES
DJ SWAMP
- CKZU**
Pacific Ridge, CA 90.3 FM
Melanie Walker
916.822.9277
mail@ckzu.org
MINGS AND FZ
KRAFTWERK
BEATLESS
NUDE DIMENSIONS V
STATE OF BEING
TRUBY TRIO
YMC
CANNON VELVET
LTJ BUKEM FEAT. M
FUTURE SOUNDS OF
- CKBA**
Mississauga, MT 89.9 FM
Lewis Fortin
403.244.1744
highp@ckba.org
ETJONE
RICHE HAWTIN
NAID
GEOFF WHITE
BEATLESS
APEX TWIN
BROADWAY PROJECT
DJ BUKEM FEAT. M
FUTURE SOUNDS OF
METROVAVAN
- CKBD**
Portland, OR 90.7 FM
Brandon Leiberman
503.255.5965
brandonckbo@yahoo.com
JAH WOBBLE AND BI
DJ WAY OUT WEST
BT
AVANLACHES
DJ KRUSH
GREENBALL
BEBEL GILBERTO
TIMEOUT DRAWER
KRAFTWERK
THUNDERBALL
YMC
- KALA**
Davisport, IA 88.5 FM
Rochelle Heim
514.343.7511
dean@radio4.com
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APEX TWIN
NEW ORDER
DANNY HOWELLS
APEX TWIN
FRONT LINE LEAGUE
GROOVE JET
JODY
CRYSTAL METHOD
NAD
HERBIE HANCOCK
DIAL M
- KALX**
Berkeley, CA 90.7 FM
Nomi Alouf
510.822.1111
r_burd@calx.com
kaix-music@calx.com
RICHE HAWTIN
LIFE ELECTRO
CHEMICAL BROTHERS
ORIGINAL UNKNOWN
NEW ORDER
FLUX AND RINSE
PARAH
WOUR TET
THE SPIRIT
STYLUS TROUBLE
- KAMP**
Tucson, AZ 1570 AM
Chris Luigi
520.726.4480
chrisluigi@hotmail.com
WAY OUT WEST
HERBIE HANCOCK
GREEN VELVET
JODY
DJ COLETTE
RICHE HAWTIN
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BEATLESS
GRANITE
KRAFTWERK
WAY OUT WEST
CHARLES WEBSTER
TAMASEM JAXX
- KANM**
Clemont Station, UNK 99.5 FM
Michael Daily
919.862.2518
michael@kanm.com
GROOVE ARMA
DJ HARRY
INTERFERENCE
DAFT PUNK
MOBY
EMILIANA TORRINI
DANNY HOWELLS
TAMASEM JAXX
THUNDERBALL
ROBERT MILES
S.I. FUTURES
- KASD**
Olympia, WA 89.3 FM
Bryan Ferguson
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kaos_music@evergreen.edu
WALKER
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THE FAINT
FRONTLINE ASSEMBL
GROOVE ARMA
VJUN NATION
DJ COLLETTE
DAFT PUNK
RAE AND CHRISTIAN
TAMASEM JAXX
- KASC**
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Elaine Arnfield
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elaine@1260@yahoo.com
ARLING & CAME
BEBEL GILBERTO
KRAFTWERK
COMPOST 100
APEX TWIN
BERTRAND BURGALAT
URSULA RUCKER
GREYBOY
KINGS OF CONVENIE
TRUBY TRIO
- KASJ**
Alamosa, CO 90.9 FM
Jan Jakubow
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ARABIAN TRAVELS
BT
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NEW DEAL
STANTON WARRIORS
GROOVE ARMA
HERBIE HANCOCK
TURN TABLE ROCKER
CHARLES WEBSTER
- KADR**
Dunedin, SD 89.1 FM
Craig Dewey
605.774.4386
kadrfm@hotmail.com
GROOVE ARMA
ORBITAL
APEX TWIN
VINCENT GALLO
AVANLACHES
DJ SPOOKY THAT SU
NAID
TWO LONE SWORDSME
EAGLES
DJ SWAMP
- KAFU**
Pacific Ridge, CA 90.3 FM
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KRAFTWERK
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- KCCR**
Tacoma, WA 103.1 FM
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APEX TWIN
NEW ORDER
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GROOVE JET
JODY
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NAD
HERBIE HANCOCK
DIAL M
- KCALA**
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APEX TWIN
NEW ORDER
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BIOSPHERE
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TECH
DRUM MACHINE TCH
IMMEDIATE ACTION
NAD
HERMIT
KID606/PSYSTANK
RECHENZENTRUM
- KKFC**
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THE AMERICAN MUSIC AWARDS PRESENTS THE COCA-COLA NEW MUSIC AWARDS SWEETSTAKES. NO PURCHASE NECESSARY. 1. TWO WAYS TO ENTER: TO ENTER VIA THE INTERNET: Access the "The AMAs Presents The Coca-Cola New Music Award" Sweetstakes Web site at www.newmusicaward.com starting 12:01 a.m. (ET) on 10/1/2001 through 11:59 p.m. (ET) on 12/1/2001. Complete the on-screen entry form to be automatically entered in the sweepstakes. Limit one entry per e-mail address per day. TO ENTER VIA MAIL: On an Official Entry Form, available while supplies last on special displays at participating stores/venues, or on a plain piece of 3" x 5" paper, hand print your complete name, street address (no P.O. Boxes), zip code, plus daytime and evening telephone numbers. (If you do not have a telephone, indicate "No Phone.") Failure to comply with this or any other Official Rule, will result in disqualification. IMPORTANT: Please indicate on your entry the name of your favorite Semi-Finalist artist/band that appears on the Web site www.newmusicaward.com. If you are selected as the Grand Prize winner, and the Semi-Finalist artist/band that you indicated on your entry wins "The AMAs Presents The Coca-Cola New Music Award" Competition, in addition to the Grand Prize, you will also receive the Bonus Prize. Mail your entry in a hand-addressed, business-size (#10) envelope with first-class postage affixed. To: "The AMAs Presents The Coca-Cola New Music Award" Sweetstakes, P.O. Box 4670, Blair, NE 68009-4670, to be received by 12/7/2001. Limit one entry per envelope. No mechanically reproduced entries permitted. Illegible entries are void. 2. RANDOM DRAWING: Winners will be selected in a random drawing on or about 12/10/2001 from among all eligible entries received. Decisions of judges are final. All prizes will be awarded and winners will be notified by phone/mail. The sponsor will make 3 attempts to contact the potential Grand Prize winner within 48 hours from the time winner selection was accomplished. If sponsor is unable to reach the potential Grand Prize winner within this time frame, he/she will be disqualified and an alternate will be selected, also at random. Limit one prize per family/household. Odds of winning will depend upon the number of eligible entries received. 3. PRIZES & APPROXIMATE RETAIL VALUES: (1) Grand Prize - A 3-day/2-night trip for 2 to Los Angeles, CA, from 1/8/2002 through 1/10/2002, to attend the American Music Awards Show on 1/9/2002 at the Shrine Auditorium in Los Angeles, CA (dates of departure and return are subject to change if the date of the American Music Awards Show is changed). Prize includes round-trip coach air transportation from major airport nearest winner's home, hotel accommodations (double occupancy), a pair of tickets to the show and to a sponsor-specified after-party, rental car for duration of stay (subject to additional restrictions set forth by car rental contract); if winner does not meet rental car requirements that portion of the prize will not be awarded; ground transportation to/from hotel/events and \$200 spending money for winner (2005); (1) Bonus Prize - A Stereo System including a 5-disc compact-disc changer and 3-watt speakers (if Grand Prize winning entry does not contain the name of the Semi-Finalist artist/band that wins "The AMAs Presents The Coca-Cola New Music Award" Competition, the Bonus Prize will not be awarded); (5) First Prizes - A \$200 SFX Music voucher redeemable towards winner's choice of available SFX concerts from a list of sponsor-specified available SFX concerts (\$200 per choice); (50) Second Prizes - A 12-month subscription to CMJ Monthly magazine (\$30 ea.); (1,000) Third Prizes - A New Music Award CD containing selected songs from the Quarter Finals of "The AMAs Presents The Coca-Cola New Music Award" Competition (\$1.70 ea.). Prizes consist of only those items specifically listed as part of the prize. 4. GENERAL RULES: Open only to residents of the U.S. who are 16 years of age or older as of 10/1/2001. Employees of The Coca-Cola Company, its bottlers, participating retailers, SFX (Clear Channel Entertainment), CMJ, dick dark productions, inc., dick dark communications, inc., American Broadcasting Companies, Inc., their respective parents, subsidiaries, affiliated companies, agents, advertising and promotion agencies and the families of each living in the same household are not eligible. Void where prohibited by law. No substitution or transfer of prize by winner permitted. All federal, state and local taxes are the sole responsibility of winner. All federal, state and local laws apply. All materials submitted become the sole property of The Coca-Cola Company and will not be returned. Potential Grand Prize winner must sign and return an Affidavit of Eligibility/Release of Liability/Prize Acceptance Form within 3 business days of attempted notification. Noncompliance within this time period may result in disqualification and an alternate may be selected. Return of any prize/prize notification as undeliverable will result in disqualification and an alternate will be selected. All travelers must execute a Release of Liability prior to ticketing and must possess required travel documents (e.g. valid photo I.D.) in order to depart. If a minor wins a Grand Prize, prize will be awarded in the name of a parent or legal guardian who must accompany minor on trip. All travelers must agree to travel on dates specified by Sponsor; dates of departure and return are subject to change. INTERNET CAUTION: ANY ATTEMPT BY AN INDIVIDUAL TO DELIBERATELY DAMAGE ANY WEB SITE OR UNDERMINE THE LEGITIMATE OPERATION OF THIS SWEETSTAKES IS A VIOLATION OF CRIMINAL AND CIVIL LAWS, AND SHOULD SUCH AN ATTEMPT BE MADE, SPONSORS RESERVE THE RIGHT TO SEEK DAMAGES FROM ANY SUCH INDIVIDUAL TO THE FULLEST EXTENT PERMITTED BY LAW. Not responsible for late, lost, damaged, incomplete, illegible, postage due, misdirected mail, entries not received in time for the random drawing, or for faulty, incorrect or misrouted phone/e-mail transmissions, incorrect announcements of any kind, technical hardware or software failures of any kind including any injury or damage to any person's computer related to or resulting from participating in or downloading any materials in connection with the sweepstakes, lost or unavailable network connections, or failed, incomplete, garbled or delayed computer transmission which may limit a user's ability to participate in the sweepstakes. Sponsor reserves the right to cancel or modify the sweepstakes if fraud, misconduct or technical failures destroy the integrity of the sweepstakes or if a computer virus, bug, or other technical problem corrupts the administration, security, or proper administration of the program as determined by Sponsor/judging agency/administrator, in their sole discretion. In the event a potential winner entered via the internet and a dispute arises regarding the specific individual entitled to receive a prize, any entry submitted via the internet will be declared made by the person who is the authorized account holder of the e-mail address submitted at the time of entry. In addition, any damage made to the Web site will also be the responsibility of the authorized account holder or the e-mail address submitted at the time of entry. "Authorized account holder" is defined as the person who is assigned to an e-mail address by an Internet access provider, online service provider or other organization that is responsible for assigning e-mail addresses for the domain associated with the submitted e-mail address. Participant may be requested to provide Sponsor with proof that the participant is the authorized account holder of the e-mail address associated with the account/subscription. Proof of sending will not be deemed to be proof of receipt by Sponsor. Any use of robotic, automatic, programmed or the like methods or participation will void all such submissions by such methods. Sponsor reserves the right to substitute prize of equal or greater value. Acceptance of prize constitutes permission to the Sponsor and its agencies to use winner's name and/or likeness for purposes of advertising and trade without further compensation, unless prohibited by law. By accepting prize, winner agrees to hold The Coca-Cola Company, its bottlers, participating retailers, SFX (Clear Channel Entertainment), CMJ, dick dark productions, inc., dick dark communications, inc., American Broadcasting Companies, Inc., their respective parents, subsidiaries, affiliated companies and their respective directors, officers, employees, agents, licensees and assigns, harmless against any and all claims and liability arising out of use of prize. Winner assumes all liability for any injury or damage caused, or claimed to be caused, by participation in this promotion or use or redemption of any prize. By participating in this promotion, entrants agree to be bound by the Official Rules and the decisions of the judges. Sponsors not responsible for any typographical or other error in the printing of the offer, administration of the sweepstakes or in the announcement of the prizes. 5.

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INTERNSHIPS

New York City-based **Palm Entertainment** is seeking part-time interns to assist with marketing & promotions, publicity, and internet (both creative & technology), for its music and possibly other divisions. Work includes mailouts, research, reports, and assistance in managing outside street teams. Internship provides a great opportunity to gain experience and contacts in music, film, and web. We are Palm Music, Quango Music, Palm Film, Palm DVD, RES, Manga, and Sputnik7. Contact marina.oak@palmpictures.com for more information. Projects include Nortec Collective, Zero 7, Local H, Dieselboy, Mad Capsule Markets, RESFEST, Blood (anime), Scratch (hip-hop documentary) and many more. Positions are unpaid and college credit is required.

AAM/Sunday Service in New York City is seeking interns for the remainder of 2001, as well as 2002. See the glamorous world of college radio promotions firsthand! Be part of the world famous AAM onesheet cartoons! Impress all your friends with your newfound vast knowledge of indie rock! Candidates must be hardworking, not be easily offended, have a good sense of humor, and must be prepared to argue the valor of their musical taste on a daily basis. No pay, but college credit/free CDs/real life experience/good times/fish sticks are available. Days and hours are mostly flexible, but you must be able to work on Fridays. Contact Liz 212.924.3005 for more information; email: liz@aaminc.com.

Bodyguard Records is seeking part-time interns to assist with radio follow-up calls, promotional mail-outs and general office tasks. Days and hours are very flexible. Candidates must have good phone skills and be reasonably proficient on computers. Although the position is unpaid, it's a great way to secure valuable experience in a fun, casual and relaxed atmosphere. There are openings in the company's

Clifton, New Jersey and Holmdel, New Jersey offices. Email resume to BodyguardRecords@aol.com with available days and hours.

Hollywood-based independent label, **Favored Nations**, is seeking interns to assist in various departments including production, promotions and administration. Applicants must be able to receive college credit. No experience is required, just integrity and motivation. Fax resume John Digilio at 323.469.0234.

Jetset Records is seeking full- or part-time interns in the New York metropolitan area to assist with all aspects of work at an independent record company. The position is unpaid but college credit is available. Contact Robert Vickers at 212.625.0202; email: robert@jetsetrecords.com

Metropolis Records is seeking hard-working, enthusiastic, and dedicated individuals in the Philadelphia or surrounding areas for internship opportunities. Interns will assist various departments in promotions, marketing, distribution, mail order and data entry. College credit and additional perks are included. Interested individuals should contact Joe Schulthise at 610.595.9940. Fax resumes to 610.595.9944; email: chaos@metropolis-records.com.

Now Or Never Records is seeking professional and responsible interns, preferably in the New Jersey area. Candidates must have a reliable form of transportation, be computer literate and available to work a few hours per week between the hours of 10:00 a.m. and 6:00 p.m. Duties will include filing, making retail calls, data entry and tracking. College credit is available. Fax resumes to 201.222.7529; email: brian@noworneverrecords.com.

Washington D.C.-based **Smithsonian Folkways Recordings** is seeking part- or full-time interns to assist in the marketing department with vari-

ous press, retail, radio, and promotional tasks. Hours are very flexible. Candidates must have good communication and computer skills (Word, Excel, and Access especially), and a willingness to learn more about historically and culturally significant music from all over the world. College credit is available, as well as a stipend for public transportation costs. For more information, contact John Smith at 202.275.1156; email: smithjm@si.edu.

Sub Verse Music is seeking enthusiastic interns with a love of hip-hop for its NY office. Interns will work 15-20 hours per week and help out with the label's day-to-day activities. Position is unpaid but college credit is available. Fax resume to 646.613.1710; attn: Fiona; email: fiona@subversemusic.com.

Rubric Records is seeking interns in the NYC area to work out of Knitting Factory office at 75 Leonard St. We are a two-person company, and can use a bright generalist. Probably unpaid, but we can discuss based on ability, time and need. Call Dave at 212.219.3006, ext. 416 for more info. Fax resume to 212.219.3401.

Intransonic and **BB King's Nightclub** are seeking a few street-marketing interns for marketing and promotions of its live events who want to learn all aspects of the live music business including booking, promotion and publicity this fall. Internship provides opportunity to make important industry connections and obtain valuable experience. College credit is available. Most of the positions are unpaid, part-time positions but there will be a few ones with pay. The hours are flexible as we need both day and evening help. Email chris@intransonic.com for more info. If you have prior music business experience please include that with your email. Also include available days and hours you can work

and a phone number. **Beggars Group** is seeking part- or full-time interns to assist with press, retail, and promotional mail outs and other general administrative tasks. College credit is available. Contact Jennifer Miller at 212.343.7010; email: jennifer@beggars.com.

Atlanta-based **Terminus Records** is seeking enthusiastic and hard working interns. The label is also seeking possible street team members in all major markets to assist with promoting shows and album releases. All positions are unpaid but college credit and incentives are available. For more information, check out the Terminus website (www.terminusrecords.com) or email amy@terminusrecords.com.

INDUSTRY

S.P.E.C.T.R.E. Promotion, a Los Angeles based independent radio promotions company, is seeking a responsible, motivated, and music loving person for an entry-level, full-time radio promotions position. Fax resume to Matthew Semancik at 213.487.3489; email matthew@spectradio.com. No phone calls please.

STREET TEAMS

Sony Music is seeking College Reps in the following markets: Berkeley, CA; Burlington, VT; Chicago; Columbia, SC; Denver; Grand Rapids, MI; Lawrence, KS; Louisville, KY; Miami; New Orleans; San Jose, CA; and Syracuse, NY. Sony college reps are responsible for the marketing and promotion of Sony's developing artists in their market and will work closely with independent retail and lifestyle accounts as well as college radio and press. Reps will gain valuable experience while getting their foot in the door of one of the world's leading entertainment companies. Candidates must have at least two years remaining in school, a car, answering machine and knowledge of "alternative music." Fax resume and cover letter to 212.833.5780; email: john_yencik@sonymusic.com.

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