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NEW MUSIC REPORT

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GORILLAZ



PINEHURST KIDS



RUSTIC OVERTONES



WEEZER



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R.I.Y.L.: Blur, Beck, Portishead
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Phone: 212.253.3154
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Release Date: June 19
Add Date: At radio now

GORILLAZ

Gorillaz (Virgin)

Given that Josie and the Pussycats are now silver screen starlets and the majority of pop music is cartoonish, it only makes sense that musicians such as Blur's Damon Albarn and ubiquitous hip-hop producer Dan "The Automator" Nakamura would want a chance to redraw themselves as cartoon characters. Along with Tank Girl impresario Jamie Hewlett, Del Tha Funkee Homosapien, Buena Vista's Ibrahim Ferrer and Cibo Matto's Miho Hatori, they spent the past two years creating the Gorillaz, their Fantastic Four from around the way. Unlike his Handsome Boy Modeling School work, the Automator's sound design here doesn't knock you over with Saturday Morning action from the moment you click the remote. Many of the tracks lean towards gentle swaying Britpop nudged along by polite funk beats. Albarn croons like he's testifying to a higher power in between sips of Pernod. Judging by the music (the band's slightly overwhelming website suggests a different story), *Gorillaz* could be a serene spaghetti western. The echoing taps of guitar and occasional harmonica tone map out a grand vista. Further into the plot, bits of dub and techno appear on the horizon and repeated mantras like "Can't stand the loneliness" and "Hello, is anyone there?" hint at a bit of two-dimensional self-actualization. Someone get Depp's agent on the phone for the feature adaptation. — **Neil Gladstone**

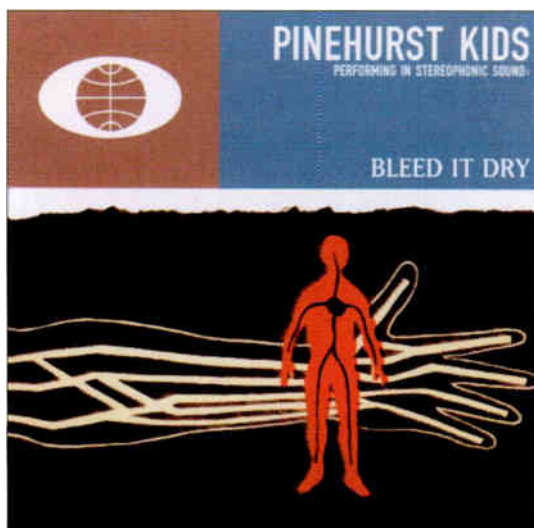


R.I.Y.L.: Mighty Mighty Bosstones, Soul Coughing, G. Love & Special Sauce
Contact: Tina Santomauro; The Syndicate
Phone: 212.388.8476; 888.666.2061
Email: tina.santomauro@tommyboy.com; college@thesyn.com
Release Date: June 5; at radio now
Tour Dates: Asbury Park, NJ (6/1); Rochester, NY (6/2); Boston (6/5-6/6); Providence, RI (6/7); Portland, ME (6/9); New York (6/12); Alexandria, VA (6/13)

RUSTIC OVERTONES

Viva Nueva (Tommy Boy)

A few years back, the Rustic Overtones schlepped gear from their home base in Portland, Maine, to play in CMJ's lobby. Stuffing a horn section, standup bass, keys, drums and more into the cramped confines, the seven-piece pumped out a set of unusual power and finesse. Lead singer/guitarist Dave Gutter roared as if he were leading a zero-chord punk band, while the Overtones were busy blowing out a rich, soulful blast of aggro funk. Following a major label deal that yielded no fruit, Gutter and crew are back, flexing some new muscles on *Viva Nueva*. The six-piece now sounds even tighter, mixing a few road-tested songs and freshly penned tunes into this 16-track batch. "Sector Z" shows how much play exists in their scorched soul sound as David Bowie (of all people!) lends vocals to help freak out the twisted organ, horn and guitar groove. Elsewhere, Funkmaster Flex scratches up the hazy, meaty pulse of "Smoke." But *Viva Nueva* doesn't really need Bowie's stardust or Flex's turntable scribbling to get the job done. "C'Mon" sets the house-rockin' mood from the start, "Combustible" breathes fire, and the horn charts on "Revolution AM" could turn the heads of Becker and Fagen. — **Steve Ciabattini**



PINEHURST KIDS

Bleed It Dry (Barbaric)

It's difficult for the Pinehurst Kids to escape comparisons to the Get Up Kids, thanks to their shared suffix and their similarly bouncy indie-pop. But don't be fooled into thinking the Pinehursts are merely aping those Kansas City emo superstars. The third Pinehurst longplayer, *Bleed It Dry*, shows the Portland quartet perfecting a style all its own. They may have some similarities to hooky emo bands like Jimmy Eat World, but the Pinehursts' use of indie-slacker and pop-punk inflections untangle them from the ever-growing mire of emo hipsters. Tracks like "Spinning Out" and "Big Fight" give nods to Superchunk's hummably scratchy pop, "No Show" offers a taste of Built To Spill, and "Shepherd To Lost Sheep" is Weezerly infectious. Frontman Joe Davis does boast the standard high-pitched sensitive-boy voice. Thing is, he doesn't seem to be trying so hard, and the result is refreshingly earnest (but not in a knotted-vocal-cords, Davey Von Bohlen kind of way). The band's songwriting gets remarkably cleaner, tighter and smarter with each release, and *Bleed It Dry* is certainly a must-have for followers of the indie-pop set.

— **Jasmine Bloedow**

R.I.Y.L.: Get Up Kids, Archers Of Loaf, Built To Spill, Weezer
Contact: Team Clermont
Phone: 888.548.TEAM
Email: radio@teamclermont.com
Release Date: April 25; at radio now
Tour Dates: Portland, OR (5/23, 5/31); Eugene, OR (6/1); Seattle (6/2); Salt Lake City (6/4); Denver (6/5); Kansas City, MO (6/6); Minneapolis (6/7)



WEEZER

Weezer (Geffen-Interscope)

Weezer fans turned off by the harder sound and self-loathing lyrics of 1996's *Pinkerton* despair no more — the adorable, lovesick boys you fell in love with are back. On their third record (their second self-titled), Rivers Cuomo and co. return to what was once their bread and butter: sweet pop, filled with adolescent longing, multilayered harmonies and to-die-for melodies. The intentions are clear from the get-go: "Don't Let Go" bursts out of the gate with the band's trademark guitar crunch and "whoa-whoa" background vocals, while Cuomo pines away, down on his knees, "begging for that girl to stay." "Simple Pages" and "O Girlfriend" deliver more of the same, one a harmony-drenched paean to love and hard rock, the other an angsty letter to a recent ex. Only on the infectious single "Hash Pipe" does the rude Rivers of *Pinkerton* poke his head out, singing about the goings-on of Santa Monica Boulevard, "where tricks are for kids." Cuomo recently told *CMJ* that he was more interested in concentrating on structure and melody than lyrics, and that focus pays off in spades; while the lyrics aren't as deep or introspective as *Pinkerton's* (they're fluffy on the level of early Beatles), each song here is a pop gem. Cuomo, a notorious perfectionist, is probably dissatisfied with it already, but he's made a record to be proud of. — **Tom Mallon**

R.I.Y.L.: The Cars, Cheap Trick, the Pixies
Contact: Lenny Lasalandra
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Email: lenny.lasalandra@umusic.com
Release Date: May 15; at radio now



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EMI/BMG Merger A No-Go

U.K.-based EMI Group and Germany's Bertelsmann AG have decided not to pursue plans to merge their music companies after concluding that too many anti-trust obstacles will lie in the way in both Europe and the U.S.

"The companies have mutually concluded that the regulatory hurdles Brussels and Washington would most likely impose on an EMI/BMG merger would require a complicated, lengthy investigation and approval procedure," according to an official statement release by Bertelsmann. "Also, preliminary talks indicated that there would be significant stipulations, which might have called the project's economic viability into question."

EMI and BMG have spent the past five months trying to negotiate a deal to no avail. A proposed merger between EMI and Warner Music fell through last year, costing EMI shareholders around \$61.75 million, according to published reports.

Parental Advisory: Explicit Task Force

In response to the Federal Trade Commission's April report that reproached the recording industry for failing to take action to curb the marketing of violent music to children, the RIAA and the National Association of Recording Merchandisers (NARM) announced the formation of a new Parental Advisory compliance task force. The group will be designed to assist the industry in implementing and meeting marketing guidelines to achieve on-going compliance with the FTC report.

According to a release issued by the RIAA, the task force will ensure that parental advisory labels are visible and clear in all consumer print ads,

that all online retail sites prominently display the label in all stages of the shopping transaction (from search results to shopping cart), and that all online retail outlets link to www.parentalguide.org, a website that explains the Parental Advisory Program. The task force will be made up of executives from the individual companies that make up the two trade organizations.

Rosa Parks Takes Suit Against OutKast To Next Level

Civil rights icon Rosa Parks has retained Johnnie Cochran, lawyer to the stars, as her legal representation, and has taken her 1998 lawsuit against OutKast to Appeals Court. Parks is suing the group for naming a track from its 1998



OutKast

album, *Aquemini*, after her. The lawsuit was previously dismissed by a federal district court in November 1999.

In her lawsuit, Parks claims that the defendants (OutKast, LaFace Records, Arista and BMG) violated her common law right of publicity, a right that protects a celebrity's commercial interest in their own identity. The group and its labels have argued, successfully, that Parks' claim restricts artistic expression and violates the First Amendment.

Napster Update

Napster is still struggling to comply with the court injunction requiring the company to remove copyrighted material identified by labels and artists from its service. Since the injunction, labels have accused Napster of not complying, and Napster has accused the labels of not properly identifying works it wants them to remove. And during all of the legal tussling, the downloading continues.

Judge Marilyn Patel assigned a technical expert to serve as a middleman between the two sides, and to help Napster develop its filtering system to better comply with the injunction. No word yet on the progress of the meetings.

Napster is also reportedly in talks with Microsoft to license the latter's copyright-protection technology in its subscription-based version set for release July 1.

Just A Bite...

The Stereophonics were forced to postpone their two-week tour of North America after frontman Kelly Jones fell ill. It's not clear when the tour, set to kick off May 14 in San Francisco and wrap May 30 in New York, will be rescheduled. • No Doubt's next album will be highlighted by collaborations with the likes of Prince, Dr. Dre, the Neptunes, Sly & Robbie, and Dave Stewart of the Eurythmics. The as-yet untitled album is scheduled for release sometime this fall. • Rhino Records is set to reissue Elvis Costello's Warner Bros. and Columbia catalogs as a series of two-disc sets. The CDs will be organized thematically, rather than chronologically, with one set released every three months through early 2003. Rhino will also be releasing remastered and expanded editions of the Ramones' first four albums (*Ramones*, *Leave Home*, *Rocket To Russia* and *Road To Ruin*) on June 19.

PAT MCGUIRE

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- Track 13- "I Hate The Lies"
- Track 6- "Whatcha Got"
- Track 8- "Don't U Know I want U"
- Track 3- "Thank U"

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Inverin Records

Whatever Happened To My Rock 'N' Roll?

L.A.'s **Black Rebel Motorcycle Club** makes the blustery noise-pop of Britain's shoegazing era a force for 21st century expression.

By Cheryl Botchick

L - R: Peter Hayes, Robert Turner, Nick Jago

It's morning for the Black Rebel Motorcycle Club — one in the afternoon, to be exact — and we're straining to put the foggy trio through its paces as gently as possible. But as the band circles around a fitful speaker phone in a faraway Virgin Records conference room that's being vigilantly managed by a timekeeping publicist, it's obvious that the whole experience is significantly harshing their mellow.

"As far as our influences go," ventures multi-instrumentalist Robert Turner about the band's obvious love for early '90s shoegazer bands and their predecessors, "we take more from the atmosphere of those records than the specific sound." You can almost hear him frowning his brow. "Joy Division's music, for instance, has this real... um... *uneasiness* in it." Funny he should mention — so does this interview.

After 30 minutes of conversation-cum-tooth extraction, the B.R.M.C. guys are removed from our clutches (relievedly, we figure) to go home and pack their bags for a national tour. So imagine our surprise when, two days later, Turner calls from his home, apologizing for the previous conversational disconnect, and looking to start over on his own dime. With that, the band's claim to be both obsessive perfectionists and generous souls ("a horrible mix, we've found") sounds like an example of remarkable self-awareness rather than an interview-ready soundbite.

We're lucky to get a second chance to dig deeper, mostly because B.R.M.C. thrives on being devilishly enigmatic. From its complex, somewhat confounding band name (taken from the Marlon Brando classic *The Wild Ones*, which has nothing to do with the band at all) to its live shows, where it plays doused in shadow and minimal red backlighting, B.R.M.C. refuses to allow even a peek of its hand. The dense, reverb- and feedback-laden sound captured on its self-titled debut recalls the work of moody bands ranging from the Jesus And Mary Chain to My Bloody Valentine, yet B.R.M.C.'s emotional lyrics are even more impressionistic and symbolic than those of their predecessors. "We don't wanna give away everything on the first glance," Turner says. "The mystery definitely ties into the band, and the kind of people we are."

Cradled in the creature comforts of his own living room at a later hour of the day, and confident in the fact that his toothbrush is secure in his suitcase ("I packed that hours ago — I'm *way* ahead of you"), Turner opens up on the band's behalf and reveals just enough to shed a bright beam of light or two on the trio's growing reputation. For instance, if you read the band's bio, it'll tell you that Robert met his fellow B.R.M.C. frontman Peter Hayes in high school. That's technically true. (The pair wouldn't meet drummer Nick Jago, a Brit who relocated to the States after finishing school, until several years later. His arrival, after years of Hayes and Turner searching for the right skinsman, marked the beginning of B.R.M.C.) But as with much of the Black Rebel Motorcycle Club, that's barely a sliver of the whole story. "It was an interesting time where Peter had some weird stuff going on at home, and he ended up actually moving in to my house with me. We were still in high school, and he was going through some stuff. He's a difficult person to live with for sure, and everyone he'd been with had kind of kicked him out."

With some prodding about this unusual adolescent arrangement, Turner goes further to explain the pair's deep bond. "He actually wouldn't come into the house at first. He was weird about that. But he lived in the driveway in his van. I think there was something about coming into the house, because he was afraid he'd also run his course with us. So he did that for a year, and then we got him into the house and it was cool. We kind of grew up together and became just like brothers. It's a very intense thing. And my dad is a really great person who helped us and supported us. He was a musician as well and kind of understood."

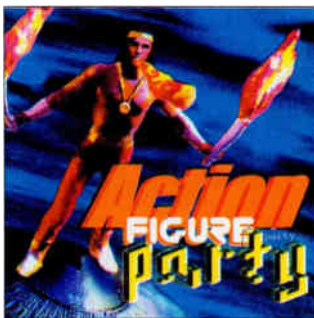
That's the other thing you won't find in the official B.R.M.C. history. Turner's father was more than a hobbyist; he's Michael Been, the former leader of politically minded '80s alternative rock band The Call. While there's no musical connection between that band and B.R.M.C.'s music, Turner's lifelong proximity to a serious and soulful underground rock band has surely contributed to his band's tenacity and integrity.

"[Labels] were offering us things like really great money, but we ended up taking less money, just to be able to make the record we wanted to make," he says of the signing process. In fact, Turner's stubborn independence even applies to advice from the old man: "He tried to help out some, but it would always end up badly,

"Labels were offering us things like really great money, but we ended up taking less, just to be able to make the record we wanted to make."

because I have a really hard time taking people's opinions on my music. I feel like I've got a really clear view of what we all do and what we want it to sound like."

Despite its love of mystery and swampy sonics, B.R.M.C. wants nothing more than to connect with an audience in a personal and meaningful way. Of its lyrics, Turner says the band works to "take it a bit more abstract, and then people, I think, feel it a bit more. It's not about the girl, it's not about the day it happened, it's more about the feelings that you went through... The only way to affect people is to make them feel something that they can't get anymore because life's gotten too fast and static to let it in. You just shut down and nothing moves you anymore. But when you play a song for somebody who's taking it in for the first time," he says of the band's live shows, "you get the same feeling from it that you had when you wrote it. You can relive it through the audience. Now it's just a matter of getting it out there to them."



ACTION FIGURE PARTY

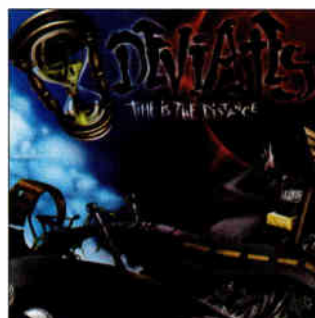
Action Figure Party
(Blue Thumb)

Despite what its name may imply, Action Figure Party is not a bunch of G.I. Joes with kung fu grips mackin' on Malibu Barbie dolls. Rather, it's the jazzy jam-funk project headed by Geggy Tah keyboardist Greg Kurstin

and filled out by alt-rock friends Flea, Buckcherry's Yogi, Cibo Matto's Miho Hatori, Sean Lennon, and No Doubt's Gabriel McNair, among others. Not jazzy in the John Coltrane sense, but in the groovy soul jazz sense of old schoolers like Les McCann or new kids like Soulive and Greyboy Allstars. Kurstin's funky electric piano, assorted vintage keyboards and occasional pop vocal guide the revolving cast of players. And like the musicians playing on this album, listeners won't need a jazz pedigree to dig it — the well-crafted tunes go down easy with plenty of pop hooks and fiery playing. The upbeat "Everybody Ready" and "Clock Radio" will keep the party pumpin', while jams like "No Sleep" and "Green" work as the perfect backdrop for quiet conversation in the cocktail lounge.

— **Tad Hendrickson**

R.I.Y.L.: Karl Denson, *Rebirth Of The Cool* compilations, Thievery Corporation, MC Solaar
Contact: Jill Weindorf; Vision Trust
Phone: 212.331.2051; 415.752.2564
Email: jill.weindorf@umusic.com; vtsl@aol.com
Release Date: May 21; at radio now
Tour Dates: Touring this summer.



DEVIATES

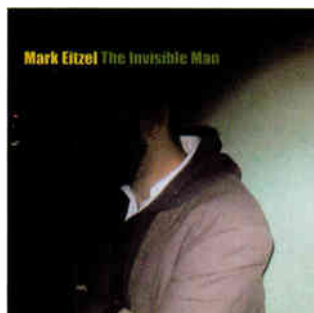
Time Is The Distance
(Epitaph)

In the tradition of any punk album worth its spit, the elapsed time between the opening and closing tracks on the Deviates' Epitaph debut is less than 40 minutes. Within that time span, the Redondo Beach, California quartet

neatly packs 14 anthemic pop-punk nuggets characterized by clean, tight instrumentation and defiant, harmony-rich choruses. Vocalist Brian's flat snarl sounds markedly similar to the Offspring's Dexter Holland, and guitarist Charley marshals reverb-drenched, hardcore licks that sometimes point to surf. Though their name might suggest sexual perversion (Fair warning: deviates.com is NOT the band's homepage.), these Deviates are more concerned with stepping off the beaten path when it comes to political life or dead-end personal issues. That said, *Time Is The Distance*, the group's second full-length album since forming in 1994, could easily yield a radio hit. Let's hope the world is ready for another South Bay punk band.

— **Enrique Lavin**

R.I.Y.L.: Pennywise, Offspring, Green Day
Contact: Kristal Prickett
Phone: 213.413.7353
Email: kristal@epitaph.com
Release Date: May 8
Tour Dates: Washington D.C. (5/22); Norfolk, VA (5/23); Philadelphia (5/24); New York (5/25); Pittsburgh (5/26)



MARK EITZEL

The Invisible Man (Matador)
The opener's oozing string-synths and pumping rhythms recall a housey Ben Watt production. The closer, a playful talking-blues romp, contains one of the most ebullient choruses of his career. Along the way he reminds us of why he's one of the most painful,

articulate, and humorously self-effacing voices of romantic despair around. Mark Eitzel's fourth solo record — and first in three years — is both an affirmation of the continuing ability of his pathos-powered songwriting to connect with the everyman, and a distinct stylistic turn away from the stark acoustic foundation that dominated much of his previous solo work. Crafted by Eitzel entirely on a sampler and a Mac, the album's musical character achieves a delicate balance between chamber-folk simplicity and atmospheric richness, framing songs of humor, sadness and, more often than is typical, joy. "The truth is that I'm happy when I'm with you" he gushes on the chorus to "Can You See?" Thing is, he really sounds it. — **Colin Helms**

R.I.Y.L.: Everything But The Girl, American Music Club, Beth Orton
Contact: Jay Miller
Phone: 212.995.5882 ext. 118
Email: jay@matadorrecords.com
Release & Add Date: May 22
Tour Dates: Touring the U.S. July–August.



MICHAEL FRANTI & SPEARHEAD

Stay Human (Six Degrees)
For nearly a decade, Michael Franti has been mixing up hip-hop, soul and social consciousness at the highest level, first as a member of Disposable Heroes Of Hiphoprisy and later, with Spearhead. On *Stay*

Human he uses the inter-song skit concept to full effect, creating a guerilla radio station to take on the politics of the death penalty and other topics. In addition to deepening his role as impassioned social mouthpiece, Franti plays disco-ball soul brother ("Thank You") and dancehall king ("Listener Supported") with surprising confidence. There's a bit more sweet soul than expected on *Stay Human*, but it fits well with this album's search for human dignity themes. Franti still knows how to hit hard, though — check "Rock The Nation," a rubbery, rappin' funk bomb that welds a bold message with a bold groove.

— **Steve Ciabattini**

R.I.Y.L.: Roots, *Red Hot* compilations, Speech
Contact: Troy Prickett
Phone: 415.626.6634 ext. 16
Email: troy@sixdegreesrecords.com
Release Date: May 15; at radio now

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INSOLENCE WILL BE THERE TO LEAD THE CHARGE.



G. LOVE & SPECIAL SAUCE

Electric Mile (OKeh-Epic)

It was bound to happen. G. Love carved an attractive niche for himself mixing blues and hip-hop into a semi-acoustic shuffle, so it was only a matter of time until he found his way into reggae, the original soul

groove so chill you don't have to leave your chair. *Electric Mile* starts off with "Unified," which takes a conscious reggae theme (unity) and runs it over familiar reggae rhythms. All the while, it still sounds like G. Love, and a little surprisingly, it's not the least bit embarrassing. The trick is that it's all soul music to Garret Dunton and his estimable Special Sauce sidemen, drummer Jeff Clemens and string bassist Jim Prescott. The Philly soul roots are most overt on "Night Of The Living Dead," a sweet quasi-ballad with a pretty John Medeski organ line playing red rover with G. Love's whispery croon, but the feeling, and the good times, run throughout.

— Frank Mansfield

R.I.Y.L.: Beck's *Mutations*, Dave Matthews Band, Soul Coughing
Contact: AAM
Phone: 212.924.3005
Email: justin@aaminc.com
Release Date: May 22; at radio now



HI-TEK

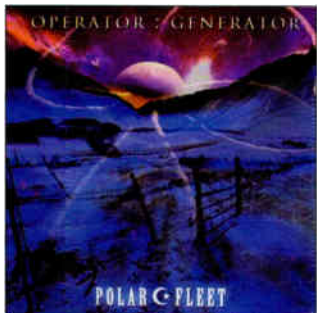
Hi-Teknology (Rawkus)

As Talib Kweli's partner, Hi-Tek (a.k.a. Tony Cottrell) has aligned himself with a particular corner of planet hip-hop, one that's heavy on consciousness-raising lyrics, superior mic skills and minimalist loop funk, and low on thug-ish bullshit, Moet-sipping playa anthems

and pop samples. The backpackers who know him best will not be disappointed by *Hi-Teknology*, Tek's first excursion as a session-leader. The album doesn't stray from this familiar turf, either in its tracks or in its choice of vocalists. Common, Mos Def, Talib Kweli, Cormega, Slum Village and a host of lesser-known MCs bring the knowledge, adding lyrical idiosyncrasies to Hi-Tek's tasteful production. Whether it's Common's pre-occupation with earthly inner-human light mixing with woodwinds and Vinia Mojica's croon (the gorgeous "Sun God"), Cormega's smooth love paean stretching over a Rhodes stride ("All I Need Is You"), or Jonell's soulful, jazz-y smooth R&B operating (the distinctively non-rap "Round And Round"), Tek intertwines a hip-hop producer's vocabulary with the language of rhythm and blues. Some one should give Barry White his number pronto.

— Piotr Orlov

R.I.Y.L.: Talib Kweli, Mos Def, Jay-Dee, *Lyricist's Lounge*
Contact: Jesse matthews
Phone: 212.358.7890
Email: jesse@rawkus.com
Release Date: May 8; at radio now



OPERATOR: GENERATOR

Polar Fleet (Man's Ruin)

Caution: Do not attempt to operate any machinery or get behind the wheel after listening to *Polar Fleet*. This under-produced, proggy record will hurl your ass into a rock-induced coma and your mind into outer space. Dig

"Quaintance Of Natherack" (and that's not even the album's best song title!), for instance, on which Operator: Generator works up a swinging riff to rival vintage Cathedral, then dresses up its headbanging with complicated instrumental breaks in strange time signatures. Vocalist Mitchell French has an unusually high-pitched voice, and when it's left in the front of the mix with plenty of echo, it pops right out in contrast to the album's otherwise leaden riffage. But *Polar Fleet* is no nerd party. Turn it up loud enough and you'll get the same kind of sensory overload that any stoner metal band worth its salt can deliver. The difference is that O:G will stimulate your mind as well as pound your senses.

Polar Fleet has the right stuff to keep both meatheads and music theory geeks enthralled, and that's no small task. — Cheryl Botchick

R.I.Y.L.: Black Sabbath, Fatso Jetson, Unida
Contact: Jami Wolf
Phone: 415.865.2790
Email: jamiwolf@sirius.com
Release Date: March 26; at radio now



R.E.M.

Reveal (Warner Bros.)

If *Murmur* was an album written for R.E.M.'s friends' living rooms, almost 20 years later, *Reveal* is an album made for the arena. It's as if the band had the upper bleachers in mind when they added that extra reverb to the guitars and bass; the quiet, videogame-

synth injected just below the surface of most of the songs seems designed to add depth of field between guitar strums. As has been R.E.M.'s trend over the last few albums, these songs tend toward the sweeping, with super-hi-fi effects built onto the purer jangles of *Automatic For The People*-esque ballads, resulting in tracks like the adult contemporary-ready "I'll Take The Rain." And if Michael Stipe's lyrical themes haven't progressed much since "Rockville" (see its inverse, "All The Way To Reno [You're Gonna Be A Star]"), they strive to be no less anthemic, perhaps reaching for the wind-beneath-my-wings metaphors a little more than usual this time out. This is a band that has literally grown up with its fans, and *Reveal* is thoroughly grown-up music. — Chandelle DeFete

R.I.Y.L.: Depeche Mode, U2, Coldplay
Contact: AAM; Team Clermont
Phone: 212.924.3005; 888.548.TEAM
Email: justin@aaminc.com; radio@teamclermont.com
Release Date: May 15
Add Date: May 22



TIMO MAAS

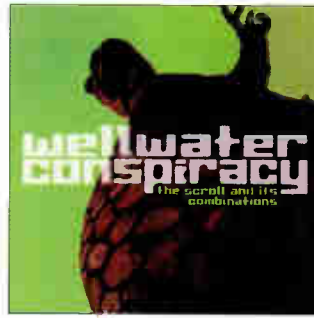
Connected (Kinetic)

Timo Maas may have risen to prominence on stateside dance-floors during the late '90s (the climax of our honeymoon with trance-flavored European DJs), but don't think that the dominator from Düsseldorf coasted through the door on anyone's coattails. His work — whether

it's behind the decks or at the production board — is marked by stylistic variety, his presentations employing as much techno, breakbeat, rock, and tribal as it does trance and progressive house. On the double-disc *Connected*, Maas's second mix CD, he molds them all into a sexy, unforgivably funky sound that can move from delicate to devastating with the speed and tenacity of a tiger. He never settles for the obvious tricks of the trade (predictable breakdowns, soulless melodies, etc.) as he spins an emotionally engaging yarn that touches on bliss (Ogenki Clinic's "First Light"), melancholy (Satoshi Tomiie's "Love In Traffic"), sin (his own mix of Placebo's "Special K"), redemption (his own production "OCB") and all points in between. Right now, it doesn't get better than this.

— M. Tye Comer

R.I.Y.L.: John Digweed, Deep Dish, Sasha, Max Graham
Contact: S.P.E.C.T.R.E.
Phone: 323.644.3779
Email: jessica@spectreradio.com
Release Date: May 15; at radio now



WELLWATER CONSPIRACY

The Scroll And Its Combinations (TVT)

The ornate flyer on the wall read: Rock Superstars Unite! So unite they did, platinum rockers with time on their hands, chops galore, a private studio where the incense burned incessantly and the

recording tab wasn't heeded. Thankfully, Wellwater Conspiracy's third offering, the mythically titled *The Scroll And Its Combinations*, is no hedonistic super-group jam. A side-trip organized by Matt Cameron (Pearl Jam/ex-Soundgarden) and John McBain (ex-Monster Magnet), and featuring former Soundgardeners Kim Thayill and Ben Shepherd, it's an enjoyable ride through a museum of '60s garage-psychelia tendencies, as guided by folks with superior record collections. Picture a metallic GBV with more buds and less Bud, or a grunge Dukes Of Stratosphere, and you've got the proper velvet painting in your head. For the "whoah" portion of the proceedings, an alias-cloaked Eddie Vedder croons a lava-lamp pop rocker ("Felicity's Surprise"), which any sane radio programmer will jump all over. Groovy, man! — Piotr Orlov

R.I.Y.L.: The Who, Amboy Dukes, Guided By Voices
Contact: Tom Mullen
Phone: 212.979.6410
Email: tom@tvrecords.com
Release & Add Date: May 22

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1	—	8	—	14	—
2	—	9	—	15	—
3	—	10	—	16	—
4	—	11	—	17	—
5	—	12	—	18	—
6	—	13	—	19	—
7	—				

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 JOHN.ROSENFELDER@UMUSIC.COM
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Clutch, Vision Of Disorder, Murphy's Law and Tree are on tour and when the jaunty hit New Jersey's Birch Hill Night Club on May 1, it was nothing but pure rock fury! Boston hardcore band Tree is best known for their environmental concerns (remember their shirts, "Plant A Tree Or Die"), but the quartet's sound has evolved into more of a scummy rock 'n' roll vibe. Murphy's Law



Vision Of Disorder

frontman Jimmy Gestapo is an obnoxious fuck and we love him for it. This band has been around in the NYHC scene longer than dirt has covered the earth, and it was a smart move to open with the anthem "Quest For Herb." "Sit Home And Rot" went over well, too. Gestapo, who wears thick, black serial-killer specs, verbally raped some chick in the front row who was chanting "V.O.D." It was like being at an Andrew

Dice Clay show — but even though I have strong feminist principles, I wasn't offended but summarily amused! Murphy's Artemis Records debut is coming in June. V.O.D.'s performance had the cumulative effect of a 10-on-the-Richter-scale earthquake. The Strong-Island band performed "Living To Die," "On The Table," and the title track from their upcoming TVT debut *From Bliss To Devastation*. While

V.O.D.'s biggest anthem, "D.T.O." was left off the set list, the presence of tunes like "Choke," "Adelaide," "Through My Eyes" and "Viola" were sufficient. I got

to announce Clutch onstage and the adoring crowd was more than happy to have America's best blues-metal-rock-jam band. Singer Neil Fallon was sporting a hefty beard that made him look like the mayor of *Deliverance* town. Fashion-unconsciousness aside, Clutch's beefy, bourbon-soaked rock was more than satisfactory. The show was Ben Markese (The Syndicate) heaven, with Clutch pumping out

"High Caliber Consecrator," "Pile Driver," "12 Oz. Epilogue," the classic "Impetus," "Sink 'Em Low," "Smoke Ban-



From Zero

shee," "Careful With That Mic" and "Red Horse Rainbow." It made me wanna slap on a flannel and go chop down trees • On May 3, Arista baby band From Zero showcased at CBGB, but those in attendance were more than just your usual industry folk. MTV's *The Real World* has returned to NYC for its 10th anniversary and the kids "who have their lives taped to show what happens when people stop being polite and start getting real" were there, camera crew and all. CBs was spilling over with people. Frontman Jett has huge spikes for hair (they were hot pink at press time) and a spectacular voice, and he anchors From Zero. The tune "Smack" is catchier than herpes from a hooker and the band was adept at conveying their rock on CBs' small stage.

LOUD ROCK NEWS

Deicide is working on its next album, *In Torment In Hell*. The shudderingly evil Glenn Benton and his cronies are the architects of new Christ-bashing songs, including, "Christ Don't Care," "Child Of God" and "Worry In The House Of Thieves" ... Ill Nino's Roadrunner debut *Revolution Revolution* is coming in July. I've heard rough mixes and they will piledrive you. Like Soulfly and Puya? Good, then Ill Nino will be the worm in your tequila... Look for



Ill Nino

Witchery's *The Early Grave* (Necropolis) this fall. Spooky... The death-metal band that death-metal snobs (yes, those actually do exist) love to hate, Six Feet Under, is holed up in the studio recording *True Carnage*. Rapper Ice-T, who is no stranger to metal, will appear on the track "One Bullet Left."

A QUICK PEAK INTO SOME INDIE HARDCORE RELEASES

Right Brigade *Right Brigade* (Revelation): Right Brigade — a Bad Brains reference, perhaps?— is loud 'n' proud, thrust-the-mic-in-the-crowd hardcore that sounds like Sick Of It All meets Madball meets the aforementioned Bad Brains. It's got those punky riffs, but the vocals are raw and crisp. Circle-pit generators include "Bullets," "Falling Down," "Waste Of Breath" and "Broken." If you're

an über hardcore kid and a collector, look for the band's material available on Stillborn Records, the label of Hatebreed's Jamey Jasta.

North Side Kings *This Thing Of Ours* (Thorp): Promotional propaganda exclaims that former members of Cause For Alarm, Whiplash, M.O.D. and Sheer Terror make up North Side Kings! That's the *first* reason to check it out.

My reason for digging this release other than the scrappy metalcore sound is that this band has mad Italian pride, almost as much as I do. My fellow Pisans have crafted *This Thing Of Ours*, which, if you know anything about the Italian mafia that doesn't come from *The Sopranos*, can be translated to *La Cosa Nostra* — which is what Italians call their mob connection.



Q&A



THURSDAY'S GEOFF RICKLEY

Everyone's talking about Thursday's *Full Collapse*, and it's with good reason: The New Jersey post-emo-core, screamy hardcore band have given the Loud Rock world a heartfelt, sincere album. Fusing hardcore with a keen sense of Britpop, *Full Collapse* is what the Smiths would have made if they went heavy. I caught up with good-natured singer Geoff Rickley and discussed the hardcore epicenter that is New Jersey and how Thursday differentiates itself. One thing that makes Thursday shine is their sense of humor — these are not ultra serious eem-sters.

Where are you?

I'm driving home from doing a job with one of my friends. Computer stuff. I was underneath the floorboards crawling around with spiders and cobwebs.

So, you're not a rock star yet?

When you're crawling around under a house, you're definitely not a rock star!

How do you feel when people make the connection between Thursday and Brit rock?

In general, we all consider ourselves hardcore kids who love music. All of us agree that Snapcase, Hands Tied, Mouthpiece, Ensign and other Jersey hardcore bands and Bad Brains changed our lives. I also listened to the Police, the Cure, Joy Division. I went to Jesus And Mary Chain because they had the dark "thing" that American bands did not touch. With Thursday, it's what we

wanted to do different from other melodic-hardcore bands. They were super posi, bright and sunny. We're not negative but we're darker than bands doing similar stuff.

On your first album, *Waiting (Eyeball)*, you have a song called "Ian Curtis" about the singer of Joy Division. Did his suicide inspire you that much?

Actually, it's about the first girl I was super in love with. We used to lie around and listen to Joy Division. We had a dysfunctional relationship so it was appropriate that we were listening to music written by someone who couldn't deal with life and gave up on it. I saw a strange parallel between the music, him and the relationship.

Everything about *Full Collapse* seems thought out from the beautiful song sequencing to the lyrics. It's all about the music and your lives.

We were talking about that the other day, how strange it would be if you were in a rock band and went to your show, rocked out and went home and had a regular life. For us, it cannot be separate. At one festival show we played, I was onstage talking about a friend who killed himself. This kid was heckling me, saying, "Go cry, you emo fag!" As much as you don't listen to people heckling you, he was talking about my friend who killed himself. When something in your music is your life, it's hard. Imagine when we get slammed on Buddyhead.com. It's going to be so hard. [laughs]

You got slammed already by the fine folks at Buddyhead?

No, not yet, but we probably will. Everyone does. You have to look at it as almost like flattering, that you're important enough for them to talk about you.

LOUD ROCK COLLEGE

Period ending 5/8/2001

www.cmj.com

Contributing reporters this week: 249 • See page 50 for a complete list of Loud Rock airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	7	FEAR FACTORY <i>Digimortal</i>	Roadrunner
2	3	7	2	3	GOD FORBID <i>Determination</i>	Century Media
3	7	8	3	4	AMORPHIS <i>Am Universum</i>	Relapse
4	5	6	4	6	RAMMSTEIN <i>Mutter</i>	Universal
UP 11 POSITIONS						
5	16	-	5	2	MEGADETH <i>The World Needs A Hero</i>	Metal-Is-Sanctuary
6	4	2	1	9	SEPULTURA <i>Nation</i>	Roadrunner
7	2	3	2	8	CLUTCH <i>Pure Rock Fury</i>	Atlantic
8	6	4	4	8	DIMMU BORGIR <i>Puritanical Euphoric...</i>	Nuclear Blast America
9	8	5	2	11	OPETH <i>Blackwater Park</i>	Music For Nations-Koch
10	9	11	9	5	GOD DETHRONED <i>Ravenous</i>	Metal Blade
11	14	22	11	5	BLOOD HAS BEEN SHED <i>Novella Of Uriel</i>	Ferret
12	20	18	12	4	SKY CAME FALLING <i>10.21</i>	Ferret
13	15	13	9	9	NAPALM DEATH <i>Enemy Of The Music Business</i>	Spitfire
14	22	29	14	3	MUSHROOMHEAD <i>XX</i>	Eclipse
15	11	16	11	7	MONSTER MAGNET <i>God Says No</i>	A&M
16	19	17	8	9	SKINLESS <i>Foreshadowing Our Demise</i>	Relapse
17	18	10	10	8	HASTE <i>When Reason Sleeps</i>	Century Media
18	10	15	10	3	VARIOUS ARTISTS <i>Ozzfest Second Stage Live</i>	Divine
19	30	-	19	2	ISIS <i>SGNL > 05</i>	Neurot
#1 DEBUT / MOST ADDED						
20	-	-	20	1	CANDIRIA <i>300 Percent Density</i>	Century Media
21	25	25	21	5	SAVATAGE <i>Poets & Madmen</i>	Nuclear Blast America
22	37	-	22	2	BROTHER'S KEEPER <i>Fantasy Killer</i>	Trustkill
23	17	9	9	6	ZAO <i>(Self-Titled)</i>	Solid State-Tooth & Nail
24	13	14	1	12	DIECAST <i>Day Of Reckoning</i>	Now Or Never
25	12	12	7	10	DOG FASHION DISCO <i>Anarchists Of Good Taste</i>	Spitfire
26	21	21	12	8	HALFORD <i>Live Insurrection</i>	Metal-Is-Sanctuary
27	32	23	19	5	THURSDAY <i>Full Collapse</i>	Victory
28	40	-	28	2	MARDUK <i>La Grande Danse Macabre</i>	Century Media
29	24	33	24	3	ZYKLON <i>World Ov Worms</i>	Candlelight
30	23	20	9	9	BURNT BY THE SUN <i>Burnt By The Sun</i>	Relapse
31	29	36	26	5	IMPALED <i>Choice Cuts</i>	Death Vomit
32	31	-	31	2	MARTYR AD <i>The Human Condition In Twelve Fractions</i>	Ferret
33	39	-	33	2	H2O <i>Go</i>	MCA
34	27	-	27	2	AMON AMARTH <i>The Crusher</i>	Metal Blade
35	36	31	31	6	SALIVA <i>Every Six Seconds</i>	IDJMG
36	-	-	36	1	TOOL <i>Schism</i>	Jive
37	26	19	18	8	STEREO MUD <i>Perfect Self</i>	Loud/Columbia
38	35	34	23	7	CATHEDRAL <i>Endtime</i>	Earache
39	33	32	32	4	STATIC-X <i>Machine EP</i>	Warner Bros.
40	-	-	40	1	BLACK LABEL SOCIETY <i>Alcohol Fueled Brewtality Live</i>	Spitfire

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

ADDS

1	CANDIRIA	300 Percent Density	Century Media
2	CROSSBREED	Synthetic Division	Artemis
3	DUST TO DUST	New Low (CD5)	Sanctuary
4	TOOL	Schism (CD5)	Jive
5	KATATONIA	Last Fair Deal Gone Down	Peaceville

LOUD ROCK CRUCIAL SPINS

Period ending 5/8/2011

www.cmj.com

Contributing reporters this week: 97 • See page 52 for a complete list of Crucial Spins reporters

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
1	1	2	1	6	358	355	3	RAMMSTEIN Mutter	Universal
2	2	3	2	7	346	334	12	FEAR FACTORY Oigimortal	Roadrunner
3	3	5	3	7	302	328	-26	MONSTER MAGNET God Says No	A&M
4	6	4	1	8	293	311	-18	CLUTCH Pure Rock Fury	Atlantic
5	4	1	1	9	290	321	-31	SEPULTURA Nation	Roadrunner
6	5	6	5	9	278	313	-35	STEREO MUD Perfect Self	Loud/Columbia
7	13	19	7	4	259	210	49	GOD FORBID Determination	Century Media
8	7	-	7	2	248	247	1	MEGADETH The World Needs...	Metal-Is-Sanctuary
9	11	9	9	8	205	231	-26	HASTE When Reason Sleeps	Century Media
10	10	16	10	7	205	232	-27	VARIOUS ARTISTS Ozzfest Second Stage Live	Divine
11	9	10	9	9	201	237	-36	HALFORD Live Insurrection	Metal-Is-Sanctuary
12	12	14	12	5	195	214	-19	AMORPHIS Am Universum	Relapse
13	17	30	13	3	193	173	20	FROM ZERO One Nation Under	Arista
14	21	15	14	7	186	152	34	SALIVA Every Six Seconds	IDJMG
15	18	21	15	3	185	170	15	SYSTEMATIC Somewhere In...	TMC-Elektra-EEG
16	8	7	5	10	180	238	-58	DOG FASHION DISCO Anarchists Of Good Taste	Spitfire
17	19	18	17	5	176	165	11	STATIC-X Machine EP	Warner Bros.
18	15	8	3	11	173	198	-25	OPETH Blackwater Park	Music For Nations-Koch
19	14	11	1	12	167	208	-41	DIECAST Day Of Reckoning	Now Or Never
20	22	25	20	5	165	152	13	SAVATAGE Poets & Madmen	Nuclear Blast America
21	20	22	20	7	156	154	2	ENDO Evolve	DV8-Columbia-Panacea
22	16	12	12	8	147	178	-31	DIMMU BORGIR Puritanical...	Nuclear Blast America
23	-	-	23	1	130	D	-	CROSSBREED Synthetic Division	Artemis
24	27	23	23	6	124	117	7	THURSDAY Full Collapse	Victory
25	28	34	25	4	120	112	8	BLOOD HAS BEEN SHED Novella Of Uriel	Ferret

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
26	25	32	25	3	119	123	-4	MUSHROOMHEAD XX	Eclipse
27	26	26	24	8	110	120	-10	TREE No Regrets No Remorse	Wonderdrug
28	33	41	28	3	106	98	8	H2O Go	MCA
29	29	33	27	5	96	105	-9	STAMPIN' GROUND Carved From Empty Words	Thorp
30	31	27	23	9	94	102	-8	NAPALM DEATH Enemy Of The Music Business	Spitfire
31	35	49	31	3	92	90	2	ZYKLON World Ov Worms	Candlelight
32	32	24	24	6	92	98	-6	ZAO (Self-Titled)	Solid State-Tooth & Nail
33	23	17	15	8	90	142	-52	UNLOCO Healing	Maverick
34	34	35	34	4	89	92	-3	GOD DETHRONED Ravenous	Metal Blade
35	37	42	32	9	85	86	-1	SKINLESS Foreshadowing Our Demise	Relapse
36	38	-	36	2	82	85	-3	MARTYR AD The Human Condition In Twelve...	Ferret
37	44	43	37	5	81	73	8	NULLSET Smokewood EP	Grand Royal
38	-	-	38	1	80	D	-	BLACK LABEL SOCIETY Alcohol Fueled...	Spitfire
39	46	-	39	3	77	66	11	LACUNA COIL Unleashed...	Century Media
40	43	37	34	8	77	75	2	VARIOUS ARTISTS ECW Anarchy Rocks	V2
41	-	-	41	1	77	D	-	CANDIRIA 300 Percent Density	Century Media
42	50	-	42	2	74	57	17	MY DYING BRIDE Meisterwerk I	Peaceville
43	41	36	36	5	72	78	-6	CATHEDRAL Endtyme	Earache
44	-	-	44	1	70	D	-	SKY CAME FALLING 10.21	Ferret
45	-	-	45	1	69	D	-	BROTHER'S KEEPER Fantasy Killer	Trustkill
46	24	20	8	13	67	123	-56	SKRAPE New Killer America	RCA
47	39	39	30	7	65	82	-17	PROFESSIONAL MURDER MUSIC	Interscope-Universal
48	40	48	30	9	62	79	-17	BURNT BY THE SUN Burnt By The Sun	Relapse
49	42	31	21	10	61	76	-15	DIESEL MACHINE Torture Test	SPV
50	-	-	50	1	58	D	-	PUYA 3 Song Sampler (Union)	MCA

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

ADDS

1	57	CANDIRIA 300 Percent Density	Century Media
2	46	CROSSBREED Synthetic Division	Artemis

2	46	DUST TO DUST New Low (CD5)	Sanctuary
4	41	TODD Schism (CD5)	Jive
5	36	SPEAK NO EVIL Welcome To The Downside	Universal-Republic

lifer
the self-titled debut album in stores this summer

impacting metal radio 5/21 & 5/22

produced by alex lifeson
mixed by brian sperber

managed by corey wagner for eagle cove entertainment

PARENTAL ADVISORY EXPLICIT CONTENT

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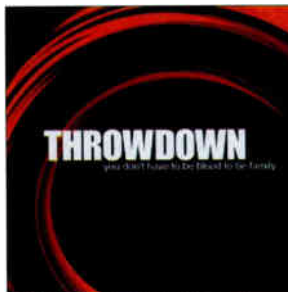
CANDIRIA

300 Percent Density
(Century Media)

Candiria is proof positive that no matter how damn groundbreaking your music is, the breaks don't come easy or quick. The Brooklyn jazzcore quintet received a nod from *Rolling Stone* in 1999 as one of the most important bands in Loud Rock

(although we at *CMJ* have been down with this Crooklyn crew since its inception.) but still had trouble finding a secure label. Well, now the band has partnered up with Century Media, and it's a formidable alliance. *300 Percent Density* is unpredictable, bass-loaded, screamy metalcore peppered with jazz breakdowns, quirky time changes and hip-hop rhythms. That's a lot of opposing ingredients in one sonic stew, but Candiria is so proficient and precise, the result is like salt and pepper, not oil and water. *300 Percent Density* is brainy metalcore crafted like a calculus equation, and it's unlike anything in the scene today. Compress with the title track, "Signs Of Discontent," "Constant Velocity Is As Natural As Being At Rest" and "Words From The Lexicon."

R.I.Y.L.: Dillinger Escape Plan, Coalesce, Poison The Well, Cave In
Contact: The Syndicate; McGathy Edge
Phone: 888.666.2061; 888.744.8636
Email: hardrock@thesyn.com; edge@mcgathypromotions.com
Release Date: May 1; at radio now



THROWDOWN

You Don't Have To Be Blood To Be Family (Indecision)

Throwdown's carcass-raw *You Don't Have To Be Blood To Be Family* could very well be the sleeper hit of the straight-edge metalcore scene in 2001. The West Coast quintet is heavily influenced by the tough guy, mosh and stomp hardcore that currently burns at a fever pitch on the East Coast and in New England. *You Don't*

Have To Be Blood... is full of fist-pumpers — almost the musical equivalent of thawing out cavemen and giving them instruments to smash away at. But the band doesn't traffic in dumbed-down buffoonery; to get successful results being this simple, you've got to be good. Throwdown is masterful at what it does, like Hatebreed, Indecision and Chimaira before them. When singer Keith Barney growls (this kid has a nihilistic, vein-popping bark that will make you shudder) "Unite the masses" or "Can I trust you? No!" you can't help but scream in unison. Take a couple steps forward, kickbox, and open up the pit with some of the best breakdowns of 2001 on "Unite," "Family," "Accept The Change" and "The Perfect Story."

R.I.Y.L.: Hatebreed, Indecision, Adamantium, Turmoil, Chimaira, 18 Visions
Contact: The Syndicate
Phone: 888.666.2061
Email: hardrock@thesyn.com
Release Date: March 2001; at radio now

MONSTROSITY

Enslaving The Masses (Conquest)

Enslaving The Masses is a dual-disc set documenting Monstrosity's bloody, death-metal career, when current Cannibal Corpse mouth George "Corpsegrinder" Fisher was its frontman. The first disc, with its oh-so-lighthearted subtitle *Crave The Blood*, captures the band's earliest work — the bring-out-the-fans type of headbang-



ing metal that Monstrosity is now known for. Corpsegrinder sounds like he gargled with a pint of lava before singing, and he's at his rawest and his best. Disc two, called *Live - Stages Of Decay*, is a concert document of the band's performances in the South. *Enslaving* is a nice piece for the collections of death-metal aficionados.

R.I.Y.L.: Morbid Angel, Death, Cannibal Corpse, Malevolent Creation
Contact: Skateboard
Phone: 516.328.1103
Email: skatebmt@aol.com
Release Date: May 8; at radio now



PROFESSIONAL MURDER MUSIC

Professional Murder Music
(Geffen-Interscope)

Professional Murder Music's self-titled debut was supposed to street on Halloween of 2000, but the album's release has been continually pushed back. Such record-label red tape is a shame, because that would have been a fitting release date for

an album that swirls melodically gothy aggro with a dark edge. That doomy esthetic can be attributed to the production talents of Tom Lord-Alge, who injects many different molecules of sound into the mix. *Professional Murder Music* sounds like a less programmed Orgy and a more vampire-club friendly version of Cold — songs like "Slow," "Unknown Origin" and "Sleep Deprivation" are the kind of numbers that make you want to don a frown, some super pale pancake make up and all-black attire.

R.I.Y.L.: Cold, Stabbing Westward, Orgy, Godhead, Misery Loves Co.
Contact: McGathy Edge
Phone: 888.744.8636
Email: edge@mcgathypromotions.com
Release Date: May 15; at radio now



WATERDOWN

Never Kill The Boy On The First Date (Victory)

If anything, huge props go to Waterdown for the bordering-on-brilliant album title. Scores of scorned ladies with spotty relationship track records now have a princess-y inside joke. *Never Kill The Boy On The First Date* is screamo-hardcore, barreling head first out of

Deutschland. The two singers have rubber-glove chemistry, where Ingo the screamer's shrieks bounce off Marcel the singer's harmonies. The result is a Boy Sets Fire versus Haste versus Grade style of intense, clamorous hardcore. "Impress Me," "From A Different Angle" and "The One Thing" will give American hardcore and emo-core audiences something to mosh and well, emote, about.

R.I.Y.L.: Grade, Avail, Thursday, Boy Sets Fire, Ignite, Haste
Contact: Jason Rudolph
Phone: 888.447.3267
Email: Jason@victoryrecords.com
Release Date: May 8; at radio now

Q&A



BERSUIT VERGARABAT

Poet/lyricist/singer Gustavo Cordera (pictured center) comes from the Argentine and Latin American traditions of great singer/songwriters and troubadours. Leader of the riotous Latin carnival-punk outfit Bersuit Vergarabat ("a tongue-twisting word that means what you want it to mean," he says), Cordera spoke to us about his band's musical approach and the new album *Hijos Del Culo* (Surco-Universal Latino). Look out for Bersuit on this summer's Watcha Tour.

Bersuit makes a musical stew using a rock sentiment as the spice to flavor its Latin American ingredients. Where did the idea to fuse these sounds come from?

Poreteños [residents of Buenos Aires] live with a lot of Latin American cultures, and cultures from the first world: Italy, France, Spain. And these diverse ways of thinking, philosophies, and the way that music is made filter down to us. During the last decade, the British, and later North America, had hegemony here. By the end of the century, we found, and all Latin peoples found, a great disillusionment. And we started to recuperate our cultures that were lost for a while, and we developed a new tendency to revisit our musics—the music that you felt in your mother's belly, that you breathe

in the streets. Naturally, it's the music that comes out of us.

It's evident in your singing that you possess the tango tradition, and on this new album you're trying out the Spanish can-tor style.

This has a lot to do with our way of seeking the soul of things, and imitating it without losing our personality...The tango influence was natural for me. My father was a *tanguero*, and singer, and I listened to tango every day of my life.

Who were your influences?

My *maestros* were Floreal Ruíz, Edmundo Rivero and Ruben Juárez, who is one of the standard bearers right now. But there's also Aníbal Troilo, Astor Piazzola and Carlos Gardel.

Now you've taken this particular oral narrative tradition of singing, and employed some of the most incisive, and politically critical lyrics that we've heard in recent years. In fact, one of the songs from your last album was censored in Argentina. What's your source?

El odio. Hate. When you see that your country is so beautiful, that it has such wonderful people, who have so many possibilities, and they become the focal points of tyrants without a heart or soul, who are full of arrogance and pride, and who empty the pockets from the poor, and they don't even have the courage to empty it themselves but get outside countries to do it by getting the nation in debt, the way it happens in all of Latin America. When you see all the moral and legal degradation of institutions, you feel oppressed, asphyxiated, short-changed in your soul. It's sinister and noxious. And all this

produces hate. And you can't look the other way. Bersuit has a space to express that.

What's the meaning behind the title *Hijos Del Culo* ["sons of the asshole"]?

In Argentina, there's a fixation with the butt, on a popular level. When someone overcharges you, you say, "They broke my ass." If someone cheats you, "They shit-tered on me." And when you have luck, they say "What a butt you have." And when you are abroad, people tell you, "You live in the ass of the world." This album is more allegorical than previous albums, it's not so direct, and where as before we spoke about those at the top of the pyramid, this time we talk about ourselves, those who are at the very bottom.

And you combine all this with *la pachanga*, *la rumba*, *la fiesta*.

Of course, this gives you spirit to go on fighting. If there is no joy or mirth while you are fighting, you don't stand a chance. Remember, the government and church attack two things first. The one is sex, because with sexual freedom there's free thinking, and the second is joy. When a person is sad, he's very easy to govern. That's why when we're on stage, we advocate for sex, liberty and joy.

Are you guys still performing in your pajamas?

Yes, it's our skin. We are still awakening!

Ñ ALTERNATIVE

Period Ending 5/8/2001

www.cmj.com

Contributing reporters this week: 31 • See page 57 for a complete list of Ñ Alternative airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	10	VARIOUS ARTISTS Escena Alterlatina...	Ark 21
2	3	5	2	8	ATERCIOPELADOS Gozo Poderoso	BMG U.S. Latin-Arista
3	2	1	1	36	SOUNDTRACK Amores Perros	Surco-Universal Latino
4	7	7	3	17	EL GRAN SILENCIO Chúntaros Radio Poder	Virgin Mexico
5	10	10	5	9	VARIOUS ARTISTS Fuerza!	Higher Octave
6	5	4	3	14	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	Mil-Palm
7	11	8	1	27	ORISHAS A Lo Cubano	Surco-Universal Latino
8	6	6	2	19	VARIOUS ARTISTS Mexamerica	Angelino
UP 8 POSITIONS						
9	17	25	9	9	EL OTRO YO Abrecaminos	Surco-Universal Latino
10	8	9	8	7	PERET Rey De La Rumba	Narada
11	18	16	5	19	ORIXA 2012 e.d.	DLN-Elegua
12	4	3	3	33	JULIETA VENEGAS Bueninvento	BMG U.S. Latin
13	9	12	8	11	MARIA FATAL Dermis	DLN-Mofo
UP 9 POSITIONS						
14	23	-	14	2	EAST L.A. SABOR FACTORY Party At Louie's	Sabor Music
15	16	15	15	3	MANU CHAO Próxima Estación: Esperanza	Virgin
16	14	20	14	5	MEXICANO 777 God's Assassins	SMA
17	15	14	1	33	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
18	19	11	1	25	KING CHANGO The Return Of El Santo	Luaka Bop
19	21	23	11	11	JOSE FORS Forseps .02	Opción Sónica
20	13	13	13	10	FERMIN MUGURUZA FM 99.00 Dub Manifest	Esan Ozenki
21	-	-	21	1	LUCYBELL Amanece	Warner Music Chile
22	12	-	12	7	CABULA Communicate	DLN-Indie Love
23	R	22	17	4	JARABE DE PALO De Vuelta Y Vuelta	EMI Latin
24	22	18	3	25	JUANES Fijate Bien	Surco-Universal Latino
25	-	-	25	1	ANTIBALAS AFROBEAT ORCHESTRA Liberation...	Ninja Tune

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



R E A L T I M E E N T E R T A I N M E N T

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SAMPLERS

Since Rawkus Distribution and Subverse were both nice enough to compile sampler discs of their upcoming and 12-inch releases so that writers don't have to lug around cumbersome vinyl, it's the least we can do to take a closer look at these collections.



Hi-Tek

VARIOUS ARTISTS

Rawkus Distribution Exclusive CD Vol. 2 (Rawkus)

In case you were wondering, Mad Skills is still looking for a hit. The punchline-bound, Virginia-bred MC—who boasts of ties to Timbaland, claims to have ghost-written for greats and almost blew up way back when—is back again with two commercially desperate contributions. Both cuts are built

on big crossover beats — the Latin-tinged “Ya’ll Don’t Wanna” revs up very reminiscent of Lil’ Kim’s “No Matter What People Say.” As usual, Mad Skillz gets in a few zingers, but his cocky presentation quickly tires and the hooks are unabashedly meaningless. There are other problems elsewhere on the comp. The funky Black Moon-goes-electronic sound of Masyke’s “54th Regiment” is sullied by the crew’s “dis faggots” intolerance. And the collection is a bit overloaded with the unfocused stylings of Kool Keith and Lone Catalysts’ old school lo-fi. Still, the comp manages to shine with solid cuts by Smut Peddlers and the boisterous Freddy Fox. Pete Rock flips it gloriously minimalist on “Give It To Y’all” featuring Rocky Marciano. Marciano suggests that there might be life after Flip Mode with an odd mix of intellect and hustler verse: “Fuck a ho is very underrated advice/ And a mother so I must learn the matrix of life.” The most flawless moment comes courtesy of Hi-Tek, Common and Vinia Mojica. “Sun God,” the single from Hi-Tek’s solo album (see Reviews in this issue), is a brilliantly perky combination of wistful percussion, vocal slices and Common’s standard life musings.

Contact: Jesse Matthews
Phone: 212.358.7890
Email: jesseem@rawkus.com
Release Dates: Various

VARIOUS ARTISTS

Subverse Selected Tracks (Subverse)

Unfortunately, Subverse’s future prospects are a lot less promising than that of Rawkus. The label courts an unflinchingly underground aesthetic that too often crosses over into inescapably morose and/or unfriendly territory. Source Of Labor’s “Full Circle” is too cluttered. Scienz Of Life’s “Hear Da Cry” is too rushed, with a muffled, kickless track desperately in need of EQ’ing. As expected, the MCs overdo it with the purism: “I’m the answer to all of this ignorant lip-locking and shit-popping/ Where niggers be hip-hoppin’ and uprocking.” On “Plantation Rhymes” swollen drums overpower Bigg Jus’s laidback delivery as he quickly descends into aerosol-induced madness. But all is not lost: C. Rayz Walz’s “Mood Swings” knocks well enough despite it’s nihilistic sound and content. And the collection is fully redeemed by the soft notes and echoing snares of the Micranots’ lovely “Queen Supreme” remix.

Contact: Subverse
Phone: 917.330.0347
Email: fionab@mindspring.com
Release Dates: Various

HIP-HOP

Period Ending 5/8/2001

www.cmj.com

Contributing reporters this week: 114 • See page 54 for a complete list of Hip-Hop airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	15	4	1	6	JADAKISS "Put Your Hands Up"	Interscope
2	1	12	1	4	REDMAN "Let's Get Dirty"	Def Jam
3	3	2	2	28	JURASSIC-5 Quality Control (album)/W.O.E. Is Me (EP)	Interscope
4	6	-	4	2	HI-TEK Hi-Teknology	Rawkus
#1 DEBUT						
5	-	-	5	1	KUTMASTA KURT Presents Masters Of Illusion	Threshold
6	22	-	6	2	CAMP LO Cookers	Stimulated-Loud
7	5	3	1	11	SOLESIDES GREATEST BUMPS VARIOUS ARTISTS	Quannum
UP 33 POSITIONS						
8	-	-	8	1	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees
9	4	-	4	2	GORILLAZ Gorillaz	Virgin
10	2	1	1	8	BREAKESTRA The Live Mix Part 2	Stones Throw
11	R	-	11	4	JEDI MIND TRICKS "Genghis Khan"	Superegular-Landspeed
12	-	-	12	1	THA LIKS "The Best You Can"	Loud
13	R	6	6	3	KARDINAL OFFISHAL "Bakardi Slang"	MCA
14	16	15	14	4	AZ "Problems"	Virgin
15	8	10	1	24	OUTKAST StanKonika	LaFace-Arista
16	-	-	16	1	LA SYMPHONY Big Broke L.A. (EP)	Squint Entertainment
17	34	-	17	2	EVERLIVIN SOUND Higher Heights	Subverse
18	13	5	5	6	KREATORS "Home"	Bomb Hip-HoOp
19	R	19	10	6	KOOL G. RAP "First Nigga"	Rawkus
20	9	-	6	6	MR. LIF Enters The Colossus	Metro Concepts
21	R	36	21	2	KUBIQ Yeah	Heratik
22	R	7	4	8	EDD G. The Truth Hurts	Ground Control-Nu Gruv
23	26	-	23	2	WILLUS DRUMMOND "Makin' Music..."	Downs Elementary
24	R	-	24	2	AFU-RA Voodoo Child EP	Inflammable
25	R	16	2	15	BEATNUTS "No Escapin' This"	Loud
26	-	-	26	1	CAPPADONNA The Yin And The Yang	Razor Sharp-Epic
27	-	-	27	1	BRAVO & SANDMAN "Aged & Laced"	Groove Attack
28	11	18	11	5	LUCKY DICE "Imagine That"	Brick
29	24	23	21	10	RAE & CHRISTIAN Sleepwalking	Grand Central-Studio K7
30	-	-	30	1	MYSTIC The Life	GoodVibe
31	-	-	31	1	1 SHANTI "Deadline"	Downs Elementary-Landspeed
32	31	17	15	5	JAHEIM "Could It Be"	Warner Bros.
33	-	-	33	1	LIL' JON & THE EASTSIDE BOYZ "Bia, Bia"	BME Recordings
34	28	-	28	2	SOCIAL DEVIANTZ Minimal (EP)	Sugarshack
35	-	-	35	1	EVE Scorpion	Interscope
36	29	37	25	5	SOUND PROVIDERS "Who Am I?"	Quarternote
37	R	35	2	26	DELTRON 3030 Deltron 3030	75 Ark
38	R	-	1	26	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus
39	-	-	39	1	AWOL ONE Confusion/Agony 12	Mean Street
40	12	34	12	3	2PAC Until The End Of Time	Interscope

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

ADDS

1	ANGEL No Gravity	New Line
2	CANNIBAL OX Cold Vein	Definitive Jux
3	PETE ROCK Nothin' Lesser	BBE
4	BIG L "Platinum Plus"	Rawkus
5	PETEY PABLO "Da Anthem"	Jive

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Q&A

**LEMON JELLY**

It took three years for Nick Franglen and Fred Deakin of Britain's Lemon Jelly to amass enough material for the sampledelic masterpiece that is *Lemonjelly.ky*, but who counts the days when the end result is this grand? The album is a slice of post-modern, downtempo bliss of which no ear should be deprived. We got the Jellies on the horn vibe off their incredible chemistry and to help us dissect their succulent audio recipes.

First off, your name... is it a rip on Pearl Jam or something?

Nick: No, but I kind of like that idea, actually.

Fred: I just came into Nick's flat one day and there was this strange odor and I said "Hey, what is that? Smells like lemon jelly." And the rest is history, as they say.

What was your impetus to start recording together?

Nick: We've known each other for quite a long time. We both grew up in North London and we'd meet each other at gigs

and stuff, but when Fred went off to run some clubs in Edinburgh, Scotland, we lost touch. When he came back to London, I went to one of his club nights and was just blown away by the music he was playing. I felt like there was a great musical empathy there; and then we hung out together and found empathy on other levels too. It just clicked. We thought we both wanted to try something a bit different, so we just gave it a go and it all sort of fell into place.

What kind of music were you playing at the time?

Fred: It was mostly '60s pop, loungecore, a bit of bossa nova, a little jazz – quite retro stuff, really. I had just come out of a residency at a club call "Misery," which was all about playing the worst, most unlistenable music ever. It had a very anti-club mentality, so I was trying to soothe my mind back down to Planet Zero, as it were.

***Lemonjelly.ky* is a retrospective of your last three years as producers. Does this mean you'll have a new album ready to go soon?**

Fred: [Laughs] We wish.

Nick: *Lemonjelly.ky* is our entire musical output up to this point. We weren't in a position that we wrote 50 songs and said, "Okay, these are the nine that'll make it on to the album." We just took one step at a time. We'd do a track and say "Yeah, that's alright. Let's do another one."

Fred: We're incredible perfectionists as well, so it takes forever for us to get it exactly right. We had to make sure it was spot on.

Do you spend all your free time scouring for records you can sample?

Nick: Yeah, there's certainly a lot of that going on. We both have voracious appetites for music and part of the fun is trolling through huge dumpsters full of rubbish and finding the gem at the bottom. It's like archeology almost. But at the same time, the samples are just a starting point for what we do.

Fred: Some days, we sit down with actual instruments and attempt to write music from scratch, and the sample will either be the last thing that comes along, or it won't come at all. The latter EPs have far less samples on them than our earlier stuff. As you go, the number of credits in the fine print steadily goes down as we got more confidence and investigated new ways of doing things.

Nick: We started off using samples as the core of the writing process and it was quite scary to drop that at first. But we found it quite exhilarating that our music still sounded like Lemon Jelly without them.

Fred: It's about the two of us growing up on record, really. Nick's a fantastic musician and I'm not; I'm just a DJ, so...

Nick: Well, you're a fantastic musician as well, actually. I do mean that.

Fred: Awww. I play two turntables and I microphone, and I can keep them dancing all night long!

Nick: I think being a musician is about where your head is it, not how well you can press a note on a keyboard.

Fred: Well, that's a good way to

look at it from my point of view [Laughs].

Fred, your artwork is so wicked – and you know we think so, because we asked you to design the cover for our 2001 RPM Special Issue. Why'd you dis us?

Fred: Well, it was really flattering to be asked, and it would have been a lovely thing – but I think we enjoy the fact that we've got these really cool pictures and it's nice to use them just for us at the present time. Maybe next year, if it's a more abstract piece that doesn't specifically involve [Moby and Daft Punk], we might be up for it.

I'll keep that in mind. And I totally understand. I just wanted to give you shit.

Fred: Well, you succeeded. [Laughs]

And lastly, you've both been involved in lots of other projects in the past – producing other artists, DJing in clubs, graphic design, gardening... Is it safe to say that Lemon Jelly is your priority right now?

Fred: Yeah, it's our main focus. Well, I guess I can only speak for myself. It may not be Nick's priority at all.

Nick: iNo, you can speak for me too.

Fred: Oh, okay, well then yes, it's our priority. Diversity is great. It's cool when Nick goes to produce some cool band or I go off to DJ in a club somewhere; it keeps us fresh. But we've been so overwhelmed with people's responses to what we've been doing, it really seems like it's time to concentrate on making some Jelly.

Tour dates and lineup announcements have been made for the "Area: One" music festival, a DJ-culture-designed summer tour that's already looking to be the hot ticket of the season. The 16-date tour will feature an eclectic A-class lineup of performers



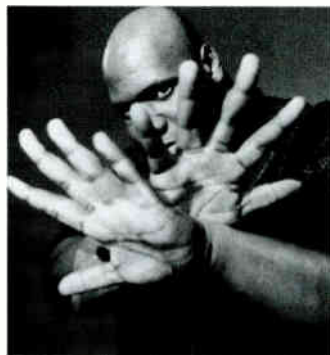
New Order

that includes festival organizer and headliner Moby, plus hip-hop troupes OutKast and the Roots turning out the main stage on all dates - multi-dimensional songstress Nelly Fortado, funk-rockers Incubus and legendary new wave outfit New Order will also perform at select dates. Area: One will also feature the "Ford Focus Area," a DJ tent boasting the talents of Paul Oakenfold, Carl Cox, The Orb, Timo Maas, and The Innovators, featuring the triple-threat of Detroit talents Juan Atkins, Kevin Saunderson and Derrick May. The tour kicks off in Atlanta on July 11, followed by dates in Bristow, VA (7/13), Camden, NJ (7/14), Wantagh, NY (7/15), Mansfield, MA (7/18), Holmdel, NJ (7/19), Montreal, QUE (7/20), Toronto (7/22), Clarkstown, MI (7/24), tinley Park, IL (7/25), St. Paul, MN (7/26), Denver (7/28), Mountain View, CA (7/31), Vancouver, BC (8/2), George, WA (8/3) and Devore, CA (8/5). Check the event's official website (www.areaonefestival.com) for specific lineups for each date and up-to-date information. • June 26, DJ Assault will get all ghetto-tech on your ass once again with the release of *Jefferson Ave.* (on Intuit-Solar), his first album of all original material.

While the release will be everything you love and expect from the booty-bouncing producer - including such eye-popping song titles as "Nipples-N- Clits," "Nut In Your Eye" and "Love The Pussy" - the release is also full of surprises, incorporating some of the hookiest and most

irresistible hip-hop, house and techno fusions Assault has presented to date. Prepare your ass-n-titties for the ultimate ride. • On August 7, Astralwerks Records will finally release the full-length

debut album from Californian electro maestro Uberzone. *Faith In The Future* has seemed to be in the works forever, as rumors of the release began surfacing nearly two years ago. In fact, Astralwerks admits that the majority of the album has been completed for some time, but Q (the moniker of the man behind Uberzone - don't ask...) decided to go back to the production board, allowing him to work out collaborations



Carl Cox

with Helmet frontman Page Hamilton, Crystal Method, Lida Husik, L.A. turntablist Davey Dave and rhyme stylist Bart Thomas. In addition to the wealth of new material, the album also contains old gems, like the classic "Botz" and his 1999 collaboration with Afrika Bambaataa, "2 Kool 4 Skool."

RPM

Period Ending 5/8/2001

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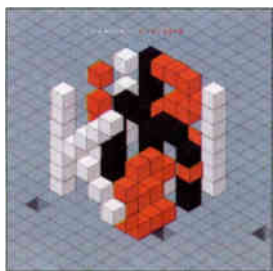
Contributing reporters this week: 194 • See page 52 for a complete list of RPM airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	2	2	1	7	HYBRID Wider Angle	Distinctive Breaks-Studio K7
2	1	3	1	6	MJ COLE Sincere	Talkin' Loud-Island-IDJMG
3	3	1	1	9	DAFT PUNK Discovery	Virgin
4	4	4	2	8	WAGON CHRIST Musipal	Ninja Tune
5	5	6	5	5	KEOKI Jealousy	Moonshine
UP 20 POSTIONS						
6	26	-	6	2	MAX GRAHAM Transport 4	Kinetic
7	8	17	7	3	MOUSE ON MARS Idiology	Thrill Jockey
8	12	14	8	5	OHGR Welt	Spitfire
9	9	13	9	3	EAT STATIC Crash And Burn!	CyberOctave
10	7	10	7	5	LEMON JELLY Lemonjelly.ky	XL-Beggars Group
11	6	11	6	4	SANDER KLEINENBERG Nu Breed	Boxed
12	29	18	12	5	VARIOUS ARTISTS Warp: Routine	Warp
13	15	21	13	3	MANDALAY Solace	V2
14	34	26	14	3	VARIOUS ARTISTS Shadow: Hed Sessions	Shadow
15	10	5	3	8	DZIHAN & KAMIEN Refreaked	Six Degrees
UP 21 POSTIONS						
16	37	-	16	2	VARIOUS ARTISTS Traveler '01	Six Degrees
17	14	9	9	7	BOARDS OF CANADA In A Beautiful Place In The Country (EP)	Warp
18	19	-	18	2	JOHN DEBO Logic Trance 5	Logic 3000-BMG
19	16	8	6	7	TROUBLEMAKERS Doubts & Convictions	Guidance
20	24	12	11	7	MATMOS A Chance To Cut Is A Chance To Cure	Matador
21	30	23	20	4	DJ SMASH Phonography	Blue Note
22	21	-	21	2	DAS ICH Re_Laborat	Metropolis
23	31	-	23	5	ORGANIC AUDIO Last One Home	Nettwerk
24	20	19	10	9	L TJ BUKEM Producer 01	Good Looking
25	28	38	25	3	SWEDISH EGIL American DJ Series Vol. 1	Right Stuff
26	13	36	13	3	SOMATIC RESPONSES Augmented Lines	Hymen
27	-	-	27	1	KEN ISHII Flatspin	Sony Japan
28	11	7	7	8	DJ MARK FARINA Mushroom Jazz 3	Om
29	25	29	23	5	IAN SIMMONDS Return To X	Studio K7
30	18	20	3	10	SCANNERFUNK Wave Of Light...	Sulphur-Beggars Group
31	33	-	31	2	PROJECT PITCHFORK Oaimonian	Metropolis
32	23	34	23	4	XYN Subdermal	Component
33	27	30	2	13	JOHN DIGWEED Global Underground: Los Angeles	Boxed
34	-	-	34	1	ASSEMBLAGE 23 Failure	Gashed!
35	R	-	22	4	TIPSY Uh-Dh!	Asphodel
36	22	31	22	3	SOULSTICE Illusion	Om
37	R	39	37	2	POLYGON WINDOW (Surfing On Sinewaves)	TVT
38	R	15	6	9	ORB Cydonia	MCA
39	39	32	32	4	VARIOUS ARTISTS She: A Female Trip Hop...	Sonic Images
40	-	-	40	1	SHANTEL Great Delay	Studio K7

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

ADDS

1	FANTASTIC PLASTIC MACHINE Beautiful	Emperor Norton
2	ZEB Jesterized	IRMA
3	GAVIN HARDKISS Through Rose Tinted Glasses	Shadow
4	KEN ISHII Flatspin	People's Revolution-Sony
5	MUJAJI Free Rain	Shadow



KEN ISHII

Flatspin (Sony)

Japanese techno technician Ken Ishii specializes in creating music soiled with real funk, painted with true poignancy and, most of all, engineered with sheer ingenuity. Sure, Ishii's work has always favored aggressive, dancefloor-oriented beat structures, but his exploration of challenging compositional techniques

gives his stark, sometimes unsettling productions a slight avant-garde bent. *Flatspin*, originally released overseas last summer, expands upon his previous triumphs with a collection of tracks that demand your attention with their enthusiastically esoteric designs. Whether you're moved by the soulful ambiance and kinetic crunch of soon-to-be anthems like "Iceblink" and "Moonquake," the serene mid-tempo persuasions of the dub-minded "Mirage," the futuristic jazz musings of "Frozen Reminiscence," or the crazed, left-of-center experimentation of "Gap Accelerator," you can't deny that after almost a decade at the helm of the underground techno scene, Ishii's production prowess remains as strong and inspirational as ever.

R.I.Y.L.: Derrick May, Laurent Garnier, Kevin Saunderson
 Contact: Lift Promotion
 Phone: 212.274.9800
 E-mail: rpm@lift-promotion.com
 Add Date: at radio now

DAS ICH

Re_Laborat (Metropolis)

Even the most hardened industrial soldier perspires when Germany's Das Ich crawls on stage. Since 1989, bandmembers Stefan Ackerman and Bruno Kramm have pushed the electro-industrial movement to its creative limits with their ominous musical constructions and

macabre visual presentation. In 1999, a host of like-minded artists, such as Funker Vogt, Wumpscut, VNV Nation, and others, paid respect to the pioneering outfit on *Re_Laborat*, a remix project that included revamped version of songs from Das Ich's entire career. Now Metropolis Records, the band's new Stateside home, has made this essential collection available on the domestic market. Moody and menacing throughout each of its 15 cuts, VNV's take on "Desillat," and Funker Vogt's version of "Unschuld Erde" alone make this an offering worth acquiring. Got the import already? Check out the U.S. pressing for the exclusive "Re_Animat" bonus cut.

R.I.Y.L.: Rammstein, VNV Nation, Wumpscut, Funker Vogt
 Contact: Shannon Ludwig
 Phone: 610.595.0356
 Email: promotions@metropolis-records.com
 Release Date: May 8, at radio now

K. HAND

Detroit-History Part 1 (Tresor)

Like each of the one million attendees who ventured to the Motor City for the 2000 Detroit Electronic Music Festival, homegrown producer Kelli "K." Hand garnered overwhelming inspiration from the collection of artists and fans who turned out to pay respect to the legacy of Detroit techno. But Hand goes the extra mile with *Detroit-History Part 1*, a collection of original techno tunes thematically based on the event that relives the scene's past and foretells its future through its incorporation of nostalgic electro and futuristic funk mentalities. And it arrives just in time for DEMF Version 2.0, providing the perfect soundtrack for your pilgrimage back to mecca this Memorial Day weekend.

R.I.Y.L.: Carl Craig, Kevin Saunderson, Jeff Mills
 Contact: Rooftop Promotion
 Phone: 310.436.3076
 Email: garo@rooftoppromotion.com
 Release Date: May 1; at radio now

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JUNE 20 - SAN FRANCISCO

steve wynn | HERE COME THE MIRACLES



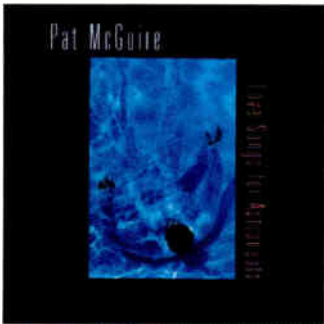
STEVE WYNN

Here Come The Miracles

(Inakustik-Blue Rose)
Steve Wynn's post-Dream Syndicate solo career has basically been made of two parallel story-lines: the fumes of his former band's paisley-pop preoccupations and the singer-storyteller soliloquies scribes grow to love writing as they age. *Here Come The Miracles*, his seventh solo

offering, is a two-disc overload of Wynn doing exactly what he's been practicing for nearly two decades — blending roots-y psychedelic textures into literate musings that can rock out as assuredly as they lyrically entice. But while it tills little new ground, *Miracles* cuts out the fat that's been omnipresent on most Wynn albums. Working with a single core band throughout — with some assistance from such indie luminaries as guitarist Chris Brokaw (Come, New Year) and multi-instrumentalist Howe Gelb (Giant Sand) — Wynn tosses out compact, guitar-heavy gems at an astounding rate. Few maneuvers are wasted. It is as though he's tapped into a songwriter's subconscious, then decided to quickly and non-meticulously set it to tape as-is. Those who've forgotten his existence on the aging songwriter circuit will be happily shocked. — **Piotr Orlov**

R.I.Y.L.: Luna, Lou Reed, Tom Petty
Contact: Russ Tolman
Phone: 510.548.0884
Email: russ@innerstate.com
Release Date: April 24; at radio now



PAT MCGUIRE

Love Songs For Astronauts

(Inverin)
Brooklyn-based singer/songwriter Pat McGuire began his musical career working through the Celtic bar-band circuit, steadily building an audience while honing his chops as a vocalist and writer. Thanks to his polished delivery and sturdy, emotional baritone he's been frequently compared to

the much-maligned Darius Rucker, but the connections are only complimentary — like those of Rucker's Hootie, McGuire's songs are built from a simple yet solid foundation of folk, pop, rock and occasional funk forms, reinforced by hooks as straightforward as they are deceptively clever. Topically, McGuire's songs tend to fall into either affairs of the heart or the hypocrisies of politics, but he's not afraid to mix the two, as evidenced by the rousing "I Hate The Lies," *Love Songs'* triumphant highpoint. Elsewhere, he offers up paeans to tough-love ("Thank You") and spiritual healing ("These Hands Of Mine") with equal doses of compassion and easygoing pop brightness. — **Chris Owen**

R.I.Y.L.: Hootie & The Blowfish, Toad The Wet Sprocket, Dave Matthews Band
Contact: Compulsion Management
Phone: 212.334.4400
Release Date: In stores now
Add Date: May 22

TRIPLE A

Period Ending 5/8/2001

www.cmj.com

Contributing reporters this week: 38 • See page 39 for a complete list of Triple A airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	6	ANI DIFRANCO Revelling/Reckoning	Righteous Babe
2	8	8	2	4	STRING CHEESE INCIDENT Outside Inside	Sci Fidelity
3	6	34	3	3	COWBOY JUNKIES Open	Zoë-Rounder
4	5	6	3	7	BEN HARPER AND THE INNOCENT CRIMINALS Live...	Virgin
5	4	2	1	9	DELBERT MCCLINTON Nothing Personal	New West
6	3	5	1	9	JOHN HAMMOND Wicked Grin	Point Blank-Virgin
7	2	4	2	6	SHUGGIE OTIS Inspiration Information	Luaka Bop
8	7	28	7	3	MARCIA BALL Presumed Innocent	Alligator
9	16	-	9	2	ALEJANDRO ESCOVEDO A Man Under The Influence	Bloodshot
10	11	3	3	8	ERIC CLAPTON Reptile	Reprise-Warner Bros.
11	15	9	9	6	INDIA.ARIE Acoustic Soul	Motown
12	13	15	12	4	NICK CAVE AND THE BAD SEEDS No More...	Mute-Reprise
UP 21 POSITIONS						
13	34	-	13	2	G. LOVE & SPECIAL SAUCE The Electric Mile	OKeh-Epic
14	28	-	14	3	DAVID BYRNE Look Into The Eyeball	Virgin
15	9	7	7	8	OLD 97'S Satellite Rides	Elektra-EEG
#1 DEBUT						
16	-	-	-	16	BLIND BOYS OF ALABAMA Spirit Of The Century	Real World
17	21	26	8	7	GUIDED BY VOICES Isolation Orills	TVT
18	10	10	8	5	VARIOUS ARTISTS Sounds Eclectic	Palm
19	29	27	19	3	LUCINDA WILLIAMS Essence (CD5)	Lost Highway-IDJMG
20	39	-	20	4	LOS SUPER SEVEN Canto	Sony Legacy
21	20	35	20	4	ANDREW BIRD'S BOWL OF FIRE The Swimming Hour	Rykodisc
22	26	16	6	16	JONATHA BROOKE Steady Pull	Bad Dog
23	17	19	17	5	LEMON JELLY Lemonjelly.ky	XL-Beggars Group
24	30	40	24	4	BOB MARLEY & THE WAILERS Catch A Fire	Tuff Gong-IDJMG
25	32	-	25	2	TOM RUSSELL Borderland	Hightone
26	24	13	13	4	RED HOUSE PAINTERS Old Ramon	Sub Pop
27	22	33	22	4	VARIOUS ARTISTS Hellhound On My Trail...	Telarc
28	35	39	28	4	CREEPER LAGOON Take Back The Universe...	DreamWorks
29	-	-	-	29	LLOYD COLE The Negatives	March
30	25	25	4	14	JIM WHITE No Such Place	Luaka Bop
31	12	14	3	11	OLU DARA Neighborhoods	Atlantic
32	38	-	32	2	TURIN BRAKES The Optimist LP	Source-Astralwerks
33	23	-	23	2	NIKKA COSTA Everybody Got Their Something	Cheeba Sound-Virgin
34	18	23	18	5	SHAWN COLVIN Whole New You	Columbia-CRG
35	R	38	32	3	VARIOUS ARTISTS Concert For A Landmine Free World	Vanguard
36	33	-	19	6	JIMMY LAFAVE Texoma	Bohemia Beat
37	37	31	31	3	PUSH STARS Opening Time	Co-Op Pop-Wicked Disc
38	14	12	12	6	PETE YORN musicforthemorningafter	Columbia-CRG
39	R	18	6	8	DAVE MATTHEWS BAND Everyday	RCA
40	R	22	14	9	OVER THE RHINE Films For Radio	Back Porch

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

ADDS

1	DAVIO BYRNE Look Into The Eyeball	Virgin
2	FANTASTIC PLASTIC MACHINE Beautiful	Emperor Norton
3	JOE HENRY Scar	Mammoth
4	PLACEBO Black Market Music	Virgin
5	G. LOVE & SPECIAL SAUCE The Electric Mile	OKeh-Epic

New York City's Queens College launched its year-long Pennies From Heaven campaign on April 30 with a reception at Louis Armstrong's house in the Corona neighborhood of Queens. The campaign hopes to raise \$5 million to renovate the house and open it as a public museum. Purchased by Armstrong and his third wife, Lucille, in 1943 and donated to the school after Lucille died in 1983, the Armstrong home is now both a national and New York City landmark. The renovation is scheduled to begin in summer 2001 and end in fall 2002. The campaign is already well on its way, with \$1.4 million raised • Label M has been the imprint to watch since its inception in 2000, releasing a string of live albums from the Left Bank Jazz Society, reissuing albums from Atlantic's vaults, and putting out new music. The label has already signed drummer Leon Parker, and it recently announced bringing guitarist

James "Blood" Ulmer on board. His as-yet-untitled, upcoming album will be recorded at the legendary Sun



Louis Armstrong

Studios with Living Color guitarist Vernøn Reid behind the boards. Blood is best known for his work with Ornette Coleman in the '70s, as well as his solo work as a jazz musician, but he was raised on the blues.

Recent recordings feature the guitarist returning to the music of his childhood, creating a mix of the two styles that's as compelling as it is unique. Going down to the Sun Studios to record should really bring out Blood's earthy blues vision as well, promising this album to be a vital new chapter in the storied guitarist's career. The album is expected to be out in late August or September • A lot of ink has been devoted to the ongoing plight of drummer Billy Higgins to get a liver transplant. Sadly, the drummer died May 2 at the age of 65. Higgins was admitted to the hospital on April 23 with pneumonia; on April 28, doctors discharged him because there was nothing more they could do. Playing on more than 700 recordings, it would be hard to overestimate the impact Billy Higgins had in jazz. He was part of Ornette Coleman's groundbreaking quartet in 1959-60; he was the drummer for many of Blue Note's classic '60s releases; and he recorded with greats like

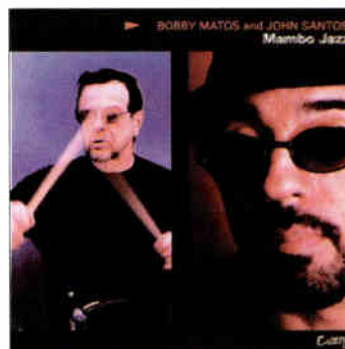
Lee Morgan and Thelonious Monk, among countless others. Higgins brought a subtlety to the drums not often found, his right hand dancing on the ride cymbal as his other limbs gently pushed the music forward. Up there on the bandstand, Higgins had a smile on his face, as if knowing that there was no other place that he could or should be at that moment. In recent years, Higgins often played with his friend Charles Lloyd, with whom he gave his last public performances last fall. He also occasionally reunited with Coleman and Charlie Haden, performing at jazz festivals as a headline act. While he was an active teacher, holding classes and workshops all over the world, he never forgot his native Los Angeles, founding the Worldstage cultural center, which provided education and rehearsal space for young and talented musicians from all walks of life. Few drummers were more versatile or more important to jazz than Billy Higgins.

IT'S A SMALL WORLD AFTER ALL

Cuban pianist Omar Sosa makes many interesting connections between jazz, African and Cuban music on *Prietos* (Ota; Phone: 510.834.0325; Email: scott@melodia.com), which is his fourth large-group album. Joined by an international cast of sidemen, Sosa creates music with a rich and ecstatic rhythmic tapestry fueled by hand drums and percussion. The festive horns urge the cautious to get their rumps moving. Seeming like Thelonious Monk gone over the edge, Sosa's piano playing is often filled with odd chording and manic runs; other times, he's more contemplative, tapping into the romantic side of his heritage for a beautiful ballad like "Fragile." Now living in Spain, Sosa has reportedly conquered Europe, staying very busy on that

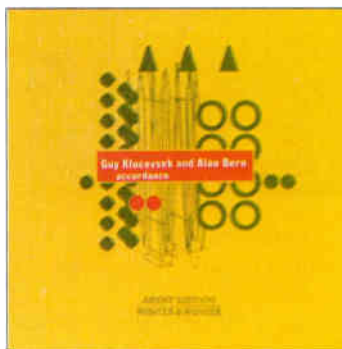
circuit. Hopefully, with this vibrant new effort, there will be enough interest for him to set his sights on the U.S.

Sticking with Afro-Cuban jazz, Bobby Matos And John Santos's *Mambo Jazz* (Cubop, Phone: 415.864.8448; Email: andrew@ubiquityrecords.com) is a meeting of the mambo minds. This album features each leader and their bands getting together for a one-day jam. They wrote new material for the session, and in the case of "Carminado," at the session. Brothers in the music, the two groups function as one full-bodied whole, where players solo freely over tight arrangements. A fun highlight is "I Don't Speak Spanish (But I Understand Everything When I'm Dancing),"



which is adapted from a poem of the same name. The tune, sung by Denise Cook, perfectly sums up the allure of this music and explains why Latin jazz can capture the head and heart of any music lover.

Going back to Africa, *Sudani* (Deep Dish, Email: dd_deepdish@yahoo.com) is an album

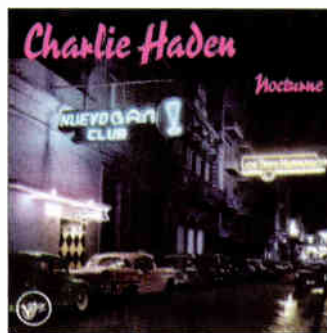


by New York saxophonist Patrick Brennan and Moroccan musicians M'allim Najib Sudani, Nirankar Khalsa and others. The music delves deeply into *Gnawa* music, which is a genre performed for dancers in a trance. Creating an unbroken circle, the dancers in turn inspire the musicians and thus help steer the music until the two groups

interact as a single entity. In *Sudani's* case, Brennan's saxophone fills the role of the dancer, urging on the players and improvising over music created using *guinbri*, *quarqabab*, *t'bal*, bamboo flute and trap drums. The stringed *guinbri* often leads the group's response, controlling the tempo, intensity and arrangements. A beautiful if unheralded album, *Sudani* reveals many interesting similarities between African-American and African culture as musicians from both cultures riff off each other.

Moving across the Mediterranean to European folk music and instruments, accordionist Guy Klucevsek has brought the accordion into the avant-garde and jazz underground, per-

forming with John Zorn, Kronos Quartet and others. Alan Bern is the leader of Brave Old World, a well-known klezmer group, as well as a jazz and classical pianist. On *Accordance* (Winter & Winter, Phone: 800.288.2007 ext. #2103; tim@allegro-music.com), the two meet with their accordions and find common ground in such genres as polkas, klezmer, jazz, pastoral tonal pieces, gypsy music and even cartoon melodies. Reminiscent of the sophisticated vibe of Astor Piazzolla's music, the duo take folk music and turn it into high art, where composition and improvisation are the only two guidelines they follow. Absolutely beautiful and soul-stirring.



CHARLIE HADEN

Nocturne (Verve)

Like his work with Quartet West, Charlie Haden's *Nocturne* has a romantic, late-night quality that seems to come from a near-empty club where the band plays just for themselves and the few patrons left. A far cry from the radical innovation of some of his greatest work or Quartet West's wistful

take on jazz standards, *Nocturne* finds Haden looking to the *boleros* (ballads) of Cuba and Mexico for inspiration. Pianist Gonzalo Rubalcaba and drummer Ignacio Berroa join him throughout, and guests include Pat Metheny, Joe Lovano, David Sanchez and Federico Britos Ruiz. While the soloists shine, with Rubalcaba sounding particularly great, Haden gets caught up in the tunes, rarely deviating from the song's melody — every note here serves the song. Those quick to judge may say that Charlie Haden is getting old, but this album is filled with a subtlety and beauty that is truly timeless.

R.I.Y.L.: Quartet West, Gonzalo Rubalcaba, Ibrahim Ferrer
 Contact: Jazz Promotion
 Phone: 212.331.2059
 Email: natalie.bongiorno@umusic.com
 Release Date: May 8

KERMIT RUFFINS

1533 St. Philip Street (Basin Street)

Trumpeter Kermit Ruffins is a force of nature in his hometown New Orleans: Typically booking as many as three gigs a night, he seems to be everywhere. He doesn't just *show up* to hit those high notes he loves to play either — he is a *showman* in the tradition of Louis Armstrong or Dr. John, and like them, he also does a fair bit of singing. On his sixth album as a leader (he got his start as co-founder of the popular Rebirth Brass Band before going solo in the '90s), Ruffins eschews his regular working band in favor of bringing in friends. As such, this album jumps all over the map, from gospel to bebop, but never leaves behind Ruffins' classic New Orleans swing.

R.I.Y.L.: Rebirth Brass Band, Louis Armstrong, Nicholas Payton
 Contact: Groov
 Phone: 800.544.7668
 Email: groovjaz@pacbell.net
 Release Date: May 10

CINDY BLACKMAN

Someday (High Note)

When watching Lenny Kravitz perform, it doesn't take long to notice the hot-shit drummer behind him — who happens to be a woman. What many don't know is that Cindy Blackman has also carved out a career for herself leading a jazz band. *Someday*, Blackman's seventh album as a leader, features her quartet working its way through a contemplative, slow-burning set of tunes reminiscent of Miles Davis late-'50s balladry. However, she does stir things up on the powerful "Eternal Justice," dropping bombs and cracking rim shots with conviction.

R.I.Y.L.: Tony Williams, Wayne Shorter, Brian Blade, Elvin Jones
 Contact: Joe Fields
 Phone: 212.873.2020
 Email: jazzdepo@ix.netcom.com
 Add Date: May 29

JAZZ
 Period Ending 5/8/2001
 www.cmj.com

Contributing reporters this week: 104 • See page 56 for a complete list of Jazz airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	10	SOULIVE Doin' Something	Blue Note
2	9	16	2	4	LOS HOMBRES CALIENTES Vol. 3...	Basin Street
3	2	2	2	9	MATT WILSON Arts And Crafts	Palmetto
4	4	5	4	5	CHRIS POTTER Gratitude	Verve
5	5	7	5	7	JOE LOVANO Flights Of Fancy: Trio Fascination...	Blue Note
6	13	20	6	3	NICHOLAS PAYTON Dear Louis	Verve
7	3	4	3	6	TIM BERNE The Shell Game	Thirsty Ear
8	8	3	3	7	ROY CAMPBELL PYRAMID TRIO Ethnic Stew...	Delmark
9	6	6	2	13	BILL FRISELL Blues Dream	Nonesuch
UP 12 POSITIONS						
10	22	11	10	9	OLU DARA Neighborhoods	Atlantic
UP 14 POSITIONS						
11	25	13	11	4	CHICK COREA NEW TRIO Past, Present & Futures	Stretch
12	21	-	12	2	STEVE LACY FOUR Morning Joy	Hatology
13	17	17	13	5	MOSE ALLISON The Mose Chronicles, Volume One	Blue Note
14	12	14	6	6	SCOTT FIELDS ENSEMBLE Mamet	Delmark
15	24	-	15	4	VARIOUS ARTISTS Heavy Flute	Label M
16	10	24	10	3	BILL MAYS TRIO Summer Sketches	Palmetto
17	14	9	2	16	BEN ALLISON Riding The Nuclear Tiger	Palmetto
18	-	-	18	1	CARIBBEAN JAZZ PROJECT Paraiso	Concord Picante
19	15	-	15	2	ROBIN EUBANKS AND MENTAL IMAGES Get 2 It	REM
20	R	-	7	5	CARLA COOK Dem Bones	Maxjazz
21	11	-	11	2	JIMMY SMITH Fourmost Return	Milestone
22	23	-	16	6	GARY BURTON For Hamp, Red, Bags, And Cal	Concord
23	R	25	23	2	WILLIAM PARKER O'Neal's Porch	Centering
24	16	12	1	15	JOHN SCOFIELD Works For Me	Verve
25	20	19	18	5	CECIL PAYNE Chic Boom: Live At The Showcase	Delmark

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

Afropop Worldwide, a 15-year-old, consistently groundbreaking syndicated program distributed by Public Radio International (PRI), has announced the launch of an affiliated website, afropop.org. "Our goal is to introduce the coolest music on the planet, to build an audience for artists from Africa and the African Diaspora," Afropop producer Sean Barlow stated. "A lot of people already know our radio show, but we have much more to offer now." The site will allow visitors to explore archival material from more than 400 Afropop shows and access artist interviews, features, CD reviews, and even recipes contributed by the show's genial Cameroonian host, Georges Collinet. Fans can also take part in online discussions, join one of Afropop's African tour groups, post digital postcards or swap their own favorite recipes. Another important resource is "The Best Of Web Radio," which connects listeners with live streaming stations from Brazil, Senegal, France, Tunisia, and Portugal. "I'm excited about the Website because it blows open the possibilities of what we can do," Barlow enthuses. "Our fans can hear their favorite

programs again while a new generation can discover these amazing artists and their stories for the first time. We aim to create a truly interactive global online community and forge new ways for emerging artists to connect within it, leap-frogging over the limitations of the conventional music business." • Stern's Music US reports that the Africano All-Stars' latest album, *Mandali*, has just won an EMMA (Ethnic Multicultural Media Awards), a prestigious honor sponsored by British Telecom, for "Best World Music Act" of 2000. This was the first time a world music category was included. Other nominees included Malian singer Rokia Traore, Tunisian jazz oud virtuoso Anouar Brahem and Brazilian diva Virginia Rodrigues. The black-tie ceremony took place on April 25 at the Grosvenor House Hotel in London. Africano's Senegalese producer, Ibrahima Sylla, and Mali-born arranger, Boncana Maiga, were unable to attend due to prior commitments, but Ronnie Baro, the Cuban-American singer-composer who is founding member of the band, flew in from Paris to collect the golden Oscar-style statuette. Stern's was represented by Robert Urbanus, a Dutch-born partner in the



Sean Barlow & Georges Collinet

firm who is now directing their offices in São Paulo. Go to www.btemmaawards.com for further information. • Cassava Records, an independent label located in Sunnyvale, California, will soon release an album called *Rumba-Soukous*. The line-up features members of Soukous Stars, a legendary pick-up band from the late '80s that was led by the Congolese rhythm guitarist Lokassa Ya Mbongo. A three-track advance CD (there will be 10 tunes on the finished version) reveals lead player Nene Tshakou (formerly with Kanda Bongo Man) and silky-piped singer Shimita El Diego to be in typically fine fettle. The beat is infectious and the dulcet attempts at English-language

vocals are cute as hell, but, as is typical of this style, the mix tends toward the overuse of synths and drum machines. Nonetheless, dance-oriented Congolese pop fans — who have been kept on short commons by the current semi-acoustic rumba roots revival — will line up around the block to purchase copies of this opus. Folks jonesing for a sugar rush should contact Grace at 800.620.0177 or log on to www.cassavarecords.com. • Lisa Pardini, a popular publicist who was formerly affiliated with Green Linnet Records, has joined the staff of Miles Copeland's happening West-coast-based label, Ark 21. Friends and colleagues can reach her at Lisa.p@ark21.com.

NEW WORLD

Period Ending 5/8/2001

www.cmj.com

Contributing reporters this week: 100 • See page 55 for a complete list of New World airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	4	BOB MARLEY & THE WAILERS Catch A Fire	Tuff Gong-IDJMG
2	2	4	2	6	TARIKA Soul Makassar	Triloka
3	8	11	3	4	SHEILA CHANDRA This Sentence Is True...	Indipop-Shakti
4	12	15	4	4	ANTIBALAS AFROBEAT ORCHESTRA Liberation...	Ninja Tune
5	3	6	1	10	BOSSACUCANOVA & ROBERTO MENESCAL	Six Degrees
6	7	13	6	4	NATACHA ATLAS Ayeshteni	Mantra-Beggars Group
7	9	12	7	6	VARIOUS ARTISTS Mexico	Putumayo
8	11	7	7	5	ATERCIOPELADOS Gozo Poderoso	BMG U.S. Latin-Arista
9	6	16	6	6	LUCIANO A New Day	VP
10	4	3	2	10	VARIOUS ARTISTS Gardens Of Eden	Putumayo
11	17	-	11	2	MAHOTELLA QUEENS Sebai Bai	Indigo-Harmonia Mundi
12	5	5	2	11	RACHID TAHA Made In Medina	Mondo Melodia
13	10	2	1	12	MORENO VELOSO + 2 Music Typewriter	Hannibal-Palm
UP 10 POSITIONS						
14	24	-	14	2	VARIOUS ARTISTS Jamaica	Putumayo
15	R	19	12	5	VARIOUS ARTISTS Bosavi Rainforest...	Smithsonian Folkways
#1 DEBUT						
16	-	-	16	1	VARIOUS ARTISTS Fuerza!	Higher Octave
17	25	14	14	3	JUNIOR KELLY Love So Nice	VP
18	18	-	18	2	VARIOUS ARTISTS Traveler '01	Six Degrees
19	14	9	3	13	BERES HAMMOND Music Is Life	VP
20	21	-	18	3	SEBA Ewa	Tinder
21	-	-	21	1	FANTCHA Viva Mindelo	Lusafrica-Harmonia Mundi
22	-	-	22	1	CAETANO VELOSO Noites Do Norte	Nonesuch
23	16	18	8	8	MORGAN HERITAGE More Teachings	VP
24	R	-	10	10	JOI We Are Three	Real World
25	23	8	2	11	COMPAY SEGUNDO Las Flores De La Vida	Nonesuch

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

Q&A



NATACHA ATLAS

Natacha Atlas was born of Moroccan and Egyptian stock, but raised primarily in Europe. Her powerful Arabic vocals have graced much of Transglobal Underground's output and her solo albums mirror the group's trademark blend of trance, hip-hop, techno and drum 'n' bass mixed with assorted traditional styles. CMJ met with Atlas at her label's New York offices while she was promoting her latest album, *Ayeshteni* (Beggars Banquet.)

Are you tired of hearing yourself and your music described as "exotic?"

Yeah, like something that's unknown, but sort of appealing because of its mystery.

When did you begin belly dancing and what does it mean to you?

I grew up with it at weddings and family celebrations. For me belly dance means liberty, because in the Arab world, it's not considered a respectable profession. You're looked upon as loose, like you're too free with yourself and going beyond limits. A woman has to be daring to do it.

How is your music perceived in the Middle East?

I'm steeped in controversy; and over there, controversy is not your friend. It can literally kill you. It's not like here, where it's good copy and just makes you more famous.

You've spent a lot of time in Cairo. What is it like to be a woman of modern Egypt?

I mix with high society, and if these women get pissed off, they can leave for a while. But I also have friends in the suburban class. One of them is from a Christian family and if she were to lose her virginity before marriage, she could be killed. It's really difficult.

Westerners harbor a huge array of misconceptions about the Middle East and Arabic cultures. Which ones most get on your nerves?

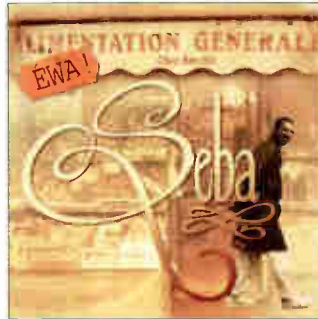
I suppose the obvious one is that all Arabs are terrorists who cannot be trusted. I understand where it comes from because when you watch the news all you get shown is Saddam Hussein or the Israeli-Palestine conflict.

What do you like or dislike about contemporary Egyptian music?

I think that most pop musicians in Egypt, or the Middle East in general, sing bland love songs because they are not allowed to challenge authority. It's a real no-no. I'm not keen on *jil* (literally "generation - youth-oriented pop), but *shaabi* (a bluesy street style) at its most potent is never political but very philosophical and full of social awareness. That's what I like about it.

Which part of your background do you feel the most attracted to and how does it affect your music?

I identify with the Egyptian side of my ancestry, and also a little bit with the Moroccan side. But as I get older, I'm becoming more esoteric. I belong to the world, really.



SEBA

Ewa! (Tinder)

Winners of France's prestigious Kora Award, Seba consists of six French-Arabic brothers, plus guests like the Parisian DJ Noise, Cameroonian diva Florence Titty Dimbeng and gloriously gutty fiddler Nasser Baghdad, who has recorded with Henri Dikongue. Like many younger Arabic artists, the members of Seba are

as much children of the Champs-Elysees as they are of the *medina* (town) marketplace, often eschewing traditional modes in favor of pop hooks and close harmonies. They employ liberal measures of jazz, reggae and hip-hop in their music, which are skillfully applied rather than haphazardly slopped over everything else. But their playful modernity does not compromise their soulfulness; they also draw upon the mountain vistas of Western Algeria, along with *rai*, *andalous* and flamenco flavors. The sinuous vocals and homemade percussion on tracks like "Nomades" should pacify purists who still haven't figured out that today's pop is tomorrow's folk music.

R.I.Y.L.: Orchestre National de Barbes, Cheb I Sabbah, Natacha Atlas, Rachid Taha
Contact: Dawn Anderson
Phone: 888.848.6777
E-mail: dawn@tinderrecords.com
Release Date: May 8; at radio now

MAHOTELLA QUEENS

Sebai Bai (Indigo)

The Queens began their career during the darkest days of Apartheid, when their incongruously joyful *mbaqanga* (a Zulu-and-gospel-derived vocal style built over a back-leaning rhythm and performed with a guitar band) helped raise international consciousness about the brutal regime. They lived to see the new South Africa, but Mahlathini, the outfit's famous "groaner" (male bass singer), died in 1999. The female trio bravely resolved to continue without him, and judging by the present album, they made the right decision. Their new harmonies have a delightful treble lilt and the youthful back-up band plays its heart out.

R.I.Y.L.: Ladysmith Black Mambazo, Izintombi Zezi Manje Manje, Boyoyo Boys, Soul Brothers
Contact: Dmitri Vietze
Phone: 812.824.1461
E-mail: dmitri@idiophone.com
Release Date: At radio now

RAVI SHANKAR

Full Circle - Carnegie Hall 2000 (Angel)

Ever since George Harrison of the Beatles introduced a generation of '60s stoners to Indian classical music, Ravi Shankar has been a household name in the West. Now 81 years old, the sitarist makes improvisations that are as blissfully abandoned, languidly sensuous, and intellectually adventurous as ever. *Pandit* (an honorific meaning "teacher") Shankar first played Carnegie Hall in 1938 as part of his brother's dance troupe and this concert was also a family affair, with his brilliant young daughter Anoushka sitting in on second sitar.

R.I.Y.L.: Ustad Vilayat Khan, Hari Prasad Chaurasia, Bismillah Khan, Lakshmi Shankar
Contact: Max Horowitz
Phone: 212.465.2444
E-mail: max@crossovermedia.net
Release Date: At radio now

CORE RADIO

Period Ending 5/8/2001

www.cmj.com

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

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	5	1	4	NICK CAVE AND THE BAD SEEDS No More... Mute-Reprise		38	34	17	12	7	MATMOS A Chance To Cut Is A Chance To Cure Matador	
2	4	4	2	5	ANI DIFRANCO Revelling/Reckoning Righteous Babe		39	63	68	39	3	SPACEHOG The Hogyssey Artemis	
3	12	-	3	2	MOGWAI Rock Action Matador		40	40	-	40	2	THE EX Dizzy Spells Touch And Go	
4	1	2	1	5	RED HOUSE PAINTERS Old Ramon Sub Pop		41	26	46	26	6	NIKKA COSTA Everybody Got Their... Cheeba Sound-Virgin	
5	3	1	1	8	GUIDED BY VOICES Isolation Drills TVT		42	49	51	42	5	RAMMSTEIN Mutter Universal	
6	5	22	5	5	B.R.M.C. Black Rebel Motorcycle Club Virgin		43	53	-	43	2	R.E.M. Imitation Of Life (CD5) Warner Bros.	
7	11	-	7	2	GRANDDADDY Through A Frosty Plate Glass (EP) V2		44	35	26	21	5	ATOM AND HIS PACKAGE Redefining Music Hopeless	
8	7	-	7	2	UNWOUND Leaves Turn Inside You Kill Rock Stars		45	29	67	29	4	US MAPLE Acre Thrills Drag City	
9	8	11	8	3	MOUSE ON MARS Idiology Thrill Jockey		46	70	-	46	3	DUMP That Skinny Motherfucker With The High Voice Shrimper	
					#1 DEBUT		47	57	-	47	2	MARCIA BALL Presumed Innocent Alligator	
10	-	-	10	1	MODEST MOUSE Sad Sappy Sucker K		48	18	12	12	7	SOFT BOYS Underwater Moonlight Matador	
11	17	13	11	6	BEN HARPER AND THE INNOCENT CRIMINALS Live... Virgin		49	36	48	17	7	TIPSY Uh-Oh! Asphodel	
12	37	-	12	2	GORILLAZ Gorillaz Virgin		50	47	21	3	10	ARAB STRAP The Red Thread Matador	
13	19	33	13	6	ME FIRST & THE GIMME GIMMES Blow... Fat Wreck Chords		51	46	60	46	3	ALKALINE TRIO From Here To Infirmary Vagrant	
14	6	7	6	6	SHUGGIE OTIS Inspiration Information Luaka Bop							#3 DEBUT	
15	14	28	14	3	BURNING AIRLINES Identikit DeSoto		52	-	-	52	1	MANDALAY Solace V2	
16	9	3	2	8	DAFT PUNK Discovery Virgin		53	51	45	45	3	MARK KOZELEK What's Next To The Moon Badman	
17	10	6	4	8	OLD 97'S Satellite Rides Elektra-EEG		54	72	53	37	7	ERIC CLAPTON Reptile Reprise-Warner Bros.	
18	13	15	8	6	CREEPER LAGOON Take Back The Universe... DreamWorks		55	16	20	10	7	PETE YORN musicforthemorningafter Columbia-CRG	
19	22	27	19	3	OF MONTREAL Coquelicot Asleep In The Poppies... Kindercore		56	R	70	56	2	STRING CHEESE INCIDENT Outside Inside Sci Fidelity	
20	32	35	20	3	MANIC STREET PREACHERS Know Your Enemy Virgin		57	-	-	57	1	ARLING-CAMERON-SWARTE Sound Shopping Basta	
21	54	-	21	2	ALEJANDRO ESCOVEDO A Man Under... Bloodshot		58	-	-	58	1	SKINDIVE Skindive Palm	
22	20	8	8	5	VARIOUS ARTISTS Sounds Eclectic Palm		59	61	55	36	5	LUCKSMITHS Why That Doesn't Surprise Me Candle-Drive-In	
23	33	65	23	3	CLIENTELE Suburban Light Merge		60	65	-	60	2	H2O Go MCA	
24	30	10	3	10	ROCKET FROM THE CRYPT Group Sounds Vagrant		61	-	-	61	1	DAVID BYRNE Look Into The Eyeball Virgin	
25	23	-	23	2	PINEHURST KIDS Bleed It Dry Barbaric		62	28	25	15	7	MICE PARADE Mokoondi Bubble Core	
26	52	61	26	4	THURSDAY Full Collapse Victory		63	-	-	63	1	ANTI-FLAG Underground Network Fat Wreck Chords	
27	45	62	27	3	STEREOPHONICS Just Enough Education To Perform V2		64	42	-	42	2	INCREDIBLE MOSES LEROY Electric... Ultimatum-Artemis	
28	25	-	25	2	ANTIBALAS AFROBEAT ORCHESTRA Liberation... Ninja Tune		65	-	-	65	1	SEAFOOD Surviving The Quiet Big Wheel Recreation	
29	24	71	24	3	BARDO POND Dilate Matador		66	R	75	66	2	HELICOPTER HELICOPTER By Starlight Lunch	
30	44	-	30	2	COWBOY JUNKIES Open Zoë-Rounder		67	56	36	36	4	ANDREW BIRD'S BOWL OF FIRE The Swimming Hour Rykodisc	
31	21	9	2	10	IDLEWILD 100 Broken Windows Food-Odeon-Capitol		68	-	-	68	1	G. LOVE & SPECIAL SAUCE The Electric Mile OKeh-Epic	
					#2 DEBUT		69	50	40	15	8	JOHN HAMMOND Wicked Grin Point Blank-Virgin	
32	-	-	32	1	JUNO A Future Lived In Past Tense DeSoto		70	-	-	70	1	OHGR Welt Spitfire	
33	15	24	15	4	LEMON JELLY Lemonjelly.ky XL-Beggars Group		71	R	72	40	11	JONATHA BROOKE Steady Pull Bad Dog	
34	48	43	26	6	DELBERT MCCLINTON Nothing Personal New West		72	68	42	31	7	TOADIES Hell Below/Stars Above Interscope	
35	31	32	31	4	COUCH Profane Matador		73	69	-	69	2	BOB MARLEY & THE WAILERS Catch A... Tuff Gong-IDJMG	
36	38	39	36	5	DASHBOARD CONFESSIONAL The Places You Have... Vagrant		74	-	-	74	1	TURIN BRAKES The Optimist LP Source-Astralwerks	
37	R	-	37	7	SIGUR ROS Agaetis Byrjun Fat Cat-PIAS America		75	R	16	9	7	HEFNER We Love The City Too Pure-Beggars Group	

RADIO 200 ADDS

Period Ending 5/8/2001

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POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	149	PLACEBO Black Market Music	Virgin
2	100	DAVID BYRNE Look Into The Eyeball	Virgin
3	87	MXPX The Renaissance EP	Fat Wreck Chords-Epitaph
4	85	BOUNCING SOULS How I Spent My Summer Vacation	Epitaph
5	83	ECHO & THE BUNNYMEN Flowers	spinART
6	71	G. LOVE & SPECIAL SAUCE The Electric Mile	OKeh-Epic
7	57	FANTASTIC PLASTIC MACHINE Beautiful	Emperor Norton
8	52	JOAN OF ARC How Can Any Thing So Little Be Any More?	Jade Tree
9	52	LEROY Leroy	Hollywood
10	48	IKE REILLY Salesmen And Racists	Republic-Universal
11	48	SWORDS PROJECT The Swords Project	Absolutely Kosher
12	39	LADYBUG TRANSISTOR Argyle Heir	Merge
13	37	CHAMPALE Simple Days	Pitch-A-Tent
14	32	BICYCLE THIEF You Come And Go Like A Pop Song	Artemis
15	28	TO ROCOCO ROT AND I-SOUND Music Is A Hungry Ghost	Mute
16	27	RISE AGAINST Unraveling	Fat Wreck Chords
17	27	ICARUS LINE Mono	Crank
18	23	PEE WEE FIST Flying	Kimchee
19	22	JOE HENRY Scar	Mammoth
20	15	DARK FANTASTIC Goodbye Crooked Scar	Up

GOING FOR ADDS

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MAY 22

ANUBIAN NIGHTS Naz Bar	Crippled Dick Hot Wax
BOYS STAR LIBRARY If I Was Born A Girl	Bumblebear
CAROLINE LAVELLE Brilliant Midnight	Atlantic
CHRISTIANSSEN	Eulogy
EPIC HERO A Brighter Mess	Epic Sandwich
FENIX TX Lechuza	MCA
GEGGY TAH Into The Oh	Virgin
MISHIMA USA Hold My Breath	Catapult
PS I LOVE YOU Heart Of Stone	Rocket Girl
R.E.M. Reveal	Warner Bros.
SCOOTER SCUDIERI Ancient Rituals	Scooter Scudieri
SIX GOING ON SEVEN American't (Or Won't)	Big Wheel Recreation
STAIND Break The Cycle	Elektra-EEG
STATIC-X Machine	Warner Bros.
STROKES EP	Beggars Banquet
ULTRA BABYFAT	Orange
WEEZER Weezer	Interscope
WELLWATER CONSPIRACY The Scroll And Its Combinations	TVT

MAY 29

AFRO CELT SOUND SYSTEM Vol. 3: Further In Time	RealWorld
BETTY BLOWTORCH Are You Man Enough?	Food Chain
DARWIN'S WAITING ROOM Orphan	MCA
DELOUR Waiting For A World War	Sonic Boom

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

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CMJ RADIO 200

Period Ending
5/8/2001

Contributing reporters this week: 411 • See page 39 for a complete list of airplay reports.

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
					#1 TRIPLE A		50	59	90	50	4	R.E.M. Imitation Of Life (CD5)	Warner Bros.
1	2	4	1	6	ANI DIFRANCO Revelling/Reckoning Righteous Babe		51	45	45	45	6	ANDREW BIRD'S BOWL OF FIRE The Swimming Hour Rykodisc	
					#1 CORE		52	47	41	41	6	INDIA.ARIE Acoustic Soul Motown	
2	4	7	2	4	NICK CAVE AND THE BAD SEEDS No More... Mute-Reprise		53	94	153	53	3	MANDALAY Solace V2	
3	1	1	1	8	GUIDED BY VOICES Isolation Drills TVT		54	44	65	44	4	TSAR King Of The School EP (B-Sides...) Hollywood	
4	3	3	3	5	RED HOUSE PAINTERS Old Ramon Sub Pop		55	52	69	52	3	WEEZER Hash Pipe (CD5) Geffen-Interscope	
5	6	17	5	6	B.R.M.C. Black Rebel Motorcycle Club Virgin		56	51	57	51	4	COUCH Profane Matador	
6	16	-	6	2	MOGWAI Rock Action Matador		57	53	131	53	3	ANTIBALAS AFROBEAT ORCHESTRA Liberation... Ninja Tune	
7	5	6	5	6	CREEPER LAGOON Take Back The Universe... DreamWorks		58	50	51	29	7	TIPSY Uh-Oh! Asphodel	
8	14	-	8	2	GRANDDADDY Through A Frosty Plate Glass (EP) V2		59	58	37	22	8	MATMOS A Chance To Cut Is A Chance To Cure Matador	
9	27	-	9	2	GORILLAZ Gorillaz Virgin		60	63	112	60	3	RUSTIC OVERTONES Viva Nueva Tommy Boy	
10	11	87	10	3	UNWOUND Leaves Turn Inside You Kill Rock Stars		61	55	26	9	10	ARAB STRAP The Red Thread Matador	
11	10	9	9	7	BEN HARPER AND THE INNOCENT CRIMINALS Live... Virgin		62	46	85	46	3	SCAPEGOAT WAX Okeeblow Grand Royal-Virgin	
12	12	15	12	6	ME FIRST & THE GIMME GIMMES Blow In... Fat Wreck Chords							#3 DEBUT	
13	8	5	5	8	OLD 97'S Satellite Rides Elektra-EEG		63	-	-	63	1	BLACK CROWES Lions V2	
14	9	11	9	6	SHUGGIE OTIS Inspiration Information Luaka Bop		64	69	190	64	3	THE EX Dizzy Spells Touch And Go	
15	17	27	15	4	MOUSE ON MARS Idiology Thrill Jockey		65	90	74	65	3	HELICOPTER HELICOPTER By Starlight Lunch	
					#1 DEBUT		66	37	29	23	8	CLUTCH Pure Rock Fury Atlantic	
16	-	-	16	1	MODEST MOUSE Sad Sappy Sucker K		67	82	70	51	9	DELBERT MCCLINTON Nothing Personal New West	
17	7	2	2	9	DAFT PUNK Discovery Virgin		68	144	-	68	2	G. LOVE & SPECIAL SAUCE The Electric Mile OKeh-Epic	
18	29	30	18	3	OF MONTREAL Coquelicot Asleep In The Poppies... Kindercore		69	149	-	69	5	DAVID BYRNE Look Into The Eyeball Virgin	
19	33	28	19	6	THURSDAY Full Collapse Victory		70	81	-	70	2	JASON FALKNER Necessity: The 4-Track Years spinART	
20	20	31	20	3	MANIC STREET PREACHERS Know Your Enemy Virgin		71	93	165	71	3	MARCIA BALL Presumed Innocent Alligator	
21	26	36	21	3	BURNING AIRLINES Identikit DeSoto		72	125	-	72	2	TURIN BRAKES The Optimist LP Source-Astralwerks	
22	13	8	2	11	IDLEWILD 100 Broken Windows Food-Odeon-Capitol		73	39	35	23	8	SOFT BOYS Underwater Moonlight Matador	
23	22	13	13	5	VARIOUS ARTISTS Sounds Eclectic Palm		74	57	47	23	9	JOHN HAMMOND Wicked Grin Point Blank-Virgin	
24	18	14	14	8	TOADIES Hell Below/Stars Above Interscope							#1 NEW WORLD	

CHART TOPPER



Ani DiFranco

#1 DEBUT



Modest Mouse

#2 DEBUT



Hot Water Music

#3 DEBUT



26	28	—	26	2	PINEHURST KIDS Bleed It Dry	Barbaric	76	78	61	61	4	BOB MARLEY & THE WAILERS Catch A Fire	Root Gong-10JMG
27	31	32	27	3	ALKALINE TRIO From Here To Infirmary	Vagrant	77	67	21	10	9	HEFNER We Love The City	Too Pure-Beggars Group
28	34	34	28	6	LUCKY BOYS CONFUSION Throwing The Game	Elektra-EEG	78	54	124	54	4	US MAPLE Acre Thrills	Drag City
29	35	43	29	4	STEREOPHONICS Just Enough Education To Perform	V2	79	68	58	46	6	LUCKSMITHS Why That Doesn't Surprise Me	Candle-Drive-In
30	24	23	23	5	DASHBOARD CONFESSIONAL The Places You Have Come...	Vagrant	80	—	—	80	1	ZERO ZERO AM Gold	Jade Tree
31	19	12	3	10	ROCKET FROM THE CRYPT Group Sounds	Vagrant	81	96	130	81	4	DUMP That Skinny Motherfucker With The High Voice	Shrimper
32	25	44	25	4	INCREDIBLE MOSES LEROY Electric Pocket...	Ultimatum-Artemis	82	65	38	21	9	DAVE MATTHEWS BAND Everyday	RCA
33	32	19	18	6	ATOM AND HIS PACKAGE Redefining Music	Hopeless	83	40	18	10	9	SHEILA DIVINE Where Have My Countrymen Gone	Co-Op
34	21	24	21	7	NIKKA COSTA Everybody Got Their Something	Cheeba Sound-Virgin	84	103	76	76	8	ERIC CLAPTON Reptile	Reprise-Warner Bros.
35	48	73	35	4	SPACEHOG The Hogyssey	Artemis	85	56	50	50	5	CINERAMA John Peel Sessions	Manifesto
36	41	71	36	3	CLIENTELE Suburban Light	Merge	86	49	20	1	14	STEPHEN MALKMUS Stephen Malkmus	Matador
37	R	—	37	16	SIGUR ROS Agaetis Byrjun	Fat Cat-PIAS America	87	108	162	87	3	SEAFOOD Surviving The Quiet	Big Wheel Recreation
38	77	—	38	2	ALEJANDRO ESCOVEDO A Man Under The Influence	Bloodshot	88	75	81	75	4	PUSH STARS Opening Time	Co-Op Pop-Wicked Disc
39	43	49	39	3	ANTI-FLAG Underground Network	Fat Wreck Chords	89	86	89	86	6	OHGR Welt	Spitfire
40	38	40	38	6	RAMMSTEIN Mutter	Universal	90	70	64	64	7	MONSTER MAGNET God Says No	A&M
41	36	59	36	3	H2O Go	MCA	91	76	83	76	4	MOODS FOR MODERNS Loud & Clear	Doghouse
42	74	180	42	3	COWBOY JUNKIES Open	Zoë-Rounder	92	162	—	92	2	ARLING-CAMERON-SWARTE Sound Shopping	Basta
43	80	—	43	2	JUNO A Future Lived In Past Tense	DeSoto	93	61	54	38	7	MICE PARADE Mokoondi	Bubble Core
44	72	62	44	4	STRING CHEESE INCIDENT Outside Inside	Sci Fidelity	94	145	—	94	2	COUSTEAU Cousteau	Palm
45	15	16	10	7	PETE YORN musicforthemorningafter	Columbia-CRG	95	132	86	86	5	NEBULA Charged	Sub Pop
46	42	96	42	3	BARDO POND Dilate	Matador	96	101	134	96	4	CALIFONE Roomsound	Perishable
47	62	52	47	4	SKINDIVE Skindive	Palm	97	—	—	97	1	SNOW PATROL When It's All Over We Still Have To Clear Up	Never
48	30	10	5	10	BLACK BOX RECORDER The Facts Of Life	Jetset	98	143	125	80	16	JONATHA BROOKE Steady Pull	Bad Dog
					#2 DEBUT		99	99	—	99	2	HI-TEK Hi-Teknology	Rawkus
49	—	—	49	1	HOT WATER MUSIC A Flight And A Crash	Epitaph	100	71	53	15	10	KINGS OF CONVENIENCE Quiet...	Source-Astralwerks



Black Crowes

TOP RE-ENTRY



Sigur Rós

#5 DEBUT



G. Love

Chart information is based on combined airplay reports from CMJ's panel of college, commercial and non-commercial radio stations. Statistics are compiled from point totals tabulated from positions (1-30) of artists on airplay reports, then multiplied by station code factor (based upon market size, market impact and market reach). © 2001 The CMJ Network, 44 W. 18th St., 6th Floor, New York, NY 10011.

fantastic plastic machine

FPM adjusts your BPM on Beautiful, his new album of sleek NYC house grooves and super 70's Philly soul.

CONTACT: Matthew Semancik S.P.E.C.T.R.E.
matthew@spectreradio.com
tel: (323)644-3778

JUNE DJ TOUR

- 04 Seattle - Baltic Room
 - 05 Portland - B Complex
 - 06 Los Angeles - Fais Do Do
 - 08 San Francisco - Ruby Skye
 - 09 Lawrence - The Granada
 - 13 Toronto - Una Mas
 - 14 Montreal - Club Soda
- Check www.emperornorton.com for more dates

fantastic plastic machine
beautiful.



Emperor Norton Records



5 YEARS AGO

STEREOLAB
Emperor Tomato Ketchup
(Elektra-EEG)

JESUS LIZARD
Shot (Capitol)

RAGE AGAINST THE MACHINE
Evil Empire (Epic)

BOB MOULD
Bob Mould (Rykodisc)

GUIDED BY VOICES
Under The Bushes, Under
The Stairs (Matador)



10 YEARS AGO

FISHBONE
The Reality Of My
Surroundings (Columbia)

KING MISSILE
The Way To Salvation
(Atlantic)

R.E.M.
Out Of Time
(Warner Brothers)

HOODOO GURUS
Kinky (RCA)

VIOLENT FEMMES
Why Do Birds Sing?
(Slash-Reprise)

CMJ RADIO 200

Period Ending 5/1/2001

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	130	148	101	6	AMERICAN HI-FI American Hi-Fi	Island-IDJMG
102	141	92	36	15	JIM WHITE No Such Place	Luaka Bop
103	91	80	75	7	SADIES Tremendous Efforts	Bloodshot
104	66	48	23	10	OLEANDER Unwind	Republic-Universal
105	-	-	105	1	LLOYD COLE The Negatives	March
106	107	152	106	3	SUM 41 All Killer No Filler	Island-IDJMG
107	87	63	39	8	BLACK HALOS The Violent Years	Sub Pop
108	200	-	108	2	SYSTEMATIC Somewhere In Between	TMC-Elektra-EEG
109	84	116	84	3	DANIELSON FAMILIE Fetch The Compass Kids	Secretly Canadian
110	88	99	55	8	OUR LADY PEACE Spiritual Machines	Columbia-CRG
111	151	46	42	7	THOU Put Us In Tune	See Thru Broadcasting
112	123	67	3	14	LADYTRON 604	Emperor Norton
113	146	120	105	5	MERCURY PROGRAM All The Suits Began To Fall Off	Tiger Style
114	121	193	114	3	ATERCIOPELADOS Gozo Poderoso	BMG U.S. Latin-Arista
115	160	-	115	2	DESTROYER Streethawk: A Seduction	Misra
116	106	103	103	5	HOOD Home Is Where It Hurts	Domino (UK)
117	95	75	75	5	DEPECHE MODE Dream On (CD5)	Mute-Reprise
118	73	82	73	5	BUTCHIES 3	Mr. Lady
119	118	-	118	2	KEN NORDINE A Transparent Mask	Asphodel
120	150	150	120	3	BUDDY GUY Sweet Tea	Silvertone-Jive
121	147	111	111	3	DJ SMASH Phonography	Blue Note
122	100	97	77	6	NOBUKAZU TAKEMURA Hoshi No Koe	Thrill Jockey
123	92	60	31	9	MOMUS Folktronic	Le Grand Magistry
124	64	33	1	13	TORTOISE Standards	Thrill Jockey
125	-	-	125	1	LOS SUPER SEVEN Canto	Sony Legacy
126	158	147	126	5	RUN DMC Crown Royal	Arista
127	-	-	127	1	THINKING FELLERS UNION LOCAL 282 Bob Dinners Presents...	Communion
128	-	-	128	1	TOULOUSE New Points New Lines	Grimsey
129	-	-	129	1	ACTION FIGURE PARTY Action Figure Party	Blue Thumb
130	-	-	130	1	MULTIPLE CAT Golden Apple Hits	Plow City
131	168	-	131	2	MAD CADDIES Rock The Plank	Fat Wreck Chords
132	-	-	132	1	NO MOTIV Diagram For Healing	Vagrant
133	R	182	133	2	LUCINDA WILLIAMS Essence (CD5)	Lost Highway-IDJMG
134	-	-	134	1	MARK LANEGAN Field Songs	Sub Pop
135	154	109	59	7	SAINT ETIENNE Interlude	Sub Pop
136	124	128	46	10	POWDERFINGER Odyssey Number Five	Republic-Universal
137	-	-	137	1	BLIND BOYS OF ALABAMA Spirit Of The Century	Real World
138	-	-	138	1	VARIOUS ARTISTS Traveler '01	Six Degrees
139	138	-	138	2	RUBY Short-Staffed At The Gene Pool	Thirsty Ear
140	170	133	133	4	APPLICATORS What's Your Excuse	Cornerstone R.A.S.
141	-	-	141	1	ASPERA Sugar + Feathered	Big Wheel Recreation
142	129	164	129	6	SHAWN COLVIN Whole New You	Columbia-CRG
143	98	104	64	7	JUNO/DISMEMBERMENT PLAN Juno & The Dismemberment Plan (EP)	DeSoto
144	60	72	53	7	WAGON CHRIST Musipal	Ninja Tune
145	83	55	55	6	LES CLAYPOOL'S FROG BRIGADE Live Frogs Set 1	Prawn Song
146	-	-	146	1	TOM RUSSELL Borderland	Hightone
147	117	91	71	8	GUTTERMOUTH Covered With Ants	Epitaph
148	126	78	33	9	SOULIVE Doin' Something	Blue Note
149	110	98	98	4	DYNAMITE BOY Somewhere In America	Fearless
150	190	155	92	9	OVER THE RHINE Films For Radio	Back Porch

CMJ RADIO 200

Period Ending 5/1/2001

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	173	198	151	3	WORK OF SAWS Motivation And Watertower Grammar	Thick Furniture
152	165	101	32	10	SEÑOR COCONUT El Gran Baile	Emperor Norton
153	-	-	153	1	ENSIGN The Price Of Progression	Nitro
154	140	77	63	6	SIXTH GREAT LAKE Up The Country	Kindercore
155	-	-	155	1	PUFFY AMIYUMI Spike	Sony Japan
156	136	100	100	6	BOARDS OF CANADA In A Beautiful Place In The Country (EP)	Warp
157	89	108	89	6	PRAYER BOAT Polichinelle	Atlantic
158	85	42	30	9	BLAKE BABIES God Bless The Blake Babies	Zoë-Rounder
159	182	181	159	4	MJ COLE Sincere	Talkin' Loud-Island-IDJMG
160	172	192	160	3	SON OF SAM Songs From The Earth	Nitro
161	-	-	161	1	TRACY + THE PLASTICS Muscler's Guide To Videonics	Chainsaw
162	127	143	119	4	RETSIN Cabin In The Woods	Carrot Top
163	116	158	56	11	OLU DARA Neighborhoods	Atlantic
164	R	-	154	5	JIMMY LAFAVE Texoma	Bohemia Beat
165	102	68	4	13	SPOON Girls Can Tell	Merge
166	R	-	166	2	MATT POND PA I Thought You Were Sleeping	File 13
167	163	189	163	4	VARIOUS ARTISTS Hellhound On My Trail: The Songs Of Robert Johnson	Telarc
168	167	118	60	8	AMY RAY Stag	Daemon
169	139	146	139	6	STAIND It's Been Awhile (CD5)	Elektra-EEG
170	-	-	170	1	POLYGON WINDOW (Surfing On Sinewaves)	TVT
171	R	126	57	7	MINDERS Golden Street	spinART
172	-	-	172	1	GIRLS AGAINST BOYS Series 7 Soundtrack	Koch
173	105	93	1	15	RAINER MARIA A Better Version Of Me	Polyvinyl
174	183	-	174	2	BIG IN JAPAN Destroy The New Rock	Honest Don's
175	-	-	175	1	R.L. BURNSIDE Well, Well, Well	Fat Possum-Epitaph
176	128	107	78	9	SHEA SEGER The May Street Project	RCA
177	-	-	177	1	EXPLOSION ROBINSON The Luxury Leader	Slabco
178	187	183	178	3	EUPHORIA Beautiful My Child	Six Degrees
179	-	-	179	1	FABULOUS DISASTER Put Out Or Get Out	Pink & Black
180	115	163	115	4	VENUS HUM Venus Hum	Mono-Fi
181	-	-	181	1	RIVINGTON Happy On A Sliding Scale	Semaphore (UK)
182	131	-	131	2	VARIOUS ARTISTS Redirection: A Polyvinyl Sampler	Polyvinyl
183	R	-	9	14	LE TIGRE From The Desk Of Mr. Lady	Mr. Lady
184	114	105	64	7	STREETWALKIN' CHEETAHS Waiting For The Death Of My Generation	Triple X
185	109	154	109	3	POLYSICS Hey Bob My Friend	Asian Man
186	R	-	59	14	JEB LOY NICHOLS Just What Time It Is	Rough Trade-Rykodisc
187	-	-	187	1	TO ROCOCO ROT AND I-SOUND Music Is A Hungry Ghost	Mute
188	79	39	36	7	BREAKESTRA The Live Mix Part 2	Stones Throw
189	-	-	189	1	MIRANDA LEE RICHARDS The Herethereafter	Virgin
190	R	-	174	2	FRENZAL RHOMB Shut Your Mouth	Fat Wreck Chords
191	191	-	159	4	FEAR FACTORY Digimortal	Roadrunner
192	164	123	123	7	BOSSACUCANOVA & ROBERTO MENESCAL Brasilidade	Six Degrees
193	-	-	193	1	JON AUER 6 1/2	Pattern 25
194	142	113	93	12	SEMISONIC All About Chemistry	MCA
195	113	151	104	7	VARIOUS ARTISTS Grazing In The Trash —The Soul Fire Funk 45 Collection	Soul Fire
196	137	136	136	4	POSTAGE ERA Fatal Autopsy	Actiondriver
197	R	149	8	15	FRANK BLACK & THE CATHOLICS Dog In The Sand	W.A.R.?
198	-	-	198	1	KIRSTY MACCOLL Tropical Brainstorm	Instinct
199	-	-	199	1	FOR STARS We Are All Beautiful People	Future Farmer
200	-	-	200	1	CASH BROTHERS How Was Tomorrow	Zoë-Rounder



15 YEARS AGO

LET'S ACTIVE
Big Plans For Everybody
(I.R.S.)

HUSKER DU
Candy Apple Grey (Warner
Bros.)

JOE JACKSON
Big World (A&M)

**SIOUXSIE &
THE BANSHEES**
Tinderbox (Geffen)

LAURIE ANDERSON
Home Of The Brave (WB)



20 YEARS AGO

THE WHO
Face Dances (WB)

THE CLASH
Sandinista (Epic)

ADAM AND THE ANTS
Kings Of The Wild Frontier
(Epic)

PRETENDERS
Extended Play (Sire)

BRIAN ENO/DAVID BYRNE
My Life In The Bush Of
Ghosts (Sire)

May 22

38 SPECIAL Anthology (2CD)
ACTION FIGURE PARTY Action Figure Party
 ALBUM LEAF One Day I'll Be On Time
AMANDA
AMERICAN ANALOG SET Through The 90's—Singles And...
FRED ANDERSON/ROBERT BARRY Duets 2001
ARSON/BAD LUCK Split
OJ ASSAULT Bootyology (EP)
BASEBALL FURRIES (7")
BINARY SYSTEM Invention Box
BINOCULAR
BLOCK 16 Morning Sun
BOOZOO BAJOU Satta!
BOUNCING SOULS How I Spent My Summer Vacation
BRIEFS Squash Me Like A Bug (7")
CANDIES Leaving Our Homes
CAPTAIN & TENNILLE Complete Hits
COOPER, ALICIA SVIGALS Mikveh
PETER BROTZMANN Fuck De Boere
CALEXICO Even My Sure Things Fall Through (EP)
CANELA Canela
CHERRY VALENCE The Cherry Valence
ANDREW COLEMAN Everything Was Beautiful And Nothing Hurt
COO COO CAL My Projects (12")
FERRY CORSTEN Global Transmission
BILL COSBY Millennium
NIKKA COSTA Everybody Got Their Something
DIRTY THREE/LOW In The Fishtank Part Seven
ECHO AND THE BUNNYMEN Flowers
ENTRAIN All One
FAITH AND THE MUSE Annwynn, Beneath The Waves; Elyria; Evidence...
FREAKY FLOW World Domination
GEGGY TAH Into The Oh
GRAND PUBA Project Heat
HALFCKOCKED The Last Star
JET SET SATELLITE Blueprint
JOE JACKSON Anthology (2CD)
KANSAS Leftverture (reissue)
KANSAS Masque (reissue)
LADYBUG TRANSISTOR Argyle Heir
LAPTOP The Old Me Vs The New You
LEFT OVER CRACK Shoot The Kids At School
LIL JON & THE EASTSIDE BOYZ Put Yo Hood Up
LONG BEACH DUB ALL STARS
NICKY LOVE Honeyvision
BOB MARLEY One Love: The Very Best Of Bob Marley & The Wailers
BILLY MARTIN Groove, Bang And Jive Around
ROBERT MILES Organik
MOOCHIE MACK Broke Pimpin

Hip-O
 Blue Thumb
 Tiger Style
 Maverick
 Emperor Jones
 Thrill Jockey
 Resurrection A.D.
 Intuit-Solar
 Estrus
 Atavistic
 Maverick
 Nuphonic
 Stereo Deluxe
 Epitaph
 Sub Pop
 Turn
 Hip-O
 Traditional Crossroads
 Atavistic-UMS
 Touch And Go
 DreamWorks
 Estrus
 Thrill Jockey
 Tommy Boy
 Moonshine
 Universal
 Virgin
 Fishtank
 spinART
 Dolphin Safe
 Metropolis
 Moonshine
 Virgin
 Rising Sun-Koch
 DreamWorks
 Nettwerk
 Universal
 Epic Legacy
 Epic Legacy
 Merge
 Trust Me
 Hellcat
 TVT
 DreamWorks
 DreamWorks
 UTV
 Amulet
 Shakti
 In The Paint-Koch

Island
 Victory
 JCR
 DreamWorks
 Thrill Jockey
 GenXtasy
 Buffalo Fire
 Merge
 Nettwerk America
 Metropolis
 Sub Pop
 Blue Thumb
 Blue Thumb
 Blue Thumb
 Blue Thumb
 Blue Thumb
 Blue Thumb
 Blue Thumb
 Knitting Factory
 Warner Bros
 Metropolis
 Emperor Jones
 Nettwerk
 Virgin
 Classic
 Universal
 TVT
 Blue Storm-Spittfire
 Koch
 Atavistic-UMS
 Warner Bros.
 ABB
 Merge
 RCA
 Loud
 Epic
 Burning Heart
 DreamWorks
 4A0
 Estrus
 TVT
 Lost Highway
 TVT

May 28

AFRO CELT SOUND SYSTEM Vol. 3: Further In Time
ZION I Boom Bip/Le Le Le (12")
 Real World
 Ground Control-Nu Grov

May 29

AIR 10,000 Hz Legend
BLISS Trip To The 13th
CHRIS BOWDEN Beautiful Nasty (12")
CYRENA
SCOTT HENRY
DAN HICKS & HIS HOT LICKS The Most Of Dan Hicks & His Hot Licks
MEGASHIRA At Last
MUMIA ABU JAMAL 175 Progress Avenue
JUDAS PRIEST British Steel (reissue)
JUDAS PRIEST Defenders Of The Faith (reissue)
JUDAS PRIEST Point Of Entry (reissue)
JUDAS PRIEST Screaming For Vengeance (reissue)
KARABOUJAN Sbrodj
LETHAL AGGRESSION From The Cunt Of The Fucking Whore
PLAID Double Figure
QUIET RIOT Guilty Pleasures
IAN SIMMONOS Return To The X—The Remixes
SLAM Alien Radio
 Source-Astralwerks
 Epic
 Ninja Tune
 Epic
 Ultra
 Epic Legacy
 Infracom
 Alternative Tentacles
 Columbia Legacy
 Columbia Legacy
 Columbia Legacy
 Columbia Legacy
 Relapse
 Relapse
 Warp
 Bodyguard
 Stud!o K7
 Soma



L. SOLOMON & D. CARTER Thanks For... (Classic) May 22
AIR 10,000 Hz legend... (Source-Astralwerks) May 29



NOBUKAZU TAKEMURA Sign
VARIOUS ARTISTS Compost 100 (2CD)
VARIOUS ARTISTS Droppen The Bomb (2CD)
VARIOUS ARTISTS Future Sounds Of Jazz 8
VARIOUS ARTISTS The Real Jamaica Ska
VARIOUS ARTISTS Widescreen

June 5

LOUIS ARMSTRONG A Musical Biography (3CD)
BEATLESS (10")
HEIDI BERRY Pomagranate (Anthology)
JJ CALE JJ Cale Live
MANU CHAO Proxima Estacion Esperanza
CITY HIGH City High
DANTE Inferno
DARK LEAF Dark Leaf (F*ck The People)
DESCENT Today Is The Day/Metatron
FOREST FOR THE TREES Jellyfish
JOHNNY FRIGO Collected Works (Luv N'Haight)
DICK HECKSTALL-SMITH
HINGE The Darker Side Of Nonsense
HOODS Time: The Destroyer
HOT WATER MUSIC A Flight And A Crash
ILL NINO
JET SET PRODUCTIONS Bitter (12")
JIMMY EAT WORLD Clarity (reissue)
JIMMY EAT WORLD Static Prevails (reissue)
KILLARMY Fear, Love & War
KOOL KEITH Spankmaster
LONDON XPRESS
LUSH Ciao! 1989-1996
BABA MAAL Me Yeewnii—Missing You
MAYOR MCCA Me Is He
NEOTROPIC La Prochaine Fois
OSKER Idle Will Kill
PLEASURE FOREVER Pleasure Forever
P'TAAH (12")
RAMSQUAD Random Access Money
MIRANDA LEE RICHARDS Compilations From Herethereafter
SCAPEGOAT WAX Okeeblow
ADAM SCHMITT Demolition
SHEA SEGER The May Street Project
SEVEN MARY THREE The Economy Of Sound
RON SEXSMITH Blue Boy
SI*SE Si*Se
SONEROS DE VERDAD A Buena Vista
SOUL PATROL EP (12")
STARFLYER 59 Leave Here A Stranger
TAXI Take What You Want (12")
THA LIKS X.O. Experience
THREE 6 MAFIA Three 6 Mafia
TIN STAR Dirty Bird
TRAGEDY Khadafi
TRAVIS
UNDERWOLVES Under Your Sky
VARIOUS ARTISTS Complitrax Vol. 1
VARIOUS ARTISTS East-Westernism Volume One
VARIOUS ARTISTS Avantgardism—Drum N' Bass Volume One
VARIOUS ARTISTS Finest Hour series (reissues)
VARIOUS ARTISTS Mystic Groove
VARIOUS ARTISTS Punk-O-Rama Vol. 6
RHONDA VINCENT The Storm Still Rages
RUFUS WAINWRIGHT Poses
WILD ORCHID Fire
LUCINDA WILLIAMS Essence
XZIBIT Restless Xposed

Thrill Jockey
Compost
Bomb Hip-Hop
Compost
Epic Legacy
Platipus

Verve
Ubiquity
4AD
Back Porch
Virgin
Interscope-Geffen-A&M
RCA
Ubiquity
This Dark Reign
DreamWorks
Ubiquity
Blue Storm-Spitfire
Roadrunner
Resurrection A.D.
Epitaph
Roadrunner
Infracom
Netwerk America
Netwerk America
Loud
Overcore
Nuphonic
4AD
Palm
Sonic Unyon
Ntone
Epitaph
Sub Pop
Ubiquity
JCR
Virgin
Virgin
Parasol
RCA
Mammoth
spinART
Luaka Bop
Narada World
Infracom
Tooth & Nail
Infracom
Loud
3-6 Mafia Film
V2
V2
Epic
JCR
Pro-Zak Trax
Unitone
Unitone
Verve
Quango
Epitaph
Rounder
DreamWorks
RCA
Lost Highway
Loud

June 11

THE HEADS Everybody Knows We Got Nowhere
LOST KIDS Belle Isle Is On Fire (12")
SUPLECS Sad Songs, Better Days
Man's Ruin
GSL
Man's Ruin

June 12

ANATA Dreams Of Death And Dismay
APEX THEORY
ASTEROID NO. 4 King Richard's Collectibles
CAM'RON
COLD CUT Re:volution (CD5/7")
FERRY CORSTEN Trance Atlantic
DE PHAZZ Death By Chocolate
RICHARD ELLIOT Forbidden Fruit
ELECTRIC LIGHT ORCHESTRA Eldorado (reissue)
ELECTRIC LIGHT ORCHESTRA Discovery (reissue)
ELECTRIC LIGHT ORCHESTRA Secret Messages (reissue)
ELECTRIC LIGHT ORCHESTRA Time (reissue)
TRILOK GURTU The Beat Of Love
HALF COCKED The Last Star
ANDREAS JOHNSON Liebling
KEVORKIAN DEATH CYCLE Relax (CD5)
NUSRAT FATEH ALI KHAN The Final Studio Recordings (2CD)
RAHAT NUSRAT FATEH ALI KHAN Rahat Nusrat Fateh Ali Khan
KNIGHTZ OF BASS Reborn
MONROE BROTHERS Volume 2 : Just A Song Of Old Kentucky
ALANIS MORISSETTE
NEOTROPIC La Prochaine Fois (2CD)
NEW LOST CITY RAMBLERS 40 Years Of Concert Recordings
PEARLFISHERS Across The Milky Way
PHIL RANELIN Vibes From The Tribe (reissue)
ROOMFUL OF BLUES Watch You When You Go
SENSATIONAL Get On My Page
SHOWOFF
SIANSPHERIC The Sound Of The Colour Of The Sun
SOLE Fly Away
SOLUNA
STEREO MC'S Deep Down And Dirty
SEBASTIEN TELLIER L'Incrovable Verite
THULSA DOOM The Seats Are Soft, But The Helmet Is Way Too Tight
TRICKY WOO Les Sables Magiques
JOHN VANDERSLICE Time Travel Is Lonely
VARIOUS ARTISTS A Twist Of Marley
VARIOUS ARTISTS Funeral Songs
VARIOUS ARTISTS Unwrapped
VARIOUS ARTISTS WWF Smackdown
WALKMEN The Walkmen
WOLFSHEIM Spectators
Relapse
DreamWorks
Rainbow Quartz
Entertainment-Epic
Ninja Tune
Moonshine
Blue Thumb
GRP
Epic Legacy
Epic Legacy
Epic Legacy
Epic Legacy
Blue Thumb
Megatronic-DreamWorks
Reprise
Metropolis
American Legacy
Sony Legacy
Bomb Hip-Hop
Rounder
Maverick
Ntone
Rounder
Marina
Hefty
BEYE
Ipecac
Maverick
Sonic Unyon
DreamWorks
DreamWorks
Island
Record Makers-Astralwerks
This Dark Reign
Sonic Unyon
Barsuk
GRP
Relapse
Hidden Beach-Epic
Columbia
StarTime
Metropolis



STATIC X Machine... (Warner Bros.)
ELO Discovery... (Epic Legacy)



May 22
June 12

LAMC

Latin Alternative Music Conference

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2001
New York

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La Banda Elastica
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Beginning June 1st full registration **\$299.00**

Contact

LAMC@CookmanInternational.com
5631 Willowcrest Ave.
North Hollywood, CA 91601
Phone (818) 763-1397
Fax (818) 763-1398



REPORTING DATES*
May 18 - May 22
May 25 - May 29
June 1 - June 5

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

REPORTING HOURS
EMAIL: reports@cmj.com
WEB: www.cmj.com/nrmsite/reporting.php

ACRN
Alhambra, OH 93.3 FM
Michael Beam
740.593.4810
mbeam@acrn.com

CFV
Victoria, BC 101.9 FM
Geraldine Bulosan
514.481.7411
gbulosan@cfv.bc.ca

CISM (C)
Montreal, PQ 99.3 FM
Etienne Roy
514.383.7511
mrois@cmj.com

CILLO
Montreal, PQ 88.9 CaFM
Louis & Omar
514.448.7481
altdc_cjlo@hotmail.com

COUGRE
Wayneside, WA 97.7 FM
Wayne Storey
360.546.3787
wstorey@maniana.net

KAFK
USAF Academy, CO 104.3 FM
John Edmonds/John
514.386.6787
music@cfat.com

KAPU
Azusa, CA 104.7 FM
Paula Wirtz
951.383.4644
kapu@capu.net

KBCS (A)
Bellevue, WA 91.3 FM
Matt Budge
733.882.1200
kbcsc@bc.ca

KBTL
El Dorado, KS 88.1 FM
Patricia Hodge
733.882.1200
kbcsc@bc.ca

KCOU (C)
Columbia, MO 88.1 FM
Patricia Hodge
733.882.1200
kbcsc@bc.ca

CFBU
St. Catharines, ON 103.7 FM
Ron D'Immacozzo
505.688.5550
cfbu@magara.com

CHMA
Saskville, MO 106.9 FM
Ron D'Immacozzo
505.688.5550
cfbu@magara.com

CIUT (C)
Toronto, ON 89.5 FM
Rory Burt
416.978.9909
r_burt@ciut.fm

CISR
Edmonton, AB 88.5 FM
Diane & Chris
780.482.5244
diane@ciut.fm

CPR
Peoria, IL 90.3 CaFM
Jim Vaughan
301.681.9777
cpr903@aol.com

KALA
Davenport, IA 88.5 FM
Dean Paul
405.243.8215
deanpaul@aol.com

KBGA
Alamosa, CO 90.9 FM
Eric Munnings
405.243.8215
hashtab@hotmail.com

KBVR
Corvallis, OR 88.7 FM
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CHRW
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KZOW 30.85 FM... KZOW 30.85 FM... KZOW 30.85 FM

WALH 30.85 FM... WALH 30.85 FM... WALH 30.85 FM

WASU 30.85 FM... WBCR 30.85 FM... WBCR 30.85 FM

WBGU 30.85 FM... WBGU 30.85 FM... WBGU 30.85 FM

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WDOM Providence, RI 91.3 FM Joe Lavali 401.865.2460

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WICU University Heights, OH 88.7 FM Bill Frantz 216.397.4437 wicu@wica.com

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WRBC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrbc@wrbc.com

WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

WECB Boston, MA 89.3 FM Cam 617.824.0850 wecb@wecb.com

WFMT Binghamton, NY 90.5 FM Lisa 607.727.7798 wfmt@wfm.com

WHRH Binghamton, NY 90.5 FM Lisa 607.727.7798 whrh@wzlx.com

WJLS Jacksonville, FL 91.9 FM Bob Harris 904.726.5509 wjls@wjls.com

WMSJ Middletown, PA 91.1 FM Brad Hays 717.848.9136 wmsj@wmsj.com

WQRI Bristol, RI 88.3 FM Bill Frantz 401.254.3283 wqri@wqri.com

WRBC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrbc@wrbc.com

WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

WECS Farmington, CT 90.1 FM Steve Babayk 860.485.5354 wecs@wecb.com

WFUM Binghamton, NY 91.1 FM Brian Turner 607.727.1916 wfum@wfm.com

WHRH Binghamton, NY 90.5 FM Lisa 607.727.7798 whrh@wzlx.com

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WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

WEFT Champaign, IL 90.1 FM Jason 317.258.9338 weft@wpr.com

WFNY Farmingdale, NY 89.3 FM Mark Hough 516.492.5568 wfny@wpr.com

WHRH Binghamton, NY 90.5 FM Lisa 607.727.7798 whrh@wzlx.com

WJLS Jacksonville, FL 91.9 FM Bob Harris 904.726.5509 wjls@wjls.com

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WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

WGL Auburn, MA 91.1 FM Steve Davis 314.844.4114 wgl@wgl.com

WFPR Rindge, NJ 91.1 FM David Pottle 201.944.1114 wfpr@wpr.com

WHRH Binghamton, NY 90.5 FM Lisa 607.727.7798 whrh@wzlx.com

WJLS Jacksonville, FL 91.9 FM Bob Harris 904.726.5509 wjls@wjls.com

WMSJ Middletown, PA 91.1 FM Brad Hays 717.848.9136 wmsj@wmsj.com

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WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

WEU Charleston, IL 88.9 FM Tom Mitchell 217.581.7370

WFSE Edison, NJ 88.9 FM Andrew Todd 914.732.2888 wfse@wpr.com

WHRH Binghamton, NY 90.5 FM Lisa 607.727.7798 whrh@wzlx.com

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WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

WEDS Geneva, NY 89.7 FM Joe Wyatt 315.781.2812 wed@wvs.com

WFWM Frostburg, MD 91.9 FM Tom 301.847.4143 wfwm@wpr.com

WHRH Binghamton, NY 90.5 FM Lisa 607.727.7798 whrh@wzlx.com

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WQRI Bristol, RI 88.3 FM Bill Frantz 401.254.3283 wqri@wqri.com

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WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

WERC Erie, PA 89.9 FM Chris 814.817.5041 werc@wvs.com

WGCC Batavia, NY 80.7 FM Matt 716.336.0055 wgcc@wvs.com

WHRH Binghamton, NY 90.5 FM Lisa 607.727.7798 whrh@wzlx.com

WJLS Jacksonville, FL 91.9 FM Bob Harris 904.726.5509 wjls@wjls.com

WMSJ Middletown, PA 91.1 FM Brad Hays 717.848.9136 wmsj@wmsj.com

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WRCC Lawrenceville, GA 107.7 FM Bob Decker 608.856.5383 wrcc@wrcc.com

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WFSX Naticook, PA 89.1 FM
Pete Summers
576.740.0633
GOD FORBID
MUSHROOMHEAD
AMORPHIS
DIMMU BORGIR
MAGNETIC DEAD CH
SAVATAGE
BROTHER'S KEOPER
H2O
FEAR FACTORY
GOD DETHRONED

WSPJ
Fairfield, WI 90.5 FM
Joel McCreary
608.242.1185
wspjradio@att.net
GOD FORBID
MUSHROOMHEAD
RAMMSTEIN
PROFESSIONAL MURD
MAGNETIC DEAD CH
FEAR FACTORY
STATION X
H2O
LACUNA COIL
MONSTER MAGNET

WWSB
Stony Brook, NY 90.1 FM
Mike Marton
516.622.5000
wbsm101@aol.com
RAMMSTEIN
CLUTCH
SKYCAMEFALLING
THURSDAY
DIMMU BORGIR
SEPUTLURA
FEAR FACTORY
H2O
LINEARITH
GOD FORBID

WVDF
Fairfield, CT 88.5 FM
Ryan Casar Adams
203.254.4111
OPETH
GOD FORBID
MUSHROOMHEAD
CLUTCH
DIMMU BORGIR
MARTYR AD
STAMPN' GROUND
MY DYING BRIDE
BLOOD HAS BEEN SH
REQUIEMS OF REVUL

WVDF
Danbury, CT 91.7 FM
Hill
203.837.8387
GOD FORBID
DIESEL MACHINE
BLOOD HAS BEEN SH
AMORPHIS
FEAR FACTORY
SEPUTLURA
TREE
ZAO
DECAST
THIS DAY FORWARD

WVDF
Danbury, CT 91.7 FM
Hill
203.837.8387
GOD FORBID
DIESEL MACHINE
BLOOD HAS BEEN SH
AMORPHIS
FEAR FACTORY
SEPUTLURA
TREE
ZAO
DECAST
THIS DAY FORWARD

Crucial Spins
Reporters This Week
DMK Los Angeles, CA
KASS Casper, WY
KBFR Salt Lake City, UT
KXCF Anchorage, AK
KCSU Fort Collins, CO
KCXJ San Bernardino, CA
KEYJ Abilene, TX
KFMX Lubbock, TX
KIBZ Union, NE
KIOJ San Diego, CA
KISW Seattle, WA
KJHK Lawrence, KS
KLFX Tucson, AZ
KLFX Austin, TX
KMFK Topeka, KS
KMSA Grand Junction, CO
KMTN Jackson Hole, WY
KMTR Houston, TX
KNHI Honolulu, HI
KRBR Duluth, MN
KRSC Sacramento, CA
KRZZ Wichita, KS
KSAN San Francisco, CA
KTXT Lubbock, TX
KUPD Phoenix, AZ
KVCU Boulder, CO
KWLH Anchorage, AK
KXXR Minneapolis, MN
KYTL Wichita Falls, TX
KZBR Albuquerque, NM
KZZE Medford, OR
MC West Orange, NJ
WAIF Cincinnati, OH
WAVF Charleston, SC
WHRV Babylon, NY
WBGU Bowling Green, OH
WCBQ Albany, NY
WCLH Wilkes-Barre, PA
WCYJ Portland, ME
WDBM Lansing, MI
WDCC Sanford, NC
WDWN Auburn, NY
WEGS Wilkamsite, CT
WEDS Waterloo, NY
WERG Erie, PA
WERS Boston, MA
WFGS New Britain, CT
WGCC Batavia, NY
WGLS Glassboro, NJ
WHBZ Hilton Head, SC
WHNN St. Cloud, MN
WIKB Iron River, MI
WJUL Lowell, MA
WKBG Binghamton, NY
WKLK Utica, NY
WKLQ Grand Rapids, MI
WKNC Raleigh, NC
WKNH Keene, NH
WKPS State College, PA
WKTA Chicago, IL
WLFH Pomona, NJ
WLKG Lake Geneva, WI
WLXZ MA
WMBH Waterville, ME
WMPG Portland, ME
WNEW New York, NY
WNNW West Haven, CT
WNRQ Nashville, TN
WNYU New York, NY
WDRF Madison, WI
WPLA Jacksonville, FL
WPUP Athens, GA
WPXC Cape Cod, MA
WRBC Lewiston, ME
WRHU Hempstead, NY
WRVU Nashville, TN
WRXF LaPeer, MI
WSDO Elon, NC
WSOU South Orange, NJ
WTFX Louisville, KY
WTSR Trenton, NJ
WUEV Evansville, IN
WUSC Columbia, SC
WUSV Spartan, PA
WVFS Tallahassee, FL
WVNC Gainesville, IL
WVNR Poughkeepsie, NY
WVDF Fairfield, CT
WVRK Columbus, GA
WVUD Newark, DE
WVUM Coral Gables, FL
WVWP Farmer City, IL
WVWJ West Hartford, CT
WVWY Westfield, MA

ACRN
Akron, OH 99.3 FM
Michael Beam
708.933.4910
acrn90.3@acrn.com
WARP ROUTINE
WAGNON CHRIST
MAGNETIC DEAD CH
DAFT PUNK
SHANTEL
ANTICONG
FANTASTIC PLASTIC
MI COLE
TRAVELER '01
HERBERT

CPR
San Diego, CA 90.3 CaFM
Nick Apostolopoulos
392.682.2727
cpr90.3@radio.com
CHIASM
PROJECT PITCHFORK
ASSEMBLAGE 23
DIVERSE
MANTALLO & TH
MELANGE
AGHAST VIEW
NORCO COLLECTIVE
JEREMY VOGT

KCR
San Diego, CA 98.9 CaFM
John E.
619.594.7014
ke@ucsd.edu
MOUSE ON MARS
MATMOS
ARLING-CAMERON-SW
MAX GRAHAM
DI SMASH
KING BRITF PRESEN
IAN SIMMONDS
NORCO COLLECTIVE
DZIHAN & KAMI
JOHN DEBO

KGSL
St. Louis, MO 122.0 AM
Mike Gallo
314.968.1182
SHIRLEY BASSEY
MI COLE
OCHR
EAT STATIC
ORB
KUDU
SUBMARINE
ORGANIC AUDIO
SILENT POETS
WARP ROUTINE

WSHS
Springfield, WI 91.7 FM
Andy King
920.459.3810
GOD FORBID
THURSDAY
THE CLUT
BURIED ALIVE
BROTHER'S KEOPER
MUSHROOMHEAD
BLOOD HAS BEEN SH
MARTYR AD
LEFT
BLACK LABEL SOCIE

WYCC
Schenango, NY 90.7 FM
Justin Desmarais
413.746.9822
GOD DETHRONED
3 TRACK MIND
MEGADETH
THE CLUTCH
FEAR FACTORY
MUSHROOMHEAD
MURDER SQUAD
DA VINCI'S NOTEBO
TOADIES
BURNT BY THE SUN
ZYKLOON
MONSTER MAGNET

WTVT
Blacksburg, VA 90.7 FM
Justin Van Noy
540.231.9800
wvtt@musicva.com
IMPALED
FEAR FACTORY
MONSTER MAGNET
DIMMU BORGIR
BELLEGOR
GOD DETHRONED
CLUTCH
MUSHROOMHEAD
WATERDOWN
SEA OF GREEN
CANDIRIA
KATONIA

WVUM
Richmond, VA 90.7 FM
Crystal Fowler
804.828.1057
wvum@radiotone.net
FEAR FACTORY
MUSHROOMHEAD
MURDER SQUAD
ONE STEP BEYOND
SAVATAGE
ALIGH
AMON AMARTH
BIG DUMB FACE
MAGNETIC DEATH

WVXU
Ithaca, NY 93.5 FM
Cory Schmidt
608.771.2420
wvxu@wvxu.com
GOD FORBID
FEAR FACTORY
BLOOD HAS BEEN SH
CLUTCH
CROSSBREED
STAMPN' GROUND
MURDER SQUAD
ONE STEP BEYOND
SAVATAGE
ALIGH
AMON AMARTH
BIG DUMB FACE
MAGNETIC DEATH

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MAGNETIC DEATH

CFMU
Hamilton, OH 93.3 FM
Eric Lewman
318.333.8217
cfmu@cfmu.com
NORCO COLLECTIVE
TALVIN SINTH
WARP ROUTINE
DAFT PUNK
SANDNER KLEINENBER
KEOKI
THE GROOVE ECLECTI
STEREO MCC'S
LEMON JELLY
ORGANIC AUDIO

KALX
Berkeley, CA 90.7 FM
Lawrence Jay
516.642.1111
INTERMISSION
CALBRE
NICK HOLDER
NU PROGRESSIVE ER
MI COLE
WAGNON CHRIST
LEMON JELLY
TRAVELER '01
BASIC INSTINCT N
SHANTEL

KANM
College Station, TX 99.9 FM
Michael G.
519.851.8001
chrmw@julia.com
NORCO COLLECTIVE
DAFT PUNK
JOHN D GIGWEED
JOHN D GIGWEED
EUPHORIA
NATARAJ XT
SHE A FEMALE TRIS
TWILIGHT CIRCUIS D
FRANK BRETSCHNEID
TRAVELER '01

KASJ
Alamogordo, CA 90.9 FM
Shaun Long
718.587.7154
kasjradio@hotmail.com
DI SMASH
KING BRITF PRESEN
JOHN D GIGWEED
JAPAN FORT SALE
HYBRID
TRICKY
SOFT BOYS
ZYMOSEZ
TRAVELER'S 2000
GRENDEL

WSJN
New Haven, CT 105.0 AM
Tom Williams
203.392.6930
wsjr1050@hotmail.com
MEGADETH
WATERDOWN
RAMMSTEIN
BIG DUMB FACE
INTEGRITY
THURSDAY
SEA OF GREEN
SYSTEMATIC
OZZEST SECOND ST

WVCR
Orlando, FL 93.0 AM
Harry Stratton
908.789.7464
wvcr@radio.com
MEGADETH
GOD FORBID
AMON AMARTH
BLACK LABEL SOCIE
CATHEDRAL
ONE STEP BEYOND
MURDER SQUAD
SIS
MEGADETH
OZZEST SECOND ST

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WSKB
Westfield, MA
Mark Hite
THE START
THE CLUTCH
DROCKNIP MURPHYS
RANT INTENTION
STATION X
SRAPAE
BOY HETS CAR
FEAR FACTORY
ENDO
MEGADETH
OZZEST SECOND ST

WVWF
Evansville, IN 91.5 FM
Rick Embury
812.417.2022
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LACUNA COIL
SEPUTLURA
AMORPHIS
BURN'T BY THE SUN
NIVY SCORPIE
CIRCLE OF DEAD CH
ZAO
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GOD FORBID
SKY CAME FALLING
FEAR FACTORY
SEPUTLURA
PRIMAL FEAR

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ZAO
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GOD FORBID
SKY CAME FALLING
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SEPUTLURA
PRIMAL FEAR

WSOU
South Orange, NJ 89.5 FM
Dahed Elazab
973.761.9768
music@wsou.net
THURSDAY
FEAR FACTORY
H2O
GOD FORBID
RAMMSTEIN
SYSTEMATIC
GOD
CROSSBREED
CLUTCH

WUMM
Machias, ME 90.5 FM
Sam Tarbox
908.275.1245
radio@acad.umaine.edu
CLUTCH
MONSTER MAGNET
TREE
AMON AMARTH
SYSTEMATIC
OZZEST SECOND ST
ALIGH
SEPUTLURA
HASTE
BLACK LABEL SOCIE
MUSHROOMHEAD
IMPALED

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KSTO Northfield, MN 93.1 FM Matt MacInnes 507.446.3003 music@ksto.net

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WQFS Washington, NC 90.9 FM Dan Snyder 336.316.2352 www.wqfs.com

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KSUA Fairbanks, AK 91.5 FM Jimmy Johnson 907.474.6002 fsjd@usat.net

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ACRN Athens, GA 99.3 FM Jon Minch 706.523.4810 acrnw@wvc.edu

KAFK USAF Academy, CO 104.3 FM D.J. Reed 719.333.4644

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KTHH Honolulu, HI 90.3 FM Karol Omo 808.356.4848

WBKR Brockton, NY 590 AM Sarah Almirani 718.859.6314 bair@wtkr.com

WYUR Rochester, NY 88.5 FM Adam Bonner 716.275.6400 wbur@hotmail.com

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WRTC Danbury, CT 89.3 FM Alex Costas 960.297.2439

WVTV Blacksburg, VA 90.7 FM Mike Brennan 540.231.9880

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KADS Waco, TX 89.3 FM Scott Sorenson 965.525.3140

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CJSM Montreal, PQ 89.3 FM Steve Wertz 514.243.7111

KBCS Bellevue, WA 91.3 FM Steve Wertz 425.564.8194

KFCJ Los Altos Hills, CA 89.7 FM Steve Wertz 925.940.7092

KFJF San Francisco, CA 90.7 FM Steve Wertz 415.777.4596

WERS Boston, MA 88.9 FM Seth Caplan 617.824.8462

WKRK Brooklyn, NY 89.9 FM DJ Soul 718.388.5016

WNZ Rochester, NY 75.0 AM Shooter Burroughs 716.389.2863

WRMC - VT Middlebury, VT 91.1 FM DJ Hunk 802.443.8324

WVWU Troy, NY 91.5 FM DJ East 518.278.2648

CJSM Montreal, PQ 89.3 FM Steve Wertz 514.243.7111

KBCS Bellevue, WA 91.3 FM Steve Wertz 425.564.8194

KFCJ Los Altos Hills, CA 89.7 FM Steve Wertz 925.940.7092

KFJF San Francisco, CA 90.7 FM Steve Wertz 415.777.4596

WFMO Jersey City, NJ 91.1 FM Brian Turner 201.521.1416

WKRK Brooklyn, NY 89.9 FM DJ Soul 718.388.5016

WNZ Rochester, NY 75.0 AM Shooter Burroughs 716.389.2863

WRMC - VT Middlebury, VT 91.1 FM DJ Hunk 802.443.8324

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KFCJ Los Altos Hills, CA 89.7 FM Steve Wertz 925.940.7092

KFJF San Francisco, CA 90.7 FM Steve Wertz 415.777.4596

WGTB Washington, DC 92.3 FM Brendan Reese 202.687.3702

WKRK Brooklyn, NY 89.9 FM DJ Soul 718.388.5016

WNZ Rochester, NY 75.0 AM Shooter Burroughs 716.389.2863

WRMC - VT Middlebury, VT 91.1 FM DJ Hunk 802.443.8324

WVWU Troy, NY 91.5 FM DJ East 518.278.2648

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KFCJ Los Altos Hills, CA 89.7 FM Steve Wertz 925.940.7092

KFJF San Francisco, CA 90.7 FM Steve Wertz 415.777.4596

WHCS New York, NY 590 AM Eunice Frankie 212.772.4276

WKRK Brooklyn, NY 89.9 FM DJ Soul 718.388.5016

WNZ Rochester, NY 75.0 AM Shooter Burroughs 716.389.2863

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KFCJ Los Altos Hills, CA 89.7 FM Steve Wertz 925.940.7092

KFJF San Francisco, CA 90.7 FM Steve Wertz 415.777.4596

WHPC Darien, CT 90.3 FM Dan Allen 516.523.7430

WKRK Brooklyn, NY 89.9 FM DJ Soul 718.388.5016

WNZ Rochester, NY 75.0 AM Shooter Burroughs 716.389.2863

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KFJF San Francisco, CA 90.7 FM Steve Wertz 415.777.4596

KSMF
Ashtand, OR 99.1 FM
Alan
541.552.6766
alan@youdu.com

WZC
Pemberton, NJ 88.9 FM
Radio Becks
609.894.9311
bhr@wzcc.edu

KSPC
Claremont, CA 88.7 FM
Nick Show
909.521.8157
nick@pennama.edu

KTUH
Honolulu, HI 90.3 FM
Honolulu Mya
808.588.4949
mya@ktuh.com

KUNM
Albuquerque, NM 89.9 FM
Allison Bilo
505.277.8020
kunm@unm.edu

KUSF
San Francisco, CA 89.3 FM
Señal Heriberto
415.385.5873
www.usfca.edu/rust

KVRX
Austin, TX 91.7 FM
Bobby Moody
512.232.9431
moody@kvr.com

KWGE
Eugene, OR 88.1 FM
James Davarantes
541.346.4031
kwge@radio2eugene.org

KZMU
Moab, UT 89.7 FM
Wynn Harris
435.259.8924
kzm@kzmu.net

KZSU
Amherst, MA 89.3 FM
Bridgeton Lewis Walker
413.842.2224
kzsu@amherst.edu

WBGU
Bowling Green, OH 88.1 FM
Mark Laborney
419.732.8657
wbgum@wbgum.org

WFT
Champaign, IL 90.1 FM
Rebecca
217.552.5557
wft@wft.com

WBEI
Claremont, CA 88.9 FM
Max Faulkner
909.521.8157
max@wbei.com

WERB
Boston, MA 89.9 FM
Mick Worley
617.861.8100
mick@werb.com

WERU
Williamsport, MA 91.5 FM
Nathan Dessey
541.397.2733
weru@wfm.com

WBK
Blackwood, NJ 91.5 FM
Dr. David
856.222.7200
wbk@wbk.com

WDDC
Sanford, NC 90.5 FM
Bobby Moody
919.775.5401
bmoody@wddc.com

WDCM
Richmond, VA 90.1 FM
Hertz King
804.289.8988
wdc@wdc.com

WDR
Haverly, NH 99.5 FM
James Wubel
603.846.3313
wdr@wdr.com

WDOT
Detroit, MI 101.3 FM
Chuck Horn
313.571.4146
wdotfm@wdot.com

WDPS
Dayton, OH 89.5 FM
Dawn
937.542.7182
wdps@wdps.com

WICS
Wilkes-Barre, CT 90.1 FM
Art Heriot
860.465.5354
wics@wics.com

WLFM
Appleton, WI 91.1 FM
John Simpson
920.823.3557
wlfm@lawrence.edu

WMBE
Orono, ME 91.9 FM
David French
207.581.4341
wmbefb@umt.maine.edu

WMFO
Medford, MA 91.5 FM
Morgan Hubo
541.752.8100
wmfo@wmfo.com

WRWC
Wilmington, VT 91.1 FM
Tom Roberts
802.442.4374
wrwc@wrwc.com

WRP
Troy, NY 91.5 FM
Mick Worley
518.276.2648
wrp@wrp.com

WRUA
Amherst, MA 91.1 FM
Cheryl
413.545.2876
wrua@wrua.com

WNHU
West Haven, CT 88.8 FM
West Haven
203.394.8877
wnhu@wnhu.com

WHUS
Storrs, CT 91.7 FM
Chris Sampson
860.407.1001
whusfm@uconn.edu

WHWH
Northfield, MA 91.5 FM
Brian Pressman
413.498.3603
whwh@whwh.com

WOWL
Boca Raton, FL 91.7 FM
Sue Carpan
561.987.3759
wowl@wowl.com

WPCR
Plymouth, NH 91.7 FM
Heath Gray
603.535.2242
wpcr@wpcr.com

WPRC
Princeton, NJ 103.3 FM
Bak Askan
609.238.3555
wprc@wprc.com

WPTS
Pittsburgh, PA 92.1 FM
Dave Wickham
412.648.7992
wpts112@pitt.edu

WRMG
Hamilton, NY 90.1 FM
Sam Safian
518.278.7104
wrmg@wrmg.com

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802.442.4374
wrwc@wrwc.com

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WSPC
Shippensburg, PA 88.7 FM
Tracy Stottmyer
717.552.5557
wspc@wspc.com

WTLI
Charlotteville, VA 91.1 FM
David Friedman
804.524.8995
wvli@virginia.edu

WVUE
Evanston, IL 91.5 FM
Mark Lawford
812.478.2022
wvue@wvue.com

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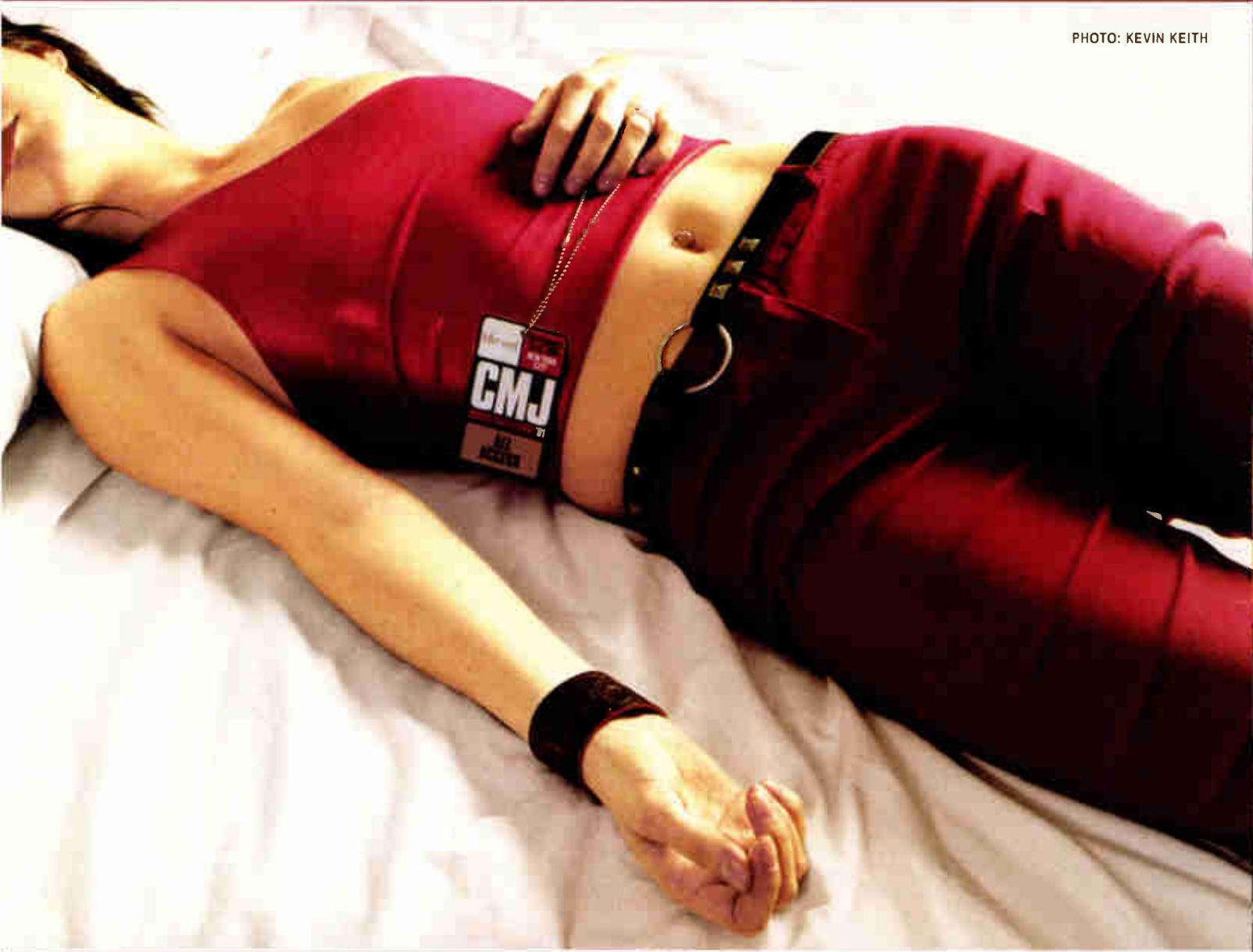
WVUE
Evanston, IL 91.5 FM
Mark Lawford
812.478.2022
wvue@wvue.com

killer event

sept 13-16 2001

BE • FIRST • ON • THE • SCENE NEW • YORK • CITY

PHOTO: KEVIN KEITH



cmj music marathon

www.cmj.com

CMJ MUSIC MARATHON® '01

SHOWCASE APPLICATION • SEPTEMBER 13-16 2001 NEW YORK CITY

CONTACT INFORMATION

Artist/Band Name:

Hometown, State: # Of Performers:

Artist/band email:

	NAME	INSTRUMENT
Performer 1	<input type="text"/>	<input type="text"/>
Performer 2	<input type="text"/>	<input type="text"/>
Performer 3	<input type="text"/>	<input type="text"/>
Performer 4	<input type="text"/>	<input type="text"/>
Performer 5	<input type="text"/>	<input type="text"/>

(use reverse side if needed)

Primary Contact: Relation To Band/Artist:

Company:

Address:

City, State:

Country:

Phone: Fax:

Email:

Artists' Website:

Current Label Affiliation: Major Indie Unsigned Label

Label:

Label Contact:

Phone: Fax:

Email:

Publicity Contact/Company:

Phone: Fax:

Email:

Booking Agency:

Responsible Agent:

Phone: Fax:

Email:

Publishing Company:

Performing Rights Affiliation:

Has band/artist played CMJ before? Yes No Which Year/Venue?:

Names of clubs in NYC you have played:

I want contact information listed in the CMJ 2001 Festival Guide: Yes No

RELEASE STATEMENT

In the event signatory hereto is granted a performance showcase, signatory agrees to the following: The CMJ Network, Inc (or any of its divisions, subdivisions, subsidiaries, affiliates, successors, or assigns, which shall in combination be referred to herein as "CMJ") has permission to announce said performance in any manner it sees fit, including, but not limited to, CMJ promotional literature, advertisements, newsletters, and press releases for CMJ Music Marathon. I acknowledge and agree that CMJ and its agents, servants, employees, officers, and directors shall have no liability for damage or injury to the persons or property of the undersigned from any cause whatsoever that may occur on convention premises for the duration of the CMJ Music Marathon. I have read, understand, and agree to the above. I also affirm that I have the authority to act as agent for all band members that will perform at the showcase granted by CMJ hereby, and that I can therefore bind them to the terms hereof as if they were also additional signatories hereto.

SIGNATURE: DATE:

SUBMISSION
POSTMARK DEADLINE:
MAY 26, 2001

ACCEPTANCE
NOTIFICATION BEGINS:
JULY 6, 2001

We will contact you via
email, phone or fax.
Please DO NOT call CMJ!

TO APPLY:

Submit info online at
www.cmj.com/marathon/
or complete this form and
follow instructions below.

ENCLOSE IN ONE PACKAGE:

- Completed showcase application form (For multiple acts, please photocopy this form).
- TWO copies of a tape or CD with at least three songs, marked with contact information.
- Promotional material is appreciated, but please keep it to a minimum.
- No DATs, vinyl or videos please!

IMPORTANT INFORMATION

- Submission materials cannot be returned.
- For updates on accepted artists/bands, check www.cmj.com/marathon otherwise notice will be given via email mail or fax AFTER July 6, 2001
- All artists/bands who perform at CMJ 2001 AND have properly applied, will receive complimentary registration badges for band members ONLY (NO managers, crew, etc.)
- Outside bookings without prior consent of CMJ will not be considered CMJ events.

MAIL TO:
CMJ 2001 Showcase Dept.
44 W. 18th Street FL 6
New York, NY 10011

CMJ MUSIC MARATHON
www.cmj.com/marathon

SHOWCASE INFO:
877-6-FESTIVAL
showcase@cmj.com

GENERAL INFO:
877-6-FESTIVAL
marathon@cmj.com

CMJ
MUSIC MARATHON '01

CMJ Music Marathon 2001 Registration Form

Contact Information

Name: _____
 Company/Call Letters/Affiliation: _____
 Title/Occupation: _____
 Address: _____
 City: _____ State: _____ Zip/Postal Code: _____
 Daytime Phone: () _____ Fax: () _____
 Email: _____

General Information

How did you hear about CMJ Music Marathon?
 Attended in the past (# of years) _____ Friend/co-worker
 CMJ Mailing CMJ poster CMJ website Other website, specify: _____
 Ad in CMJ New Music Report Ad in other magazine, specify: _____ Other: _____

Age (optional): Under 18 18-24 25-34 35-49 50+ Sex: Male Female

Type of business: Band/Artist Booking Agency Commercial Radio
 College/Non-commercial radio Conference/Event Film Industry Independent Promotion
 Internet/Multimedia Co. Management Music Publisher Producer
 Publicity Press Retail Outlet Software/Technology Student
 Trade Organization Other: _____

Record Label: Major Indie Online
 I want to be listed in the online directory of registrants: Yes No

Registration Price

College Radio Discount Packages (must have valid ID): # of students participating: _____
 Before May 1:
 \$125/ea. (5 or more students) \$100/ea. (10 or more students)

(To be eligible for these discounts, all persons who are part of this package must be students from the same college radio station and submit all their registration materials, including payment, together in one package. "To Be Determined" registrations will not be accepted. For information on Student Registration Discounts, please call the CMJ Events Division at 1-877-6-FESTIVAL).

General Registration:
 \$350 (before April 1) \$375 (before May 1) \$400 (before July 1) \$445 (before August 31)
 Walk-up registration price: \$495

Student Registration (must have valid ID):
 \$150 (before April 1) \$175 (before May 1) \$200 (before July 1) \$245 (before August 31)
 Walk-up registration price: \$295

Payment Information

Payment is enclosed in the form of:
 Visa MasterCard American Express Discover Check Money Order

Credit Card #: _____
 Expiration Date: ____ / ____ / ____
 Name (as it appears on card): _____
 Cardholder's signature: _____

Waiver Statement

In the event of a stolen, lost or misplaced badge(s), replacement of the same is the sole responsibility of the registrant. **CMJ WILL NOT REPLACE LOST BADGES.** There will be an additional fee charged of \$495 for regular registrants or \$295 for students to obtain a duplicate badge. Absolutely no refunds or credits. I acknowledge and agree that The CMJ Network (or any of its divisions, subdivisions, subsidiaries, affiliates, successors, or assigns, which shall in combination be referred to herein as "CMJ") and its agents, servants, employees, officers, and directors shall have no liability for damage or injury to the persons or property of the undersigned from any cause whatsoever that may occur on convention premises for the duration of CMJ Music Marathon 2001. Badges are non-transferable unless requests are made to and agreed to by CMJ in writing by August 31, 2001. I have read, understand and agree to the above.

Signature: _____ Date: _____

CMJ Music Marathon 2001
 September 13-16, 2001
 Hilton New York, NYC

Online Registration:
www.cmj.com/marathon

Last day to pre-register:
 August 31, 2001
 (walk-up registration thereafter)

- The name and affiliation on your badge will appear exactly as they are on this form.
- Signed waiver statement mandatory
- Payment must accompany registration form
- Please bring a photo ID when picking up your badge. College students must bring their valid student ID. Badges will not be issued without proper ID.
- You may pick up your own badge only. If you wish to pick up a badge for someone other than yourself, a written request must be made to CMJ on company or station letterhead prior to August 31, 2001.
- All contact information will be listed in the online directory of registrants unless otherwise specified.
- Badges are non-refundable. No refunds or credits will be given.

Make checks payable to:
 CMJ Music Marathon
 (U.S. funds drawn on U.S. banks only. There will be a \$50.00 fee for returned checks).

On-site registration:
 (All badges must be picked up during one of these times.)
 Thurs. Sept. 13: Noon – 8pm
 Fri. Sept. 14: 10am – 6pm
 Sat. Sept. 15: 10am – 6pm
 Sun. Sept. 16: 11am – 4pm

Mail to:
 CMJ 2001 Registration
 44 W. 18th St.
 6th Floor
 New York, NY 10011

Fax to:
 646-230-4444

CMJ 2001 Info:
 1-877-6-FESTIVAL
www.cmj.com/marathon



INTERNSHIPS

Interscope Records is seeking Field Staff interns. Several positions are available throughout the country. Fax resumes to 310.865.7906, attn: Christina or Stacey. No phone calls please.

Backspin Promotions is seeking interns for both summer and fall positions. Hours are flexible but must total at least 10 hours per week. Positions are unpaid, but countless perks (including great music and free concerts/parties) are available. Clients include LTJ Bukem, Carl Craig, Larry Heard, Pete Rock and Compost Records, among others. Email Roy Dank at roy@backspinpromo.com.

CMJ is seeking interns to help out for approximately 10 hours per week. Hours are flexible but interns must be available on Tuesdays. Position is unpaid but numerous perks are available. Email Julie Levitt at juliel@cmj.com.

LABEL

Yep Roc Records/Redeye

Distribution in Graham, NC is seeking a publicist to work national and regional press. Music publicity experience, excellent writing skills and relationships with national press required. Must be knowledgeable and passionate about various types of music. Positive attitude, self-motivated, detail oriented, reliable, outgoing, good follow-through a must. Radio and other promotion experience a plus. Email resume & writing sample to Glenn Dicker at glenn@redeyeusa.com.

SpinART Records is seeking candidates for a full-time, entry level position in sales, retail promotion and distribution, to start immediately. Job duties include promotion of new releases to retail shops, creation and implementation of marketing plans, helping to establish international distribution and working closely with spinART's North American distributor. The ideal candidate is outgoing, good on the phone, creative, motivated, loves music, has basic word processing computer skills and

is interested in learning about the business side of the music industry. Fax cover letter and resume to 718.818.9453; email: jeff@spinartrecords.com

Mammoth Records is seeking college street marketing representatives in the following markets: Los Angeles, Atlanta, Chicago, Washington, D.C., Seattle, Philadelphia, San Francisco, Dallas, Boston and Portland. Ideal candidates should be responsible and cre-

ative music enthusiasts who want to learn about sales and marketing. Good communication skills and knowledge of their local scene are musts. Fax resumes and cover letters to Michael Fang at 212.334.7847 or email: michael.fang@mammoth.com.

Twin Vision in NYC is looking for college radio phone reps to fill both full and part-time positions. Call 212.736.6201 for more information.

INDUSTRY SHUFFLE



Beth S. Adler



Ben Goldman



Melissa Langer

Beth S. Adler has been named Senior VP of Business Affairs for Sony Classical. She had been VP/Senior Counsel for Sony Music Entertainment. • Ben Goldman has been named Senior VP of A&R for Epic Records Group. He had been VP of A&R for 550 Music. • Melissa Langer has been named National Director of College Promotion for Hollywood Records. She had been doing independent promotion at Howard Rosen Promotion.

CMJ RADIO REPORTERS

Have you experienced any problems with your playlist being printed?
Do you need to update any of your contact information printed in these pages?

Amy Sciarretto Is Your Salvation.

Email her at amys@cmj.com and she'll be happy to address whatever problem you may have. Please DO NOT include these kinds of changes with your weekly report — Amy MUST receive them directly to make the change.

Thanks!



If you think there couldn't possibly be anything happening in Lawrence, Kansas, think again. This city of 100,000, located mere miles from the pin-point center of the U.S., boasts bands and venues that showcase the city's varied musical offerings. Loved above all else may be indie rock, but that's not to say that punk, hardcore, emo and hip-hop fans can't find something to their taste. As Phil Cauthon, student general manager of the University of Kansas student-run station KJHK puts it, "everything goes in Lawrence." Such an active music scene also prompted the Braintree Foundation label to release a compilation CD of bands connected to the Lawrence scene entitled *The Soundtrack For Moments*. The CD features the likes of Mates Of State, Appleseed Cast and the Teriyakis, among others.

RADIO

The University of Kansas' KJHK (90.7 FM; 785.864.4745; Music Director: Ty Haas) controls the college radio airwaves in Lawrence. Billing itself as "the sound alternative," the station programs "rock 'n' roll, jazz, blues, ska, punk, country, hip-hop, techno, reggae, metal, big band, swing, classical, surf, rockabilly, local, bluegrass, and anything else you can think of," according to its website at <http://kjhk.ukans.edu>.

Specialty shows at KJHK include the independent/underground hip-hop show "Classic Underground Sound" (hosted by Miles Bonny on Sunday nights), alt-country/Americana/rockabilly show "Route 66" (hosted by Evan Emerson on Sunday afternoons), metal show "Malicious Intent" (hosted by Mean Dean

on Sunday nights) and "Queer Radio" (hosted by Buck Rowland on Monday afternoons)

which showcases music and issues related, but not limited, to the queer lifestyle.

A favorite show among listeners is "Hip-Hop Hyp" (hosted by CGZ da GEEZER on Saturday nights), KJHK's weekly four-hour hip-hop show. Hip-hop has been gaining in popularity over



Miles Bonny of KJHK

recent years, with live shows drawing larger and larger audiences, due in part to the support the local hip-hop scene receives from KJHK and its DJs. The station has responded to the increased demand by giving several hip-hop shows "primetime" slots.

"Students have nowhere else to go for good music but KJHK, so I believe that sets us apart," said KHJK's Music Director Ty Haas. "We focus on students, not ourselves or how cool we can look to someone in New York. As far as local music, we always try to support the best stuff in our area. If bands like the Higher Burning Fire, Get Up Kids, and Anniversary put out new music, it's a given we'll spin the hell out of it. But we try to dig a bit deeper by finding a few quality up-and-comers."

The station is dedicated to fishing around in the deep pool of local talent and regularly invites artists to strut their stuff on air. Local music show "Plow

The Fields" (hosted by Matt Dunehoo on Saturday afternoons) only features Lawrence musicians. The station also frequently hosts local music events. It recently wrapped up its annual "Farmer's Ball" competition, in which local musicians compete in a sort of "battle of the bands" for recording time at a local studio and the opening slot at Day On The Hill — the University's outdoor music festival.

PRESS

The Pitch Weekly (3535 Broadway, Ste. 400; 816.561.6061; www.pitch.com) is often heralded as the *Village Voice's* equivalent in Lawrence. Despite being based out of Kansas City, the paper includes

Lawrence bands and performances in its entertainment headlines. The student newspaper at the University of Kansas, *The Daily Kansan* (111 Stauffer-Flint Hall; 785.864.4810; www.kansan.com), also includes a music calendar in its arts section.

RETAIL

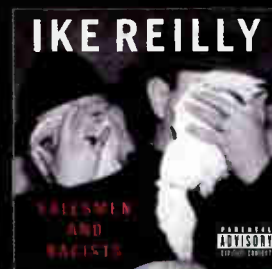
Hands down, locals say Love Garden Sounds (936 1/2 Massachusetts St.; 785.843.1551; www.lovegardensounds.com) is the best store in Lawrence. The store is a huge supporter of local music and "the place to go" for music lovers and musicians in the area (and even those just passing through). Some even credit the store's seemingly endless offerings of new and used CDs, vinyl, cassettes, 45s, books and magazines as "revolutionizing music" in Lawrence. Love Garden Sounds has also hosted several in-store performances by local and national acts in its 12 years of business, and promotes

itself by donating music to KJHK, so that what you hear on the radio is what you can most likely get at the store.

NIGHTLIFE

The safest bet for anyone trying to get a piece of the Lawrence action would be to head over to Massachusetts Street, where most of the clubs and bars are located. If they're not right on Massachusetts, chances are they're only a block or two away... like the Bottleneck (737 New Hampshire St.; 785.842.5483; hotline: 785.841.5483; www.pipelineproductions.com; booking: send a promo pack to Amanda at Pipeline Productions). The Bottleneck is known for booking a variety of bands, including punk, indie rock, ska, hardcore and country acts. KJHK also hosts many shows at the venue. The Granada Theatre (1020 Massachusetts St.; 785.842.1390; www.pipelineproductions.com; booking: same as for the Bottleneck) hosts less shows, but is twice as large with a capacity of around 700. It is the local dance club on Thursday and Saturday nights and books bands/DJs that can pull in larger crowds. Liberty Hall in the heart of downtown dates back to the late 19th century. Independent films are shown in the venue's two movie theatres, and the building also boasts the best movie rental store in town. The in-house concert venue hosts larger national acts that can sell over 1,000 tickets and/or ones that draw an older crowd. Smaller venues include punk/indie rock and alt-country establishment the Replay Lounge (946 Massachusetts St.; 785.749.7676; www.replaylounge.com; booking: Kelly at 785.838.4510) and The Jazz Haus (926 1/2 Massachusetts Ave.; 785.749.3320, hotline: 785.749.1387; www.jazzhaus.com; booking: Pat, Rick or Tanya) which hosts everything, particularly jazz, blues, reggae, funk and soul.

IKE REILLY SALESMEN AND RACISTS

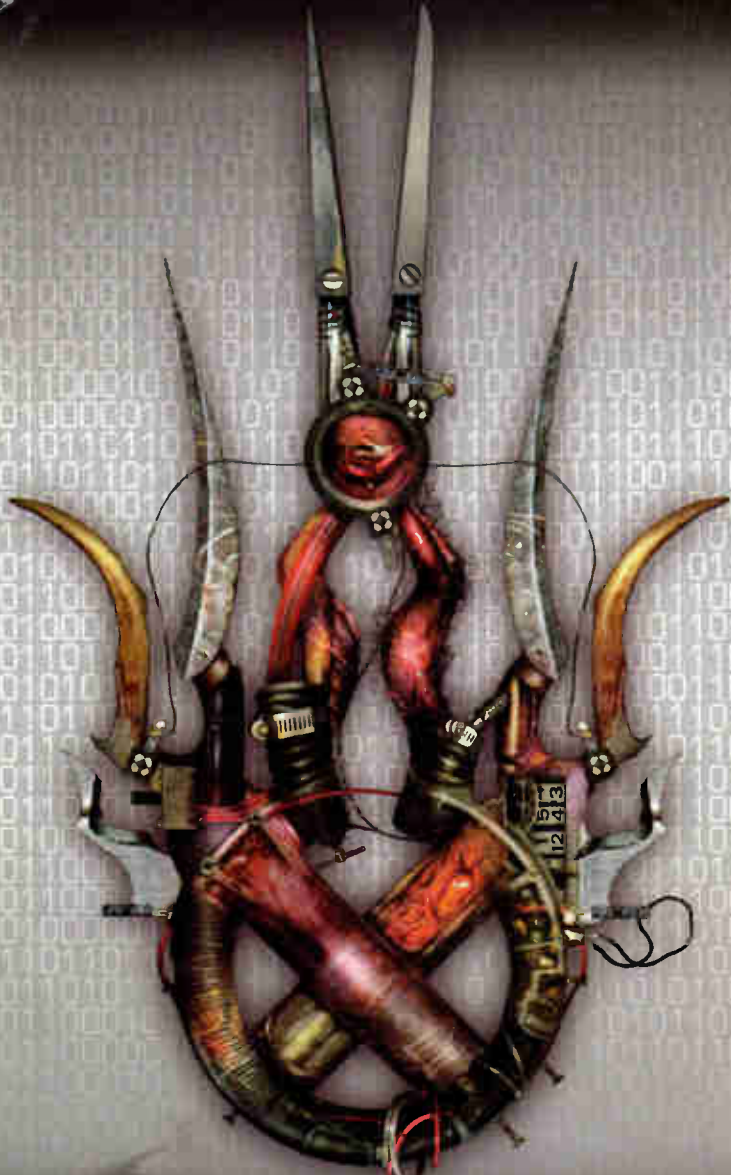


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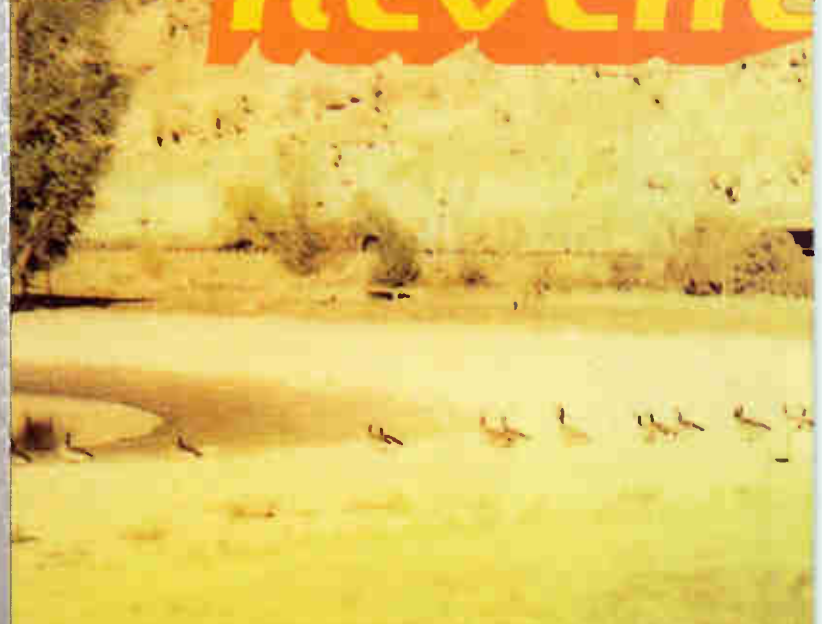
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