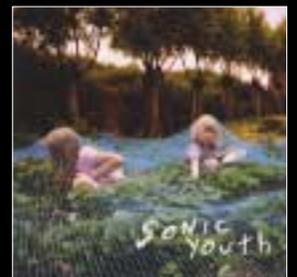
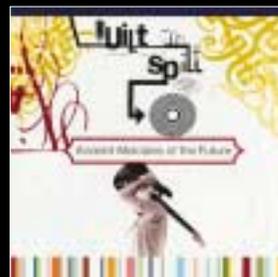
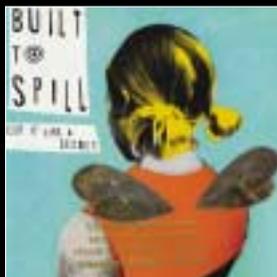
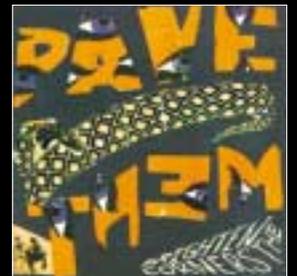
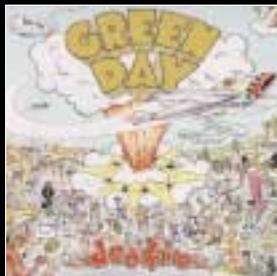
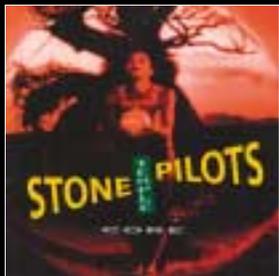
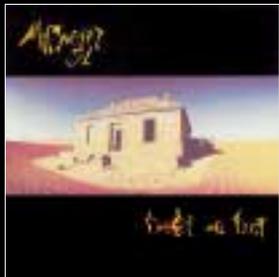
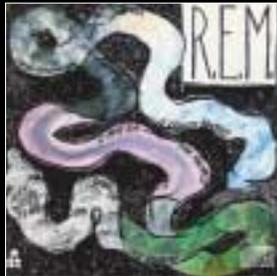


CMJ New Music Report

CMJ
25

Issue 796 • Jan. 6, 2003 • www.cmj.com



THE TOP 25 COLLEGE RADIO ALBUMS OF ALL TIME

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HAPPY NEW YEAR!

FEATURES

10 Top 25 College Radio Albums Of All Time

So here's what you've all been waiting for: the Top 25 College Radio Albums Of All Time. After making the CMJ techies stay up all night crunching numbers and twiddling knobs, what resulted was a list of the 25 most-played College Radio albums from the last 25 years. From Blondie's *Parallel Lines* in 1978 to Sonic Youth's *Murray Street* in 2002, it's all here. So pay attention and read up on these musical gems — who knows, you may just learn something.

CMJ 25

**The Top 25
College
Radio
Albums Of
All Time**

10



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CMJ'S 25TH ANNIVERSARY YEAR

Have you heard the news? CMJ turns 25 in 2003! If you asked him, I'm sure our Founder/Publisher/CEO, **Bobby Haber**, who started it all way back when, would say with much pride, "What a long, strange trip it's been."

While I can claim only one measly year out of the past 25, I can tell you that, in our business, being a leader and innovator for a quarter-century is no easy task. Be that as it may, I get up every morning now knowing first-hand that I have hitched my trailer to a group of winners.

OK, enough of the "rah-rah" speech... but I do mean every word of it!

So, now what? Well, as CMJ continues to lead the way when it comes to exposing new music and trends for College Radio, Retail and the music industry at large, we will stop several times throughout 2003 to look back at the past 25 years and share them with you, our readers, who without your constant support and encouragement over all these years, we would have never survived (and believe me, we don't take that responsibility lightly).

To kick off our 25th year celebration, this inaugural 2003 issue of CMJ's New Music Report features a salute to the Top 25 College Radio Albums Of All Time. The albums were selected simply based on the highest charting albums on CMJ's weekly-tabulated charts from each of the past 25 years (see page 10). How many of them are in your collection? How many of them have you ever heard?

As we begin yet another year of service to the music industry, know that all of us at the CMJ Network are very humbled that you've joined us on our journey thus far and hope you'll enjoy all of the special surprises we have planned for you in 2003 and beyond.

Happy New Year!

Mike Boyle

Editor-In-Chief

CMJ New Music Report

INDUSTRY NEWS

Clear Channel Entertainment (CCE) became an even bigger fish in the shrinking pond of concert promoters this week when **Mitch Slater** sold his **Metropolitan Entertainment Group** (MEG) to the monolithic concert promotion/production company for a reported \$10-12 million. The transaction will see New York City's Hammerstein Ballroom, Darien, New York's Darien Lake Performing Arts Center and Baltimore's Pier 6 fall into the hands of CCE. Slater bought MEG a mere 10 months ago for \$3.5 million plus the assumption of some debt. In addition to promoting, producing and marketing live entertainment events, Clear Channel Worldwide serves as the nation's leading owner of radio and television stations, outdoor advertising and entertainment venues. It's also frequently given as the explanation as to why commercial radio is full of such diarrhetic-drivel. • In its continuing efforts to bring an end to

CD-pirating and copyright infringement, the RIAA assisted a group of U.S. Secret Service agents in a sting on Dec. 9 that resulted in bringing down one of the largest providers of pirated CDs and DVDs in New York. The task force seized 421 CD burners, eight Rimage Imprinters and one high-end color copier, along with 35,000 completed pirated CDs and 10,000 DVDs from a Queens, New York building. **Zhong Rong Chen**, **Zngel Ivan Espinoza** and **Mario Perez Flores** were all arrested and face charges of trafficking in counterfeit labels, criminal copyright infringement and trademark counterfeiting. A statement from the RIAA estimated that the operation was potentially costing the industry close to \$90 million annually.

LABEL NEWS

WEA, the U.S. distribution arm of the **Warner Music Group**, has announced a restructuring that involves moving its headquarters from Burbank,

California to New York City. "Significant changes in the industry require us to reposition the organization to take advantage of the rapidly evolving market and approach the business of distributing and marketing music and related product with fresh eyes," explained WEA CEO **Jim Caparro**. "While the restructuring necessitates some painful changes, these are crucial in strengthening the organization and enabling us to continue to uphold WEA's longstanding tradition of excellence." The move will see 10 branches reduced into four regional offices, expanded marketing initiatives and a greater emphasis on new media. Approximately 50 positions will be relocated to WEA's new East Coast home and the company has offered to relocate several current employees. Those who choose not to move will be offered assistance in job placement within WMG, AOL Time Warner and outside companies. • **David Burrier** has been named Vice President of



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Marketing for **Atlantic Records**. He had been serving as Senior Director of Product Development.

MUSIC NEWS

Stereolab member **Mary Hansen** was killed in London on Dec. 9, after being struck by a car while riding a bicycle. A statement announcing the news reads, "It is with great regret and deep sadness that we must announce the death of Mary Hansen... The suddenness of her death has shocked the band. Mary was a special person. Our thoughts are with her family and friends, who will miss her greatly." Hansen joined the group in 1992, a year after its inception, and was a member for the last 10 years. She was 36. • Techno star **Moby** was assaulted and beaten on Dec. 11 by a trio of unknown assailants outside Boston's Paradise Club, where he had just performed.

While the musician escaped serious injury, he was left wounded and perplexed as to his attackers' motivation. "They punched me from behind and I really had no idea what was going on," Moby wrote in his online journal at www.moby.com. "I assumed that a bar-fight had spilled out of

the bar and that somehow I had gotten caught in the middle of it. But no. After being punched in the head from behind a few times, I turned around to see what was going on and one of them punched me in the face a



Mary Hansen (right) and Stereolab.

couple of times and then they all ran away." After assuring his fans that he was okay, and suffered "just some bruises and cuts," Moby went on to say, "I'm left very confused as to why these guys wanted to attack me in the first place. Maybe they don't like skinny

bald guys who play cover songs?" • TV audiences who were waiting to see if Aussie rockers the **Vines** could possibly top its chaotic *Late Show With David Letterman* performance that left Letterman nearly speechless were left hanging on Dec. 9, after the band was denied



Vines

its scheduled slot on *The Tonight Show With Jay Leno*. Apparently the Vines actually did top their *Letterman* appearance — only they did it during rehearsals. Frontman **Craig Nicholls** became so destructive while running through his band's latest single, "Outtathaway," that he began

smashing the plexiglass surrounding the drums and inciting enough mayhem to get the group kicked out of the studio without ever making it to the actual taping. Leno went ahead without a musical guest for the evening. • Following their failure to show up for a Philadelphia concert on Dec. 6, **Guns N' Roses** began scrapping dates from their remaining North American tour itinerary without explanation. Finally, on Dec. 11, concert promoter Clear Channel issued a statement announcing that

the all of the shows it was promoting had been canceled, which came along with the news that the entire tour was prematurely over. "We apologize for any inconvenience to all the fans who purchased tickets," said the statement, which noted that refunds will be available for the shows. While many were unsurprised at the development from the infamously erratic band, fans at the Philadelphia gig were still angry enough to riot when the group didn't show, and local rock radio station WMMR declared a three-week boycott of all GN'R material, requesting a public apology from singer **Axl Rose**. The band last performed in New York City at Madison Square Garden on Dec. 5. • When the **Raveonettes** recorded the songs that would make up their debut release, *Whip It On*, they ended up with a surplus of material. "We had like

20 tracks that were recorded and mastered and everything, but we just decided to put out eight, so as not to scare people too much," guitarist-vocalist **Sune Rose Wagner** told CMJ. Asked about the possibility of fans hearing the rest of the songs, he said, "We can throw them on the Web site or something. I would love to do that. I think people should just be able to hear everything we do." True to their word, the Danish band has already made one of the tracks available exclusively through its official site,



Raveonettes

www.raveonettes.com — "Experiment In Black" can be downloaded for free by linking through the "news" page. Meanwhile, yet more of the songs can be obtained on the U.K. single for "Attack Of The Ghost Riders," which features three of them, "Go Girl Go," "Demon's Fire" and "Rebel Invasion," as B-sides. Finally, an exclusive two-track CD is also being given away on the site, free to the first 666 people to respond — but unfortunately, only U.K. residents are eligible to receive the disc, which contains non-album tracks "Evil L.A. Girls" and "Wanna Dance." eBay, here we come!



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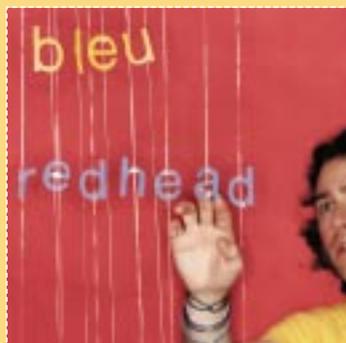
- *boston globe*

"he's shown enough quirks to endear him to the alternative crowd; he can turn out a novelty song one minute and write an emotive ballad the next."

- *billboard*

bleu "redhead"

the new album, featuring I won't go hollywood, somebody else (originally on the "spider man" soundtrack) and sayonara (featuring puffy amiyumi).



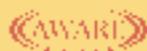
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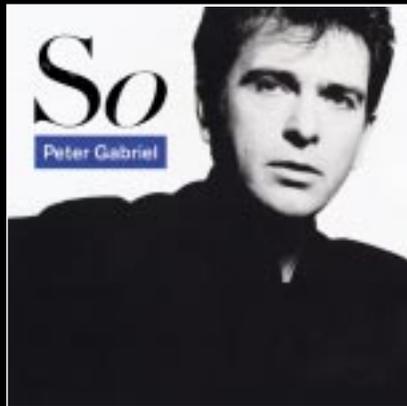
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*Thanks to all who voted these albums of ours onto your
list of the 25 greatest albums of all time*



Peter Gabriel — "So"

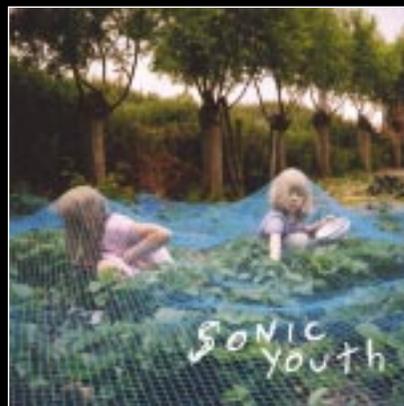


Bush — "Sixteen Stone"

TRM



Beck — "Odelay"



Sonic Youth — "Murray Street"



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CMJ 25

The Top 25 College Radio Albums Of All Time

Contributing Writers: Kevin Boyce, Steve Ciabattoni, Brad Filicky, Ryan Jones, Justin Kleinfeld, Doug Levy, Louis Miller, Antonia Santangelo, Christopher R. Weingarten and Greg Winter

It's unavoidable. When a music publication prints a list of top albums, regardless of how the recordings are chosen, folks will start barking. When CMJ decided to kick off its 25th year by compiling a list of the Top 25 College Radio Albums Of All Time, there was much deliberation; how would we choose the albums? Should the selections be based on cultural significance or statistical data? Exactly how many e-mails will we get from readers with a subject that reads: "Where the hell is the Replacements' *Pleased To Meet Me*?" How could the Pixies' *Doolittle* not have been a year-end No. 1, yet Bush's *Sixteen Stone* was? These are all good questions, of course.

In the end, we chose to base our Top 25 on statistical data. From 1978 through 2002, we simply selected College Radio's most-played album from each year. After all, why shouldn't College Radio itself select the Top 25 College Radio Albums Of All Time? With that said, we still expect to hear more yelping and barking than one would hear in a dog pound during euthanization hour, but these were the albums that College Radio spun the most, year-by-year, for the past quarter-century.

Enjoy!

1978 **BLONDIE** *Parallel Lines* (Chrysalis)



Musically and artistically, there was a lot happening in New York City in the late 1970s (no wave, the Talking Heads, the Ramones, a little mag called CMJ starting up) and Blondie was among the first "underground" bands that managed to sneak something new, something sexy and something punk into the mainstream. It didn't hurt that the group had an ex-folk singer/ex-*Playboy* bunny named Debbie Harry as its frontwoman either. After initially getting more love in the U.K. than the U.S., Blondie finally broke through in the States with this, its third full-length album. On *Parallel Lines*, British producer Mike Chapman (The Knack) helped balance the tension between punk, disco and pop and Harry's sensuality and cool. Songs like "Heart Of Glass," the band's first No. 1 hit in the U.S., proved that pop music could have a little flair — disco didn't really suck; it was just being done all wrong before. Meanwhile, the album's other hit, "One Way Or Another," showed off Harry's aggressive sexuality, leaving other female fronted bands to take notes ever since. — SC

Debut On Chart: Nov. 10, 1978
Weeks On Chart: 34
Peak Position: No. 1

Annie Minogue

Blessed with a powerful voice, formidable songwriting skills and a commanding stage presence, Annie Minogue is a musical force to be reckoned with.

-Starpolish.com

Annie Minogue carves out her own turf, delivering some great rock and roll; while pushing all the right commercial buttons.

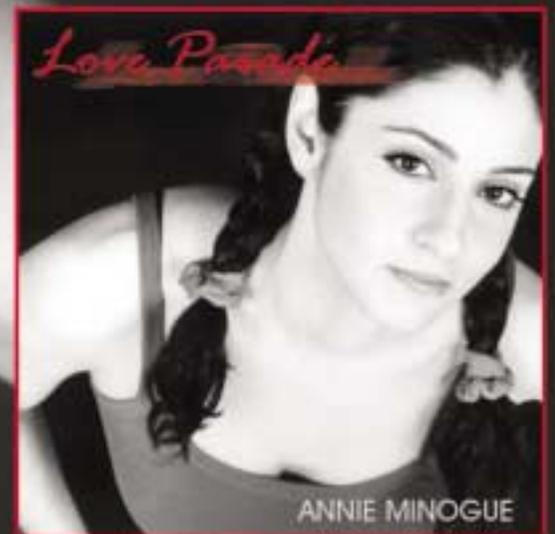
- DIY Reporter

The dark, edgy/ arty "Love Parade" shows us why Annie Minogue is a performer who makes no missteps and knows her genre. Deserves a listen!

- Music Connection Magazine

**Hear Annie's hot new track
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1979

THE KNACK

Get The Knack (Capitol)



Debut On Chart: July 20, 1979
Weeks On Chart: 20
Peak Position: No. 1

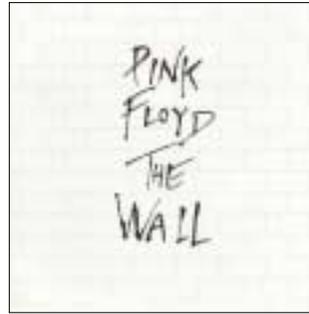
Less overblown than Cheap Trick (but, oddly, more arrogant), less cynical than Squeeze, less defunct-by-1978 than the Nerves, the Knack had the recipe (and, supposedly, the knack) to be a populist power-pop sensation — although a suspicious mountain of pre-signing Capitol hype didn't exactly hurt. *Get The Knack* is 12 tracks of hooky-as-fuck, no-frills power pop, but the obvious money shot is six-week chart-topper "My Sharona." Featuring one of the most immediately ubiquitous riffs

in pop history, the song was such a target for idolatry and derision that both a young Weird Al and an in-their-prime Dead Kennedys couldn't resist swiping at it. Critics labeled The Knack derivative and sexist ("Good Girls Don't," anyone?) as *Get The Knack* climbed to No. 1 on both the CMJ and *Billboard* charts in the fall of 1979. But despite the backlash, these Cali boys reenergized the long-dormant power-pop scene (opening the floodgates for chart success by bands like the Romantics and the Vapors) and still influence contemporary hook-smiths like Weezer. My, my, my, yi, yi, woo! — **CW**

1980

PINK FLOYD

The Wall (Columbia)



Debut On Chart: Dec. 31, 1979
Weeks On Chart: 32
Peak Position: No. 1

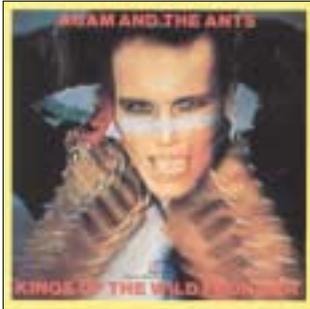
Concept albums can wreak havoc on an artist's career quicker than a twister can hurl a RV from Oklahoma to Arkansas. For instance, few would disagree that Dennis DeYoung should have been mercilessly flogged for Styx's *Kilroy Was Here*. Conversely, there are a handful of essential, career-defining concept albums in existence; The Who's larger-than-life rock operas (*Tommy* and *Quadrophenia*) and Genesis' epic *The Lamb Lies Down On Broadway* undoubtedly set the standard, but Pink Floyd's *The Wall* reigns

supreme. Released in 1979, *The Wall* is Floyd mastermind Roger Waters' semi-autobiographical peek into the crumbling psyche of a fictional rock star, whose disillusionment with his life and fans leads to self-imposed isolation and a cataclysmic psychotic event that makes Michael Jackson seem relatively normal. Everything needed for a solid episode of E! *True Hollywood Story* is here: Drugs ("Comfortably Numb"), sex ("Young Lust"), bizarre parent-child relationship ("Mother"), suicide attempt ("Goodbye Cruel World"), reckless destruction ("One Of My Turns") and blatant disregard for educational institutions ("Another Brick In The Wall Part 2"). As warped as it may be, *The Wall* sold over 23 million copies and is the third best-selling album of all time. Beat that, Radiohead. — **KB**

1981

ADAM AND THE ANTS

Kings Of The Wild Frontier (Epic)



Debut On Chart: March 2, 1981
Weeks On Chart: 32
Peak Position: No. 3

Before riding a glammy train into pop immortality with 1982's "Goody Two Shoes," Adam and his then-Ants were angular post-punks tinkering with an idiosyncratic new wave style. In 1980, notorious punk rock spindocter Malcolm McLaren had just hijacked Adam's entire team (for upstarts Bow Wow Wow), leaving him forced to set up a new Ant farm. Armed with the serrated guitar sounds of Marco Perroni and two — count 'em — two drummers, these musical sav-Ants created a sound they dubbed "Antmusic," injecting

the throbbing syncopation of Burundi rhythms into the gaudiest of T. Rex riffs. *Kings Of The Wild Frontier* was a smash in the U.K., spawning the clackity "Antmusic," the *chicka-chicka* of "Dog Eat Dog" and the *chucka-chucka* of the title track. Dressed in garish Romantic-era-cum-*Road-Warrior* garb, the Ants were naturals for the burgeoning MTV, paving the way for the especially gaudy Culture Club, inspiring the detached demi-glam of Brit-poppers Suede and even giving Nine Inch Nails enough inspiration to warr-Ant a creepy take on *Frontier's* "Physical (You're So)." A significant-Ant, brilli-Ant, flamboy-Ant extravag-Ant-za. — **CW**

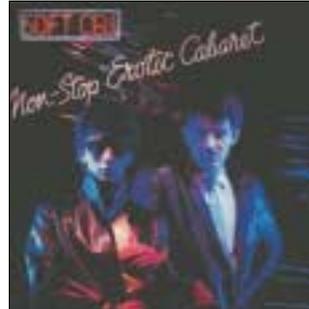
What We Said Then: "It's music for those who are slightly bored with what is now common pop fare... There's cleverness in them there ant hills." — *CMJ, Issue #11, 3/16/81*

1982

SOFT CELL

Non-Stop Erotic Cabaret

(Sire)



Debut On Chart: Feb. 15, 1982
Weeks On Chart: 30
Peak Position: No. 1

Listening to *Non-Stop Erotic Cabaret* means taking a stroll down the electro superhighway to meet the originators of a sound that's still as futuristically fresh today as it was back in 1980. Before Berliniamsburg (the Brooklyn club at the epicenter of New York's electroclash scene) had a place on the map of cool, Leeds, England art students Marc Almond and Dave Ball were kicking it in Soft Cell. The group's debut LP, *Cabaret* was enormously successful due in large part to three

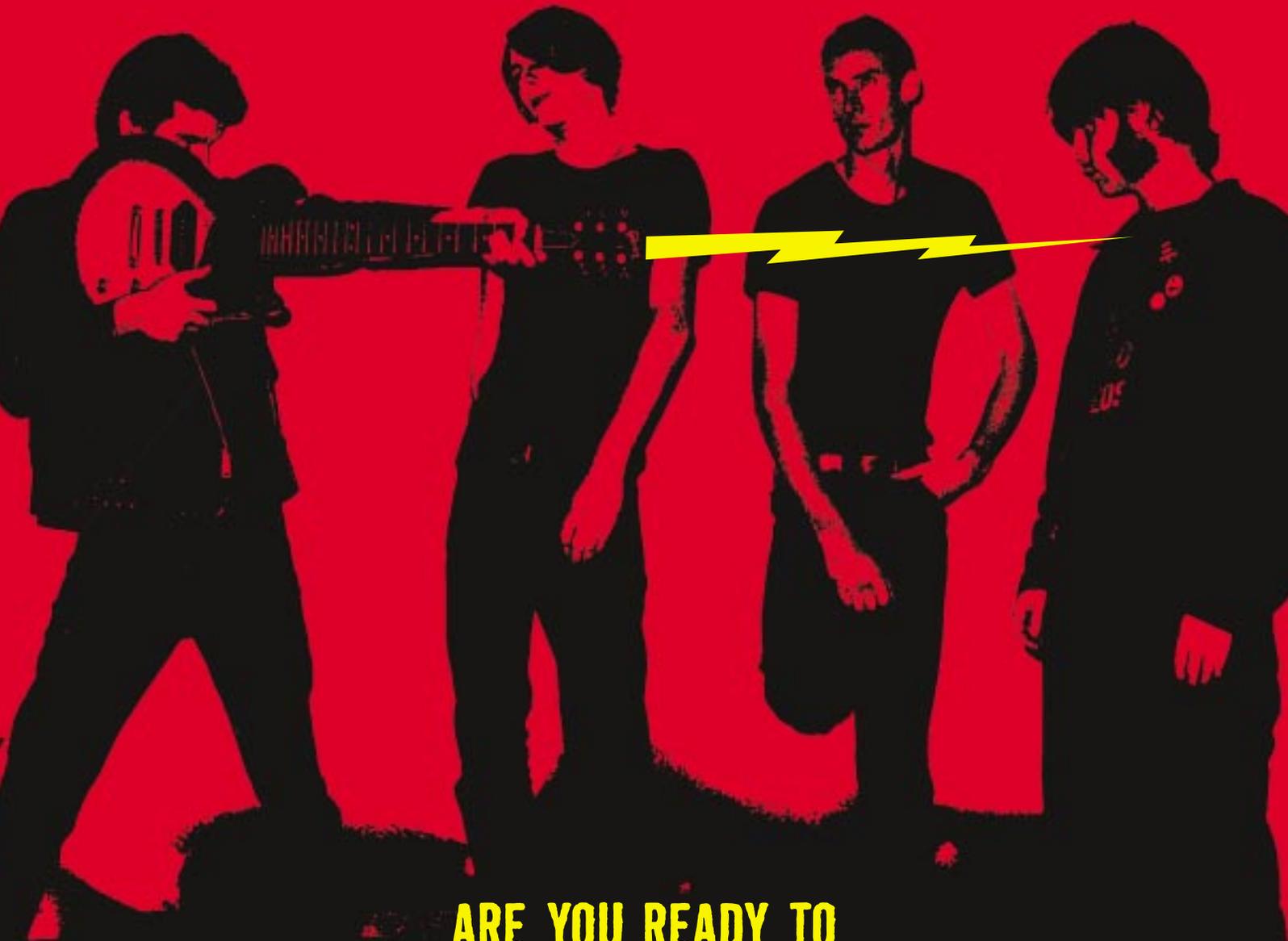
songs: "Bedsitter," "Say Hello, Wave Goodbye" and an unforgettable cover of Gloria Jones' "Tainted Love" — a smash single that boasted the combination of wacky, sing-along lyrics and futuristic bells and whistles that made the Cell so infectiously fun. The band's follow up, 1983's *The Art Of Falling Apart*, was also a success, but proved to be an omen of sorts — Soft Cell broke up prior to the release of its third album, 1984's *This Last Night In Sodom*. Not content with living on in karaoke heaven, the group has reformed, recorded a new album and recently completed a U.S. tour. Spread the word: sex, drugs and electronically produced rock 'n' roll is back. — **JK**

the

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6TWEENTY

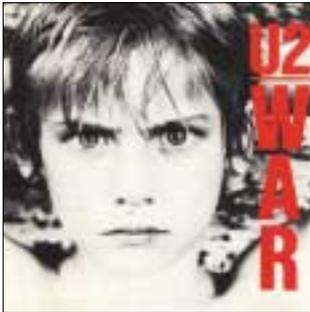
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**ARE YOU READY TO
GET LOOSE?**

1983 U2

War (Island)



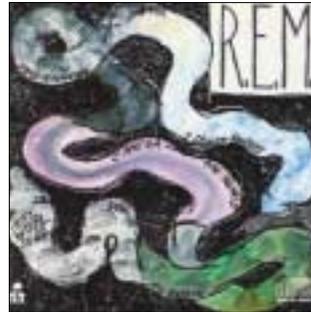
Debut On Chart: March 14, 1983
Weeks On Chart: 33
Peak Position: No. 1

Released in the spring of 1983, *War* catapulted U2 to the front lines and established the Irish quartet as true rock 'n' roll crusaders. Fueled by the politically charged "Sunday Bloody Sunday," the album gives listeners anthem after anthem consisting of fervent appeals to stop world violence, bold calls for unity and unbridled love songs that come across with both an idealistic innocence and a sobering despair. The band's first gold record, *War* made U2 arena rock stars and the album's corresponding tour (dubbed the "War Tour") resulted in the live *Under A Blood Red Sky* EP — the best-selling live recording in British history. "New Year's Day" and "Two Hearts Beat As One" also served to set up the group's future masterpieces (1987's *The Joshua Tree*, 1991's *Achtung Baby* and 2000's *All That You Can't Leave Behind*), which would alter the face of music forever. While the 10 songs on *War* proved that music had changed U2, U2 was well on its way to changing the world with its music. — **LM**

What We Said Then: "This is U2's most developed and mature album, both lyrically and musically." — *CMJ, Issue #10, 2/28/83*

1984 R.E.M.

Reckoning (I.R.S.)



Debut On Chart: May 7, 1984
Weeks On Chart: 32
Peak Position: No. 1

Modesty was a quality rarely seen in music during the 1980s; the reign of Ronald Reagan was in full throttle and hair and metal bands saturated the radio airwaves, while it was the D.I.Y. aesthetics of punk and hardcore that served to inspire the nation's youth. All things considered, there was little room to be soft-spoken in 1984. Impressively, R.E.M. overcame these barriers and recorded one of the most sincere albums of the decade. By the time *Reckoning*, the Georgia group's sophomore effort, hit the airwaves, R.E.M. frontman Michael Stipe and his bandmates had already established themselves on the college radio circuit with their acclaimed debut, 1983's *Murmur*. *Reckoning*, fueled with radio friendly cuts like "Pretty Persuasion" and "So. Central Rain (I'm Sorry)," further secured the band's budding reputation, clearing the way for future album gems like *Automatic For The People*, *Out Of Time* and *Monster*. R.E.M. arrived at a point in time when music needed serious assistance, and its influential guitar pop was more help than anyone could have asked for. — **GW**

What We Said Then: "A reckoning? Hardly — just another fine LP which promises even more great things from the group." — *CMJ, Issue #38, 4/9/84*

1985 TEARS FOR FEARS

Songs From The Big Chair (Mercury)



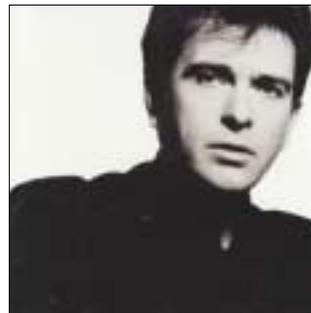
Debut On Chart: March 5, 1985
Weeks On Chart: 31
Peak Position: No. 1

Tears For Fears' "Shout" was one of the best singles of the '80s, and it's only one of many highlights that can be found on Roland Orzabal and Curt Smith's ultra-successful 1985 album, *Songs From The Big Chair*. The hit song's accompanying video conjured up memories of a certain Coke commercial filmed on a hill ("I'd like to teach the world to sing...") and helped it become a sort of mid-'80s anthem; people across the musical spectrum took notice whenever it played, becoming eerily entranced. The album's other big hit, "Everybody Wants To Rule The World," went straight into orbit, thanks to big production and — once again — prime MTV placement. As a result, *Big Chair* sold millions of copies. With additional tracks like "Mothers Talk," "Head Over Heels" and "I Believe" rounding out this memorable effort, it remains legendary to this day. This was one of the first records that MTV "made" and thus helped mark the beginning of the 24/7 music network's substantial influence on the record buying public. — **JK**

What We Said Then: "Their debut, *The Hurting*, was full of warmth and same goes for *Songs From The Big Chair*, plus some." — *CMJ, Issue #60, 3/18/85*

1986 PETER GABRIEL

So (Geffen)



Debut On Chart: June 20, 1986
Weeks On Chart: 26
Peak Position: No. 1

Home to chart-topping singles, moving love songs and larger-than-life dance numbers, Peter Gabriel's fifth album, *So*, is now a well-worn classic. With its big horns, funky bass and Gabriel's trademark vocals, the mega-hit "Sledgehammer" introduced this record to the world, pushed it to multi-platinum status and made the former Genesis frontman into a superstar. In addition, the single's wildly imaginative and stake-raising video swiped MTV's "Video Of The Year" award — among eight others — and did almost as much for MTV as MTV did for Gabriel. "Sledgehammer" boosted the singer from cult hero to household name and allowed the enigmatic performer to finally leave his Genesis past behind (though who could forget that loveable fox-in-a-dress costume?). *So*'s follow-up singles only solidified this monkey shocker's status as one of rock's greatest luminaries; the unforgettable "In Your Eyes," the prophetic "Big Time," "Red Rain" and the haunting duet with Kate Bush, "Don't Give Up," added depth and beauty to Gabriel's best album. — **RJ**

What We Said Then: "The first single, 'Sledgehammer,' features an irresistible soul groove and should be Gabriel's first huge hit." — *CMJ, Issue #92, 5/23/86*

1987 U2



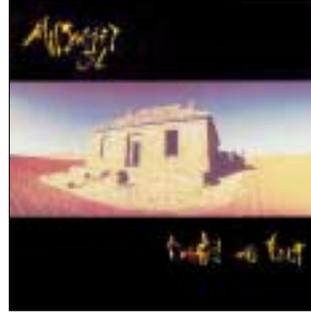
The Joshua Tree (Island)
By 1987, the members of U2 were already college rock heroes. However, they became worldwide superstars with the release of *The Joshua Tree*. Aided by the epic singles “Where The Streets Have No Name,” “I Still Haven’t Found What I’m Looking For” and “With Or Without You,” the album became U2’s biggest seller and is today considered by many to be the band’s masterpiece. What stands out the most is how American the Irish band sounds here; by the mid-’80s, U2 had become obsessed with the geography and music of the United

Debut On Chart: March 27, 1987
Weeks On Chart: 32
Peak Position: No. 1

States and the band used its fixation with the Lower 48 to great effect on *The Joshua Tree*, both lyrically and musically. The influence of country and western music is easily heard in the texture of “Running To Stand Still,” while frontman Bono is at his most political on the Reagan-critical “Bullet The Blue Sky.” Regardless of what side of the Atlantic its roots were planted in, though, U2’s *The Joshua Tree* is a significant cultural landmark. — **BF**

What We Said Then: “Bono’s vocals burn, channeling his emotional excesses into passion rather than exuberance, and the band matches that performance with an equally precise and powerful one.” — *CMJ, Issue #113, 3/13/87*

1988 MIDNIGHT OIL



Diesel And Dust (Columbia)
Many artists are remembered solely for being one-hit wonders, particularly those who topped the charts during the 1980s. While most were simply worthy of being mere flashes in the pan (Haircut 100, anyone?), numerous artists from the Decade of Decadence have been undeservedly dropped into the bottomless pit of forgotten hit makers. Such is the case with Midnight Oil and its chart-topping “Beds Are Burning,” the hit single from *Diesel And Dust*, the Australian band’s sixth album. While many groups drop into obscurity following their

Debut On Chart: Feb. 12, 1988
Weeks On Chart: 38
Peak Position: No. 2

15-minutes of fame, Midnight Oil used its success to voice its strong political messages — most concerning its homeland — and continued to do so until breaking up at the tail end of 2002. The band, under the direction of charismatic frontman Peter Garrett, had been outspoken since its 1978 debut, but it was *Diesel And Dust* that made the world aware of the plight of Australia’s aboriginal settlers. Similar to anti-war folk icons from the 1960s and modern activists like the now-defunct Rage Against The Machine, Midnight Oil made its music for the people and about the people. — **GW**

What We Said Then: “The key track is ‘Beds Are Burning,’ which sports an undeniable sing-along chorus.” — *CMJ, Issue #136, 1/29/88*

1989 THE CURE



Disintegration (Elektra)
The Cure’s follow-up to its acclaimed 1987 outing, *Kiss Me, Kiss Me, Kiss Me*, the haunting *Disintegration* crept into daylight early in 1989. The album, packed with darkly poignant songs, was swiftly embraced by the band’s cult-like following. Odes such as “Lullaby,” “Pictures Of You,” “Fascination Street” and “Lovesong” (which became the band’s most popular American single at the time) painted a picture of an anxious soul crumbling in love — as frontman Robert Smith openly acknowledged. While he was writing songs for this release, the singer claimed

Debut On Chart: May 19, 1989
Weeks On Chart: 28
Peak Position: No. 3

that he knew it would be the last time that he would address things that troubled him. The timing was perfect; Smith’s cathartic material came during the final stages of a highly indulgent decade and the timelessness of *Disintegration* was instantly recognizable. As a result, the album became The Cure’s commercial breakthrough. With memorable melodies and honest lyrics, *Disintegration* offered listeners both vivid emotions and masterful layers of sound, resulting in a classic record that still soothingly kisses the brokenhearted — with red lipstick, of course. — **AS**

What We Said Then: “At a time when The Cure could have turned shamefully predictable, they’ve produced a decidedly downbeat album that’s as far from a sell-out as they could have possibly have gone.” — *CMJ, Issue #169, 5/5/89*

1990 DEPECHE MODE



Violator (Sire-Reprise)
Depeche Mode began its career in 1980, using only synthesizers and keyboards as its instruments of choice — an action that was heavily criticized by the press, who continuously bashed the Basildon, England band to pieces throughout its early days. Despite the incessant condemnation, though, the Mode developed an enormous cult following, aided by early singles such as “Just Can’t Get Enough” and “People Are People.” However, it wasn’t until 1990’s *Violator*, a

Debut On Chart: March 30, 1990
Weeks On Chart: 38
Peak Position: No. 4

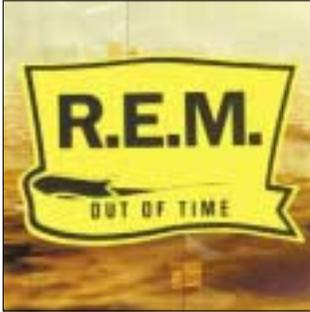
record filled with haunting lyrics and catchy dance beats, that Depeche Mode broke into the mainstream. Full of masterpieces like “Enjoy The Silence,” “Personal Jesus,” “Policy Of Truth” and “World In My Eyes,” *Violator* went on to sell over two million copies in the U.S. alone. Depeche Mode has been and still remains the guiding light for some of today’s brightest acts — what would Trent Reznor have done without its leading hand? And how about Underworld? We don’t dare think of what might have been without *Violator* as a musical anchor. — **JK**

What We Said Then: “*Violator* is a disturbing album of uncertain happiness and certain gloom.” — *CMJ, Issue #193, 4/13/90*

1991

R.E.M.

Out Of Time (Warner Bros.)
If any band ever personified “college rock,” it’s arguably R.E.M. Over the course of several acclaimed albums, the group mastered the guitar-drums-bass approach to songwriting; with 1991’s *Out Of Time*, it decided the time was right to expand its sound. Adding strings, keyboards and guest appearances by rapper KRS-One and the B-52’s Kate Pierson to the mix, the album was an ambitious effort — and a huge commercial success. “Losing My Religion” was a radio smash, while its corresponding video became an instant MTV staple



Debut On Chart: March 22, 1991
Weeks On Chart: 39
Peak Position: No. 1

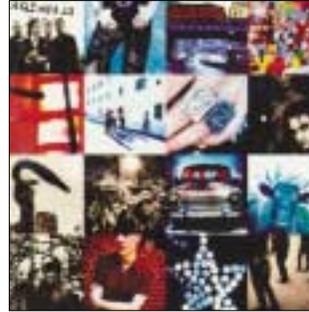
that’s still considered a classic today. The release’s other notable single, the bouncy “Shiny Happy People,” was also a moderate hit, helping it maintain a place at the top of the charts (admit it — you may have thought it was an annoying song, but you were humming it under your breath). *Out Of Time* was highly effective at capitalizing on the band’s growing notoriety and R.E.M. was never more comfortable with its success than it was right here. — **BF**

What We Said Then: “Only time knows where this record fits into the grand and rapturous career of Athens’ most-loved sons, but we like where it fits into our collection of hallowed records just fine, nestled somewhere between Lou Reed and the Replacements.” — *CMJ, Issue #226, 3/8/91*

1992

U2

Achtung Baby (Island)



Debut On Chart: Nov. 29, 1991
Weeks On Chart: 54
Peak Position: No. 3

Sometimes one *can* judge a book by its cover. U2’s *Achtung Baby* immediately screamed revolution with its colorful cover montage, contrasting the dreary grayscale images that adorned the majority of the band’s previous album covers. In 1992, U2 was in a creative transition — and that was instantly evident with the shocking distortion of this album’s opening track, “Zoo Station.” Aside from the musical and visual alterations, *Achtung Baby* also saw U2 breaking with tradition by putting its usual political banter on the back burner in favor of more introspective and personal themes. In addition to the new sound, Bono began emerging decked out in leather to introduce the world to his arena rock god alter-ego, The Fly. All the ensuing fuss over the band’s new direction and image almost overshadowed the strength of *Achtung Baby*’s beautifully crafted songs, most notably “One,” “Mysterious Ways” and “Who’s Gonna Ride Your Wild Horses.” Boasting reflective ballads and dance-oriented singles adorned with swirling guitars and intense bass lines, *Achtung Baby* remained on the CMJ charts for an astonishing 54 weeks and marked a new chapter in U2’s history. — **AS**

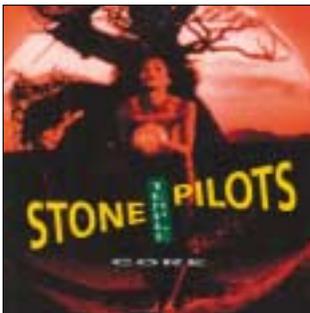
What We Said Then: “*Achtung Baby* should dispel any notion that popularity and maturity has made them ‘uncool.’” — *CMJ, Issue #262, 11/29/91*

1993

STONE TEMPLE PILOTS

Core (Atlantic)

San Diego’s Stone Temple Pilots hitched onto the grunge bandwagon *just before* the entire music industry was smothered in flannel. The band’s platinum-plus debut, *Core*, was released on September 29, 1992 — roughly a year after Nirvana’s *Nevermind*, Pearl Jam’s *Ten* and Soundgarden’s *Badmotorfinger* dropped like hellfire missiles on countless unsuspecting spandex-clad rockers. As a result, critics were merciless in comparing STP to the aforementioned Seattle conquestadors — most frequently Pearl Jam — but the similarities *were* palpable.



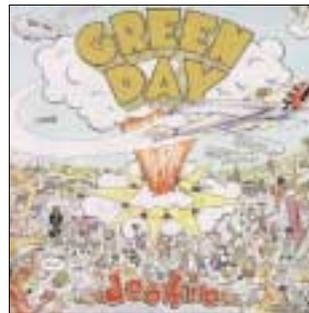
Debut On Chart: Nov. 13, 1992
Weeks On Chart: 43
Peak Position: No. 28

In addition to jacking some inspiration from the Zeppelin-meets-heroin blueprint drawn up by Alice In Chains (“Sex Type Thing”) and tinkering with the Sabbath goes psychedelic formula of Soundgarden, STP dished out a marble-mouthed hit that sure as hell *sounded* like a leftover from *Ten* (“Plush”). Furthermore, *Core*’s dejected lyrics read suspiciously familiarly, as if frontman Scott Weiland got a peek at Kurt Cobain’s journals before Courtney Love whored them out for the world to see (see “Creep”). So, yes, at the onset of its impressive career, STP had more in common with Seattle than Starbucks, but cut the band some slack; Eddie Vedder is from San Diego too. — **KB**

1994

GREEN DAY

Dookie (Reprise)

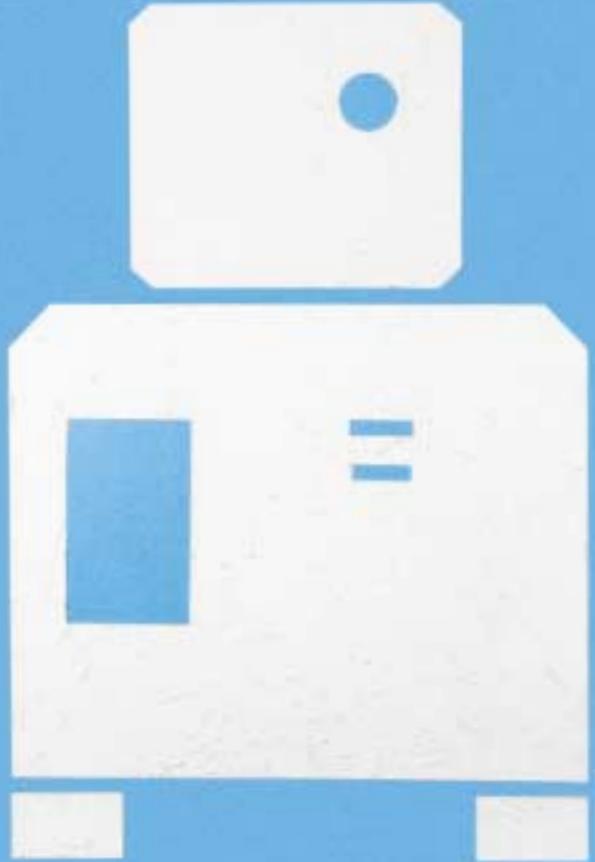


Debut On Chart: Feb. 7, 1994
Weeks On Chart: 45
Peak Position: No. 2

Green Day’s major label debut, *Dookie* sparked a ’90s musical revolution second only to Nirvana. The band’s three-chord pop-punk “shenanigans” launched a thousand rowdy copycat bands that dreamed of riches and fame — or at least a chance to play the Bay Area’s über-punk Gilman club (the celebrated non-profit punk venue in Berkeley, California). *Dookie* became so popular, so fast, that Green Day went from being virtually unknown to playing to the mud-soaked legions of Woodstock ’94 and the Gen-Xers of Lollapalooza in just a matter of months. And while the 1994 suicide of Kurt Cobain heralded the death of grunge more than any other signifier, *Dookie* definitely helped pound a few nails in its coffin. Audiences were growing tired of the woe-is-me humorlessness dominating the airwaves, and Green Day supplied the perfect snotty antidote, thus proving that music could be fun again. Debate all you want about whether or not Green Day is punk; no one can deny the band’s influence. — **BF**

What We Said Then: “Green Day happily eschews ego-boosting guitar maneuvers in favor of a crunchier, more explicit sound. And that’s why GD taps so directly into our present (or dormant) post-teen angst.” — *CMJ, Issue #365, 1/31/94*

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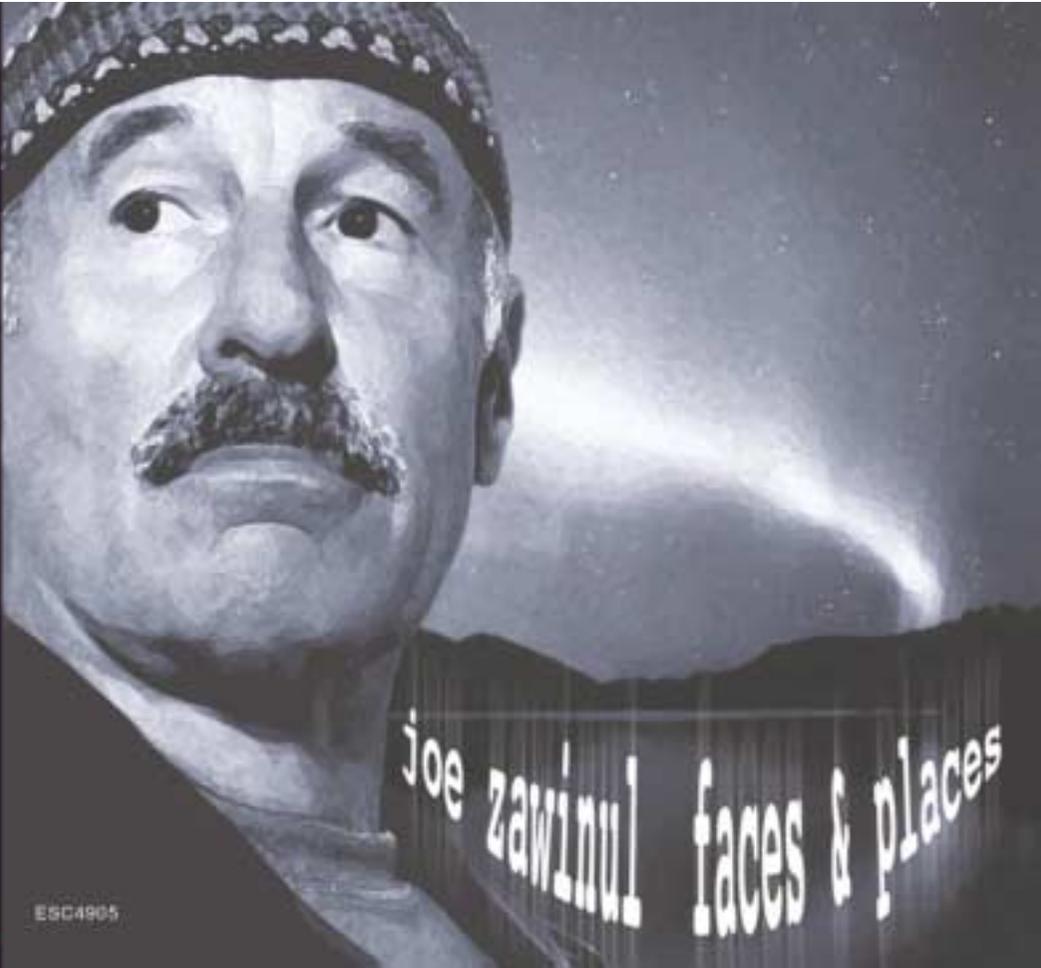
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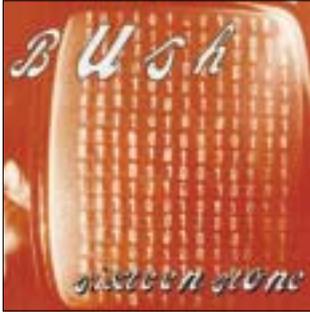


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1995

BUSH Sixteen Stone

(Trauma-Interscope)
It's difficult to think of any other act that could have released a debut album that spawned a staggering five hit singles, yet still ends up coming off as a bit of an underdog. Regardless, *Sixteen Stone* is where it all began for the U.K.'s only major contribution to the grunge movement. Initially written off by many as sheer Nirvana mimicry, Bush faced the additional challenges of hitting the scene at the tail end of the grunge explosion and, unusually for a British act, finding more

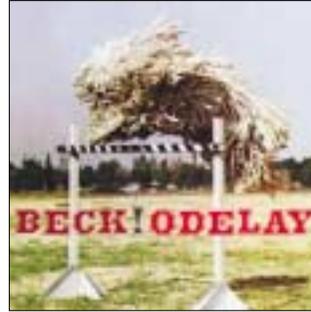


Debut On Chart: Dec. 12, 1994
Weeks On Chart: 27
Peak Position: No. 1

success in the States than back home, where it went virtually unnoticed for years. However, what all the naysayers consistently overlook is frontman Gavin Rossdale's uncanny ability to write the kinds of songs that not only stay with you long after they're over, but also stand the test of time. "Everything Zen," "Little Things," "Comedown," "Machinehead" and, of course, "Glycerine" hold up as well today as they did the first time you sang along to them when no one was looking (and you know you did). Besides, this album didn't just put *itself* on the CMJ charts for nearly seven months straight. — **DL**

1996

BECK Odelay (DGC)



Debut On Chart: June 24, 1996
Weeks On Chart: 25
Peak Position: No. 1

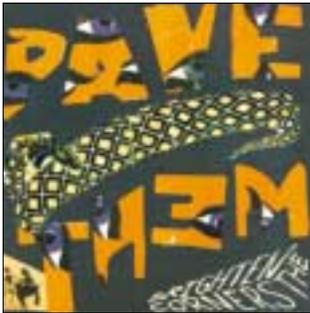
Beck Hansen unintentionally proved to the listening public that white boys can have rhythm. Through the years, we've seen the many faces of Beck; he can be revealing and introspective (*Mutations*, *Sea Change*) experimental (*Mellow Gold*), even funky like Prince (*Midnite Vultures*), but it was *Odelay*, the self-proclaimed virtuoso's second major-label release, that stood out like a wolf among sheep in 1996. While his pop music counterparts saturated the radio with punk, ska and regurgitated rock, Beck — with superb production assistance from the Dust Brothers — mixed up rap, folk, country, soul and blues using a comprehensive pallet of instruments, including bongos, sitars, samplers, a hefty dose of vinyl, two turntables and a microphone. The result was a mid-'90s masterpiece. Despite the fact that Beck had scored a mainstream hit two years earlier with the 1994 single "Loser," his star didn't really begin to shine until *Odelay* — and miraculously, he's outdone himself with each subsequent release. — **GW**

What We Said Then: "Si Beck es un perdidor, todos los otros son perdidores muy grandes." (Translation: "If Beck is a loser, then we are all bigger losers.") — *CMJ, Issue #480, 6/24/96*

1997

PAVEMENT Brighten The Corners

(Matador-Capitol)
Just like it did with Beck, the dubious "slacker" tag hung around Pavement's neck for the majority of the 1990s. In hindsight, that tag probably wasn't based on an evaluation of the band's ambition or work ethic. Pavement made five consistently excellent records in the '90s, which essentially helped define indie-rock and its flirtation with the big time during the decade. In retrospect, the slacker thing really only seems fit to describe the sprawling guitar jangle and ambling rhythmic scatter



Debut On Chart: Feb. 24, 1997
Weeks On Chart: 27
Peak Position: No. 1

that the Stockton, California five-piece laid down. *Brighten The Corners*, the band's fourth record, found Pavement searching (with non-slacker producer Mitch Easter) for some cohesion in all of that freeform. What the band never failed to do on any of its records was unload tracks that, while disjointed, were still jubilant little pop songs. The blistering frenzy of "Stereo" and the hummable and strummable "Shady Lane" remind you why "alternative rock" still matters. There should be more songs like that on the radio. — **SC**

What We Said Then: "After five years, the little band from Stockton, California, still churns out brilliantly garbled pop that's as dazzlingly crafty as ever, a testament to the band's originality." — *CMJ, Issue #509, 2/17/97*

1998

BEASTIE BOYS Hello Nasty (Grand Royal-Capitol)



Debut On Chart: July 27, 1998
Weeks On Chart: 20
Peak Position: No. 1

Hello Nasty is the funkier anachronism in Hip-Hop history. Taking the "Three MCs And One DJ" idiom full-circle (courtesy of pal Mixmaster Mike), the Beasties reinvented their past on this release, krush groovin' though analog synths and vintage drum machines and riding a super disco-break DeLorean all the way back to 1982. Yeah, the Beasties were actually a lousy hardcore band back then, but the intergalactic body-rock tracks on *Nasty* rewrote them as cardboard-spinnin', Adidas-bodysuit-clad Hip-Hop historians, filtering ol' skool B-boyage and electrofunk through contemporary syncopation and intellectual constructs. *Nasty* is a present-day look at a past's future — as if Spielberg shelved *A.I.* to remake *Logan's Run*. Futuristically nostalgic records like Missy Elliott's "Work It" certainly owe a debt of gratitude, and maybe nostalgically futurist records like Clipse's "Grindin'" do too. Plus, the Beasties did it all with untouchable New York cool. Who else (besides maybe Lou Reed) could get away with lines like, "If you try to knock me you'll get mopped/ I'll stir fry you in my wok"? — **CW**

What We Said Then: "*Hello Nasty* strips away the fat and concentrates on the core elements that made the B-Boys such a phenomenon in the first place." — *CMJ, Issue #578, 7/13/98*

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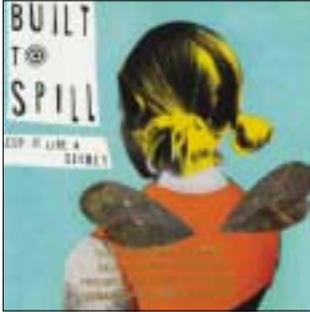
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1999

BUILT TO SPILL

Keep It Like A Secret (Warner Bros.)



Debut On Chart: Feb. 15, 1999
Weeks On Chart: 23
Peak Position: No. 1

While rap-metal drivel (hello, Limp Bizkit!) was dominating commercial rock radio and big box record stores were selling Backstreet Boys albums quicker than Jive could produce 'em, Boise, Idaho's Built To Spill was making tsunami-like waves at College Radio. *Keep It Like A Secret*, the band's second album for Warner Bros., followed 1997's highly respected *Perfect From Now On* and is widely regarded as the Spill's most accessible effort. The 10-song outing spent roughly six

months on CMJ's charts, attracting a boatload of listeners to the left end of the radio dial in the process. Fueled by the undeniable brilliance of vocalist/guitarist Doug Martsch, *Keep It Like A Secret* is a genre-defining classic of immense value and indie-rock significance. In the future, this album will be studied and mimicked by countless kids in small towns across America who, after turning up their guitars in the basement, will blast out their own little secrets to the world. — **RJ**

What We Said Then: "*Keep It Like A Secret* is a luminously poetic expression of good old-fashioned crash-and-burn sonic beauty, validating the case that true rock isn't dead, it just doesn't camp near the polluted mainstream anymore." — *CMJ, Issue #603, 2/1/99*

2000

YO LA TENGO

And Then Nothing Turned Itself Inside-Out (Matador)



Debut On Chart: March 6, 2000
Weeks On Chart: 16
Peak Position: No. 1

Following nine albums of shoegazing feedback (*Painful*), gritty jams (*President Yo La Tengo*) and indie-pop gems (*I Can Hear The Heart Beating As One*), *And Then Nothing Turned Itself Inside-Out* found Yo La Tengo turning down the amplifiers and replacing dirty guitar squabble and artsy noisemakers with tranquil vibes, brushed drumbeats, intricate arrangements and telling vocals that harmoniously relayed both affection and adoration. This newly found sensitive side offered

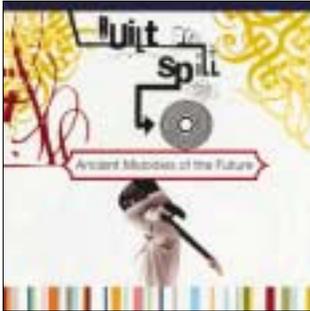
listeners a glance into the intimacy that husband-and-wife team Ira Kaplan (vocals/guitars) and Georgia Hubley (drums/vocals) shared with bassist James McNew, proving that sometimes more really can be said with less noise. Tracks like "Our Way To Fall," "Let's Save Tony Orlando's House" and "You Can Have It All" pulse with a flesh-and-blood type of warmth that can be rivaled by few other acts. And while the album doesn't have the immediacy of some of YLT's other releases, its innate beauty allows it to further reveal itself with each listen. — **LM**

What We Said Then: "The trio has truly turned its muse inside out here, creating a work of magnitude and heart." — *CMJ, Issue #656, 3/6/00*

2001

BUILT TO SPILL

Ancient Melodies Of The Future (Warner Bros.)



Debut On Chart: July 16, 2001
Weeks On Chart: 22
Peak Position: No. 1

Ancient Melodies Of The Future performed the dual feat of simultaneously alienating many of Built To Spill's longtime fans and drawing in a whole new herd of acolytes less concerned with indie purism and more drawn to great rock 'n' roll tunes. While mainman Martsch was always lauded for both his supernatural grasp of melody and his guitar theatrics, it was in taking a more understated approach that he arrived at this treasure trove of a disc. Of course,

the added production and the move away from indie quirk-pop towards more classic-influenced rock is what pissed off the old-school crowd, but those folks still had songs like "Strange" and "In Your Mind" to revel in, while "Alarmed" and "Trimmed And Burning," with their Neil-Young-fronting-rock-era-Radiohead-meets-Oasis vibe, did the trick of proving that this band could deliver truly formidable guitar epics. Even a dud like "Fly Around My Pretty Little Miss" couldn't stop *Ancient Melodies Of The Future* from reaching a level BTS had only grasped at before. — **DL**

What We Said Then: "BTS just keeps getting more self-assured with each release. *Melodies* shows Built To Spill finally getting it all right." — *CMJ, Issue #718, 6/11/01*

2002

SONIC YOUTH

Murray Street (DGC-Interscope)



Debut On Chart: July 1, 2002
Weeks On Chart: 22
Peak Position: No. 1

Most bands never reach their 21st birthday, and those that do often spend more years as a nostalgia act than anything else. Sonic Youth, which formed in 1981 (er, Mötley Crüe formed the same year), is truly rare in that it continues to innovate, intrigue and even incite as it begins its third decade. Like 2000's *New York City Ghosts And Flowers*, the brooding *Murray Street* was always meant to be a "New York" record, but as the events of September 11, 2001 interrupted the recording at the band's Lower

Manhattan studio (on Murray Street, where an engine from one of the hijacked planes landed), the album only seemed to gather more weight, more grit and more importance. By officially adding multi-tasker Jim O'Rourke to the group, Sonic Youth has grown immensely in its ability to focus its ambitious sprawls of guitar, most notably on "Karen Revisited," where giant sheets of noise almost harmonize. It's powerful stuff, and there's no reason *Murray Street* won't inspire as many new bands as SY's 1988 landmark, *Daydream Nation*. — **SC**

What We Said Then: "Like its hometown, Sonic Youth is going through some serious rebuilding, and the result should make a lot of folks remember why they loved this band to begin with." — *CMJ, Issue #768, 6/24/02*

The lineup for this winter's SnoCore tour is shaping up and it looks like **Sparta**, **Glassjaw**, **Hot Water Music** and **Hot Hot Heat** will perform. Remember when the lineup was super metal, with **Fear Factory** and **Kittie** on the bill? • Despite reports to the contrary, Latin metal band **Puya** did not break up. The band is no longer with MCA Records, however, it is still together and working on material despite the split from its label home earlier this year. • **Vex Red** and **Virgin** have severed their working relationship. Dang, that was fast. The British band — who seemed destined to be one of those artful bands that people Stateside wouldn't "get" — is working on new material with producer **Ross Robinson**. • **Step Kings** have called it a day. • **Cold** frontman **Scooter Ward** is in Hawaii writing lyrics to accompany the music assembled for the band's new album, *The Year Of The Spider*. We guess that this will be a positive album, if he's going to Hawaii for inspiration and all. • **Opeth**, **Lacuna Coil**, **Paradise Lost** and **Tapping The Vein** will embark on a U.S. tour this winter. • **Spineshank** has changed the title of its forthcoming album from *Violent Mood Swings* to *Self-Destructive Pattern*. • **Flaw** is in the studio. • Guitarist **Ron Holzner** has left **Trouble** for "personal reasons." The oft-lauded band will release its first-ever live album in 2003 on a to-be-determined label.



Opeth

• **Dark Funeral** has split with Necropolis Records. According to the Dark Funeral camp, Necropolis breached contractual terms and the black metal band is ready to put the incident behind it and is writing new material. Parties interested in working with Dark Funeral should contact **Lord Ahriman** at: lordahriman_df@hotmail.com. • **Usurper** has finished recording *Twilight Dominion* and will release the platter via Earache Records. • After a zillion years in the WEA family, the almighty **AC/DC** has signed to Epic Records, easily one of the hottest "mainstream" hard rock labels around right now (hello — look at the roster, with **Ozzy**, **Audioslave**, **Chevelle**, **Incubus**, **Mudvayne**... need we go on?). Congrats to both parties on the deal. • Nuclear Blast has signed **Mnemic**. • Spitfire Records has an ass-load of new albums coming in the 2K3, including a new studio album from **Pro-Pain**, a new **Pissing Razors** album and **Dog Fashion Disco**'s sophomore release, *Committed To A Bright Future*. We're looking forward to all of those. • Earache will reissue **Morbid Angel**'s *Altars Of Madness* and *Blessed Are The Sick* in 2003. • Even though bassist **Paz Lenchantin** is splitting her time with **ZWAN**, **Billy Corgan**'s new project, there will be a new **A Perfect Circle** album in 2003. • **Slipknot**'s *Disasterpieces* DVD has been certified Gold in the U.S., shipping over 100,000 units. • **Jimmy McGinty** of **Demise** passed away in his sleep on December 7. • **Soilent Green** frontman **Ben Falgoust** is making great strides in his recovery after the band's second van accident this year. He is completely out of his wheelchair and only requires one more surgery on his heel, which will take place in January. Meanwhile, **Goatwhore**, Falgoust's other band, will release a new album via Rotten Records in February. • Local New Jersey stations are in luck! **Murder 1** has sent out 20 copies of "Helms Deep" from the forthcoming *On High* album, due

in February. The single coincides with the release of *The Lord Of The Rings: The Two Towers*, on which the song is based. • **Machine Head** allowed fans to enter a contest to name its forthcoming live album and the winning entry is *Hellalive*, chosen by a fan from the Netherlands. The album was recorded in London and will feature classics like "Old," "Ten Ton Hammer," "Take My Scars," "None But My Own" and of course, "Davidian." The album will hit your desks in a few weeks. • Holy fuck! **Darkthrone**, the Norwegian black metal fancied by **Philip Anselmo**, recorded and mixed its newest album, dubbed *Hate Them*, in 26 hours! No wonder Darkthrone music always sounds like it was recorded in a tin can; the band doesn't spend a lot of time getting fancy. • **Metal Blade** will release a DVD version of **Armored Saint**'s *Through The Red Times*. The band is also planning a reissue of the classic record *Symbol Of Salvation*, which will include an extra disc of demo tracks and an interview conducted by Metal Blade CEO **Brian Slagel**. The two-disc set will come in a limited-edition digipak. A spring release is expected. • Ex-members of Philadelphia hardcore band **Turmoil** — boy, do we miss that band — have formed the new band **Kiss Of Death**. Former singer **Jon Gula** heads up the new group. • **Nemesis**, the

new band of former **Earth Crisis** singer **Karl Buechner**, has changed its name to **The End Begins** (which is the name of an ExCx tune) and has signed to Victory Records. We saw the band at this year's Hellfest and it's not like ExCx in any way, shape or form. Less metal. Less screaming. More rock. OK.

INDUSTRY NEWS

We've been abreast of this news for quite some time, but we've been waiting for it to become official. First off, congrats to our good pal **George Vallee** at Century Media! Vallee, who had been co-handling CMR/Nuclear Blast Loud Rock radio promotions with **Andrew Sample** at the label, has moved into CMR's publicity department. That's right, Vallee is now working with the absolutely amazing **Loana dP Valencia** in the label's press department, handling publicity campaigns for **Shadows Fall**, **God Forbid**, and the like. Filling Vallee's former post is none other than **Kurt Briggs**, formerly of **WVGS/Statesboro, GA**. Briggs has been in the Loud Rock radio scene for as long as we can remember and we always love rocking out with him at CMJ conventions. He's a great guy and he *loves* metal, so you guys will get along just fine with him! He'll join the CMR team in early January. Hit him up at 323.418.1400. Congrats, Kurt! We look forward to continuing a great working relationship with you. • Another round of congrats go out to **Eric Cole**, former head of metal radio promotions at Concrete Marketing. Earlier this year, Cole moved to commercial radio promotion at Artemis, working with **Lollipop Lust Kill**. Well, he has been promoted to head of Rock Promotion at the label. Kudos, Eric. We go way back with Cole; in fact, when this very Loud Rock Editor was metal director at her microscopic college station in New Jersey, Cole was interning and was her Concrete radio contact. Time flies, huh?



BATHORY

Nordland I (The End)

At one point and time, Bathory was like vintage Kreator or even Whiplash: ungodly fast! Bathory is one of the most notorious, nefarious Nordic death metal bands, however, in Sweden, Finland and other Nordic and Scandinavian lands, the practice of evil, church burnin' death and black metal is so

1991! Most bands of that geographical region and sonic ilk have moved on, abandoning the extreme for the experimental. Anathema, Katatonia, Opeth, Amorphis have morphed from ass rapin' death metal to progressive, synth-friendly rock (this begs the question, however: Is prog the new death metal?). Bathory followed suit, and *Nordland I* shows off the slower, more atmospheric Bathory. As bandleader Quorthorn aged, his music aged and changed with him — and that's not a bad thing. After all, how long can a man play music at warp speed? *Nordland I*, like Opeth's *Deliverance*, is a chilling affair; you'll feel like you've set sail on a dragon-slaying expedition on the blackest of seas. "Broken Sword," with its electronic edge, reminds us of classic Nine Inch Nails, while the title cut and "Vinterblot" are soundtracks for Nordic conquest.

R.I.Y.L.: Mercyful Fate, My Dying Bride
Contact: Andreas Katsambas
Phone: 801.355.0963
Email: theend@theendrecords.com
Release and Add Date: Jan. 7



NIGHTINGALE

Alive Again: The Breathing Shadow Part IV (The End)

Nightingale is a project of Edge Of Sanity/Bloodbath journeyman Dan Swano. While Swano plays drums and pays homage to American death metal with Bloodbath, listeners get to hear another side of his musical split personality with Nightingale.

On *Alive Again: The Breathing Shadows Part IV*, Swano sings, plays guitar and operates keyboards while proudly showing off a real Euro-prog affinity. Although the album isn't as slow as Type O Negative or Paradise Lost, it sure as hell aspires to such doom — *Alive Again* is awash in pianos, clean singing, acoustic guitars, melodic riffing and depressing (yet not self-indulgent) lyrics. This album is definitely an acquired taste for a select segment of programmers, such as those who appreciate intricate musicianship and prog tendencies. Start with "Shadowman" and "Into The Light" and make sure you play them after midnight, when the life-hating listeners are more apt to tune in.

R.I.Y.L.: Type O Negative, Paradise Lost, Anathema
Contact: Andreas Katsambas
Phone: 801.355.0963
Email: theend@theendrecords.com
Release and Add Date: Jan. 14



GRADE 8

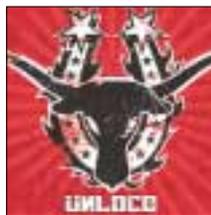
Grade 8 Sampler (Lava)

If you blindfolded us and pressed play on this two-song sampler, we'd swear that you were playing a new Soil tune, because "Brick By Brick" has the same dirty and heavy rock 'n' roll sound that Soil has built a respectable fan base upon. Grade 8's vocalist, Ryan

Tooker, has a lot in common with Soil's Ryan McCombs, and not just because they share the same name; like McCombs, Tooker

employs a gritty, whiskey-soaked vocal style that makes him sound much older than his years. The Los Angeles band offers rugged, nü-metal that decorates itself with rap and Hip-Hop styling, all the while pounding deep grooves that are reminiscent of later period Machine Head. But there is something that separates Grade 8 from a significant portion of the rap-metal crowd: the band plays with real bravado and confidence. The pulsating riffs of "Brick By Brick" have a razor sharp edge, while "One Wish" gives Grade 8 a chance to show off its range. Bottom line: Grade 8 rocks hard and we're sure you'll like them just fine.

R.I.Y.L.: Soil, Machine Head, Snot
Contact: John Forgash
Phone: 212.707.2073
Email: john.forgash@lavarecords.com
Release and Add Date: promo-only; Jan. 7



UNLOCO

Becoming I Sampler (Maverick-Reprise)

Unloco (pronounced "oon-lo-ko") knows how to write a tune that stays with you — the kind of song that sticks like peanut butter to the roof of your mouth. Although 2001's *Healing* didn't make many waves, it was a solid hard rock album. Hopefully,

Becoming I will help yank the Austin, TX band out of the chains of obscurity. This four-song sampler preps Loud Rock radio for the forthcoming full-length (due in March) and features commercial hard rockers "Crashing," "Bruises," "Hands And Knees" and "Neurotic." The tunes remind us of the heavy-with-melody formula that 40 Below Summer and Flaw have perfected. The tone of this album (and effectively, the sampler) was set by the disappointing 2001 that the band rebounded from; singer Joey Duenas went through some personal shit and guitarist Bryan Arthur departed abruptly to join Goldfinger. It seems as though personal frustration was an incredible sonic aphrodisiac.

R.I.Y.L.: Onesidezero, Flaw, Disturbed, 40 Below Summer
Contact: Carlyn Kessler
Phone: 818.953.3596
Email: reprise.college@wbr.com
Release and Add Date: promo-only; Jan. 7



VARIOUS ARTISTS

Brutal Comp. Volume I (McGathy)

McGathy Promotions' metal department assembled this first installment of the *Brutal Comp* and its brutal, all right. Hungary's Blind Myself, Texas's Wilt and Brooklyn's own Human Decline (featuring none other than former McGathy metal promotions cutie Danny Cymbal) each contribute three songs to this compilation. Blind Myself is scream bloody murder metalcore, the kind that Solid State Records uses to deafen extreme music fans across the country ("Understanding The Love" and "Sundown" are scorchers). Wilt follows Blind Myself's assault with similar groove-laden noise on "Beachmaster," while Human Decline traffics in monstrous walls of noise and feedback, à la Meshuggah, on "Come To Terms." If you like to be the first station in your market to expose the best of the underground, then spin this.

R.I.Y.L.: the underground, playing bands before anyone else in your market does
Contact: Rich Ortega
Phone: 888.744.8636
Email: rich@mcgathypromotions.com
Release and Add Date: Jan. 14

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If you like Coldplay, Travis, David Gray, or Peter Gabriel you'll enjoy Pat Ortman's second CD. The Wow Signal is one of the best indie CDs I've heard.

- Tiffany's CD Reviews

...Rich vocals and soaring guitar. Pat Ortman has created a satisfying yummy CD, with plenty of hummable, singable, pretty damn memorable tunes.

-Canada's Indie Music Paper, on "Pat Ortman"

Unlike many indie artists who don't quite know where to go with their music, Pat seems to have his vision in plain sight, and it shines through.

-The Global Muse, on "Pat Ortman"

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WUMF *Vitals*

Market: Farmington, Maine
Frequency: 100.1 FM
School: University of Maine at Farmington
Station Manager: Joshua Gagnon
Program Director: Joshua Blackstone
Music Directors: Will Cobb/Josh Vander Swaagh
News Director: Richard Overlock
Treasurer/Secretary: Kevin Brooks/Sara Gelston

Station Address: 111 South Street
 Farmington, ME 04938
Telephone: 207.778.7352
Studio Line: 207.778.7353
Fax: 207.778.7113
E-Mail: wumf@umf.maine.edu
Web Address: <http://wumf.umf.maine.edu>



Front (L-R): Richard "Timmy" Overlock, Richard Kershaw, Josh Gagnon
Back (L-R): Sara Gelston, John Shutt, Josh Vander Swaagh, Mike Cunnane, Kevin Brooks, Will Cobb, Josh Blackstone, Brian Penley, Joe Niman

Station philosophy/ Audience perception:

Alternative music with a free-form twist.

Slogans/Positioning statements:

"Make the switch to the new sound of Farmington."

How the station is different from others in the market:

Since very few other station signals penetrate our campus, we have a unique opportunity to play the mainstream rock and alternative music that people love, while still bringing them local and underground bands that sound mainstream, but the mainstream hasn't even heard of yet.

Outside campus community involvement:

We participate in local activities such as food and clothing drives, as well as political coverage when election season rolls around. WUMF also participates in a cooperative education venture with the local high school to get kids into the station to do radio shows and to increase the importance of music in education and their daily lives.

How the station is promoted on campus:

Luckily, we are located in the middle student center, in front of the dining hall, so we broadcast live to all of our minions that way. We also promote extensively through our Web site, flyers throughout the campus and local community, as well as bumper stickers.

News/Sports commitment:

We have a contract with the UMF Athletics Department to broadcast all campus sporting events that wish to have a live game broadcast. We also dedicate ourselves to running promotions that will benefit the community and student body.

Station marketing/Fund raising:

WUMF sells underwriting agreements. However, the bulk of our fund raising comes from running a successful DJ service and promoting local music through various concerts and events.

Recent remote broadcasts:

WUMF broadcasts from basketball games, live outside the student center, as well as at our monthly sponsored open

mic nights from our student commons where we promote local UMF talent. The event is broadcast live, as well as recorded, so CDs can be distributed to the performers.

Current/Recent promotions:

We recently ran a canned good drive for local food shelters, where, if enough canned goods were received, the executive board would lock themselves in the station for 12 hours.

Ties to local music scene:

WUMF is dedicated to promoting local music through running songs through our rotation, as well as holding monthly events/concerts to promote the local music scene.

Also of interest:

The station recently made the switch from 100.5 FM to 100.1 FM, and is in the process of broadcasting online through streaming media and other methods of online communication. Also, volunteer students run all Executive Board positions; no members are paid for the job.

(Compiled by Joshua Gagnon)

AIRPLAY ANALYSIS

Wednesday, Dec. 4, 4 - 5 p.m.

AUDIOSLAVE Cochise
SUM 41 Still Waiting
QUEENS OF THE STONE AGE
 No One Knows
HIVES Hate To Say I Told You So
OK GO Get Over It
PARANOID SOCIAL CLUB Headphones
SPARTA Cut Your Ribbon
AUTHORITY ZERO One More Minute
ACE TROUBLE SHOOTER Tonight

Thursday, Dec. 5, noon - 1 p.m.

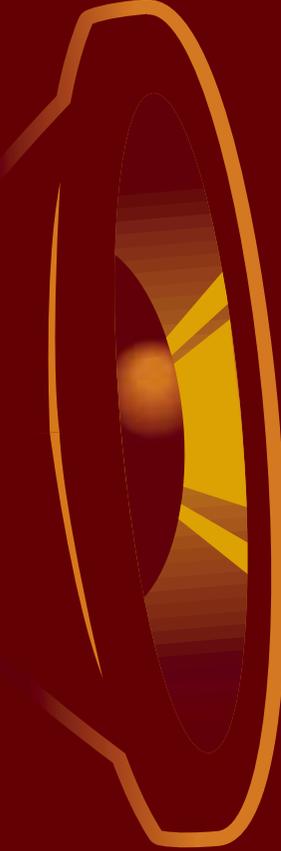
PUDDLE OF MUDD She Hates Me
OUR LADY PEACE Somewhere Out There
3 DOORS DOWN When I'm Gone
TAPROOT Poem
PEARL JAM I Am Mine
DASHBOARD CONFESSIONAL
 Screaming Infidelities
COLDPLAY In My Place
SAVES THE DAY Freakish
WEEZER Mykel And Carli

Thursday, Dec. 5, 4 - 5 p.m.

MIGHTY MIGHTY BOSSTONES
 You Gotta Go
U2 Electrical Storm
ANDREW W.K. We Want Fun
TAPROOT Poem
REEL BIG FISH Where Have You Been?
ROCKTOPUS The Single
THEY MIGHT BE GIANTS Drink! Drink!
PARANOID SOCIAL CLUB Wasted

Sunday, December 8, 6 - 7 p.m.

SAVES THE DAY Freakish
LETTERS TO CLEO
 I Want You To Want Me
WEEZER Keep Fishin'
ASH Burn Baby Burn
DYNAMITE BOY I Want It That Way
GOOD CHARLOTTE
 Lifestyles Of The Rich And Famous
ALKALINE TRIO Hell Yes
MIGHTY MIGHTY BOSSTONES
 You Gotta Go
NIRVANA You Know You're Right
PROJECT 86 Little Green Me



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1/11 HUNTRIDGE THEATRE
1/12 NITA'S HIDEAWAY
1/13 THE SCENE
1/14 GLASS HOUSE
1/15 SLIM'S
1/16 THE BOARDWALK
1/18 ROSELAND THEATRE
1/30 THE SHOWBOX

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PREACHER MEN: Ministry recently stopped by Music Choice to promote its latest album, *Animositisomina*, due out in early 2003. (Left to right) Ministry's Al Jourgenson, Music Choice's Gary "Seuss" Susalis and Ministry's Paul Barker.



ALL LIT UP: CKY was positively overwhelmed with holiday cheer at WSOU. (Back, left to right) WSOU's Dan Rodriguez and JJ Koczan, IDJMG's John Rosenfelder, WSOU's Jaime Traba, CKY's Vernon Zaborowski and Jess Margera, (front, left to right) WSOU's Make Ganley, Scott Puglisi, Gary Damiani and Jen Rivera.



PEACE CORPS: Artists at the "Speak Up" press conference in New York City were there to help prevent violence in schools. (Back, left to right) shooting victim Hollan Holm, Nappy Roots' R. Prophet, Matchbox Twenty's Rob Thomas, Nappy Roots' Scales, B. Stille, Ron Clutch and (front) Big V and Skinny Deville.



THE JAZZMAN COMETH: Joshua Redman brought some friends along for his performance on the Martin Bandyke Program on WDET. (Left to right) Drummer Jeff Ballard, Joshua Redman, Martin Bandyke and organist Sam Yahel.



TRACK STARS: More fun from the 2002 CMJ Music Marathon! (Left to right) Capitol's Erin Chandler, Planetary's Doug Blake, WVUA's Nick Rymer, Bearcast's Jordan Glickson, AAM's Tim Bornemann and Capitol's Dawn Colombo.



TANKS FOR THE MEMORIES: Powderfinger's Emily White (right) tries to figure out the joke Ash's Tim Wheeler just told, leaving Powderfinger's Winifred Chane (left) alone in her hysterics.

INTRODUCING...

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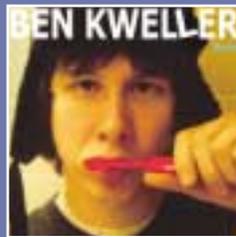
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January 7

MUSIC LOVERS Cheap Songs Tell The Truth EP **Marriage**
ROSS BEACH You Make It Look So Easy **A Bouncing Space**

January 14

APPALACHIAN DEATH RIDE Hobo's Cookbook **Anyway**
BELLRAYS Raw Collection **Uppercut**
DJ ME DJ YOU Can You See The Music? **Eenie Meenie**
KATHLEEN EDWARDS Failer **Zoë-Rounder**
FREED UNIT Straightjacket **Ecstatic**
GEORGE GERSHWIN The Essential George Gershwin **Columbia-Legacy**
HIGH SCORE Sexy Losers **Lynn Point**
JANIS JOPLIN The Essential Janis Joplin **Columbia-Legacy**
LAST DAYS OF MAY Inner System Blues **Squealer**
MAYTONES The Maytones' Greatest Hits **Heartbeat-Rounder**
RATOS DE PORAO Onisciente Coletivo **Alternative Tentacles**
VARIOUS ARTISTS Mob Action: Bay Area Anarchist Book Fair **Alternative Tentacles**
VARIOUS ARTISTS 2003 Rock-Metal-Techno-Industrial... **Dutch Underground**
VARIOUS ARTISTS We're A Happy Family: A Tribute To The Ramones **DV8-Columbia**
GARY WILSON Forgotten Lovers **Motel Records**
WITCHES On Parade **Fall Of Rome**

January 21

RIKK AGNEW All By Myself **Frontier**
ANTISEEN Noise For The Sake Of Noise **TKO**
ARRIVALS Exsenator Orange **Thick**
BANCO DE GAIA Live At Glastonbury And Big Men Cry **Six Degrees**
BITTER, BITTER WEEKS Bitter, Bitter Weeks **My Pal God**
BROKEBACK Looks At The Bird **Thrill Jockey**
BURNSIDE PROJECT The Networks, The Circuits, The Streams... **Bar-None**
CABALLERO Bandology Volume 1 **Sessions**
CINCH Cinch **Dirtnap**
COLOSSAL Brave The Elements **Asian Man**
CORONET BLUE Coronet Blue **Laughing Outlaw**
D. HENRY FENTON Autumn Sweet **Laughing Outlaw**
DANCE DISASTER MOVEMENT We Are From Nowhere **Dim Mak**
ELEVENTEEN In The Air **Sessions**
ENDLESS STRUGGLE Til The End **A-F**
GFS Mount Vernon Street **Sound Gizmo Audio**
JEFF HANSON Son **Kill Rock Stars**
HOLOPAW Holopaw **Sub Pop**
INTERNATIONAL NOISE Up For Sale +2 **Sympathy For The Record Industry**
(INTERNATIONAL) NOISE CONSPIRACY Bigger Cages... EP **Epitaph-Burning Heart**
KINSKI Airs Above Your Station **Sub Pop**
LAST L.A. Explosion **Bomp**
BOB LOG III Log Bomb **Fat Possum**
MAIN Transiency **Tigerbeat 6**
MENDOZA LINE If The Knew This Was The End **Bar-None**
MICROPHONES Mt. Eerie **K**
MUNICIPAL WASTE Waste 'Em All **Six Weeks**
OUT CROWD Go On, Give A Damn **Orange Sky**
BOB OYSTERTAG Say No More Volume 3 And 4 **Seeland**
POSTAL SERVICE Such Great Heights EP **Sub Pop**
RAINER MARIA Long Knives Drawn **Polyvinyl**
RUINERS How's That Grab Ya? **Disaster**
SEA AND CAKE One Bedroom **Thrill Jockey**
MATTHEW SHIPP Equilibrium **Thirsty Ear**

SLICK 57 The Ghost Of Bonnie Parker **Laughing Outlaw**
TALL PAUL Mixed Live: 2nd Session **Moonshine**
VARIOUS ARTISTS Mob Action Against The State **Alternative Tentacles**
VARIOUS ARTISTS The Now Sound Of Brazil **Ziriguiboom-Six Degrees**
VARIOUS ARTISTS Pure Punk Rock **Punkcore**
VEXERS The Vexers **Ace-Fu**
VOLTA SOUND This Is The Yin And Yang **Orange Sky**
WAKE UPS Wanna Meet The Wake Ups? **Laughing Outlaw**
WRITTEN IN THE SAND 47 Ursae Majoris **Johann's Face**
XEROPHONICS Xerophonics **Seeland**

January 28

BUTTHOLE SURFERS Butthole Surfers/PCPPEP **Latino Bugger Veil**
CHARLEVOIX Begging Complication **Atarms Mechanics**
CLAUDE CHALLE New Oriental: The R.E.G. Project **Shakti**
KASSE MADY CHEIKH Mariana **Real World**
GEORGE CLINTON AND THE P-FUNK ALL STARS Six Degrees Of P-Funk... **Epic-Legacy**
DOGWOOD Seismic **Tooth And Nail**
EASTMOUNTAINSOUTH EP **DreamWorks**
STEPHEN FEARING That's How I Walk **Philo-Rounder**
FEW AND FAR BETWEEN 3 **Elkion**
FURTHERMORE She And I **Tooth And Nail**
MARK SELBY Dirt **Vanguard**
SNOWDOGS Deep Cuts, Fast Remedies **Victory**
SOMEHOW HOLLOW Busted Wings and Broken Halos **Victory**
SOUNDTRACK Biker Boyz **DreamWorks**
SOUNDTRACK Morvern Callar **Warp**
SUICIDE FILE Twilight **Indecision**
USELESS I.D. No Vacation From The World **Kung Fu**
VARIOUS ARTISTS The Great Artistic View Of The... **Dutch Underground**
VARIOUS ARTISTS New.Old.Rare. **Fueled By Ramen**
VARIOUS ARTISTS Stepping Stone **Militia Group**
EAMMON VITT Deserted Music **Self-Starter**
CHERYL WHEELER Different Stripe **Philo-Rounder**
BILL WITHERS Menagerie **Columbia-Legacy**
BILL WITHERS Still Bill **Columbia-Legacy**
YOUNG GODS Second Nature **Ipecac**

February 4

6 MINUTE MILE The Race For Second **Sonic Boom**
ALL-AMERICAN REJECTS The All-American Rejects **DreamWorks**
ANDRE AFRAM ASMAR Race To The Bottom **Mush**
BAPTIST GENERALS No Silver No Gold **Sub Pop**
BLACK WIDOWS/DOWNPOUR Split **Deathwish**
BURNING PARIS And By December You Will Know Where... **Magic Bullet**
BOBI CÉSPEDES Rezos **Six Degrees**
COMA Shot Of Love **Tigerbeat 6**
DAMNWELLS PMR + 1 **In Music We Trust**
DELANEY AND BONNIE Delaney And Bonnie Together **Columbia-Legacy**
DIRTBIKE ANNIE It Ain't Easy Bein' Single **Dirtnap**
ELECTRIC COMPANY It's Hard To Be A Baby **Tigerbeat 6**
FALL OUT BOY Fall Out Boy's Evening Out With Your Girl **Uprising**
GERMBOX Fraction Of Exaggeration **Caulfield**
GLASS CANDY AND THE SHATTERED THEATRE Love Love Love **Troubleman**
JOAN OF ARC So Much Staying Alive And Lovelessness **Jade Tree**
KILL PILL Outside These City Walls **Uprising**
AL KOOPER AND MIKE BLOOMFIELD Fillmore East... **Columbia-Legacy**
AL KOOPER, MIKE BLOOMFIELD AND STEVE STILLS Super Session **Columbia-Legacy**



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KEXP - Seattle, WA	KUMD - Duluth, MN	WEGL - Auburn, AL	WXRK - New York, NY [c]
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HART OF THE MATTER

2003. This year CMJ celebrates its 25th anniversary—no small feat in this business. It means a lot to us here especially, and though the new CMJ Retail is just celebrating its first, we all feel lucky to be part of a long-standing tradition of championing emerging artists. In the last year, we've talked a lot about consumers' contracting attention spans, the need-it-now, need-it-cheap, need-it-free race that's leaving the true harbingers of artist development left to fight for the scraps. Throughout the upcoming year, we will continue to focus on independent retail's enormous role in artist development. In 2003 more than ever, retailers will live and die on their ability/willingness to band together, communicate, share and exchange information. There *are* successful stores out there who stand alone, untethered to collectives, but they are becoming the exception to the early-21st-century rule. Though it is interesting that

of the stores who *have* joined forces with CIMS, LINCS, Music Monitor Network, DMRC, only three have ever gone out of business (and those before the aggravation of file-sharing and CD burning). In today's retail environment, that's astonishing — and most coalitions are growing. Although numbers are still down from previous years, this banding together means more than just survival, it means a real opportunity to continue fighting and thriving in 2003.

In keeping with our 25th anniversary inaugural issue, we've asked Eric Levin, who is helping inaugurate the new A.I.M.S coalition this year, to share his thoughts on what he and his coalition's stores are looking forward to in 2003. Also in this issue: the Top 100 albums to watch in early 2003. Shortened consumer attention spans notwithstanding, artists and labels are definitely giving us all something to pay attention to this year. Stay tuned.



SPEAK OUT

Eric Levin
Owner, Criminal Records
Atlanta, GA

I believe that there are two distinct versions of indie stores. First is the stereotypical, dingy, antiquated shop exemplified by the Android's Dungeon in *The Simpsons* or Championship Vinyl in *High Fidelity*. These are the examples that advertisers use to scare old people into shopping at Best Buy or Amazon.com. Every city has one of these graveyards and, although some may hold a special place in our hearts, their main reason for existing is for nostalgic purposes.

The other type of indie store is the "excited" store—the store with a focus on the future, one that hasn't yet given up the fight. You can easily recognize them because they are still trying to be different and still trying to make a difference. They host in-store performances, they spawn

record labels, they publish zines—these stores have personalities. They are staffed with musicians and artists, people you could trust with a music recommendation as much as a suggestion on where to find the best BBQ ribs in town. These stores make a difference in the communities they are located in and not just because of their mere existence, but because of a concerted effort on their parts to make that difference. A visit to a good independent music store anywhere in the country can give you the flavor of a city better than any travel book could.

These stores aren't afraid of change; they're willing to try new things, new product lines, new concepts. They aren't afraid to look towards their fellow retailers for advice and ideas. These stores forge alliances and create organizations to help them become better stores. There are already some wonder-

ful organizations (CIMS, LINCS, DMRC, Music Monitor Network) helping record stores all over the country, and I'm excited to be a part of a new one. I believe 2003 is going to be a very exciting year for a lot of independent retailers.

The Alliance of Independent Media Stores launches this month with 24 excited indie record stores from coast to coast. They include Exile On Main St. (two stores in Branford and Hamden, Connecticut); DCCD (Washington, DC); Vinyl Fever (two stores in Tallahassee and Tampa, Florida); Grimey's (Nashville, Tennessee); CD Central (Lexington, Kentucky); Boogie Records (Toledo, Ohio); My Generation (Westlake, Ohio); Shake It (Cincinnati, Ohio); Gem City Records (Dayton, Ohio); Luna Music (two stores in Indianapolis, Indiana); Rock-A-Billys (Utica, Michigan); Atomic Records

(Milwaukee, Wisconsin); Let It Be Records (Minneapolis, Minnesota); Vintage Vinyl (two stores in Granite City, Illinois and St. Louis, Missouri); Good Records (Dallas, Texas); Bart's CD Cellar And Record Shop (Boulder, Colorado); Stinkweeds (Tempe, Arizona); Rhino Westwood (Los Angeles, California); M-Theory Records (San Diego, California); Boo Boo Records (two stores in Grover Beach and San Luis Obispo, California); Jackpot Records (two stores in Portland, Oregon); Sonic Boom Records (two stores in Seattle, Washington); Hot Poop (Walla Walla, Washington) and my own Criminal Records here in Atlanta, Georgia.

These are the stores that are always going to be exciting to shop at. And these are the stores that are going to be around for a long time, just getting better and better.



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IMPACTING 1/23

HOLLYWOOD
RECORDS

WWW.FLASHLIGHTBROWN.COM

THE JAZZ IS BACK

(1/20/03)

COUNTER CULTURE: 25 YEARS OF SHOW AND SELL



Jim Cuomo
 President Ryko Distribution
 New York, NY
 212.287.6100
www.rykodisc.com

Since Jim Cuomo's career in the music business began in 1965 (signed as an artist to RCA Records) his résumé has run longer than the Dead Sea Scrolls. From RCA he went to MGM, then United Artists, Passport/ABC and finally Arista. In 1975, Jim began working for Gem Records as the assistant to the mail-order manager and remained with the company for 13 years. After that, Jim headed to Important, which became Relativity which became, of course, RED. Shortly thereafter, he began running Passport Distribution, which was a part of Alliance, whose demise sent Jim into the arms of the Rep Company, who he then renamed Ryko Distribution—a place he's called home since 1997. Are you following us?

What is the most important thing you have learned from being in the music biz the last 25 years?

How important music is as part of the day-to-day mix, how it becomes the soundtrack to everybody's lives. One thing that I am very proud of is that I have always worked for the independent sector.

In that time, what have you seen become the industry's biggest challenges?

The demotion of the artistic and creative people in the record industry. There is a lack of artists with anything to say and a disappearance of feeling from the music. We are overloaded with a bunch of mechanics and technicians right now and the passion and the emotion seem to have vanished. There is a lack of distinction and identity for the artists. There is a lack of excitement and anticipation for upcoming releases. We have releases coming out of the woodwork, but nothing really new to listen to.

What has the industry done right which, if it can continue to do, will put it on a more healthy path?

Artist development needs to be reengaged and A&R needs to step out and find the artists that are out there. Artists, not songs, need to be signed. There needs to be a return to regional music and a dedication to building fan bases and careers.

What does your experience tell you about what the future of the music business holds?

Everything goes in cycles and history repeats itself over and over again. It will come back to where things are really artist-driven and the independents will be there to give the industry what [those artists] need.



Kevin Stander
 President Record And Tape Traders
 Baltimore, MD
 410.654.0510
www.recordandtapetraders.com

After graduating college, Kevin Stander wanted to turn his music hobby into a career. With \$2000 and buddy Steve Smollen (and his sizable record collection), 1977 saw the birth of the first Record And Tape Traders in Towson, Maryland. Kevin and Steve quickly moved from selling primarily used records from their single locale, to bringing in new product and averaging one store opening every two years. Twenty-five years later, Record And Tape Traders has extended its reach from its original store in Towson to ten locations in and around greater Baltimore. They not only sell music, but games and lifestyle products as well. CMJ Retail wishes Record And Tape Traders another long and profitable 25!

What is the most important thing you have learned from being in the music biz the last 25 years?

You always have to change. If you're not moving forward you're moving backwards. The industry is always changing and you have to change with it. And you always have to be different—have your niche.

In that time, what have you seen become the industry's biggest challenges?

Today the biggest problems are file-sharing and CD burning. As a small independent retailer, one of my biggest problems is figuring out ways to compete with mass merchants. I think it's very important that record companies treat the independents, not differently than the mass merchants, but as equals.

What has the industry done right which, if it can continue to do, will put it on a more healthy path?

Improving the quality of the format and always looking for new formats. I think the transition from the 8-track to the LP to the cassette and now to the CD has been a great thing.

What does your experience tell you about what the future of the music business holds?

There will be other formats - electronic delivery, things along those lines. There may be fewer retailers out there because there will be less business for hard-finished goods, but retail will not go away. It may only get smaller. There will always be people out there who want the finished product.

GET READY TO ROCK IN THE NEW YEAR!

ADEMA - INSOMNIAC'S DREAM

EP in stores now!

Includes "Immortal" track & video
featured in Mortal Kombat 3 video game
www.ademaonline.com

PACIFIER - PACIFIER

"If the gods of rock'n'roll should smile on
one band, it should be Pacifier" -Kerrang

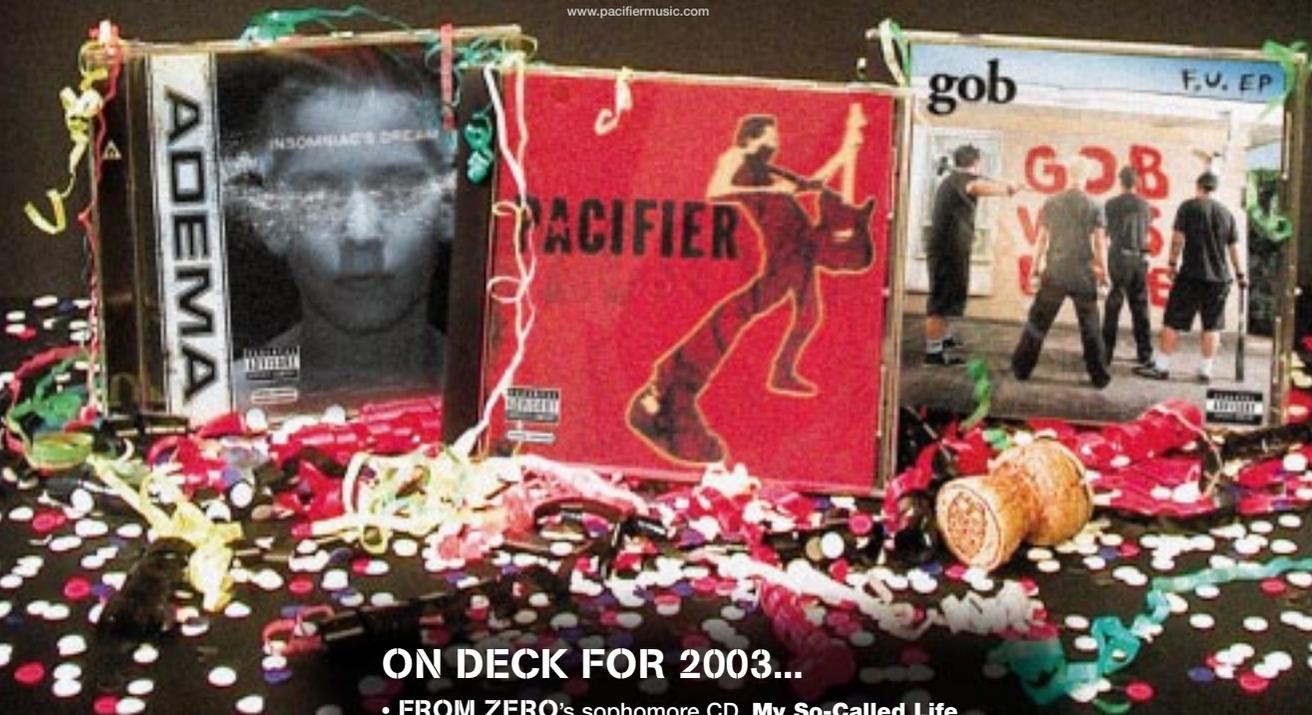
In Stores February 11th

Features the hit single "Bullitproof"
www.pacifiernmusic.com

GOB - F.U. EP

EP in stores now!

Look for their new full length CD,
Foot in Mouth Disease early 2003
www.gobnet.com



ON DECK FOR 2003...

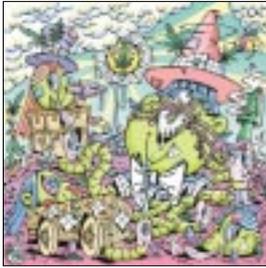
- FROM ZERO's sophomore CD, My So-Called Life www.fromzero.com
- ADEMA's second full-length CD
- Debut CD from D.C. quartet WAKEFIELD www.wakefieldrocks.com
- Debut CD from Philadelphia rockers ORANGE



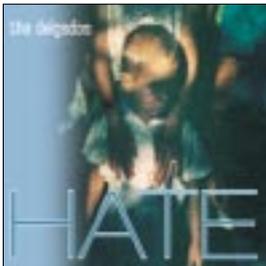
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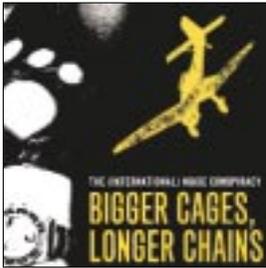
2003 Albums To Watch



HOT ROD CIRCUIT
Been There...
(Triple Crown)



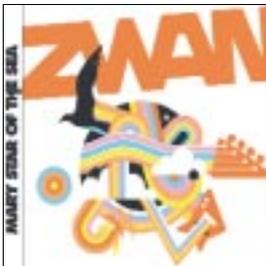
DELGADOS
Hate
(Beggars)



T.(I).N.C.
Bigger Cages...
(Epitaph)



SNOWDOGS
Deep Cuts...
(Victory)



ZWAN
Mary Star Of The Sea
(Reprise)

100 ALBUMS TO WATCH IN EARLY 2003

Records ordered by release date

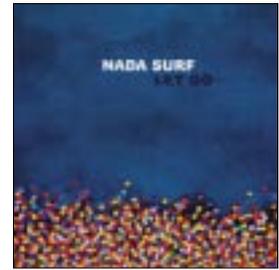
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#	RD*	ARTIST + TITLE	LABEL
1	01/07	EXIES Inertia	Virgin
2	01/07	HOT ROD CIRCUIT Been There Smoked That	Triple Crown-Razor and Tie
3	01/12	BENZINO Redemption	Elektra
4	01/14	THICKE Cherry Blue Skies	Nu America-Interscope
5	01/21	BENUMB By Means Of Upheaval	Relapse
6	01/21	CALLA Televisé	Arena Rock
7	01/21	CROOKED FINGERS Red Devil Dawn	Merge
8	01/21	DELGADOS Hate	Beggars
9	01/21	HOLOPAW Holopaw	Sub Pop
10	01/21	(INTERNATIONAL) NOISE CONSPIRACY Bigger Cages, Longer Chains EP	Epitaph-Burning Heart
11	01/21	KING MISSLE The Psychopathology Of Every Life	Instinct
12	01/21	MICROPHONES Mt. Eerie	K
13	01/21	SEA AND CAKE One Bedroom	Thrill Jockey
14	01/21	JOHN ZORN Masada Guitars	Tzadik
15	01/28	ERASURE Other People's Songs	Mute
16	01/28	GLASS CANDY AND THE SHATTERED THEATRE Love Love Love	Troubleman
17	01/28	K-OS Exit	Astralwerks
18	01/28	LOOSE FUR Loose Fur	Drag City
19	01/28	JESSE MALIN The Fine Art Of Self Destruction	Artemis
20	01/28	RAINER MARIA Long Knives Drawn	Polyvinyl
21	01/28	SCOLOHOFO Oh!	Blue Note
22	01/28	SNOWDOGS Deep Cuts, Fast Remedies	Victory
23	01/28	ZWAN Mary Star Of The Sea	Reprise
24	02/04	JOAN OF ARC So Much Staying Alive And Lovelessness	Jade Tree
25	02/04	JULIANA THEORY Love	Epic
26	02/04	JOHNNY MARR AND THE HEALERS Boomslang	iMusic
27	02/04	MARSALIS FAMILY A Jazz Celebration	Rounder
28	02/04	MINISTRY Animositisomina	Sanctuary
29	02/04	NADA SURF Let Go	Barsuk
30	02/04	VIRGIL SHAW Still Falling	Future Farmer
31	02/04	SINCE BY MAN We Sing The Body Electric	Revelation
32	02/04	THE SUN Love And Death	Warner Bros.
33	02/11	ATOM AND HIS PACKAGE Attention, Blah Blah Blah	Hopeless
34	02/11	NICK CAVE AND THE BAD SEEDS Nocturama	Anti-
35	02/11	DOWNBEAT 5 Ism	Sympathy For The Record Industry
36	02/11	FURTHER SEEMS FOREVER How To Start A Fire	Tooth And Nail
37	02/11	JR EWING Ride Paranoia	Gold Standard Labs
38	02/11	TED LEO AND THE PHARMACISTS Hearts Of Oak	Lookout
39	02/11	MASSIVE ATTACK 100th Window	Virgin
40	02/11	ERLEND OYE Unrest	Source-Astralwerks
41	02/11	PACIFIER Pacifier	Arista
42	02/11	SOCIALBURN Where You Are	Elektra
43	02/11	SUPERGRASS Life On Other Planets	Island
44	02/11	WILCO Kamera EP	Nonesuch
45	02/14	PAUL WELLER Illumination	Yep Roc
46	02/18	ANTIPOP CONSORTIUM Antipop Vs. Matthew Shipp	Thirsty Ear
47	02/18	CALEXICO Feast Of Wine	Quarterstick
48	02/18	CAT POWER You Are Free	Matador
49	02/18	CORAL The Coral	Columbia
50	02/18	DETROIT EXPERIMENT The Detroit Experiment	Ropeadope

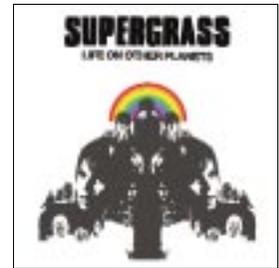
100 ALBUMS TO WATCH IN EARLY 2003

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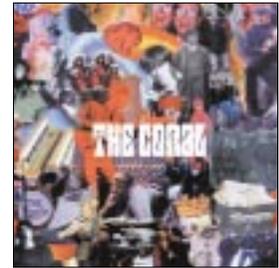
2003
Albums To Watch



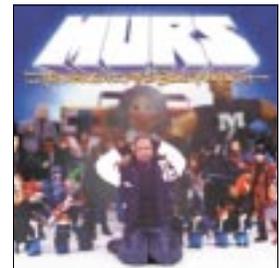
NADA SURF
Let Go
(Barsuk)



SUPERGRASS
Life On Other Planets
(Island)



CORAL
The Coral
(Columbia)



MURS
The End Of The...
(Definitive Jux)



MUSIC
The Music
(Capitol)

#	RD*	ARTIST + TITLE	LABEL
51	02/18	DIRTY THREE She Has No Strings Apollo	Touch And Go
52	02/18	FABOLOUS Street Dreams	Elektra
53	02/18	GO-BETWEENS Bright Yellow, Bright Orange	Jetset
54	02/18	REGGIE AND THE FULL EFFECT Under The Tray	Vagrant
55	02/18	RYE COALITION Jersey Girls EP	Tiger Style
56	02/18	SHIPPING NEWS Three-Four	Quarterstick
57	02/18	ZION I Deep Water Slang V. 2.0	Raptivism
58	02/25	AFI Sing The Sorrow	DreamWorks
59	02/25	APHEX TWIN 26 Mixes For Cash	Warp
60	02/25	RICHARD ASHCROFT Human Conditions	Virgin
61	02/25	BAND OF BEES Sunshine Hit Me	Wall Of Sound-Astralwerks
62	02/25	BLEU Redhead	Columbia
63	02/25	BOOMKAT Boomkatalog One	DreamWorks
64	02/25	CINDER Break Your Silence	Geffen
65	02/25	D.O.C. Deuce	Silverback
66	02/25	VICTOR DUPLAIX International Affairs V. 2.0	Hollywood
67	02/25	FISCHERSPOONER #1	Capitol
68	02/25	DANIEL JOHNSTON FEATURING MARK LINKOUS Fear Yourself	Gammon
69	02/25	LIGHTNING BOLT Wonderful Rainbow	Load
70	02/25	MINUS 5 Down With Wilco	Yep Roc
71	02/25	MURS The End Of The Beginning	Definitive Jux
72	02/25	MUSIC The Music	Capitol
73	02/25	NOTWIST Neon Golden	Domino
74	02/25	PAPER LIONS The Symptom And The Sick	Kindercore
75	02/25	PHASER Sway	Emperor Norton
76	02/25	ROCKET SUMMER Calendar Days	Militia Group
77	02/25	RUFIO Rufio EP	Nitro
78	03/04	ATARIS So Long, Astoria	Columbia
79	03/04	CURSIVE The Ugly Organ	Saddle Creek
80	03/04	FOLK IMPLOSION New Folk Implosion	iMusic
81	03/04	SONGS: OHIA Magnolia Electric Co.	Secretly Canadian
82	03/11	BEANS Tomorrow Right Now	Warp
83	03/11	BETTIE SERVEERT Log 22	Palomine-Hidden Agenda-Parasol
84	03/11	FICTION PLANE Everything Will Never Be OK	MCA
85	03/11	GANG STARR The Ownerz	Virgin
86	03/11	BEN HARPER Diamonds On The Inside	Virgin
87	03/11	MACHINE HEAD Hellalive	Roadrunner
88	03/11	MUGGS Dust	Anti-
89	03/11	POLE 45/45	Mute
90	03/18	BLOOD BROTHERS Burn Piano Island, Burn	ARTISTdirect
91	03/18	KENNA New Sacred Cow	Columbia
92	03/18	LONGWAVE The Strangest Things	RCA
93	03/18	STEPHEN MALKMUS Pig Lib	Matador
94	03/18	VENUS HUM Big Beautiful Sky	MCA
95	03/18	M. WARD Transfiguration Of Vincent	Merge
96	03/25	IDLEWILD The Remote Part	Capitol
97	TBD	50 CENT Title TBA	Interscope
98	TBD	D4 6twenty	Hollywood
99	TBD	MS. DYNAMITE A Little Deeper	Interscope
100	TBD	TWISTA Kamikaze	Atlantic

*All release dates subject to change.

GOING FOR ADDS

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JANUARY 7

BRICE Brice	Brice
MARTIN DEVANEY September	Eclectone
DJ ME DJ YOU Can You See The Music?	Eenie Meenie
GZA Legend Of Liquid Sword	MCA
HOLOPAW Holopaw	Sub Pop
NOW IS NOW Transitions	Now Is Now
PHISH Round Room	Elektra
VARIOUS ARTISTS 45 Seconds Of:	Simballrec

JANUARY 14

DAMSEL Spirit	D Music-SG
KATHLEEN EDWARDS Failer	Zoë-Rounder
EEK-A-MOUSE The Very Best Of Eek-A-Mouse, Vol. 2	Shanachie
FISCHERSPOONER EP	Capitol
KINSKI Airs Above Your Station	Sub Pop
TALIB KWELI Quality	Rawkus
OPEN HAND The Dream	Trustkill
POSTAL SERVICE Such Great Heights EP	Sub Pop
ROSS BEACH You Make It Look So Easy	A Bouncing Space
SEA AND CAKE One Bedroom	Thrill Jockey
TIGA DJ Kicks	!K7
USELESS I.D. No Vacation From The World	Kung Fu
VARIOUS ARTISTS DubSelector II	Quango-Palm
VARIOUS ARTISTS Lookout! Freakout Episode 3	Lookout!

JANUARY 21

BROKEBACK Looks At The Bird	Thrill Jockey
THE CLEAN Anthology	Merge
COMMON Electric Circus	MCA
CROOKED FINGERS Red Devil Dawn	Merge
EARLIMART The Avenues EP	Palm
GFS Mount Vernon Street	Sound Gizmo Audio
TED LEO AND THE PHARMACISTS Hearts Of Oak	Lookout!
MICROPHONES Mt. Eerie	K
SEA AND CAKE One Bedroom	Thrill Jockey
TALL PAUL Mixed Live: 2nd Session	Moonshine
TIME TO FLY Birth Work Death	Rocketstar
VARIOUS ARTISTS Happy 2B Hardcore 7: A New Beginning	Moonshine

JANUARY 28

AIRLOCK Drystar	Surge
ANDRE AFRAM ASMAR Race To The Bottom	Mush
BAD COMPANY Shot Down On Safari	System
ERASURE Other People's Songs	Mute
K-OS Exit	Astralwerks
MORAL CRUX Pop Culture Assassins	Lookout!
MUTINY UK In The Now	System
SOUNDTRACK Morvern Callar	Warp

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The Datsuns EP
Going for Adds Jan 13/14

New Album Out
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THE
DATSUMS

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elephant.
the White Stripes
April 2003

SUPERGRASS



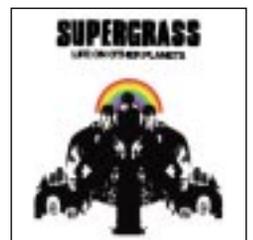
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