BMI Sued By Radio Stations

For three years, the Radio Music License Committee (RMLC) and music publisher BMI have been engaged in negotiations regarding reforms in the licensing of broadcast music. According to the Billboard Bulletin, the Committee, acting on behalf of Indiana-based Hicks Broadcasting, which owns more than 2,900 radio stations nationwide, is now suing the publishing organization.

Keith Meehan, Executive Director of the RMLC, told CMJ that the organization has two goals in mind. Primarily, broadcasters do not want their revenues to dictate how much they pay for licensing; currently, a station's earnings determine the amount of the licensing fee that the station must pay to societies such as BMI and ASCAP, which allow the station to play music by their clients. Broadcasters are also seeking licensing options other than the existing blanket fee, which is a flat fee that facilitates unlimited use, and the existing per program fee, which puts a cap on the amount of music available for airing.

The RMLC's actions against BMI mark the first time that a publishing

Cox, Excite Complete Tickets.com Investment

Cox Interactive Media and Excite@Home have completed an investment in Tickets.com, the online ticket retailer. Cox and Excite@Home recently increased their total investments in Tickets.com to $85 million, Cox investing $30 million and Excite investing the remainder. The companies completed these investments just prior to Tickets.com's impending initial public offering.

In a related transaction, Tickets.com committed itself to a three-year, $13.5 million media

Nas Follows Platinum Album With Second 1999 Release, 'Nastradamus'

By Glen Sansone

While his most recent effort, I Am...The Autobiography, continues its six-month run on the Billboard 200 album chart, Queensbridge, New York, rapper Nas is preparing to release his fourth album Nastradamus, which will arrive in stores on November 23. Considering the number of releases that a major label must promote each year, it's fairly uncommon for an artist to issue two full-lengths within eight months' time. Nas' debut, Illmatic, appeared in 1994, is one of the most talked-about MCs in hip-hop, possessing a gritty, yet sleek, completely heartfelt style and rhyme flow. Both his 1996 album, It Was Written, and the April I Am... debuted at #1 on the

Wife Of Los Lobos Member Missing

Sandra Ann Rosas, the wife of Los Lobos singer/guitarist Cesar Rosas, disappeared on the night of October 23, according to the Associated Press. Two days later, her half-brother, Gabriel Gomez, was arrested

THIS WEEK'S #1

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GIDDY UP!
NEW LONG PLAYER FROM HOWIE B AND NAKED FUNK'S JEREMY SHAW.

daddylonglegs
HORSE

AT RPM NOW!

NEW 12"S FROM PALM Pictures:
DIESELBOY "The Descent" w/ Decoder Remix
THE BABY NAMBOOS "Ancoats 2 Zambia" w/ Dillinja and Geoff Barrow Remixes
SUPREME BEINGS OF LEISURE "Strangelove Addiction" w/ Q-Burns Abstract Message Remixes
**BUSH**
The Science Of Things (Trauma-Interscope)
When BUSH's gargantuan debut, 1991's Sixteen Stone, hit the streets, some critics unfairly tagged the band as one in a series of second generation grunge architects trying to polish the formula brought to the attention of mainstream rock by Nirvana. Handsome, angst-added frontman Gavin Rossdale, who brooded and stewed in his somber juices, was alternative music's equivalent of '70s Dylan McKay, a notion that further stacked the deck against the group. Despite what all of this might suggest, BUSH isn't a trend whore at all. The group's first priority is handing over consistent, quality albums to its hordes of fans. The Science Of Things is a blitkrieg of slashing guitar lines topped by Gavin's warm, raspy pipes. But the album also finds the group experimenting with an array of new influences. The addictive "The Chemicals Between Us" is erected on a mechanical, electronically enhanced riff, while the orchestral "Letting The Cables Sleep" tip-toes on delicate piano and violin melodies. The speedy, almost venomous "Prizefighter" even throws a punk punch. Bush has finally made a science of its lingering, catchy rock. — Amy Sciarretto

For Fans Of: Nirvana, Alice In Chains, Sponge, Everclear
Recommended Tracks: "Warm Machine," "The Chemicals Between Us," "Letting The Cables Sleep," "Prizefighter"
Contact: Lenny Lasalandra, Joanna Palacios, Mark Gracious
Phone: 800.992.6553
Fax: 818.883.3320
Email: rad@interscoperecords.com
Phone: 800.544.7668
Fax: 310.209.7168
Release Date: October 19; at radio now

**LEE KONITZ**
Another Shade Of Blue (Blue Note)
Just before Christmas 1996, Lee Konitz, Brad Mehldau and Charlie Haden got together for two nights of live performances. The combination of an adventurous but sweet sounding alto saxophonist (Konitz), a young, talented pianist (Mehldau), and a master bassist (Haden) looked good on paper, but it sounded even better in practice, as the group's chemistry transcended its members individual talents. What happened at these gigs was pure magic. The three men, who had never played together before, meshed impeccably on the jazz standards called out by Konitz. In 1997 Blue Note released the first installment of these live performances as Alone Together. The remaining recordings from those dates, issued as Another Shade Of Blue, consist of five, 10-minute cuts, on which each musician shines as an accompanist and as a soloist. Though the tunes are familiar, each player quickly digests the melodies and uses them to fuel surprising and lengthy improvisational excursions in lushness. It's as if these subdued, melancholy songs just flow into one another. The band's heart — those girl-group shouts and ambidextrous drummers lend additional wallop to the infectious hooks. This lethal combination of old and new gives rockers such as "Boy I Know" a distinct toughness, and love songs such as "Rediscover Fire" a self-assured, femme fatale quality. But the band's heart — those girl-group shouts and ambidextrous drummer/keyboardist Oakley Munson's habit of banning out beats while playing a Casio — remains intact. These kids may have recently graduated, but they're totally immune to the sophomore slump. — Ted Hendrickson

For Fans Of: Stan Getz, Diana Krall, Phil Woods
Recommended Tracks: "Another Shade Of Blue," "All Of Us," "What's New"
Contact: Mark Rini (Groov Marketing)
Phone: 800.544.7668
Fax: 310.209.7168
Email: groov@pacificnet.net
Fax: 818.883.3320
Release Date: October 19; at radio now

**RONDELLES**
The Fox (TeenBeat)
The Rondelles burst out of the gate in 1998 when they released Fiction, Romance And Fast Machines. The Albuquerque trio, which was not yet out of high school at the time, mixed simple punk structure, new wave style and classic girl-group sassing into infectious lo-fi fun. The band, now residing in Washington, D.C., has since sharpened its hooks and reached beyond its first album's spare simplicity. The Fox boasts more complex, musical arrangements that lose none of the group's initial charm. Upgraded production captures the nuance and emotion in Juliet Swango's voice, which has always been the act's focal point. The clarity adds fire to her favored topics of crushes, loves and lusts, while the bigger guitars lend additional wall-to-wall to the infectious hooks. This lethal combination of old and new gives rockers such as "Boy I Know" a distinct toughness, and love songs such as "Rediscover Fire" a self-assured, femme fatale quality. The band's heart — those girl-group shouts and ambidextrous drummer/keyboardist Oakley Munson's habit of banning out beats while playing a Casio — remains intact. These kids may have recently graduated, but they're totally immune to the sophomore slump. — Ted Hendrickson

For Fans Of: Elastica, Donnas, Blondie
Recommended Tracks: "Rediscover Fire," "Boy I Know," "Pay Attention To Me," "Modern Chemical"
Contact: Josh Bloom (Fanatic Promotion)
Phone: 888.385.1231
Fax: 318.683.3320
Release Date: October 19; at radio now

**DJ LOGIC**
**Presents Project Logic (Ropeadope)**
DJ Logic (a.k.a. Jason Kibler) recently gained a higher profile as the freestyling fourth limb of the new groove combo Medeski Martin & Wood. Having been featured prominently on the trio's Combustication album and tour, the journeyman turntablist now unveils his solo debut. Serving up the sounds of New York City's jazz underbelly, Logic makes local stops at downtown jazz, Bronx-style turntablism, Greenwich Village hipster spoken word and dub, and even a little deconstructed Brooklyn salsa. Backed by Project Logic (bassist Melvin Gibbs, drummer Skoota Warner) the DJ also collaborates with MM&W and many of his other frequent associates, among them such Knitting Factory regulars as ex-Living Colour guitarist Vernon Reid and coronetist Graham Haynes. To handle this accomplished avant cast, Logicians logically inserts himself into the mix as an improvising musician, investigating the sonic limits of his sampler or simply slipping a steady beat with his trusty Technics decks. On the free jam "Shea's Groove," he works as a second drummer of sorts, humming alongside Gibbs, keyboardist Medeski and jazz Passenger percussionist E.J. Rodriguez, constructing a unique jazz quartet in the process. — Steve Ciabattoni

For Fans Of: Rob Swift, Medeski Martin & Wood, DJ Spooky, Axiom Altered Beats
Recommended Tracks: "Shea's Groove," "Eyes Open But Dead," "Flat As A Board," "Una Cosa Buena"
Contact: Andy Hurwitz
Phone: 212.989.6976
Email: andy@ropeadope.com
Release Date: October 12; at radio now
Marketing Data: Currently on tour with MM&W; DJ Logic's debut is also the first title released by Ropeadope, the label co-founded by John Medeski.

**RONDelles**

**Lee Konitz**

**Bush**

**DJ Logic**

**Lee Konitz**

**Bush**

**Lee Konitz**

**Bush**

**Lee Konitz**

**Bush**

**Lee Konitz**

**Bush**

**Lee Konitz**
FCC Begins Inquiry Into Digital Radio Technology

The Federal Communications Commission is seeking comments about digital radio, according to the AP. The trade organization hopes to gather information about the possibilities of the medium, which transmits information in the computer language of 0s and 1s, without rendering traditional AM/FM signals immediately obsolete; digital stations are able to broadcast digital and analog music simultaneously.

FCC Chairman Bill Kennard said in a statement, "The whole world has gone digital. We can’t afford to leave radio broadcasters out of the digital age." Digital listening advantages include lessened interference and an increased capacity for transmitting data.

Robert Struble, President of USA Digital Radio, called the move “a major step forward.” Kennard refused to say when digital radio would become a reality, but Struble hopes to have stations broadcasting by fall of next year, noting that consumers may be able to purchase digital radio equipment by 2001. Although some analysts believe that digital radios will be affordable, others estimate that they could cost 15%-30% higher than traditional receivers.

Digital Music Crossfire On Capitol Hill

On October 20, music industry executives went to Washington, DC, where they briefed the congressional staff about the relationship between the recording business and digital music. The briefing occurred in the form of a forum, entitled “Digital Audio: Who Owns The Music,” which was sponsored by the Forum on Technology and Innovation. This organization was created a year ago by Senator John D. Rockefeller (D-West Virginia) and Senator Bill Frist (R-Tennessee). Rockefeller spokesman Don Marshall told CMJ that the Forum seeks to “build a bridge between Washington and Silicon Valley.”

According to Wired.com, Recording Industry of America Association (RIAA) President Hilary Rosen, EMusic founder Robert Kohn and RioPort Executive VP J.D. Heilprin became entangled in ideological differences during the briefing. Kohn labeled the recording industry’s anti-piracy technology project, the Secure Digital Music Initiative (SDMI), as consumer-unfriendly. Rosen claimed that the SDMI posed “no consumer inconvenience” and she fired back, claiming that MP3 sound quality was sub-par. Rosen also told the senators, “The record industry is not afraid of the Internet. We are not afraid of piracy. And I don’t think the MP3 phenomenon has been a terrible thing.”

Regarding this verbal volley, Marshall said, “We don’t want a lovefest.” He added that a heated exchange of ideas pleased the Forum attendees.

Universal Revenues Drop, Earnings Rise

For the quarter ending September 30, the Universal Music Group (UMG) reported a 7% decline in revenues. Revenues for the company’s first fiscal quarter totaled $1.4 billion as compared to the total of $1.5 billion for the same period of the previous year. Universal did experience a 12% increase in cash flow, which rose to $185 million from last year’s total of $165 million.

According to Universal, this increase is attributable to the acquisition of PolyGram, along with the revenues brought in by blockbuster records by Shania Twain, Limp Bizkit and Boyzone. Divesting operations and dropping several artists contributed to the drop in revenue.

Edgar Bronfman, Jr., the CEO of Seagram Company Ltd., the Universal Music Group’s parent company, has predicted that the Universal Music Group’s fiscal year earnings will exceed $1 billion.

Blues Singer Ella Mae Morse Dies

On October 23, blues vocalist Ella Mae Morse, 75, died from respiratory failure. She was found in her Bullhead City, Arizona, home. The singer blended blues, boogie-woogie, swing and country influences into a personalized whole. She is best known for her 1942 hit “Cow Cow Boogie,” a tune originally written for Ella Fitzgerald. She also played a large part in Capitol Records’ development as a major label. Her signature song was label’s the first million-seller. Morse began singing when she was nine. By the time she turned 15, she had enjoyed a brief stint in Tommy Dorsey’s band. Over the course of her career, she recorded ten gold records for Capitol, among them the influential 1946 album House Of Blue Light, which is often cited as a major step in the evolution of rock ‘n roll. Throughout her career, Morse sold more than 100 million records. She ceased recording in 1957, but she continued performing until 1987.
Jarvis Cocker Says 'No' To Teletubbies

Pulp vocalist Jarvis Cocker has refused to honor the BBC's request to use his band's song "Common People" in the children's television series Teletubbies. According to the NME, the BBC wanted its disintegration, the Jesus And Mary Chain, to perform a cover of the song, renamed "Tubby People." Cocker refused, calling the idea "a little bit naff." Several years ago, a similar situation took place involving the music of Oasis. The band's guitarist and chief songwriter, Noel Gallagher, barred the Smurfs from covering his music. Pulp is currently working on a follow-up to its 1998 album This Is Hardcore. The record will arrive in stores in early 2000.

Sloan To Sell Video Compilation On U.S. Tour

Canadian pop-rock band Sloan has compiled its first-ever video compilation, entitled Second Hand Views. The group plans to sell the tape on its U.S. tour, which will begin on October 29. Fans in Sloan's homeland won't be able to view the compilation until November 29. The tape is officially released in Canada. The video includes 11 clips filmed between 1992-1998. It features "Underwhelmed," "She Says What She Means," and an alternate version of "People Of The Sky," and two commercials that aired when the tape is officially released in Canada. The video includes 11 clips, filmed between 1992-1998.

Oasis Add New Guitarist, Set U.S. Date

EX-HEAVY
Stereo guitarist Gem has joined Brit-pop outfit Oasis, which had recently been reduced to its core duo of Noel and Liam Gallagher. Gem is filling the spot vacated by Paul "Bonehead" Arthurs. The band has still not replaced bassist Paul McGuigan. Epic will issue Oasis' new album, tentatively titled "Where Did It All Go Wrong?" on February 29. The first single, "Go Let It Out," will be shipped to radio in March. The group's last effort, "Be Here Now," sold 932,000 copies in the U.S., according to SoundScan.

The outfit is scheduled to perform live in Philadelphia, at a December 3 radio-sponsored concert. The show will also feature Moby, Beck and the Foo Fighters.

Jesus And Mary Chain Make Break-Up Official

Following a year of speculation about its disintegration, the Jesus And Mary Chain has called it quits. Brothers Jim and William Reid told the NME that the group has split and that they are pursuing solo careers. The break-up occurred in the middle of the act's 1998 American tour, during which William Reid walked out on his bandmates.

Jim Reid's new group, TV 69, is currently working on new material, while brother William has contributed a cut to the six-song compilation EP Taster, which his own imprint, Hot Tam Records, will issue in November. The Jesus And Mary Chain's final studio release was 1998's Mauki (Sub Pop).

The group, which formed in the outskirts of Glasgow, Scotland, in 1984, started a minor indie revolution in the mid-80s. Its debut single, "Upside Down" (Creation), was major influences on noise rock, the so-called "shamble pop" and the subsequent shoegazer scene. Its more straightforward later albums enjoyed their share of college and alternative rock success.

Maiden played at the Hammerstein Ballroom here in New York, and sold out both nights in a day! The crowd was what totally amazing, though. What a scene! I saw two Krokus t-shirts in the audience! Oh, man! [laughs] We played the Greek Theater in L.A. with Iron Maiden, and I saw a King Crimson Red shirt, and that album came out in, like, '73. It was like, "Wow! That's a great shirt!" I wanted to trade him something for it!

Was it all worn out and in threads? No, actually! It looked pretty alright — I mean, it didn't look brand-new, but it looked in alright shape.

My favorite guy in the New York crowd had fashioned his own Iron Maiden cape. Oh shit! [laughs] You gotta watch out for that one. The stage was about four or five feet high or whatever — and Bruce Dickinson is so tiny that he'd be eye-level with me on the stage, and I'd just be right there in the front lookin' at him! It was strange! [laughs]

By Cheryl Botchick

Monster Magnet lead guitarist Ed Mundell is finally taking a break. He recently spent an arduous year-and-a-half touring in support of his band's most recent album, Powertrip. But the musician is using his time off to keep right on rockin'; MIA Records has released the long-awaited, self-titled debut by his psychedelic, stoner-metal side-project Powertrip. Powertrip. But the musician is using his time off to keep right on rockin'; MIA Records has released the long-awaited, self-titled debut by his psychedelic, stoner-metal side-project Powertrip. Powertrip.

Monster Magnet did a series of dates on the new Iron Maiden tour. Yeah, we did. Maiden was great on that tour. I was out there watchin' 'em every night! Cause, you know, I've got the pass, so I can walk right up front. It was weird, though, because I'd walk out — and the stage is about four or five feet high or whatever — and Bruce Dickinson is so tiny that he'd be eye-level with me on the stage, and I'd just be right there in the front lookin' at him! It was strange! [laughs]
Mudhoney Retrospective On Way

Esteemed grunge institution Mudhoney will be the subject of a two-CD retrospective, which will arrive in stores on January 18. Sub Pop, the band's initial label, will lacquer the 52-song stew of sludge, the first disc of which is comprised of highlights. The second disc contains B-sides, rarities and soundtrack tunes. Bassist Matt Lukin left Mudhoney in June, and the band parted ways with Reprise, but MTV News reports that the group has not disbanded.

Durst Pleads Not Guilty To Assault Charges

Limp Bizkit frontman and Interscope Records Senior VP Fred Durst has pleaded not guilty to charges of misdemeanor assault and disorderly conduct, according to SonicNet. The charges stem from a July 12 incident during a show at the Roy Wilkins Auditorium in St. Paul, Minnesota. At the concert, Durst allegedly kicked a security guard in the head. Durst's case is scheduled to go before a court on December 20.

Former Gravediggaz Member Fighting Cancer; Makes Open Plea To Industry

Anthony Berkelev, better known as Poetic, a member of the popular rap group the Gravediggaz, has been diagnosed with colon cancer. Representatives for the rapper sent an open plea to the music industry, urging people to help with donations that would allow Poetic to receive the necessary medical treatment. Having undergone three operations, Poetic is currently more than $47,000 in debt. He has yet to pay for forthcoming chemotherapy and additional medicines.

The MC prepared the following statement: "I'm still trying to work on my music, my single should be out next month, and my album won't be too far behind. It's hard to go into the studio with the type of pain I'm dealing with. I don't want people to feel sorry for me, but I do want people to view me as a soldier in this fight." For donation information, contact Chase Patterson at 201.521.9743.
Compost Records: Top German Downbeat Dance Label Comes To America

By M. Tye Comer

Compost, a word that generally refers to the decaying matter used for fertilization, may seem like an unlikely name for an up-and-coming dance label. But founder and label head Michael Reinboth interpreted the word quite differently when he christened the upstart German imprint in 1993. “Compost is magic,” says the Munich-based DJ and musician. “Compost means a biodynamic chemical reaction in itself. You don’t need anything else to set compost on fire. There is enough energy in it to set the entire [heap] on fire or even explode. I was just looking for a name that described [our] process.”

As far as underground dance music is concerned, Germany is best known for having spawned early analog experimentalists such as Kraftwerk, various industrial bands, Digital Hardcore and a legion of soulless techno producers. However, Compost distinguished itself from the pack by heralding artists who mine the more organic sounds of jazz, soul, and hip-hop, as well as the current rhythms of house and drum ‘n’ bass. Early titles by Jazzanova, Beanfield and DJ Linus, as well as the acclaimed Future Sounds Of Jazz series (originally licensed by Instinct Records), popularized Compost and its sister labels JCR (co-managed by Jazzanova from Berlin) and the house-oriented Compost with techno-jazz enthusiasts and in-the-know DJs. The labels’ music will reach more American ears through their recent deal with K7! Distribution, which will ship Compost product to domestic shelves.

Having recently issued the sixth Future Sounds Of Jazz compilation, Compost, which has been compared to Britain’s lauded Mo’ Wax and Talking Loud labels, will issue a new Beanfield album, which will launch the domestic distribution campaign. (Reinboth serves as one third of the futuristic jazz outfit.) Forthcoming 2000 releases by Jazzanova, Les Gammas, Kyoto Jazz Massive and Syrup will follow. A Future Sounds Of Jazz tour, featuring Beanfield, Les Gammas and Faunan Flash, will hit the States, tentatively in the spring of 2000. New York’s Backspin Media company will promote the albums and the tour to press and radio.

“Our reputation [in America] grows from release to release,” says Reinboth, who points to the recent success of artists such as Kruder & Dorfmeister and Thievery Corporation as evidence of the States’ growing affection for soulful, jazz-influenced electronic music. “My aim is to build something strong, fresh and exciting. I’m sure we have acts — such as Trüby Trio, Beanfield, Faunan Flash and Jazzanova — who could be big in the States, but we’re trying to build a good profile slowly rather than the quick and easy way. We’re thinking in the long term.”

The label’s slow and steady growth is apparent in its non-traditional approach to A&R. Reinboth built Compost’s artist roster from musicians who either he or his friends became familiar with through the downbeat German scene. Reinboth, who has worked as a DJ, club promoter, producer, and music journalist, helped cultivate that very scene back in the late ’80s and early ’90s. Maintaining the imprint’s familial character is important to this modern Renaissance man.

“The artists we work with are longtime friends whom I know from Djing, swapping records, etc.” he says. “If you don’t know an artist personally, you don’t know if he or she is able to develop their style, if they are open-minded enough, or if they are in it for the money or self-satisfaction or what. A lot of people create an impression, but in the end they are losers or wankers. So I try to work with people who fit into the family — concept-wise, personality-wise, and music-wise.

The label’s restrictive policy regarding new artists may seem like a deterrent to aspiring Compost musicians, but Reinboth would prefers to release intelligently orchestrated, passionate dance music rather than building a roster of trendy artists who are looking to record the next “Rockefeller Skank.” Compost’s boss feels confident that his attitude will be the means to a positive, fulfilling future for the label and its artists.

“Popular dance music, like Fatboy Slim’s, can be so boring when you recognize all the samples or if [the artist] is just looping a groove and adding noise,” he says. “We’re a collection of musicians who are trying to make it more diverse, polyrhythmic, and wide-ranging. The world is a global village, and if we are successful, it just means that there are lots of other people who are thinking and feeling the same way we do.”
Atlantic Records is seeking a Retail and College Marketing assistant, who will answer phones, file papers and fax documents. The applicant must have experience in graphic design programs such as Adobe Photoshop and Quark Xpress. He or she must also write well; the position entails working on newsletters and new release flyers. Fax a resume and cover letter to 212.405.5469. The label is also seeking intern college marketing representatives in New York City; Long Island, New York; Albany, New York; Columbus, Ohio; Cleveland; Charlottesville, Virginia; Indianapolis; Birmingham, Alabama; Providence, Rhode Island; and Boulder, Colorado. Reps will promote artists through retail, press, college radio and various types of tour support. Applicants should have at least one more college year ahead of them. They should be willing to work 10-15 hours per week. This unpaid internship qualifies for college credit. Send a resume to Andrew Babaian at Atlantic Records, 1290 Avenue of the Americas, New York, NY 10010, or send a fax to him at the above number...

**BMG Entertainment** is seeking college marketing reps who live in Boston, Minneapolis, Salt Lake City and Portland, Oregon. Applicants should know about their local record stores and college media outlets. They should also be involved in the alternative music scene. This paid internship boasts an expense account and flexible hours. Fax resumes to Melissa Coloride at 212.930.6718...

**CMJ Music Marathon, MusicFest and FilmFest** is seeking a Media Coordinator/Assistant. The full-time, year-round position involves creating and implementing the annual advertising campaign, maintaining press and promotional archives, and assisting with administrative duties. Candidates must have some previous, relevant experience. Fax resumes to 516.466.7161, Attn: Media Coordinator/Assistant...

**CJ Music Monthly, CMJ New Music Report and CMJ Online** are looking for a few good men and women. We are accepting applications for winter and spring internships. Interns must work a minimum of one day per week in the magazines’ Great Neck, New York, offices (a 40-minute train ride from Manhattan). Email Bill Werde at bill@cmj.com, or call him at 516.498.3134...

**Concrete Management** is seeking interns who, starting in January, will work in its New York City offices. Interns will work for college credit and they will be reimbursed for their expenses. Fax a resume to Kristen Mulderig at 212.543.2198 or send email to kristen@concretemanagement.com...

**DreamWorks Records** is seeking college interns who will work in the New Media Department of its L.A. offices. Interns will be paid; they must be Internet-savvy, registered college students. Fax resumes to Kevin Murray at 310.234.7858 or email them to kevin@dreamworksrecords.com...

**Foreignntv.com** is looking for interns who will work in their music department. The company prefers candidates with some music industry experience; these are paid positions. Applicants should email their resume to kenta@foreignntv.com...

**Industry News**

**Liberty Media To Purchase Stake In Emmis Communications**

Liberty Media (www.libertymedia.com) has entered into an agreement with Emmis Communications. Liberty will purchase 2.7 million shares of Emmis’ stock, at a total cost of approximately $150 million. The stake is equal to about 14% of the company. Emmis Communications owns operations in the radio, television broadcasting and magazine publishing industries. The deal marks the first investment in radio broadcasting made by Liberty Media (formerly TCI Music).

**Amazon.com Wins In Online Music Shopping**

Amazon.com is the leading online music retail site, according to Connecticut-based research firm Greenfield Online, which conducted a study of more than 5,000 online music consumers. Amazon attracted 44% of those surveyed. CDnow.com and Barnesandnoble.com took second and third places, respectively attracting 39% and 27% of those surveyed. Only 16% of those surveyed claimed to use fourth-ranked retailer MP3.com.

**George Martin Named To Garageband.com Board**

Beatles producer Sir George Martin will serves as chairman of the Garageband.com advisory board. At the two-month old Garageband.com site, which was co-founded by Talking Heads keyboardist Jerry Harrison and Tom Zito, unsigned musicians may upload their music, which is then evaluated by industry professionals. The ratings of industry types, along with those of other musicians and fans, will determine an artist’s eligibility for a recording contract.

Martin, whose fellow board members include such producers as Paul Kolderie, Sean Slade, Clive Langer and Alan Winstanley, said in a statement that “over the past 18 months I have turned down dozens of invitations to join Internet music companies...because they were more about the distribution and delivery of music...The appeal of Garageband.com is the unique way in which it is using Internet technology to find talented new groups, most of which would have stood little chance of being heard by industry pros in this age of label consolidation. Young talent is something that remains very close to my heart and I am looking forward to hearing some of the great new bands that are out there.” Martin has produced 30 #1 singles and he was responsible for the panoramic production of the Beatles’ Sgt. Pepper’s Lonely Hearts Club Band.

**MP3.com Makes Promotional Deal With Listen.com**

MP3.com has made an agreement with downloadable music directory Listen.com. As a result of the deal, Listen.com’s directory will list MP3.com’s 600-and-counting artists. The two companies will also co-promote each others’ brand names. Listen.com users will be able to preview audio clips by MP3.com artists, as well as access MP3.com’s site, which will allow them to download the track. Listen.com’s partners’ sites, which include Excite.com, Lycos.com, Shockwave.com and Snap.com, will contain direct links to MP3.com’s artist pages.

“Our affiliation with Listen.com opens this music selection up to a whole new audience, which provides a great service to our artists and to the fans who are looking for new music,” said Michael Robertson, Chairman/CEO of MP3.com.

**CDuctive Strikes Deal With Go Kart Records**

CDuctive has made a digital distribution deal with New York punk label Go Kart, which issues music by the likes of the Buzzcocks, Luminicks, Down By Law, The Candy Snatchers and Anti Flag. CDuctive and Hot Topic will co-sponsor the upcoming Buzzcocks tour, which began on October 15 in Atlanta, and will end November 29 in New Orleans. The custom CD compiler has also made deals with the Double Agent, No Alternative and Worldwide Ministries Amalgamate labels.

CDuctive is also co-sponsoring Cavestomp ’99 — otherwise known as the Garage Rock Festacular. The three-day bash, which will feature artists such as The Monks, Dead Moon and The Standells, will take place from November 5-7, in New York City.
Relapse Records Forms Booking Agency

Hardcore/metal label Relapse Records has formed its own in-house booking agency, Relapse Booking. The agency was originally formed to book the Relapse package tour, North American Contamination. The Lancaster, Pennsylvania-based company has expanded its client list and now represents Dillinger Escape Plan, Morbid Angel, Incantation, Bongzilla, Exhumed, Morgion and Bemumb. The booking agency has future plans to represent artists on Relapse’s sister imprint, Release Entertainment, and to represent other non-Relapse acts, as well. For more information, call 717.397.9221 ext. 117, or send email to booking@relapse.com.

UMG May Use Web Site For A&R Purposes

The Universal Music Group (UMG) may take an active role in allowing unsigned bands to upload songs and band information to a UMG-hosted Web site. Information to a UMG-hosted Web site.

unsigned bands to upload songs and band information to a UMG-hosted Web site.
Is Neil Hannon a younger, smugger, British version of Burt Bacharach? Probably not, but his group, the Divine Comedy, has issued several similarly AM-friendly albums of grandiose, good-humored pop, fleshed out by dramatic strings, blaring horns and female backing singers. The concise, 17-track overview of the act, A Secret History...The Best Of The Divine Comedy (Setanta-Red Ink), includes such telling titles as "Gin Soaked Boy," "Something For The Weekend" and "In Pursuit Of Happiness." For more information, call Red Ink at 212.833.8000.

As an addendum to the group's recently released full-length Terror Twilight, Matador has issued a limited-edition Pavement EP called Major Leagues. The mini-album is comprised of two versions of the title track, along with two new, non-LP songs featuring original drummer Gary Young, and covers of Echo And The Bunnymen's "The Killing Moon" and The Fall's "The Classical." For more information, call Jay or Donovan (Matador) at 212.995.5882.

Go-Kart Records has issued a new album by British punk trailblazers the Buzzcocks. Good news for oldtimers; the band will tour the U.S. in support of the record, a 14-track affair entitled Modern. Down By Law and the Lunachicks will open the shows. For more information, call Go-Kart at 212.673.3380 or send email to info@gokartrecords.com.

Deke Dickerson, the always-grinning frontman of the popular surf band Untamed Youth, has released his second solo album. Once again, the Ecco-Fonics serve as the backing ensemble for the singer, who has apparently traded his board for bolo tie. The new record, which features guest appearances by Hadda Brooks, Billy Zoom of X, and Carl Sonny Leyland of the Fly-Rite Boys, contains an array of original Western swing tunes and appropriate covers that recall Dickerson's trademark cartoons. For more information, call Hightone Records at 510.763.8500 or send email to htrrecords@aol.com.

American Made Music To Strip By is not another one of those porn-rock compilations. The Geffen-Interscope album consists of various Rob Zombie tunes remixed by Rammstein, Charlie Clouser (of Nine Inch Nails), DJ Lethal and God Lives Underwater. Housed in a digipak that reprints Zombie's trademark cartoons and photos of naked women, the record also includes a plump booklet of live photos depicting the performer in all his on-stage glory. For more information, call Lenny, Joanna or Mark (Interscope) at 800.992.6553 or send email to rad@interscoperecords.com.

Hopeless Records has released the fourth volume of the Cinema Beer...series of compilations. Man Or Astro-man?, the Melvins, Superchunk, Sick Of It All, Frenzal Rhomb and the Queers help fatten up the Cinema Beer Belly, a CD-ROM enhanced with music videos. The label has also issued a VHS version of the title, aimed at those who lack high-tech facilities. For more information, call Brian Foyster (Hopeless) at 818.997.0444, or send email to brian@hopelessrecords.com.

The staff of Thrill Jockey Records will be working hard during the first part of 2000. Early next year, the label will release a domestic version of Mouse On Mars' new album, which is already available in Europe. The U.S. pressing of Ninn Niggung will feature three additional tracks and two bonus remixes. The group will tour the U.S. in March. On February 8, the Chicago indie label will issue a record by Bold Souls, a (surprise!) jazz unit led by Edward Wilkerson. And, soon enough, Bobby Conn, the self-billed five-foot Antichrist, will enter the studio with Jim O'Rourke, who will record the follow-up album to the evil one's 1998 effort, Rise Up! (Truckstop-Atavistic; vinyl on Thrill Jockey). The forthcoming LP, which will tentatively arrive in stores in the spring of 2000, will become Conn's full-length debut on Thrill Jockey. His first dual-format title on the label, the Lovesongs EP, is in stores now...Sub Pop is compiling a two-disc Mudhoney retrospective. The work has not yet been titled, but the label expects that the set will arrive in stores by the end of January...TVT recording artist Sevendust recently spent time in an Atlanta studio, where it taped a new song that may or may not appear in the upcoming Oliver Stone film, On Any Given Sunday. According to MTV Online, the movie's music coordinators have yet to confirm a band lineup for the soundtrack, which will arrive in stores on January 4...Former Concrete Blonde vocalist Johnette Napolitano recently entered a New Orleans studio, where she began working on a new solo album. In a recent interview with Allstar Online, she discussed the prospect of possibly recording a song with her pal Steve Wynn. "I'm trying to talk him into coming to New Orleans over New Year's to do another song with me," she said. "We haven't done a song together in years." Eight to be exact. Their last collaboration appeared on Wynn's 1991 Dazzling Display album...According to the New Musical Express, ex-Verve bassist Simon Jones has formed a band with ex-Stone Roses/ex-Seahorses guitarist John Squire. The pair is currently writing songs in a Manchester rehearsal space. Ex-Seahorses drummer Mark Heaney and a to-be-named vocalist will round-out the group, the name of which is still unknown. The rumor mill, however, claims that the quartet will call itself either Reluctance or John Squire's Skunk Works. Hope for the latter.
KSJS in San Jose, California, has made some changes to its music staff. Daniel Severin remains the station's Music Director; he will also be responsible for the Loud Rock, New World and RPM charts. Severin holds office hours on Thursdays, from 10 a.m.-noon. Jay Urdan is the new Beat Box Director. He holds office hours on Wednesday, from 1-5 p.m. Kevin Foley is the returning Jazz Director. He holds office hours on Wednesday, from 7:30-10 a.m...KVSC in Chico, California, has ceased on-air broadcasting. The station functions solely on the Web. Due to this change, the station's playlists will no longer count towards the Radio 200 chart. They will only affect the Internet Broadcast chart...KFLI in Prescott, Arizona, has changed its frequency to 90.5 FM...WKDU in Philadelphia is now reporting to the Loud Rock and RPM charts. Music Director Tim Duff is the contact for both charts...Mathew Chakko is the Beat Box Director at WFLY in West Lafayette, Indiana.

STATION PROFILE
Section coordinated by Kelso Jacks
www.wavs.fsu.edu

KVFS
Florida State University
Suite 420 Diffenbaugh Bldg.
Tallahassee, FL 32306
Phone: 850.644.1879
Fax: 850.644.8753
Web site: www.wavs.fsu.edu
Email: music@wavsfusu.edu
Market: Tallahassee
Power: 2,700 watts
Frequency: 89.7 FM
School Enrollment: 30,000
Reports To CMJ: Core, Top 200, Beat Box, RPM, Loud Rock.
Specialty chart directors: Randy Lee, Beat Box; Sean Rineheart, RPM; Danny Rosenblum, Loud Rock.
Years on air: 12
DJ population: 56
Station philosophy: To supply the Tallahassee community and surrounding areas with new and diverse music.
FYI: WVFS regularly plays host to on-air guests. Isotope 217, Will Oldham, Barbara Manning, the Kelley Deal 6000, Mike Watt, Yo La Tengo, Kool Keith, DJ Spooky and June Of 44 have all stopped by.
Local record retailers: Vinyl Fever (hip-hop, indie and dance music), CD Xchange (metal, indie and classic rock).

MUSIC DIRECTORS
Names: Daniel Gill; Reda Rountree
Year in school: recent graduates
Years at station: three; five
Tenure as MD: two; two
Office hours: Monday 9-11 a.m., Wednesday 2-5 p.m., Thursday and Friday 2-6 p.m.
Favorite artists: This Heat, Make-Up, Wedding Present, Home, 764-Hero, Oblivians, the No-No's, Kicking Giant.
Why are you involved in college radio? It's all about the love...
Other interests: Daniel and Reda run their own record label, Animal World Recordings; both are also struggling music journalists.

RADIONEWS

Dave Allen has been named Director of Content for Emusic.com. He played bass in renowned post-punk band Gang Of Four. Stan Layton has been named Director of Sales & Marketing Development for the company. He had been VP of Sales for both MCA and Chrysalis Records. Orrin Keepnews, the jazz producer who has worked with the likes of Thelonious Monk, and Cannonball Adderly, has been hired as an Emusic consultant...Donovan Hebard has been promoted. He is now A&R Coordinator for 493 Records...Tami Morrissey has been named Co-Director of Rock Formats for Risk Records. She had been the Research Editor for Hits magazine, where she established the Praise The Loud column...David Stamm has been named Manager of A&R for Jive Records. He previously held creative positions at Arista Records and Warner Chappell Music Publishing...Julie (Jules) Thornton has joined the college staff of Los Angeles-based Bryan Farrish Radio Promotion.

As of November 1, Ryko/Palm Publicity can be reached care of 4 Columbus Circle, 5th Fl., New York, NY 10019. Her new phone number is 212.506.5800 and her fax number is 212.506.5809.

SeeThru Broadcasting Co. 3470 19th Street San Francisco, CA 94110 info@seethrubroadcasting.com www.seethrubroadcasting.com

John Stuart Mill "forget everything"
John Stuart Mill (aka John Schmersal) is an eccentric spin-off of Ohio's proudest sons, Brainiac, although it doesn't necessarily sound like Brainiac (or anything else blatantly obvious for that matter). John Stuart Mill has utterly mastered the application of musical tools, and showcases exemplary musical economy.

Radar Bros. "the singing hatchet"
Radar Bros. attention to detail is inspirational as they venture into a land where you simply gotta have chops: songwriting chops, musical chops, studio chops... not retro, not analog, but simply Good is better than Bad. Singer and songwriter Jim Putrnam's garage proves to be a magical place with all the necessary tools. Radar Bros. have put together an album that flashes back to Randy Newman's early classics with a nod towards '70s-era Pink Floyd.
CMJ CHART HISTORY

5 Years Ago

1. LIZ PHAIR Whip-Smart (Matador-Atlantic)
2. R.E.M. Monster (Warner Bros.)
3. SUGAR File Under: Easy Listening (Rykodisc)
4. SEBADOH Bakesale (Sub Pop)
5. SMASHING PUMPKINS Pisces Iscariot (Virgin)

10 Years Ago

1. CAMPER VAN BEETHOVEN Key Lime Pie (Virgin)
2. RED HOT CHILI PEPPERS Mother's Milk (EMI)
3. SUGARCUBES Here Today, Tomorrow Next Week! (Elektra)
4. BIG AUDIO DYNAMITE Megatop Phoenix (Columbia)
5. MIGHTY LEMON DROPS Laughter (Sire-Reprise)

15 Years Ago

1. U2 The Unforgettable Fire (Island)
2. GENERAL PUBLIC...All The Rage (IRS)
3. LET'S ACTIVE Cypress (IRS)
4. AZTEC CAMERA Knife (Sire-Warner Bros.)
5. DB'S Like This (Bearsville-Warner Bros.)

20 Years Ago

1. BLONDIE Eat To The Beat (Chrysalis)
2. LED ZEPPELIN In Through The Out Door (Swan Song-Atlantic)
3. TALKING HEADS Fear Of Music (Sire)
4. THE WHO Quadrophenia (Polydor)
5. JOE JACKSON I'm The Man (A&M)

IN MY OFFICE

Personal Favorites

PELLET
Radio And Video Promotion, Relapse Records

TODAY IS THE DAY
In The Eyes Of God (Relapse)

OPETH Still Life (Music For Nations)

SWANS
Various Failures (Young God)

STEREOLAB
Cobra And Phases Group Play Voltage In The Milky Night (Elektra-EEG)

AGENT STEEL
Skeptics Apocalypse (Combat/Century Media)

BMI

(Continued from cover)
society has been sued by radio stations since the passing of a 1998 amendment, which stated that courts could aid stations in the determination of fair rates. In a statement, BMI said, "While we always prefer negotiations, it appears that [discussing this in court] is the appropriate way to go forward at this time." BMI claims that, throughout the decade, broadcasters have increased the airplay of its clients' music. The society feels that it should be paid accordingly. The stations, however, maintain that they are playing fewer BMI songs.

Tickets.com

(Continued from cover)

buy with Cox. Under the terms of the deal, Tickets.com will receive the opportunity to maintain a presence on Cox's local directory and specialty sites, as well as exposure on its television, radio and print properties. Additionally, Tickets.com entered into a linking agreement with Excite that was valued at $25 million.

In September, the Costa Mesa, California-based company filed for an IPO of 6.7 million shares, which has since been priced at $7 to $9 a share. Tickets.com hopes to raise more than $50 million in net proceeds from the offering, some of which will be used to retire debts. The remainder of the proceeds will be used for working capital and general corporate purposes. In 1998, Tickets.com sold approximately 5.3 million tickets. The company has estimated that the U.S. ticketing market totaled $14.5 billion in 1998, and that by 2001, this market could expand into an $18 billion industry.

Missing Wife

(Continued from cover)
on kidnapping charges, the same day that officials found Mrs. Rosas's empty van. The vehicle was parked 15 miles away from the family's home, which is located in the Rowland Heights section of East Los Angeles. Deputy Boris Nikolof told CMJ that the vehicle contained traces of what police believe to be Gomez's blood; while interrogating Gomez, police discovered that he had sustained an upper-body injury.

Rosas, who is currently at home in California, had been on tour in New Orleans, supporting his band's recent release, This Time. He told the AP that he spoke to his wife on the night of her disappearance and "everything was cool at home."

The Rosas's three daughters were the last people to have seen Mrs. Rosas. The girls had left the house at 8:30 p.m. They returned circa 11 p.m. to find the door to their front home left ajar. Their mother's van had gone missing. Deputy Nikolof did not have any information related to Gomez's parole stipulations.

Nas

(Continued from cover)
Billboard 200. The latter has sold 1.9 million copies to date. Nas's prolific tendencies don't necessarily phase Ron Archer, Director of Marketing for Columbia Records. "Not to sound crazy, but I don't think we put that much into it. We knew it would be incredible because of Nas and the kind of weight that he holds," he told CMJ. "It was either [put a second album out this year], or do a double-album [in April, when I Am... was released]. Many [people at the label] felt, Why do a double album when you can just wait until this one runs out and then go to another album?"

Most of the songs on Nastradamus were written during the I Am... sessions. Nas originally considered releasing I Am... as a double album, but the original version fell into the hands of bootleggers, who sold it illegally prior to its official street date. Nas re-worked the record and released it as a single album. Archer explains the differences between the two releases. "I think this record is more like [Illmatic]. It's not overly radio-friendly like It Was Written, which took him to a place he needed to go mainstream-wise. But thematically, this record talks about the future and what's to come."

The first of three-to-four planned singles, "Nastradamus," was shipped to radio on October 26. The promotional video will feature depth-enhancing 3-D effects, which can be seen with special glasses that can be obtained at Musicland retail outlets and from hand-to-hand street teams. "[The video will] look normal when you view it without the glasses, but it'll have a special effect when viewed with the glasses," explains Archer. "Nastradamus" is the first-ever 3-D hip-hop video. The remainder of the promo campaign centers around the radio, retail and press outlets that have supported Nas over the years. "There's a lot of things we're not stressing [for this album]; we're not gonna go out and do a zillion t-shirts — it's Nas, we don't need to cheese him out that way. You gotta make the public aware, make retail aware and tell them when it's coming," says Archer. Television spots, point-of-purchase retail promotions, and poster snipes in major urban markets will heighten that awareness. Columbia is also attempting to score premium-priced features in many publications that supported I Am... "It's kinda hard because since his album's release, he's been featured in Time Out, XXL, The Source, Vibe, Rap Sheet, Rap Pages — he's had so many things, it's been hard for our publicity department to come up with things for him to do," Archer explains. Columbia will not issue any advance music to publications prior to the street date, thus the label does not expect the album to get much press until early 2000.

Once Nastradamus arrives in stores, Nas will embark on a combined radio/charity tour. He will spend extra time in urban markets, passing out holiday turkeys to the less fortunate, performing special concerts and working for other worthy causes. He will also make cameo appearances on the upcoming Run-D.M.C. record and on a compilation issued by his Ill Will-Columbia imprint. The collection will contain tracks by his fellow Queensbridge rappers, notably Noreaga and Mob Deep.
## CMJ Radio 200

### Chart Topper

<table>
<thead>
<tr>
<th>WKS</th>
<th>ARTIST + TITLE</th>
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<tr>
<td>1</td>
<td>STEREOLAB</td>
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<td>2</td>
<td>FOLK IMPLOSION</td>
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<td>3</td>
<td>GET UP KIDS</td>
<td>Vagrant</td>
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<tr>
<td>4</td>
<td>LUNA</td>
<td>Jericho-Sire</td>
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### #1 Triple A

- **5** BEN HARPER AND THE INNOCENT CRIMINALS
  - Burn To Shine
  - Virgin

### #1 Internet Broadcast

- **5** NINE INCH NAILS
  - The Fragile
  - Nothing-Interscope

### #1 RPM

- **11** LEFTFIELD
  - Rhythm And Stealth
  - Columbia-CRG

### #1 Debut

- **12** JUNE OF 44
  - In The Fish Tank
  - Koncurrent-Touch And Go

### #1 New World

- **34** ZAP MAMA
  - A Ma Zone
  - Luaka Bop

### Up 154 Positions

- **12** MAKE UP
  - Save Yourself
  - Kill Rock Stars

### Up 136 Positions

- **26** JUNE OF 44
  - In The Fish Tank
  - Koncurrent-Touch And Go

### #1 Debut

- **27** NO USE FOR A NAME
  - More Betterness!
  - Fat Wreck Chords

### #2 Debut

- **47** JOHN LINNELL
  - State Songs
  - Zoe-Rounder

### Up 136 Positions

- **47** JOHN LINNELL
  - State Songs
  - Zoe-Rounder

### Chart Information

- 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). © 1999 College Media Inc., 11 Middle Neck Road, Ste. 400, Great Neck, NY 11021-2301.
The Make Ups' latest studio release, #176 to #22. This is probably no surprise to acolytes of the band's this week, traveling 154 spots from Save Yourself makes a superhuman leap music fueled by the powers of psyched-revival beginning in December.

Tour, it will probably stir up a U.S. Records tells us that after the band "gospel ye-ye" — they know that only past participants include Tortoise and British BBC Radio One DJ John Peel; Godspeed You Black Emperor!. future participants include

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<td>Ruffhouse/Columbia</td>
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<td>Island-IDJMG</td>
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<td>SOULWAX: Much Against Everyone's Gulf Stream</td>
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<td>MOLLYS YES: Wonderland</td>
<td>Republic-Universal</td>
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# Chart Toppers

**STEREOLAB**

### #1 Debut

- **65**
- **8**
- **4**
- **3**
- **10**
- **10**

### #2 Debut

- **65**
- **8**
- **4**
- **3**
- **10**
- **10**

### #3 Debut

- **65**
- **8**
- **4**
- **3**
- **10**
- **10**

### #4 Debut

- **65**
- **8**
- **4**
- **3**
- **10**
- **10**

---

**MAKE-UP**

### #1 Debut

- **11**
- **1**

### #2 Debut

- **11**
- **1**

### #3 Debut

- **11**
- **1**

### #4 Debut

- **11**
- **1**

---

**HIGH LLMAS**

### #1 Debut

- **14**
- **1**

### #2 Debut

- **14**
- **1**

### #3 Debut

- **14**
- **1**

### #4 Debut

- **14**
- **1**

---

**JUNE OF 44**

### #1 Debut

- **22**
- **1**

### #2 Debut

- **22**
- **1**

### #3 Debut

- **22**
- **1**

### #4 Debut

- **22**
- **1**

---

**ZAP MAMA**

### #1 Debut

- **23**
- **1**

### #2 Debut

- **23**
- **1**

### #3 Debut

- **23**
- **1**

### #4 Debut

- **23**
- **1**

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# Airplay Reports

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<th>WKS</th>
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<th>LABEL</th>
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<td>STEREOLAB 'Cobra And Phases Of Our Nights' Voltage</td>
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<td>LUNA The Days On Our Nights</td>
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<td>MAGNETIC FIELDS '69 Love Songs Vols. 1-3'</td>
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<td>Tommy Boy</td>
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<td>BEN HARPER &amp; THE INNOCENT CRIMINALS 'Burn To Shine'</td>
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<td>LEFTFIELD 'Rhythm And Stealth'</td>
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<td>10</td>
<td>4</td>
<td>TRAM 'Heavy Black Frame'</td>
<td>Jetset</td>
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**Note:** Chart information is based upon combined airplay reports from a sub-set of Radio 200 reporters that represents the most influential (based upon market size, market impact and market reach) college, commercial and non-commercial radio stations of the reporting panel.
**RADIO 200 ADDS**

**POSITION** | **TOTAL ADDS** | **ARTIST + TITLE** | **LABEL**
---|---|---|---
1 | 95 | VARIOUS ARTISTS Buffy The Vampire Slayer: The Album | TVT
2 | 75 | ROB ZOMBIE American Made Music To Strip By | Getten-Interscope
3 | 73 | HANG UPS Second Story | Clean-Restless
4 | 65 | ALEX GOPHER You My Baby & I | v2
5 | 62 | KID LOCO Presents Jesus Life For Children Under 12 Inches | Atlantic
6 | 54 | EPPERLEY Sophomore Slump | Triple X
7 | 52 | AT THE DRIVE IN Voya | Fearless
8 | 52 | SAVES THE DAY Through Being Cool | Equal Vision
9 | 50 | EDNA’S GOLDISH The Elements Of Transition | Moon Ska
10 | 49 | HELLOCACTERS Payin’ The Dues | Sub Pop
11 | 49 | CRITTERS BU pp Amoeba | Loosegroove
12 | 47 | ROYAL CROWN REVUE Walk On Fire | RCR-Side One Dummy
13 | 44 | KINCAID Plays Super Hawaii | Kindercore
14 | 44 | FUNNY LOOKING KIDS Picture Day | FastMusic
15 | 36 | ESSEX GREEN Everything Is Green | Kindercore
16 | 31 | RUSTY NAILS No Miracles In Ruins | Coolidge
17 | 27 | BRIGHT EYES Every Day And Every Night EP | Saddle Creek
18 | 24 | THE FAINT Blank-Wave Arcade | Saddle Creek
19 | 22 | CATATONIA Catatonia 1993-1994 | Zip Dog
20 | 22 | ERICS The Erics | Mia Mind

**going for adds**

**NOVEMBER 9**

| ARTIST + TITLE | LABEL |
---|---|
ANI DI FRANCO To The Teeth | Righteous Babe Fat Wreck Chords |
HI-STANDARD Making The Road | AFM |
METRO m909.com | AFM |
SATURNINE American Kestrel | Victoria Land-Motorcoast |
SOUNDTRACK Three To Tango | Atlantic |
SUPERNOVICE If I Tried | Onset |

**NOVEMBER 16**

| ARTIST + TITLE | LABEL |
---|---|
Righteous Babe Fat Wreck Chords | Volition Guilty Pleasures |
Hamster |

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

**COMMERCIAL ALTERNATIVE CUTS**

**TW LW PK WKS PLAYS** | **ARTIST + TITLE** | **LABEL**
---|---|---
1 | 2 | 1 | 5 | 992 | BUSH The Chemicals Between Us | Trauma-Interscope
2 | 1 | 1 | 5 | 949 | FOO FIGHTERS Learn To Fly | Roswell-RCA
3 | 3 | 2 | 6 | 939 | CREED Higher | Wind-Up |
4 | 4 | 4 | 9 | 915 | LIVE The Dolphins Cry | Radioactive |
5 | 5 | 4 | 7 | 736 | 311 Come Original | Capricorn-IDJMG |
6 | 6 | 6 | 10 | 677 | KID ROCK Cowboy | Lava-Atlantic |
7 | 8 | 7 | 4 | 620 | LIMP BIZKIT Re-arranged | Flip-Interscope |
8 | 7 | 7 | 5 | 608 | STONE TEMPLE PILOTS Down | Atlantic |
9 | 9 | 8 | 6 | 586 | CHRIS CORNELL Can’t Change Me | A&M-Interscope |

**UP 5 POSITIONS**

10 | 15 | 10 | 6 | 578 | JIMMIE'S CHICKEN SHACK Do Right | Island-IDJMG |
11 | 16 | 11 | 3 | 542 | BLINK 182 All The Small Things | MCA |
12 | 12 | 12 | 3 | 530 | RED HOT CHILI PEPPERS Around The World | Warner Bros. |
13 | 19 | 13 | 2 | 491 | FILTER Take A Picture | Reprise |
14 | 13 | 13 | 4 | 472 | RAGE AGAINST THE MACHINE Guerrilla Radio | Epic |
15 | 14 | 14 | 6 | 450 | NINE INCH NAILS We're In This Together | Nothing-Interscope |
16 | 11 | 9 | 9 | 450 | OUR LADY PEACE One Man Army | Columbia-CRG |
17 | 18 | 17 | 4 | 384 | SANTANA Put Your Lights On | Arista |
18 | 17 | 17 | 3 | 383 | STROKES Little Black Backpack | Cherry-Univ |
19 | 19 | 1 | 313 | BECK Sexxlawx | DGC-Interscope |
20 | 20 | 1 | 294 | COUNTING CROWS Hangin’ Around | DGC |

Chart information is based on combined individual song airplay reports from CMJ's panel of commercial alternative radio stations.
Spun.com, which was established in October, offers cash-strapped music enthusiasts the opportunity to trade their used CDs for credit towards the purchase of more than 200,000 new CDs over the Internet, eliminating the need for cash transactions. Site visitors must first determine whether their used CDs are in demand by Spun. In addition to a search capability, the site prominently features a "hit list" of the most sought after titles based on albums bought and sold through Spun. If in demand, Spun will ship CDs chosen from its inventory to customers, providing postage to cover the expense of sending back the used CDs. If the used CDs are in acceptable condition, Spun will subtract the value of the used inventory to customers, providing postage to cover the expense of sending back the used CDs. Site visitors can sifting through broadcast playlists from thousands of stations across the country.

Clicking on an artist or title within the playlist provides album, pricing and purchase availability information. And through November 15, Spun is running an interactive contest where site visitors are given control of "Spun.com's big room," identifying as many artists or musicians associated with 20 marked items. $10,000 worth of music collectible prizes are at stake. — Bill Konig
MP3.com Realizes Significant Losses, Higher Revenues

Online digital music enterprise MP3.com has reported sharp third quarter losses of nearly $20 million, according to the company’s latest financial report, its first published report since it went public last July. MP3.com lost $19.9 million, or 33 cents per diluted share, on revenues of $4.05 million during the third quarter, which ended on September 30. This figure compares to the company’s negligible loss of $33,341 on revenues of $277,000 during the same period last year. In a recent statement, Chief Executive Officer Michael Robertson said, “One of our most critical accomplishments to date is establishing a definitive online leadership position in the Internet music industry.” In an effort to increase brand awareness, MP3 significantly increased spending on sales, marketing and product development.

Musicmaker To Develop Custom CD Kiosks

Internet custom CD and digital download music retailer Musicmaker.com has signed an agreement with U.K. co-­invented photo kiosk manufacturer Photo-Me International. Photo-Me will develop stand-alone music kiosks that musicmaker.com will allow users to create their own customized discs. The kiosks, which are slated to appear in retail music stores and shopping malls in both Europe and the United States, will contain roughly 10,000 digitized music tracks drawn from Musicmaker’s vast library of licensed songs. Consumers may choose from a pool of titles and graphics to personalize the art on their custom CDs. In addition, the kiosks will support the MP3 format, which enables users to download an hour of digital music directly into such MP3 players as the popular Diamond Rio. Musicmaker will soon implement a pilot program to test kiosk design and popularity.

EMusic.com Reports Quarterly Performance

Internet digital music giant EMusic.com recently made public its financial statement for the first quarter of 2000, which ended on September 30, 1999. The company’s revenues for the period totaled $804,000, up 253% from the fourth quarter of 1999. The company’s net loss, however, totaled $19,519,000, up from the $10,877,000 reported during the fourth quarter of 1999. The company’s reported operating expenses, which are exclusive of non­cash charges, totaled $7,434,000, a figure that’s more than double the figures for the previous quarter.

EMusic incurred vast product development, selling and marketing expenses in hopes of increasing brand awareness and becoming the leading marketer of Internet digital downloads.

Despite the increased net loss, EMusic.com President and CEO Gene Hoffman focused on the company’s positive results, saying, “We are pleased with our continued progress during the quarter as seen in the overall increase in downloadable music sales, Web traffic, customers and strategic partnerships.”

LAUNCH.com Realizes Record Revenues, Acquires JBT

Internet digital music company LAUNCH.com reported record net revenues of $5.3 million for the third quarter, which ended on September 30, 1999. The figure represents a 101% increase over the company’s revenues during the same period in 1998, and a 35% improvement over the preceding quarter in 1999. A total of 84% of the company’s revenues were realized through advertising, while 6% of them were netted from subscriptions and 10% of them were netted from merchandise and other money-making tools. The company, however, also realized a net loss of $9.3 million for the quarter, up from the $8.8 million the company lost during the previous quarter and the $6.6 million it lost during the third quarter of 1998.

In addition, as of the end of the third quarter, LAUNCH surpassed the two million registered users mark. It also signed on an additional 30 advertisers, which brings the total number of on-site advertisers to 56.

Commenting on the company’s positive third quarter results, CEO David Goldberg said, “The synergies we are establishing through our broad marketing partnerships, solid advertiser base, rich content offerings and extensive brand building efforts culminated in strong revenue and user growth during our third quarter.” Continuing on its mission to form strategic partnerships, LAUNCH.com recently announced that it had acquired Made In Heaven Entertainment, Inc., the Chicago-based producer of the weekly music video program JBTV.

RollingStone.com Web site to Packard Bell’s recently launched music site, Urocketmusic.com. The new site will feature branded content, including digital music downloads, videos on demand, music news and album reviews. Packard Bell is launching the site in support of its fully functional NEC Home Music Studio PC, which enables users to discover, organize, download and record music... Kiss, the Offspring, Tony Bennett, the Dixie Chicks, Faith Hill, the Brian Setzer Orchestra and others will join The Who at a concert at Las Vegas’s MGM Grand Hotel. The show will celebrate the launch of entertainment Web site Pixon.com... Cindy Crawford and David Spade will host the October 29 event... The WorldSpace Corporation (www.worldspace.com) has launched the world’s largest digital audio broadcast system. The groundbreaking satellite radio service will supply the African continent with more than 25 channels of music, news, entertainment and educational programming... Analysis for the Dataquest/Gartner Group report that RealNetworks (www.realnetworks.com) is maintaining its lead in the market for streaming audio and video players. The report also shows that, over the past six months, Microsoft, which has gained momentum in the market, should continue to post gains with the pending release of its Windows 2000 server and desktop operating system... German media empire Bertelsmann AG announced plans to participate in a spring 2000 pilot program that will test interactive television in Europe. Utilizing regional cable networks, the parent company of BMG Entertainment will test the delivery of multimedia services to set-top box-enabled viewers in more than ten German cities. Consumers will be able to order books, music and other items while they enjoy movies, videos and other programs... Internet technology company Solutions Media, Inc. has acquired Emerging Artists & Talent in Music (EATM). The acquisition represents a multi-million dollar cash-and-stock transaction valued at $13.60 per share of Solution stock... Digital interactive equipment manufacturer 12Go.com has introduced eGo, an MP3-friendly portable digital audio player designed for use in an automobile. Select online retail outlets sell the device, as does 12Go.com... LAUNCH.com unveiled its new Download 2000, a series of full-length promotional digital downloads of songs by an array of Sony Music artists, among them Alice In Chains, Ben Folds Five and Cypress Hill. These special previews of select songs from forthcoming albums are available exclusively in the Microsoft Windows Media audio format.
100 WATT SMILE
And Reason Flew (Thirsty Ear)
“I won’t stick things in your open heart,” sings violinist/guitarist Carrie Bradley on her band’s debut, And Reason Flew. Although her oddball sentiments suggest her band’s debut, And Reason Flew, sounds like she’d rather win your heart than impale it. Bradley plays songs that share a bond with the quirky-woman rock of Kristin Hersh, Lisa Germano and Kim Deal (Bradley had fiddled in the Breeders), but she’s a more gregarious musician than the aforementioned folks, stuffing all her weirdness into her lyrics so that she can revel in classic melodies and sludgy punk-pop riffs. Although Bradley and her band make impressively smooth rock, And Reason Flew
never feels forced or glib. — Carlene Bauer

For Fans Of: Kristin Hersh, Belly, Breeders
Recommended Tracks: “Aorta,” “Number 7,” “If You Won’t Too”
Contact: Michele McGonigle
Phone: 800.866.2313
Email: michele@thirstyear.com
Fax: 212.889.3641
Release Date: November 2; at radio now
Marketing Data: Bradley has played violin with Robyn Hitchcock, Cake, Yo La Tengo, Jonathan Richman and Red House Painters.

BILLIONAIRE
Ascension (Slash-London)
If Buckcherry’s arena rock riffs were to collide with the alterna-rock soul of Jane’s Addiction, Billionaire would probably emerge from the wreckage. This Georgia quartet’s music is a pulsing stadium of driving riffs and flamboyant solos. Not unexpectedly, every confident guitar move on the debut Ascension shows off and screams “Listen to me rock, baby!” The foursome’s saucy songs adhere to the credo of “rock now, think later,” filling up the room with unbridled energy. But Ascension also has its share of sophistication, namely the Smashing Pumpkins-style semi-ballads, “I Fell From Space” and “Sunday Afternoon.” Visually, you’ll salivate over this scintillating concept album, Rise Up! (Truckstop-Autosonic), but it’s still a desperately sleazy thrill, churning pom-pom-rock clichés, brain-damaged theatrics and masterful production into a frightening, comic wad of excess. Over the course of the sordid mini-album, Conn organizes a sinister orgy over featherweight retro hooks, seduces a female French rapper to the bounce of wonderfully gross Euro-funk, and spits on painful MOR atrocities (Badfinger’s “Without You,” a song made famous by Harry Nilsson) and cool tropicalia (Caetano Veloso’s “Maria Bethania”). Marilyn Manson, move over. Make way for a real Antichrist superstar.

For Fans Of: James White/Contortions, Jesus Christ superstar, David Bowie, Serge Gainsbourg
Recommended Tracks: “Free Love,” “Virginia,” “Without You”
Contact: Kate Eddens
Phone: 312.492.5634
Email: radio@thrilljockey.com
Fax: 312.492.4960
Release Date: October 26; at radio now
Marketing Data: Touring from December 8-21; vinyl version boasts exclusive cover art; Japanese CD features bonus tracks drawn from early singles.

JUSTIN CLAYTON
Limbo (Ultimatum)
At first blush, Justin Clayton’s airy, distinctly English tenor and achingly grand melodic sensibility recalls the tuneful angst of The Bends-era Radiohead. But despite being enamored with its share of sweeping rock gestures, his debut is grounded by a peaceful, structurally straightforward approach. Produced by The Church’s resident six-string jangler Marty Willson-Piper, Limb dresses up Clayton’s sad-eyed, but ultimately hopeful sentiments in fine swaths of ringing acoustic and electric guitars, which he drapes around himself to elegant effect. The entire album is bathed in kind of a soft, tranquilly surreal glow, which elucidates the blissfully lulling allure of the singer/guitarist’s low-key songwriting. If you could hear the slow, numbing, post-spike euphoria that overtakes a self to elegant effect. The entire album is bathed in kind of a soft, tranquilly surreal glow, which elucidates the blissfully lulling allure of the singer/guitarist’s low-key songwriting. If you could hear the slow, numbing, post-spike euphoria that overtakes a smacker addict, it might just sound something like Limb. — Colin Helms

For Fans Of: Radiohead, Sparklehorse, Drugstore, The Verve
Recommended Tracks: “Drag,” “Tragic,” “Shallow World”
Contact: Dave Sanford; Matthew Semancik
Phone: 323.644.3774
Fax: 323.644.3780
Email: dave@spectreradio.com
Fax: 323.644.3780
Release Date: October 19; at radio now
Marketing Data: Touring with the MP3.com tour, through November 19.

DJ VADIM
U.S.S.R.: Life From The Other Side (Ninja Tune)
Just when you thought the civil unrest in Mother Russia was tense enough to turn the ol’ Iron Curtain a new shade of red, along comes DJ Vadim, whose second Ninja Tune full-length has proposed a new b-boy détente.

For Fans Of: James White/Contortions, Jesus Christ superstar, David Bowie, Serge Gainsbourg
Recommended Tracks: “Free Love,” “Virginia,” “Without You”
Contact: Kate Eddens
Phone: 312.492.5634
Email: radio@thrilljockey.com
Fax: 312.492.4960
Release Date: October 26; at radio now
Marketing Data: Touring from December 8-21; vinyl version boasts exclusive cover art; Japanese CD features bonus tracks drawn from early singles.

BOBBY CONN
Lovessongs (EP) (Thrill Jockey)
Chicago abnormality Bobby Conn has exposed, caressed and slit the bloat underbelly of pop music like no other performer. The five-foot, self-lobotomized prophet of the Armageddon’s new four-song affair, his first "official" effort on Thrill Jockey, isn’t as life-affirming as his monumental 1998
DOLDRUMS
Desk Trickery (Kranky)
Doldrum's put their money where their mouth is. Describing itself, the improvisational, ambient-leaning band throws around the phrases "wah-wah jams" and "mountain boogie," but, believe it or not, the bass-less trio totally gets away with using such seemingly ridiculous characterizations of its music. These Virginia, Texas and New York residents back their painterly layers of digitally and physically manipulated guitars with generous amounts of rock gusto, not to mention the steady smack of hard-hitting drums. *Desk Trickery,* the follow-up to a 52-minute "EP" and a pair of albums, is the outfit's best and beastliest outing yet. The rhythmic, prepared-guitar freakouts collapse into heavenly Eastern drones, which cluster into fragmented songs that glide by on faint, minimal vocals. Even the goofy track titles (e.g. "Free Festival Of The Stonebridge") can't tarnish this stellar, thought-provoking work. — *Jordan N. Mamone*

DUB FUNK ASSOCIATION
Sounds Of The Heavyweight (Tanty)
For eight years, producer Kelvin Richard has been the musical navigator of the Dub Funk Association, a collective of musicians whose stylistic fusion of reggae, dub, jazz, dance and hip-hop has made it an innovative, ear-catching force. *Sound Of The Heavyweight,* the troupe's latest musical vision, is a groove-laden excursion powered by reverberating organ melodies, plump bass lines and stony atmospherics, and steered by fleeting drum 'n' bass rhythms, spectral brass serenades, slick sampling and occasional techno textures. This fruitful journey finds Lee Perry and Mad Professor meeting Innerzone Orchestra in the sublime 21st century. — *M. Tye Comer*

JAPANCAKES
If I Could See Dallas (Kindercore)
Japancakes is an all-instrumental dialogue between improvisation and manipulation moderated by Athens, Georgia's Eric Berg. For the recording of *If I Could See Dallas,* he amassed more than a dozen musicians to play single chords and motifs *ad nauseam,* resulting in the creation of new, more complex patterns. Contrary to its theoretical nature, *If I Could See Dallas* is not a platter of minimalist self-indulgence. With the help of engineer Andy Baker, Berg collates his cohorts' improvisations into the static tracks, which coalesce into a surprisingly spirited, good-humored, but never cacophonous symphony. The songs, which center around a snippet of melody, are filled with a wealth of unexpected sonic pleasures. The final product is a sprawl of intelligent pop radiance. — *Carlene Bauer*

JARS OF CLAY
If I Left The Zoo (Essential)
Rock and Jesus sometimes make strange bedfellows, but Jars Of Clay keep the Devil away without ever sounding awkward or preachy. This quartet of twentiesomething men never alienates or assaults its secular fans by spouting off Psalms or wringing its hands and weeping faux tears of faith, à la Jim and Tammy Faye Bakker. The Jars' spirituality, conveyed by rich, three-part pop harmonies and folksy strumming, is subtle, as opposed to spectacle-like. The band, which formed in November 22.

For Fans Of: DJ Shadow, Beat Junkies, Company Flow, Material
Recommended Tracks: "Viagra," "English Breakfast," "Your Revolution," "Fiction"
Contact: Lewis Braden
Phone: 514.307.5452
Email: lewish@ generation.net
Fax: 514.307.5980
Release Date: September 14; at radio now
Marketing Data: U.S. tour running from November 17-December 8; instrumental version of the album available on November 22.

For Fans Of: Tono-Bungay, Labradford, Hovercraft, Sonic Youth instrumental EPs
Recommended Tracks: "Sparkling Deadhead," "Grill Out Time," "Free Festival Of The Stonebridge," "Godspeed You Young Actress!"
Contact: Bruce Adams
Phone: 773.728.2935
Email: cranky@interaccess.com
Fax: 773.539.3996
Release Date: November 1; at radio now
Marketing Data: Guitarist Justin Chearno (ex-Pitchblende) also plays in Turing Machine, which will release an album on Jade Tree.

For Fans Of: If I Left The Zoo, Labradford, Hovercraft, Sonic Youth instrumental EPs
Contact: Josh Bloom (Fanatic)
Phone: 888.385.1231
Email: josh@fanaticpromotion.com
Fax: 303.245.0286
Release Date: October 26; at radio now
KINCAID

Kincaid Plays Super Hawaii (Kindercore)

Kincaid’s second full-length effort instrumentally evokes much of the lush, sun-drenched spirit of America’s beloved 50th state. On Kincaid Plays Super Hawaii, the latest breezy collection of blissful romps by the Brooklyn, New York/Athens, Georgia band borrows the most dense and smoky arrangements. The album’s reserved instrumentation reminds the listener that lyric and melody are Kincaid’s focus. He wouldn’t want you missing phrases like “The descending bass lines seem to know where they’re going, but I can’t get out of my room,” which he sings on the beautifully heartbroken “Back In The Car Park.” Combining the pastoral, acoustic tenderness of Nick Drake with the wisty, melodic sting of XTC’s Andy Partridge, the Lilac Time has re-emerged with a freshness that’s as welcome as the return of spring itself.

— Steve Ciabattori

Reviewed by Amy Sciarretto

For Fans Of: Verve Pipe, Creed, R.E.M., Great Big Sea
Recommended Tracks: “Unforgettable You,” “No One Loves Me Like You,” “Famous Last Words”
Contact: Karen Joy
Phone: 615.261.6385
Email: essradio@providentmusicgroup.com
Fax: 615.261.5907
Release Date: November 9; at radio now

LLAMA FARMERS

Dead Letter Chorus (Beggars Banquet)

Listening to the LLama Farmers’ bristling Dead Letter Chorus is like pouring a concoction of lemon juice and vinegar on a paper cut. It stings, but you’ll secretly relish the burning sensation. The British foursome’s deafening guitar sound is not unlike the grunge rock roar sounded during the early half of the ’90s. The Farmers top off their distorted blasts with cryptic but funny first person lyrics: “He’s in the kitchen/Boiling up his broken heart” and “I exhale emotions/Here comes the pretty fish” are just a few of the album’s eyebrow-raising sentiments. The uncharacteristically laid-back “Yellow” and “When We Were Friends” act as mere recess breaks before the band cranks the volume knobs and slugs its guitars into your ears once again.

— Amy Sciarretto

Reviewed by Amy Sciarretto

For Fans Of: Belle And Sebastian, Beautiful South, acoustic XTC, Aztec Camera
Recommended Tracks: “Nursery Walls,” “A Dream That We All Share,” “The Family Coach,” “Mayfly Too”
Contact: Jeff Price; Jamie Mather (The Planetary Group)
Phone: 212.343.9644; 617.451.0444
Email: spinart@slashcom.net; mather@planetarygroup.com
Fax: 212.343.1370; 617.451.0888
Release Date: September 21; at radio now

ANGIE STONE

Black Diamond (Arista)

It might be easy to lump vocalist Angie Stone in with Lauryn Hill and Mary J. Blige, who comprise the upper crust of modern female R&B. However, this dirty soul singer carves out her own distinct place in a crowded genre by veering clear of tired vocal histrionics. Instead, she opts for vibey funk jams, over which she sings about her life’s drama, emoting with the spirit of a gospel singer. Stone’s songs boast enough hip-hop stylings and contemporary R&B bump to sound fresh and relevant, while...

— Amy Sciarretto

Reviewed by Amy Sciarretto

For Fans Of: My Bloody Valentine, Medicine, Slowdive
Recommended Tracks: “Sibhashian,” “Over And Over,” “The First Go-Round”
Contact: Dave Sanford (S.P.E.C.T.R.E.)
Phone: 323.644.3774
Email: dave@spectrerradio.com
Fax: 323.644.3780
Release Date: October 12; at radio now
The Pips gem. — Glen Sansone

Trashmonk is the latest guise of English singer/songwriter Nick Laird-Clowes, who is best known for having lent his vocals, and overphases Clowes distorts his refined melodic sense and his willfully deranged imagination. On MONA LISA OVERDRIVE, Laird-Clowes distorts and overphases his vocals, thrusts creaking guitar mistakes into his arching melodies and impressionistically drops half-samples and tabla tracks into the mix, exhibiting measurable post-modern verve. Despite his esoteric, experimental approach to sound construction, the performer can’t hide the fact that he’s a classic, ’60s-style acid-pop craftsman at heart. Lennon would have probably approved. — Colin Helms

TRASHMONK

Mona Lisa Overdrive (Creation-Never)

Trashmonk is the latest guise of English singer/guitarist/songwriter Nick Laird-Clowes, who is best known for having lent his vocals, and overphases Clowes distorts and overphases his vocals, thrusts creaking guitar mistakes into his arching melodies and impressionistically drops half-samples and tabla tracks into the mix, exhibiting measurable post-modern verve. Despite his esoteric, experimental approach to sound construction, the performer can’t hide the fact that he’s a classic, ’60s-style acid-pop craftsman at heart. Lennon would have probably approved. — Colin Helms

WEAKERTHANS

Fallow (Sub City)

Frontman John K. Samson, of Winnipeg, Manitoba’s Weakerthans, boasts a punk-rock resume that includes a five-year, bass-playing stint in the hyper-political Fat Wreck Chords band Propagandhi. The association doesn’t shed much light on the Weakerthans’ sound, though. The Canadian quartet’s debut, Fallow, is a textured, emotive post-hardcore affair that contrasts Propagandhi’s fervent, pit-inciting three-chord punk. A few passing phrases nestled between the band’s daily life-focused lyrics do exhibit traces of Samson’s former band, however. For instance, while sitting in a restaurant, the protagonist of “None Of The Above” laments that “this brand new strip mall chews on farmland as we fish for someone to blame.” It’s this workaday existence interrupted by sudden moments of self-awareness that most closely resembles real life, and the Weakerthans deliver it in musical packaging full of pensive moments and sudden fervor to match. — Cheryl Botchick

SPOON

The Agony Of Laffitte” (CDS) (Saddle Creek)

Spoon shows off its reflective side on this single, which is an audio response to Elektra Records, the band’s former label which dropped the band in 1998. On the morose, acoustic ballad “The Agony Of Laffitte,” Britt Daniel strums his guitar dramatically and tenderly pines for all that is lost over a gentle backdrop of brush-stroked drums. But the gentle electric pop of “Laffitte Don’t Fail Me Now” really hits home, especially when Daniel pointedly sings the refrain, “Are you honest with anyone?” — Kyle Jones

ROOTS ’N’ BLUES

WILSON PICKETT

It’s Harder Now (Bullseye Blues & Jazz-Rounder)

Wilson Pickett blazed a trail through the ’60s as one of the decade’s fiercest soul shouters. His hits (e.g. “In The Midnight Hour” and “Mustang Sally”) endure today as staples of oldies and classic rock radio. Despite its title, the newly-recorded It’s Harder Now, proves that the singer has retained every last bit of his raspy, throaty charm, and that his ten-year break from recording hasn’t dampened his spirits. In fact, he sounds better than ever, having picked up a rawer, raunchier bent somewhere along the way. He’s not exactly Andre Williams in terms of subject matter, but he clearly revels in belting out such instant classics as “What’s Under That Dress?” Backed by a bunch of crack musicians who play live to tape, Pickett has proven his relevancy on this singularly down ‘n’ dirty, jump-shakin’ affair. — Cheryl Botchick

THE VOGUE

The Vogue (7” EP) (Made In Mexico)

If this three-song 7” is any indication of the band’s talent, The Vogue is poised to strike indie gold. These barely-out-of-high-school tykes’ hot and bothered vocals accompany timid punches of keyboard
and deviously off-beat guitar work. Note "Cardiac In 4/4 Time," the sinister keyboard intro of which gives way to delay-processed guitars, more of those signature vocal spittings, and an odd, soft jazz-like finale.

— Kelso Jacks

Mary Margaret O'Hara
Miss America (Virgin, 1988)

Long before I first heard Miss America, I considered female singer-songwriters to be folksy, Joni Mitchell types who sang in pure, unaffected tones and strummed big, oversize acoustic guitars. But for me, Canadian actress and graphic designer Mary Margaret O'Hara shattered that stereotype with her very uncommon approach to songwriting. When asked in interviews to name their favorite records of all time, Throwing Muses half-sisters Kristen Hersh and Tanya Donelly would both often rank Miss America high, or at the top, of their lists — even higher than albums such as the Beatles' White Album. I was a big Muses fan, so I took note of this and decided that I had to find the album. Little did I know that the title was out-of-print by the time I went looking for it circa 1993. (Koch later reissued it in 1996.) After finally locating a copy at a friend's apartment in San Francisco, I listened with great interest. When O'Hara sang, either in a tormented, illogical manner ("Year In Song"), or in a jaw-dropping, crystalline, off-center country style ("Dear Darling"), it sounded like something completely original — a force of nature, as some critic once called her. Written between 1978 and 1982, Miss America was a punk rock explosion, thanks in large part to the Brit punk band's American chart success. Miss America, the first legitimate collection of live Clash recordings, culls material from various live performances that took place between 1978 and 1982. The collection recaps such radio hits as "Should I Stay Or Should I Go" alongside more subversive cuts, among them "City Of The Dead." This punk-rock blaze of glory suffers a bit from an uneven mix that obscures the drums and over-emphasizes Joe Strummer's thick-tongued cockney slur (ad-libs). But Strummer and Mick Jones' guitars burned with the kind of boldness and passion that made the original punk movement such a cultural earthquake.

— Kelso Jacks

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### LEADFOOT

**Take A Look (Music Cartel)**

Are you ready to rock? Well, you sure as hell will be once Leadfoot’s sophomore album *Take A Look* hits your ears and blows that earwax right out of your head. Helmed by former Corrosion Of Conformity mainstays Karl Agell (vocals) and Phil Swisher (bass), Take A Look is loud and brash enough to earn a place on the pedestal of brash young bands. Topping this? The boys performed three new tunes, “Bleeding,” “The Spirit Carries On” and “The Body.”


**Release Date:** October 26; at radio now

### INHUMAN

**Rebellion (Exit-Wreck-Age)**

Inhuman has been hammering away in the NYHC scene for a few years, but the quintet finally makes an indelible mark with *Rebellion*. Packed with riffs that rival the speed of light, the album is influenced by such early-'80s pioneers as Judge and Croamshakers, as well as more recent bands like Sick Of It All. Inhuman is poised to carry the hardcore torch into the new millennium.

**For Fans Of:** Sick Of It All, Croamshakers, Judge, Ignite, Strife

**Recommended Tracks:** “Rebellion,” “Cursed,” “This Is Not An Exit,” “I Despise”

**Contact:** Bambino, Jason, Dana (McGathy)

**Phone:** 888.447.3267; Fax: 212.924.7831

**Email:** jambrino@mgmcy proportions.com

**Release Date:** October 19; at radio now

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### DREAM THEATER

**Scenes From A Memory (EastWest|Elektra-EEG)**

One thing Loud Rockers can never accuse Dream Theater of being is boring. The quintet pushes the metal envelope again with *Scenes From A Memory*, a pretty, orchestral prog-rock album that has so many intricate layers that you’re guaranteed to uncover something new with every listen. The music’s mesmerizing keyboards and James Labrie’s willowy, feminine vocals will halt you into a trance. *Scenes From A Memory* is also a truly theatrical album, featuring highbrow boards and is loud and rock news

**Recommended Tracks:** “Rebellion,” “Cursed,” “This Is Not An Exit,” “I Despise”

**Contact:** Mike DePippa

**Phone:** 212.726.2869; 212.974.9314

**Email:** mike.depippa@elektra.com

**Release Date:** October 26; at radio now

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### Snapcase

Snapcase is my favorite band EVER. However, I’m being completely objective when I say that the Buffalo quintet’s new album, *Designs For Automation*, which will arrive in stores in January of 2000, will single-handedly redefine the group and hardcore itself. How do I know this? The boys performed three new tunes, “Bleeding Orange,” “Typecast Modulator” and “Target,” during their tour with Buried Alive, Saves The Day and Kid Dynamite. Each track was so intensely passionate and technical that my ass happily met the floor. I was lucky enough to catch the outing near its onset. I took in shows at the Troc (Philly) and at the Wetlands (NYC). Both venues were packed to capacity. Over 1,200 sweat-soaked Pennsylvanians moshed as though their very lives depended on it. Every element of Snapcase, from Daryl Taberski’s over-the-top screams to the band’s chunky, stop ‘n’ go riffs, has been multiplied tenfold for the recent material, which shows off influences ranging from to Helmet to Hum. In Philly, the combo...
BeaT BoX

Contribute reporting this week: 169 • See page 57 for a complete list of Beat Box airplay reports.
Section and column by Ron Hart

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<td>RASCALZ &quot;Gunfighter&quot;</td>
<td>Figure IV</td>
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ROOTS

The Roots Come Alive (MCA)

If you've ever seen the Roots in concert, you know that they're unquestionably one of the hottest live acts in hip-hop. Extended instrumental jams (complete with marathon drum solos), random guest appearances, off-the-cuff freestyle sessions, and a charismatic stage presence defined the Philly Crew's three-hour soul/rap explosion during the 1999 Things Fall Apart tour. The Roots Come Alive does a bang-up job at documenting the experience of being at one of those shows. The album features a variety of tracks that cover the entire span of the band's career, from "Silent Treatment" to "You Got Me."

For Fans Of: Black Star, Common, D'Angelo, Marvin Gaye's Live At The London Palladium
Contact: Rudy Provenco
Phone: 1.800.504.1996
Email: rudy.provenco@umusic.com
Fax: 619.866.1609
Release Date: November 4, at radio now

U-GOD

Golden Arms Redemption (Wu-Tang-Priority)

When it comes to the debut effort by this crucial yet slept-on member of the original Wu-Tang Clan, the "U" in U-God should stand for underdog. Golden Arms Redemption is an impressive, come-from-behind triumph, complete with classic RZA production and guest spots from family members Method Man, Raekwon, and Inspectah Deck.

For Fans Of: Sunz Of Man, Masta Killa, Inspectah Deck, Method Man
Recommended Tracks: "Glode," "Bizzare," "Rumble," "Snell Shock"
Contact: Van Groove; Conductor
Phone: 212.378.0777
Fax: 212.378.4777
Release Date: October 19, at radio now

SKITZFRENKIS

"On My Own Shit" (12") (Brick)

Never has the use of the word "shit" been displayed as creatively as it is on this blazin' single from this Boston crew. Along with "On My Own Shit," the 12" contains three other joints that are equally worthy, most notably "Sicilians," which features K-NO Suprme and production from Mr. Jason of Porn Theatre Users.

For Fans Of: Beatnuts, High & Mighty, Porn Theatre Users
Contact: Papa Of
Phone: 617.338.8646
Email: papa@vinyl.com
Fax: 617.338.6146
Add Date: at radio now
COUNTING CROWS
This Desert Life (Geffen-Interscope)
As co-producer, Cracker's David Lowery helps the Counting Crows find their folk-rock center on This Desert Life, an album on which the band incorporates acoustic instruments into even its most energetic tracks. The quick-paced "Mrs. Potter's Lullaby" is driven by piano and brushed snare drum and is woven through with Adam Duritz's thought-provoking lyrics (e.g., "If you've never stared off into the distance, then your life is a shame."). But whether the band is working out an up-tempo number or looking deep into itself on ballads, each track on This Desert Life is compelling, powerful and poetic.

For Fans Of: Van Morrison, The Band, Soul Asylum
Recommended Tracks: "Mrs. Potter's Lullaby," "High Life," "I Wish I Was A Girl"
Contact: Lenny Lasalandra
Phone: 617.451.0444 ext.226 Fax: 617.451.0888
Release Date: November 2; at radio now
Marketing Data: Currently on tour.

JOE STRUMMER AND THE Mescaleros
Rock Art And The X-Ray Style (Waxtime-Epitaph)
Although The Clash was often labeled as "punk," Joe Strummer and his bandmates were more interested in pointed poetics rather than aimless nihilism. The protest continues here, albeit with much less shouting. While it's true that solo Joe isn't as hard-hitting musically, his lower-key approach allows ska and worldbeat grooves to help carry his message.

For Fans Of: The Clash, The Police, The Buzzcocks
Recommended Tracks: "Tony Adams," "Teeth of a Dog," "Tnutschell"
Contact: Mikey Dee (The Planetary Group)
Phone: 800.992.6553 Fax: 310.208.7343
Email: mikey@planetarygroup.com
Release Date: November 2

SCOTT HOLT
Dark Of The Night (Mystic Music)
Probably best known as Buddy Guy's sideman, guitarist Scott Holt shows off his solo chops on Dark Of The Night. Alongside top-notch blues licks, Holt also serves up a meaty baritone voice to belt out songs by Prince, Otis Redding, Dylan and others.

For Fans Of: Buddy Guy, Stevie Ray Vaughan, Eric Clapton
Recommended Tracks: "Five Women," "Crosstown Traffic," "Serve Somebody"
Contact: Peter Hay (Twin Vision)
Phone: 212.736.6201 Fax: 212.967.1524
Email: TwinVision@aol.com
Release Date: August 24

The delayed toxicity report regarding the death of Blue Traveler bassist Bobby Sheehan has been released to the public. According to the Orleans Parish coroner, the musician died on October 20, the result of an accidental drug overdose. Traces of heroin, Valium and cocaine were found in his system. Two years ago, officials in Canada had reportedly been battling addiction for many years. Blue Traveler has announced that it will continue on without the co-founder will kick off the outing on November 28, at a venue near Philadelphia. Sonia Dada will join Gregg Allman and Friends on their upcoming national tour. The Allman Brothers Band co-founder will kick off the outing on November 28, at a venue near Philadelphia. Sonia Dada will join him for the December 4-19 dates. For full tour info, visit www.allmanbrothersband.com
TRIPLE A

Contributing reporters this week: 32 • See page 38 for a complete list of Triple A airplay reports.

Column by D.M. Avery

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Diagonais features a variety of new settings for the voice of young Sabrina Romero. Rai artist Nilsen is a Swedish quartet that pushes the limits of contemporary flamenco ensemble led by Moise Nofon. Grout features the nyckelharpa, a keyed fiddle unique to Sweden, as well as viola, guitar and unusual percussion timbres. Invoking both serene panoramic vistas and sharp blazing melodies, the music has found fans far beyond the borders of the band’s native Sweden, and even a small brass band.

Recommended Tracks: “Paixões Diagonais,” “0  Corvo,” “Fado Morno of Cesaria Evora. While Misia’s earlier material was more traditional in style, Paixões Diagonais features a variety of new settings for her haunting vocals, utilizing Portuguese guitarists, an orchestra, and even a small brass band.

Misia hails from the town of Porto, Portugal, and sings the style of traditional music known as fado, an old Portuguese style similar to the passionate morna of Cesaria Evora. While Misia’s earlier material was more traditional in style, Paixões Diagonais features a variety of new settings for her haunting vocals, utilizing Portuguese guitarists, an orchestra, and even a small brass band.

VASEN
Gront (Northside)
Vasen is a Swedish quartet that pushes the limits of its indigenous music while also keeping the flame of tradition alive. Gront features the nyckelharpa, a keyed fiddle unique to Sweden, as well as viola, guitar and unusual percussion timbres. Invoking both serene panoramic vistas and sharp blazing melodies, the music has found fans far beyond the borders of the band’s native Sweden, and for good reason.

For Fans Of: Cesaria Evora, Aster Aweke, Amalia Rodrigues
Recommended Tracks: “Paixões Diagonais,” “0 Corvo,” “Pado Trice”
Contact: Michael Murphy (Intercultural Niche Strategies)
Phone: 212.248.5900 Fax: 212.747.1820
Email: insadhp@mindspring.com
Release Date: November 9

MISIA
Paixões Diagonais (Detour)
Misia hails from the town of Porto, Portugal, and sings the style of traditional music known as fado, an old Portuguese style similar to the passionate morna of Cesaria Evora. While Misia’s earlier material was more traditional in style, Paixões Diagonais features a variety of new settings for her haunting vocals, utilizing Portuguese guitarists, an orchestra, and even a small brass band.

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Contact: Michael Murphy (Intercultural Niche Strategies)
Phone: 212.248.5900 Fax: 212.747.1820
Email: insadhp@mindspring.com
Release Date: November 9
Contributing reporters this week: 236 • See page 50 for a complete list of RPM airplay reports.

Section and column by M. Ty Miller

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RICHIE HAWTIN

Deeks, EFX & 909 (Novavale-Mute)

Richie Hawtin (a.k.a. Plastikman) has released a wealth of material supporting his legacy as an innovative minimal techno producer, but hardly any that documents his formidable skills as a DJ. On Deeks, EFX & 909, he pulls no punches, blowing through a jazz-dropping 33 tracks over the course of a ferocious, hour-long mix. Leav- ing his usual sparseness behind, Hawtin layers one plate of sound over another, spurring up the punching techno attack with thumping 909 drum kicks and surreal sound effects where needed. Deeks... is a prime example of the intensity that can erupt when one man takes the stage with a crate of vinyl, some techno gear, and a surplus of ingenuity at his disposal.

For Fans Of: Carl Cox, Jeff Mills, the Surgeon
Contact: Mattie White
Phone: 212.255.7670 Fax: 212.255.6056
Email: cradio@fake.com
Release Date: November 2
Add Date: November 9

BIG BUD

Infinity + Infinity (Good Looking)

Consistent with the vibes of Bukem’s Good Looking imprint, Big Bud’s Infinity + Infinity is a trance-inducing drum ‘n’ bass endeavor that melds upbeat beatbreak rhythms with heavenly atmospherics, rolling bass lines, and a gorgeous melodic temperament. Some of the most moving and majestic d’n’b vibes to come from the U.K. this year.

For Fans Of: LTJ Bukem, Jamie Myerson, Progression Sessions
Recommended Tracks: “Indian Summer,” “Chill,” “Darken Than Blue”
Contact: Martha Reppettio
Phone: 212.557.3911 Fax: 212.467.2048
Email: bigbud@bigbud.com
Release Date: October 18; at radio now

DEEP SKY

Stargazer (EP) (Fragrant-City Of Angels)

If you believe progressive trance music is a game played only by Europeans, Deepsky’s Stargazer EP will set you straight. The West Coast duo’s energetic and passionate singles, which feature sweeping melodic top-lines and acidic gau soundscapes, are memorable and energetic anthems, perfect for your favorite dance nights.

For Fans Of: Paul van Dyk, John Digweed, Sandra Collins
Recommended Tracks: “Stargazer" (original and Meat Beat Manifesto mix), “Cosmic Dancer,” “Dream Traveller”
Contact: Steve Melrose
Phone: 323.461.5383 Fax: 323.461.5384
Email: coamusic@earthlink.net
Release Date: October 12; at radio now
run through the oldies-but-goodies "Caboose," "Cognition," "Zombie Perscription," "Incarnation," and "Lookinglasself," which preceded an eyeball-popping encore of "Windows" and "Drain." I was pressed against the front of the stage throughout the duration of both shows. Bodies flew over me, people kicked me in the back, but the whole event was sublime. I haven't seen such fierce moshpits since the mid-'90s Sepultura tours. Buried Alive, Snapcase's Buffalo brethren, opened the show. Rabid pits formed immediately. Saves The Day provided a little pop-punk relief, but the spectators still danced the night away. Dillinger Escape Plan, the special guests at the Philly show, helped provoke the unrestrained chaos that prevailed. Kid Dynamite's singer, Jason Sherchuk, spent most of the night howling while perched atop a bouncer, leaning into the crowd. Bringing it to the people — it don't get much more punk rock than that. The Philly punkers closed with a cover of Black Flag's "Rise Above," which was so potent that the room seemed on the verge of spontaneous combustion. Oh yeah, did I mention that you should prepare for Snapcase world domination?...Kilgore has finally filled its vacant vocalist slot. The name Dustin Lowery should set off lightbulbs in the heads of in-the-know Loud Rockers. Yep, the lil' bro of Sevendust guitarist Clint and ex-Stuck Mojo bassist Corey is singing for the Rhode Island rippers. The band has written and recorded demos of five new tunes. It will spend the coming months doing more writing and recording...Due to a printing mishap, portions of last week's Loud Rock news were cut. Here they are...Former Life Of Agony bassist Alan Robert was in attendance at the WSOU boat show. The breakup of his band was a sad, difficult one for the Loud Rock world, but the soft-spoken musician informed me that he's playing in a new band called Among Thieves. Given this man's caliber, I have no doubts about the ensemble's greatness. Can't wait to hear the demo...Tara Buzzell, one of the fiercest, truest DMF warriors out there (right alongside my own bad self) has take over the radio reigns at Nuclear Blast America. Call her at 212.343.2797 or send an email to tara@nuclearblast-usa.com for all your bloody metal needs...Contrary to the silly rumors on the Internet, delicious Deftones singer Chino Moreno has not changed his name to Pony 1, which is simply the pseudonym that he used in the writing credits for the song "Bender," which he co-penned with Sevendust. Moreno says, "We've been watching a lot of youth-oriented movies, like The Outsiders, lately, and that's having a lot of influence on us." The band is currently in the studio with Terry Date, who will produce its forthcoming album...Relapse Records has created Relapse Booking, an in-house booking agency administered by the master of metal himself, Chip McCabe. The firm will represent several Relapse acts, as well as a few artists who aren't signed to the grind label. For more info, call Chip at 717.397.9221 ext. 117...Dawn Moses has joined the metal radio department at Concrete Marketing. Send her a message at d_moses@themusiczone.com.
trio is also unsure as to whether or not it will carry out its proposed plans to make *Art Official Intelligence* a three-disc affair. The group is also deliberating about the amount of material it will include on the record. In other words, cross your fingers and keep wearing out those copies of *De La Soul Is Dead* and *Buhloone Mind State*. On Monday, October 18, Master P (a.k.a. Percy Miller at home and on the court) scored eight points for the Toronto Raptors in a 110-84 preseason victory against the Vancouver Grizzlies. The No Limit general/point guard signed a tryout deal with the Raptors in September. Last season, he enjoyed a short term with the Fort Wayne Fury. On November 16, Everlast will release an EP, which will follow-up his surprise comeback hit, *Whitey Ford Sings The Blues*. The five-song *Today* will include "Put Your Lights On," the former House Of Pain member's moody collaboration track with Carlos Santana. That track also appears on the classic-rock guitar god's stellar new full-length, *Supernatural*, which recently hit #1 on the Billboard album chart. *Today* will also contain a remix of the title track "Today (Watch me Shine)" (the original take of which appears on *Whitey*...), live versions of the House Of Pain oldies "What It's Like" and "Jump Around," and a cover of John Lee Hooker's "Blues For X-Mas." Everlast will be touring small clubs throughout the month...*Amplified*, the long-awaited solo debut by A Tribe Called Quest verbumsmith Q-Tip, will finally hit the shelves on November 23. The first single from the Arista release, "Breathe And Stop," will go for adds within a few weeks...On Sunday, October 17, one man was left dead and two others sustained injuries from a shootout that occurred at the Los Angeles recording studio where Kurupt and Daz were working on the new Dogg Pound album. Dwayne "Draws" Dupree, the rap duo's 23-year-old security guard, died from multiple gunshot wounds to the torso. Jevon "Realistic" Jones was shot in the foot. Willard "Act Da Fool" Givers was shot in the calf. It has been reported that both Daz and Kurupt were in the studio when the shooting occurred. A statement, released two days later by ANTRA, insinuated that the assault was a response to the track "Callin' Out Names" on Kurupt's upcoming solo album *Streets*. The cut touches on the break-up of the artist and his ex-fiance, Foxy Brown, and it alleges that DMX was involved in the fiasco. The Dark Man, who at the time of the shooting was working on a new record in a Miami studio, and the label quickly retracted their original words in a second statement, in which they apologized for besmirching the names of the aforementioned artists. According to police, the motive in the attack is unclear and no arrests have been made thus far.

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The complete BBC Sessions.
2 CDs. 30 tracks.
All previously unreleased in the USA.
Featuring two songs unavailable anywhere else.

Medeski Martin and Wood

Last Chance To Dance Trance
(perhaps)

Over 75 minutes of concentrated groove thing.
Previously unreleased live "Night Marchers."
Includes 3 new mixes.
Selected and programmed by MMW.
null
NOVEMBER 9

COURTNEY LOVE "Lust For Life" (EP) Matador

FOO FIGHTERS There Is Nothing Left To Lose

GRAND THEFT AUTO Grand Theft Auto

HEZEKIAH WALKER AND THE LOVE FELLOWS Family Affair

JANIS JOPLIN The Ultimate Collection

JERRY GARCIA Farewell To The Road

KOREAN BANDS Super Lovers: The Best Of Korean Pop Music

MAVERICKS Super Colossal Smash Hits Of The '90s... Mercury-IDJMG

MICHAEL ST. JOHN This Morning (12") Matador

PERRY FARRELL Rev

PYRAMID TRIVIA The Art Of Making Music

QUEEN Greatest Hits Vol. 3

RAUL DI BLASIO Christmas

RED ROONEY Live At The Village Vanguard

ROBERT PALMER 20th Century Masters: Millennium Collection

RUSS TAFF Right Here Right Now

SAM "THE MAN" TAYLOR Swingsation

Time Bomb

Mr. Len "This Morning" (12"

Montell Jordan Get It On...Tonight

Moonspell The Butterfly Effect

Paleo Green Meets...Brigitte\n
Paul Bartuda Lee Sus Poemas

Perry Farrell Rev

PETER ALLEN Captured Live At Carnegie Hall

QUEEN Greatest Hits Vol. 3

Raul Di Blasio Christmas

Red Pryster Swingsation

Red Rodney Live At The Village Vanguard

Robert Palmer 20th Century Masters: Millennium Collection

Russ Taff Right Here Right Now

Sam "The Man" Taylor Swingsation
UPCOMING RELEASES

Please email upcoming release info to: upcoming@cmj.com, or fax us at 516.466.7159

DIGITAL DELINQUENTS It's Cra-zay Full Circle
FIVE Five Arista
GARY NUMAN Dance Beggars Banquet
GARY NUMAN The Plan (reissue) Beggars Banquet
GIARDINI DI MIRO Giardini Di Miro (EP) Zum
JODECI Greatest Hits MCA
KORN Issues Immortal-Epic
LITTLE WINGS Discover Worlds Of Wonder Walking
LUTFY VANDROSS Greatest Hits Sony Legacy
MARY LOU LORD/SEAN NA NA Mary Lou Lord/Sean Na Na (EP) Kill Rock Stars
METALLICA With The San Francisco Symphony Elektra-EEG
METHODS OF MAYHEM Methods Of Mayhem MCA
TOMMY LEE'S new project featuring Fred Durst, Kid Rock, George Clinton, Snoop, Dogg, L'il Kim and others
MIA X Sista Stories No Limit
NU FLAVOR It's On! Reprise
PTAAH The EP (12") Ubiquity
PERE UBU Art Of Walking (reissue) Thirsty Ear
PERE UBU Song Of The Bailing Men (reissue) Thirsty Ear
PETULA CLARK Ultimate Collection Hip-O-MCA
RAEKWON Immobility Loud/Columbia-CR
ROBERT CRAY Greatest Hits Mercury-IDJMG
RONNIE SPECTOR Kill Rock Stars Kill Rock Stars
RONNIE SPECTOR Mastertone
SHANIA TWAIN Star Profile Topaz
SONNY CHEEBA ROCKS THE WORLD Blackout Tuff Gong/Island-IDJMG
STEPHEN WOLF All Time Greatest Hits MCA
TOTO Mindfields Sony Legacy
VARIUS ARTISTS Bob Marley: Chant Down Babylon Tuff Gong/Island-IDJMG
VARIUS ARTISTS Essential R&B Live! Metropolis
VARIUS ARTISTS Hair Band Essentials Hip-O-MCA
VARIUS ARTISTS Kindercore Records Christmas Two Kindercore
VARIUS ARTISTS The New Latinaires Vol. 2 Ubiquity
VARIUS ARTISTS The Ultimate Grammy Box Sony Legacy
VARIUS ARTISTS Woo Hoo Bank Vol. 1 Yawn

NOVEMBER 22

ONE LAST WISH 1986 Dischord
Pre-Fugazi band featuring Guy Picciotto and Brendan Canty

NOVEMBER 23

BEASTIE BOYS The Sounds Of Science Capitol
42 track career-spanning collection, including rarities and one new song "Alive"
BLONDIE Blondie Live Beyond
DAVE MATTHEWS BAND Listener Supported RCA
Live double album
WORLDPACE KILLAH Supreme Clientele
HAULOBB Remix 99
LL COOL J G.O.A.T.
Marilyn MANSON The Last Tour On Earth Nothing-Interscope
MOTLEY CRUE Live Motley-Beyond
NAS Nastradamus
NOFX The Decline (EP)
RUN D.M.C. Crown Royal
Guest appearances from Nas, Havoc and the Beastie Boys

NOVEMBER 30

SOUNTOCK Man On The Moon MCA
STEELEY DAN Aja (reissue) Motown
STEELEY DAN Royal Scam (reissue) Jive
STEVIE WONDER The Wonder Years Four CD box set
UGK Dirty Money

NOVEMBER 22

VARIUS ARTISTS Mosh Mosh: Pop International Style

SOUNDTRACK Man On The Moon Warner Bros.
STEELEY DAN Aja (reissue) MCA
STEELEY DAN Royal Scam (reissue) Motown
STEVIE WONDER The Wonder Years Jive

DECEMBER 7

BIKERIDE Dogs (10" EP) Paros
BUSYTOBY It's Good To Be Alive Bad Boy-Arista
NOTORIOUS B.I.G. Born Again Paros
STARLET Stay By My Side Palm Pictures-Rykodisc

JANUARY 25

SIANSPHEREC Else Sony Legacy
THE CLASH Combat Rock (reissue) Sony Legacy
THE CLASH Give 'Em Enough Rope (reissue) Sony Legacy
THE CLASH London Calling (reissue) Sony Legacy
THE CLASH Sandinista! (reissue) Sony Legacy
THE CLASH Super Black Market Clash (reissue) Sony Legacy
THE CLASH The Clash (reissue) Sony Legacy
THE CLASH The Singles (reissue) Sony Legacy
THE CLASH The Story Of The Clash Vol. 1 (reissue) Sony Legacy
WARREN ZEVON Life'll Kill You Artemis

FEBRUARY 1

CATIE CURTIS Catie Curtis (reissue) Rykodisc
CATIE CURTIS Truth From Lies (reissue) Rykodisc
SOUNDTRACK Third World Cop Palm Pictures-Rykodisc
SMUGGLERS Rosie Lookout!
ASH
Ithaca NY 105.9 CaFM
FEEDER
STEREOLAB
THE FUNKY PRECEDENT
RAGE AGAINST THE MACHINE
BECK
MEPHISKAPHELES
902.539.4090
CAPR
INDIGO GIRLS
KOOL KEITH
SOLE(
Rob Harydla
FONO

38 CMJ | NOVEMBER 8, 1999

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CLAYMOUTH
BUD OSBORN
PARKSIDE JONES
BELLE AND SEBASTIAN
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JOEL PLASKETT
CFRC
JERRY GRANELLI
8, BAD HUEVOS RANCHEROS
GUIDED BY VOICES
JON SPENCER BLUES EXP
MUSE

CESARIA EVORA
VEDA MILLE
JULIE DOIRON
IRISH DESCENDANTS
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DAVID BOWIE
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Montreal PQ 89.3 FM
HELLACOPTERS
BARACUDA
UNWOUND

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BLOODHOUND GANG
WEST
GOMEZ
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Bryan Siebers
Oshkosh W 90.3 FM
LURES
NO USE FOR A NAME
MACHINE HEAD
JANE'S ADDICTION
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**Commercial Reporter**

November 8, 1999 | CMJ 55
WIN 2 FREE BADGES TO CMJ 2000!!!

CMJ Music Marathon, MusicFest & FilmFest ‘99 Survey & Comment Sheet

With CMJ ‘99 fresh in your mind (and ears), please take a moment to let us know your thoughts. Your comments are important in helping us plan future events. Return this questionnaire by December 1, 1999 and your name will be automatically entered in a raffle to win two badges* to CMJ Music Marathon, MusicFest & FilmFest 2000!!

If you did NOT attend CMJ ‘99, please answer these two questions:
  a. Why did you choose to not attend CMJ Music Marathon, MusicFest & FilmFest ‘99?
  b. What would encourage you to attend next year?

If you DID attend CMJ ‘99, please fill out the following:

GENERAL
  a. Was 1999 your first time attending CMJ Music Marathon, MusicFest & FilmFest?
  b. If not, which other years did you attend?
  c. Do you plan to attend CMJ 2000?
  d. If not why?

PANELS
  a. Did you attend any panels?
  b. If not, why?
  c. What did you think of the panel topics?
  d. What were your favorites panels?
  e. What were your least favorite and why?
  f. What topics would you like to see covered next year?
  g. Which panelists/ moderators made a positive or negative impression and why?
  h. Was the panel scheduling satisfactory?
  i. Was the length of the panels sufficient?
  j. How can we make the panel segment even better?
  k. Any other comments?

KEYNOTE ADDRESSES/FEATURED SPEAKERS
  a. Did you attend this year’s Speaker sessions?
  b. If not, why?
  c. If so, which speakers did you enjoy the most (Ice-T, Fred Seibert)
  d. Who would you like to see as a featured speaker next year?

EVENING SHOWCASES-MUSICFEST
  a. What did you think of the showcase venues?
  b. Did you encounter any problems at any clubs as a CMJ registrant?
  c. What did you think of the showcase artists?
  d. Who were your favorite showcase bands?
  e. How can we make CMJ MusicFest even better?

FILMFEST
  a. Did you attend any CMJ FilmFest events?
  b. If not, why?
  c. If so, which ones?
  d. What did you think of the quality of the films?
  e. What types of films would you like to see included?

REGISTRATION
  a. Did you encounter any problems during the registration process at the Hilton Hotel?
  b. Were you treated courteously?

EXHIBITS
  a. What did you like or dislike about the exhibit area?
  b. How about the types of companies exhibiting?
CMJ PERFORMANCE LOUNGE (in the exhibit area)
a. What did you like or dislike about the Lounge?

b. What did you think of the quality of the performers?

STAFF
a. Was the CMJ Staff helpful and courteous?

b. Was the CMJ Staff easily accessible?

c. Any specific comments would be appreciated.

REGISTRATION SATCHEL
a. What did you think of the registration satchel?

b. What was your favorite item?

c. What did you think of the quality of the items inside?

FESTIVAL GUIDE
a. What did you think of the Festival Guide?

WEB SITE (www.cmj.com/marathon99)
a. Did you visit the CMJ '99 website at all this year?

b. If not, why?

c. If so, approximately how many times?

d. What did you think of the content?

e. Was it easy to navigate?

f. Was the site informative?

Additional
General comments (please feel free to use more paper):

Please fill in (optional):
Name:
Company/Affiliation:
Title/Occupation:
Street Address:
City:
State:
Zip/Postal Code:
Country:
Phone:
Fax:
Email:

*As a special thank you for your time in filling out this survey, all respondents who complete and return this questionnaire by December 1, 1999 will be entered into a raffle to win two badges to CMJ 2000. Just complete this questionnaire (including your complete mailing/contact information) and fax back to (516)466-7161, or log on to www.cmj.com and enter your information there. The winner will be announced in CMJ New Music Report.

No purchase necessary. Void where prohibited. Badges are non-transferable.

Thanks for your feedback. Your responses will help us to improve our event.
ZAP MAMA

Photo by Jurgen Rogers

World Radio History
By Tad Hendrickson

Zap Mama leader Marie Daulne has her own way of speaking. Daulne, who's semi-fluent in English, speaks the same way that she sings, using various vocal sounds and multi-lingual expressions. Many non-Americans speak numerous languages, but Daulne is probably one of the few people fluent in onomatopoeia. When she discusses her move to New York City, she mimics urban sounds and turns them into vibrant adjectives and nouns. "Here I want to discover new things, find sounds that I cannot find in Brussels. The music of baat baat [car horn] and bbeeeerrrrrrrrrrrrrr [trains passing], I cannot find these sounds anywhere else."

Daulne picked up this unusual speech habit from her Congolese mother, who, with her Belgian husband, migrated to Brussels from Africa. Occasionally, when attempting to say something, her mother would forget her French or simply deem it inappropriate for the topic at hand. "When she wanted the vacuum cleaner she made the sound it made," explains Daulne. It's no surprise that Zap Mama is a reflection of Daulne's pan-cultural heritage. The group isn't limited, however, by its Afro-European background. The act's musical scope has been widening ever since its early days as a Belgian a cappella act. In 1993 and 1994, Zap Mama issued Adventures In Afropea, Vol. 1 and Sabyslma, records that were totally elastic displays of the range of the human voice. To record the 1997 effort 7, Daulne brought in instrumental musicians who helped make the album more expansive and eclectic. The ensemble has continued to diversify on its fourth album, the modern sounding A Ma Zone, which, thanks to flirtations with drum 'n' bass, urban groove and hip-hop, pairs Daulne's mesmerizing vocal arrangements with cosmopolitan instrumental tracks. The singing, which is now carried out by Daulne and four international vocalists, has become more heterogeneous, as well.

Some longtime fans, who still yearn for the exotic purity of early Zap Mama, have decried the group's new direction. But Daulne felt the need to evolve, regardless of any potential growing pains. "In the beginning, it was difficult to explain what I wanted to the musicians," she says. "At first, I didn't know how to sing with instruments, now it's okay. Sometimes they still have problems understanding me. Now I have bass players that can do a lot of things or a drummer that can go 'bam,' 'bam,' 'beep,' 'ack,' 'boom,' 'bing,' " she explains. "I tell them, 'just do bing' because the voice is going to do the rest.' In Zap Mama, it's voice first." She pauses for emphasis, then continues, "I understand, though. They been playing for 20 years to learn to do these things and then the band says, 'No, don't do that.'" she adds with a laugh.

Daulne did manage to immediately click with two of the players on the new record, Roots members Black Thought, who drops rhymes on "RaFiki," and ?uest Love, who pounds out live jungle beats on both that song and "Songe." "I listened to a lot of hip-hop music for a long time," says Daulne, explaining the origins of Zap Mama's utilization of the form. "It's very creative music, and it was time for me to have this meeting with the music. I have a maturity of voices now, and I would like to bring all my experiences and research to the Western World."

On A Ma Zone, Daulne has located the intuitiveness of the African oral tradition, a common, trans-generational influence that's as evident in the Roots' hip-hop as it is in the new pop music of Africa. "I arrived here and the experience with the Roots shocked me," she says, noting that the band doesn't discuss the songwriting process very often. "No words...feelings. 'Bing,' 'bing.' When I'm in Europe, people write music completely different than I do. I work with sounds. I don't write melody and think how many measures. Everything is very organic. I see what sounds can go together. The Roots work the same way. Very organic. 'Bing' — teenager you can sing with an older woman, and take that joy and let it prepare you to pass the age. And your eyes can smile and you can give this smiling teenage smile to the older woman. I think this can be interesting for American people."

The inquisitive Daulne wants to dig further into American culture, but she also wants to contribute to it. She brings the world to the American audiences, while dispersing American artistic ideas throughout the world.

VITAL STATISTICS
For Fans Of: Björk, Angelique Kidjo, Arrested Development Contact: Jeffrey Kaye Phone: 212.255.1438 Email: jeffluaka@aol.com Fax: 212.255.3809

DISCOGRAPHY
A Ma Zone (Luaka Bop, 1999)
7 (Luaka Bop-WB, 1997)
Sabyslma (Luaka Bop-WB, 1994)
Over the course of 40 years, VP Records has grown from a small mom and pop record store selling discarded jukebox 45s in the heart of Kingston, Jamaica to become the world’s premier reggae label. Since relocating to Queens, New York in 1979, VP has expanded to become a full-fledged label that has released some 15,000 albums during its existence, including records by such crucial artists as Buju Banton, Beenie Man, Morgan Heritage, and current dancehall sensation Sizzla. The label recently celebrated its 20th anniversary with a sold-out concert in the Theater at Madison Square Garden, which featured the aforementioned artists, along with other top names on the VP roster. CMJ recently spoke with VP promotions manager Edmond James about the label’s historic past and limitless future.

How did you start out at VP?
Well, I started at VP Records as an intern from York College three years ago, working as the assistant to the Director of Promotions, Shawn King. In October of 1997, I came on as a full-time employee.

What made you want to work for VP?
Being a double major at York College (Business Administration and Marketing), VP offered me the opportunity to apply my classroom knowledge in business and marketing to the real world.

You seem to have your hands quite full over there, handling radio tracking and press on top of attending graduate school at Pace University. How do you handle a full-time gig at VP while going for your masters in Strategic Management?
The good thing about VP Records is that the management is very flexible when it comes to its employees and their education. Since most of my classes are at night, it allows me to work a 40-plus hour week and complete my master’s schedule.

VP puts out more than 80 releases a year. That’s an extraordinary number for an Independent label. How does the label manage to keep up such a hectic pace?
The way we keep up with a hectic release schedule is by rating and prioritizing our releases. Releases such as Reggae Gold, Strictly The Best, Planet Reggae, Beres Hammond, Lady Saw, Morgan Heritage and Beenie Man are always going to receive the highest priority. The other releases will have the necessary promotions and exposure, but not on as large a scale as these releases.

Every aspect of the process of recording, distributing, marketing, and selling an album is all taken care of under one roof at your office. What’s the secret to such a smooth operation?
Everyone at VP Records works together as a team comprised of all the necessary parts that are needed to make a project successful. That is promotions and sales, two major parts of the music industry that are always in contact with each other. The same goes for A&R and promotions.

How do you go about marketing and promoting reggae music to the American mainstream? Is it a tough sell? How much of a crossover is visible on your end?
We start at the mix show and clubs level. Every Monday, we pull BDS [Broadcast Data Systems] to know exactly how many spins we got over the weekend. Then, with [that] feedback, we make the decision [whether or not] to go to the mainstream level. It is a tough sell because most the time we cannot understand what the artist is saying or the riddim may not be dance material. Songs like [Beenie Man’s] “Who Am I” and [Tanto Metro and Devonte’s] “Everyone Falls In Love” are very easy to understand by anyone, and that’s why they were so successful. If you listen to most reggae riddims today, most have an element of hip-hop, such as Dave Kelly’s “The Bug.”

VP recently celebrated its 20th Anniversary with a big show at Madison Square Garden. How did the event go and what do you think it says about the longevity of VP as a force in modern reggae and Caribbean music?
Our 20th anniversary celebration went very well. Every bit of feedback we received so far has been very positive. All the performers were happy with the way we planned the event. This was the only way we saw fit to thank our fans for their support over the years — by giving them a show with all of the top names in reggae today.

How has the VP Web site affected the label’s visibility? Has the Internet proven to be a substantial means of promoting reggae?
The Web site has a great impact on the exposure of our releases because there’s no boundaries. Reggae fans from as far as Australia and other far reaches of the world have a chance to purchase our products via online retailers such as Amazon.com, CDnow and others. We will be offering our customers the opportunity to purchase our product via our site by December.

What do you feel VP offers that most reggae-oriented labels do not? How have you worked this to your advantage?
We have a young marketing, distribution and A&R staff who is always in direct contact with artist and managers. In addition, we understand how most artists think and act. This is important because most reggae artists are a pain in the ass. Our promotions department has the street, radio, clubs and retail on point. Due to the fact we release so many releases a year we can offer DJs products other labels can not offer.

Edmond James can be reached via phone at 718.291.7058 ext. 116, and via email at vprweb@aol.com.
THE HEAD-ON COLLISION OF HIP-HOP AND HARDCORE.

CRAZYTOWN

THEIR DEBUT ALBUM "THE GIFT OF GAME"

ADDING AT METAL AND COLLEGE RADIO: 11/8 AND 11/9

PRODUCED BY JOSH ABRAHAM AND BRET "EPIC" MAZUR FROM CRAZYTOWN

MANAGEMENT: CI Prime

For More Information Contact Ted @ Columbia (212) 833-5118
e-mail: columbia_college_promotion@sonymusic.com

WWW.CRAZYTOWN.COM
BEASTIE BOYS

Holiday Scavenger Hunt

The first 20 stations who mail us the below requested items post marked us mail no later than Nov. 30th win a copy of the new 2 cd Beastie Boys "Anthology The Sound of Science."

Please include the address where you would like the cd to be sent UPS (your parents house, dorm, the station, etc.). We want it to get there just in time for the Holidays.

1. "Kenny Rogers Gambler is my gambling theme"
   Please find any item with a picture of Kenny Rogers on it.

2. "Like Fred Flinstone driving around with bald feet"
   Please find any item with the Flinstones on it.

3. "Open up your ears and clean out your eyes"
   Please find a QTip.

4. "I got this fuckin' thorn in my side"
   Please find a thorn.

5. "Never rock the mic with the pantyhose"
   Please find a pair of pantyhose.

6. "She's the cheese and I'm the macaroni"
   Please find a box top of macaroni and cheese.

7. "Like a pinch on the neck from Mr. Spock"
   Please find any item with a picture of Mr. Spock on it.

Send Entries To:
Capitol Records, Attn: Steve Nice
1750 Vine Street T-8
Hollywood, CA 90028