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NEW MUSIC REPORT

July 2, 2001 | www.cmj.com

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WHITE STRIPES



jimmyeatworld

JIMMY EAT WORLD



BASEMENT JAXX



NUSRAT FATEH ALI KHAN



ZURDOK

This Year's Model

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maracas 'n' metal

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Spain and Brazil

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Ñ Alternative Special Issue

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8 Ñ Alternative Special Issue

Welcome to CMJ's second annual Ñ Alternative special issue, in which our in-house expert, Enrique Lavin, guides you through the burgeoning industry that encompasses Latin alternative, rock en español and a myriad of other offshoots. Leading off our special content is Lavin's cover story on Mexico's answer to Radiohead, **Zurdok**, followed by Loud Rock editor Amy Sciarretto's

coverage of Puerto Rican metal powerhouse **Puya**. Also check out our picks for the artists that'll be defining the Latin alt sound in the coming year in "Tomorrow People," assessments of the scenes in Spain and Brazil, a roundup of the most important Latin Alt industry movers and shakers in "The Big Eight of 2001," and a geographical guide to the radio stations and tours you need to know.

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Release Date: July 3

WHITE STRIPES

White Blood Cells (Sympathy For The Record Industry)

It's been hard to escape the thunderous buzz surrounding the White Stripes of late, and with the release of the Detroit brother/sister team's third outing, *White Blood Cells*, it's only going to get more deafening. There's been a healthy eruption of blues-flecked garage rock recently (see the Mooney Suzuki or the French Kicks), but it's clear that guitarist/vocalist Jack White and drummer Meg White capture the style with a heretofore unseen grace and catchiness. *Cells* is an exercise in simplicity: The songs are built of endearingly sloppy guitar and drum movements, with Jack's soulful white-boy wail soaring over top, and minimal trimmings — piano and backup vocals peek out on occasion, but there's no bass, and no studio trickery. And it's the Stripes' gorgeous use of the empty space that makes them so irresistible. Most of *Cells* feels like it was taken on first takes — Meg flubs beats, Jack mashes guitar notes and squeals off-key — but every mistake adds to the honest, approachable appeal. It's as if Jack takes Beatlesque hooks and a snotty Stones rock 'tude, mashes them with the eardrum-bursting chugs of Sabbath, and then washes it all in a decidedly millennial indie-rock mood. The most obvious bursts of brilliance come in "Fell In Love With A Girl" and "Hotel Yorba," but there's not much on *Cells* that won't inspire awe. — **Nicole Keiper**

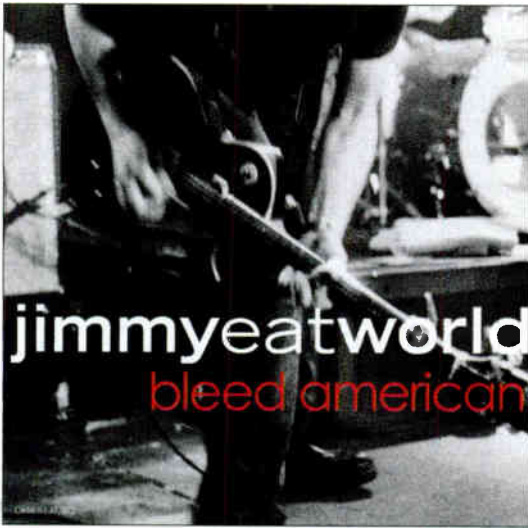


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BASEMENT JAXX

Rooty (Astralwerks)

Basement Jaxx's Simon Ratcliffe and Felix Buxton have constructed some of the brainiest booty music ever unleashed on a dancefloor. The output of this British house duo is often so erratic — funk, pop, hip-hop, Latin, techno and electro fly into the boys' oddball house arrangements from all conceivable angles — it's almost impossible to process the aural overload unless your body is in motion. *Rooty* presents a song and dance similar to the Jaxx's 1999 smash, *Remedy*, but here the duo takes great strides to push its own stylistic boundaries, composing an album that is atypical and unpredictable in almost every way. "Romeo," the lead single, balances lighter-than-air vocals and punchy, bottom-heavy bounce on a razor's edge, separating it from typical dance-pop affairs. "Where's Your Head At" explodes with a gritty, punk-addled energy unparalleled by any of the Jaxx's previous hard-house productions. Tracks like "Get Me Off" and "Crazy Girl" writhe and coo with wet, porno-funk intonations, hitting hard below the belt and forcing involuntary pelvic gyrations. The Jaxx's jerky rhythmic structures and almost attention-deficit approach to song construction makes *Rooty* an album that may need to be revisited a few times before it is revered. But free your ass, and eventually, your mind will follow. — **M. Tye Comer**

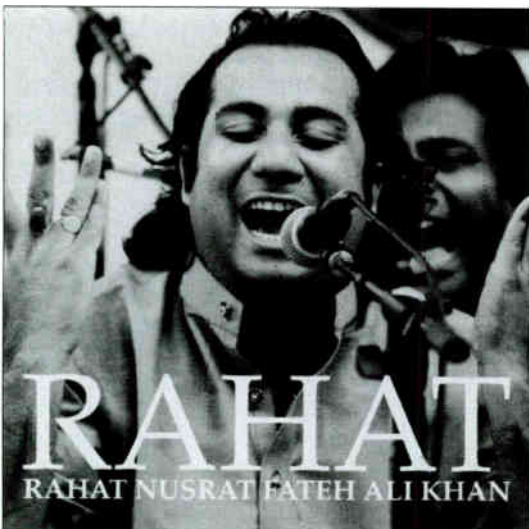


JIMMY EAT WORLD

Bleed American (DreamWorks)

Longtime fans expecting pretty post-hardcore may be surprised by the latest from Southwesterners Jimmy Eat World. Backed by DreamWorks (but recorded on the band's own, pre-signing), *Bleed American* is the Red Bull of summer albums, a sugar-soaked, adrenalin-pumping, often soaring power-pop soundtrack for driving too fast, drinking too much and, like the best summer rock records, falling for someone. It's all here, from the title-track opener, an irresistible (and completely unthreatening) rock song with the refrain "Salt, sweat/ Sugar on the asphalt" to the vaguely Squeeze-tinged, new-waver "The Middle" to the uncharacteristically spare cool-down track "Your House," which recalls a band probably never mentioned in the same sentence as Jimmy Eat World before — indie-rockers Versus. When the band lapses into lyrical clichés like "Kick start my rock 'n' roll heart" or "Crimson and clover/ Over and over" in "A Praise Chorus," it becomes apparent that there's a larger theme at work — in this case, a paean to the early pop-rock that influenced this recording. Without sounding too much like the artists the children of the '80s grew up on, there's still an obvious debt here to the best of that decade's anthem-crafters, from Def Leppard to Hall & Oates. We may not have a final school dance to attend these days, but this record encourages a pleasing retreat into the simple, poignant, John Hughes-esque flavors of feeling we thought music couldn't elicit anymore. — **Dylan Siegler**

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Release Date: July 17; at radio now



RAHAT NUSRAT FATEH ALI KHAN

Rahat (American-Columbia-CRG)

So, let's say you're the heir to the qawwali throne. You are chosen at an early age to study with your uncle, the great Nusrat Fateh Ali Khan, and during the 15 years you tour together, he teaches you everything he knows about the devotional, hypnotic form of traditional singing that's been passed down through centuries of Islamic Sufis. You know one day the old king will pass on, and 40 days after he does, his wife officially recognizes you as his successor, with all of the great qawwali singers of the Middle East looking on. Now you've even inherited the same 10-piece band your uncle Nusrat made famous — the harmonium and tabla players and a party of vocalists. But you realize that you are not your uncle, even though everyone wants you to be. This is a sign of wisdom. Instead of attempting the bassy, meditative and spine-shaking tones that emanated from Nusrat's soul, you opt for reedy notes that percolate and ping-pong at a frenetic pace, pitter-pattering almost as fast as the tabla glurps and boings. This approach may disappoint fans of your uncle — the harmonium licks played so boisterously they could almost be zydeco — but it is a sinewy style that reverberates your youthfulness while keeping to tradition. So what if you record this album with western producer Rick Rubin. There is nothing about the production that Nusrat would disapprove of, just a handful of tunes to bring you closer to Allah. The king is dead, long live the king. — **Neil Gladstone**

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KBOO Fined For Airing 'Feminist' Song

The FCC has proposed issued a \$7,000 fine against Portland, Oregon community radio station KBOO-FM for broadcasting "Your Revolution," a 1999 collaboration between Ninja Tune recording artist DJ Vadim



DJ Vadim

and spoken word artist Sarah Jones, claiming that the song contains "unmistakable, patent-offensive sexual references."

KBOO has challenged the claim, stating that the song — a take on Gil Scott Heron's classic "The Revolution Will Not Be Televised" that changes the opening lyric to "Your revolution will not happen between these thighs" — "deals with the empowerment of a black woman in today's hip-hop community," according to KBOO Music Director Brandon Lieberman, and is therefore not offensive. The FCC has rejected that argument, however, and given KBOO 30 days to respond. KBOO plans to appeal the decision to the FCC board.

"The song is not at all obscene," Lieberman told CMJ. "If anything, it is incredibly socially relevant. Although it does contain phrases like 'blow job,' if you look at it within the context of the song, the phrase is not used in a titillating manner and it's not derogatory in the least. We forced the FCC to look at the whole song in context, and [the board] said the whole thing was indecent from start

to finish, and that no radio station can play the song before 10 p.m. at night. There are a lot more offensive songs being played on commercial radio stations."

"The thing that makes me most upset is that the fine reduces us to down to the level of shock jocks who tell Monica Lewinsky jokes on the air," says KBOO program director Chris Merrick. "We're don't pander to that type of programming. In fact, 'Your Revolution' reviles against it. To charge us with indecency for playing it is insulting." If KBOO loses the appeal, Merrick says the station will fight the decision in court, an effort that may cost upwards of \$50,000. No date for the appeal has been set.

Sunny Day Real Estate Split... AGAIN!

After nine years, Seattle post-punk quartet Sunny Day Real Estate has decided to call it quits, citing a bad luck as the cause for the breakup. According to a statement on



Sunny Day Real Estate

the band's official website (www.sunnydayrealestate.net), "the band was met with a string of bad luck, including troubles with management companies. Another major blow came to the band when Arista [stopped distributing] Time Bomb Recordings, making the European tour and

advertising for a new album near impossible. As frustrations built, progress on the new album became stagnant at times. Not wanting to build personal tensions, the band decided to split up indefinitely."

This recent development shouldn't completely shock Sunny Day's fans. The band first broke up in 1995, a mere three years after its formation, immediately following a tour supporting its Sup Pop debut, *Diary*. Despite the breakup, the band managed to release its second album, *LP2* (or "The Pink Album") in late 1995, *How It Feels To Be Something On* in 1998, *Live* in 1999, and its swan song, *The Rising Tide*, that same year.

Get Off Your Ass & Sue

Bridgeport Music Group, the Michigan-based company that owns much of the George Clinton/Parliament/Funkadelic catalog, has sued more than 800 defendants for unauthorized sampling of P-Funk and Clinton classics.

The suit, filed on May 4, alleges nearly 500 counts of copyright infringement in songs such as Public Enemy's "Bring Tha Noise" (which lifts from "Mothership Connection") and Dr. Dre's "Let Me Ride" (ditto "Get Off Your Ass & Jam"), both of which were recorded more than eight years ago. Though no individual artists are being sued, the nearly 1,000-page suit names all five major record companies, in addition to dozens of independents, publishing companies and copyright administrators. Bridgeport, which owns former Clinton label Westbound Records, is seeking the profits from the recordings as well as \$150,000 in statutory damages for each instance of alleged copyright infringement. A Florida judge rejected Clinton's 1999 suit against Bridgeport to reclaim control of his catalog earlier this year.

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World Radio History



OUT OF LEFT FIELD

Our pick for the Ñ Alternative band Most Likely To, Mexico's **Zurdok** may sing in a foreign tongue, but their sonic charge is more Oasis than Orishas. With the band's new album *Maquillaje*, Universal Latino hopes to prove that music transcends language. Story: Enrique Lavin Photo: Ricardo Trabolso

When we released our last album, the Mexican press told us that it was too depressing, very weird, monotonous, and too slow," says Chetes, the singer and main songwriter behind Monterrey, Mexico's progressive indie-pop foursome Zurdok. "A year later, they've changed their minds, saying they liked it all along."

It's not uncommon for critics to become revisionist when it comes to music of such strange, subtle allure. The Britpop-styled Technicolor rush of the album in question, 2000's *Hombre Sintetizador* (meaning "Synthetic Man"), may have taken people a

year to digest, but that's par for the course with Zurdok. Even its name, a made-up word derived from the Spanish for "lefty," feeds into the notion of the band as purposeful eccentrics. Hoping to challenge listeners again, Zurdok will release its third album, *Maquillaje* (meaning "Make-Up," as in for the face) on July 10.

Zurdok's U.S. label, Universal Latino (the band is officially signed to Manicomio, the alternative music wing of Universal Mexico), is treating *Maquillaje* as if it were the group's second album. The group's debut, *Antena* — which sounds completely different than *Hombre Sintetizador* or *Maquillaje* — was never released outside of Mexico. *Hombre*, for the most part, was a commercial failure, having

sold a middling 7,000 copies internationally. But the album's epic psych-pop pricked the ears of adventurous music critics on both sides of the border and convinced the label to recommit to breaking the band.

"The only reason people might associate Zurdok with Mexican rock bands, or any Latin band, is because they sing in Spanish," says Elena Rodrigo, Universal Latino's alternative music director and the woman behind the band's marketing and promotion strategy. "Zurdok is a rock-pop band. That's how we want to position them. We are going to tap both the Latin youth market, and a broader audience at the same time."

The band (completed by bassist Maurizio Terracina, drummer Fletch Saenz and guitarist David Izquierdo) cites Faith No More, the Beastie Boys and Rage Against The Machine as early influences, a fact that's most apparent on the band's 1997 debut under their original name, Zurdok Movimiento. That recording placed the band alongside Mexican rap-rockers Molotov, but it wasn't long afterward that Zurdok abandoned rap for melodic rock descended as much from the Beatles and the Beach Boys as the Ramones and Nirvana. Zurdok is not without its Latin influences, however, pointing to an obscure Latino rock album, Robi Draco Rosa's 1996 *Vagabundo*, as inspiration for many of the concepts behind *Hombre*.

This time around, however, Chetes says the band was thinking *Rubber Soul*-era Beatles. Peter Reardon, who produced *Hombre*, was invited back to man the boards, adding a familiar plush

Chile's La Ley and Lucybell are both contenders as well, having gained ground in Mexico and much of Latin America. But distance remains an obstacle for these new wave and Britpop-influenced bands, even if they do have U.S. distribution. And it could be said that Mexico's tropical pop band Mana and rock outfit Jaguares, both breaking concert-attendance records in Southern California, are closer to becoming the next standard-bearers. But these groups are Mexico-centric, decorating their music and shows with patriotism that often alienates new audiences.



That's where Zurdok comes in.

"The language is not the problem," says Rodrigo, who expects to work the album to college radio through an independent promoter. "People accept Rammstein on the radio, and they don't sing in English. Zurdok has the kind of commercial radio potential as *OK Computer*. The challenge is for people to accept the music. When you look at their lyrics, they are universal themes. Also, because they sing in Spanish, they also could fit on Latin pop radio. The U.S. Latin radio missed out on Soda Stereo when it was around, but now it has four young guys making rock you can hum to."

A small U.S. tour that will hit most major cities is scheduled to begin mid-summer and will culminate with a showcase in New York in late summer. American audiences may not understand the lyrics,

"The language is not the problem. People accept Rammstein on the radio, and they don't sing in English. Zurdok has the kind of commercial radio potential that OK Computer has."

quality to the new album. "For *Maquillaje*, we didn't want the guitars to be so much the focal point again," says Chetes. "We wanted to see if we could make pretty pop songs; that we could use the piano."

Emerging from the industrial city of Monterrey, one of the Spanish-speaking world's alternative music hotbeds and, by most standards, a place blessed by American-style suburban luxuries, Zurdok, like many of its contemporaries, is more informed by Western pop culture than anything south of the Rio Grande. And even as groups from the same city (Plastilina Mosh, Control Machete, El Gran Silencio, Jumbo and Genitallica) have made some headway in the United States over the past four years, Zurdok's sound seems more likely to stick, simply because it's more straightforward.

Universal has a winning proposition with Zurdok. It's a band that has all the ingredients for becoming Latin America's premier rock band, and heroes of the Latin youth market here — a slot Argentine trio Soda Stereo relinquished when it broke up in the mid '90s. Soda Stereo hit it big in the 1980s as the first Spanish-speaking arena rock group with a sound that went toe-to-toe with The Cure and The Smiths. By the time the Argentine band made it to the U.S., they were ready to call it quits, leaving the door wide open for a successor.

but it should have no trouble relating to the music. Layered with sparkling atmospherics built from strings, piano, organ, acoustic and electric guitars, and vocal harmonizing pinned to tranquil melodies — with occasional extended, prog-rock instrumental breaks — Zurdok's closest counterparts hail from the British Isles: Radiohead, The Verve, Muse, the Doves.

After *Maquillaje* is released, the language question may be put to rest. Like Draco Rosa, who switches between English and Spanish from one album to the next, Zurdok members believe it may be time to pay homage to the language that their heroes Lennon and McCartney used.

"All the music that we listen to is in English," says Chetes. "To write in English would be natural. We don't like to combine the two languages. We will either do an album in all Spanish or all in English."

With an average band member age of 25 years, Zurdok's possibilities appear to be wide open.

"I'm proud of what we've accomplished so far," says Chetes. "I'm only 21, and already have three recordings. So we have time to continue growing as a band. Right now, we're leaving it up to the label to find ways to reach a broader audience for us." **NMR**



PUYA POWER

By taking the Puerto Rican quartet's metal-and-maracas sound directly to bilingual rock audiences, MCA is proving that Latin alt no longer needs to be a niche market. By Amy Sciarretto

Puya serves two masters. One preaches from the pulpit of blistering, bottom-end-heavy nu-metal. The other values the wisdom of the Puerto Rican quartet's Caribbean roots, introducing tropical elements into its hard rock text. Together, these two make Puya a metal band with an aesthetic and a marketing hook unlike most others. With major label backing, its potential to appeal to multiple audiences — metal and non-metal, Latinos and non-Latinos — is astounding. Puya (meaning “to prod”) is well aware of its unique position.



One MCA A&R rep found himself being chased by a car load of kids while he was driving through a primarily white Los Angeles suburb. When they caught up with him, they asked, “What are you playing on your stereo?” It was Puya.

“We want to appeal to rock listeners in Latin countries and everywhere,” says the band’s bilingual frontman Sergio Curbelo. “We’re not a salsa band that mixes in rock, we’re a heavy rock band that mixes Afro-Caribbean rhythms. We take heavy music and give it a homeland flavor.” Produced by GGGarth Richardson (Rage Against The Machine, Kittie) and Murdock (Godsmack), Puya’s second MCA release, *Union*, maintains a lyrical balance in direct proportion to that potential audience: five songs in English, five in Spanish and two in the hybrid Spanglish. According to the label, marketing Puya as a Latin alternative group is pointless pigeonholing.

“Our approach was always to go straight ahead with them as a rock band,” says Mike Nobrega, MCA’s national director of alternative music marketing and sales. “We didn’t neglect the Latino audience, but we marketed *Fundamental* [Puya’s 1999 debut] to our stations and accounts as a hard rock band.”

Since Los Angeles is America’s rock en español epicenter, it’s often assumed that the audience for Latin alternative acts grow from that locale. But sales figures for *Fundamental* show that Puya is a different story. SoundScan numbers indicate that a larger percentage of the album’s sales came from the East Coast and the Midwest than from the Southwest, where the nation’s largest Latino population is located. One MCA A&R rep found himself being chased by a carload of kids while he was driving through a primarily white Los Angeles suburb recently. When they caught up with him, they asked, “What are you playing on your stereo?” It was Puya.

With examples like this in mind, MCA will continue to market Puya as a straightahead rock band, rather than as rock en español or some other kind of genre-twisting novelty. For “Ride,” the first single off *Union*, the label surveyed a sampling of radio programmers across the country and found that most music directors couldn’t put it into any clear category. “Those programmers might have more difficulty getting over [“Ride”], not because they are Latin but because the nature of the song is not Linkin Park, Limp Bizkit, Godsmack, or Santana,” says MCA VP of Rock Promotion Kim Langbecker. “It’s all of that mixed together.”

While *Fundamental*, produced by noted Latin alt producer Gustavo Santaolalla, moved an impressive 125,000 units in North America, MCA estimates that more than half of that tally was comprised of harder-edged fans that don’t view Puya as a Latin metal band. It seems, then, that the penetration of multiple formats — loud rock, active rock, modern, and Latin alternative — is already taking place.

Puya reared its head on 1999’s Watcha Tour (the Latin Alternative equivalent of the punk/skater Warped Tour) and has never looked back, making appearances on Ozzfest and Sno-Core. The foursome is scheduled to travel alongside Fear Factory this summer.

In order to fully bond with the American hard rock audience that they’ve already reached, Curbelo and bandmates (drummer Ed Paniagua, guitarist Ramon Ortiz and bassist Harold Hopkins) acknowledge that they literally have to speak the same language.

“Part of the crowd might not have given us a chance because we sang in a language they didn’t understand,” says Curbelo, who admits that even he might have a hard time accepting something sung in a different tongue. “We want people to connect on a musical level. We want to connect on a lyrical level as well, even those who don’t understand Spanish. That’s why we’ve always made an effort to include songs in English.” **NMR**



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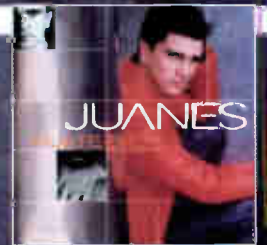
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DO

GRAMMY WINNERS AND LATIN ALTERNATIVE MOVEMENT PIONEERS **GUSTAVO SANTAOLALLA** AND **ANIBAL KERPEL** HAVE PRODUCED SOME OF THE MOST EXCITING AND ADVENTUROUS MUSIC BY ARTISTS SUCH AS CAFE TACUBA, MALDITA VECINDAD, CAIFANES, JULIETA VENEGAS, LOS PRISIONEROS, LEON GIECO, DIVIDIDOS, JUANA MOLINA AND MANY MORE.

IN 1997 THEY CREATED **SURCO**, THE FIRST REGIONAL LABEL IN HISTORY DEDICATED TO HISPANIC ALTERNATIVE MUSIC. WITH WORLDWIDE CATALOGUE SALES OF MORE THAN 2,000,000 RECORDS, THE SOUNDTRACK FOR THE ACCLAIMED MEXICAN MOVIE "AMORES PERROS" AND NEW RELEASES BY BERSUIT, JUANES AND ORISHAS, **SURCO** INVITES YOU TO A MUSICAL TRIP LIKE YOU HAVE NEVER EXPERIENCED BEFORE.

THE OTHER ALTERNATIVE



TOMORROW PEOPLE: Artists To Watch

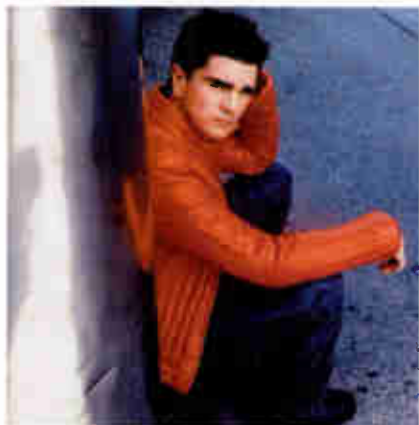


◀ GENITALLICA

Super Genital, El Vato, Zorra, and (.) (.) are just some of the denizens inhabiting Gentilandia, the pervy world that spawned the post-grunge pop of Monterrey, Mexico's Genitallica. They also happen to be song titles taken from the quintet's smashing Barrett Jones-produced debut on Sony Mexico, *¿Picas o Platicas?*. An audio-visual concept band from the very beginning, Genitallica started to mark its esthetic territory in 1997 with a comic book-styled website and album cover, furthered by a leg-humping mix of belches and digital squawks woven through hyperactive rock. Thanks to a groundswell of demand for the album in Puerto Rico and the band's rising popularity in Texas (they made their first SXSW this year), Sony Discos opted to release the album on June 19 in the U.S. Lock up your daughters! — EL

▶ SI*SE

At last year's inaugural LAMC party, Si*Sé became an instant sensation after a show that demonstrated its powers as a cosmopolitan groove band. Just witness elfin chanteuse Carol C (for Cardenas) wailing "walking in the rain" at near operatic levels over a pumped up Portishead-like freak-out to feel the sextet's power. Encapsulating the New American (i.e. first-gen immigrant) experience that's informed by New York City barrio dance sounds, underground DJ culture and jazz, Si*Sé provides a chillingly fresh take on Latin-inflected alterna-pop. The latest signing to David Byrne's Luaka Bop label, Si*Sé is already causing ripples in several European countries. Watch for remixes of Si*Sé material by some of the underground club scene's most respected names, including King Britt, the Funky Lowlives, Kasimir and Nortec Collective. — EL



◀ JUANES

The former frontman of Colombian rock fusion group Ekhyosis, Juanes was picked up by Gustavo Santaolalla's Surco label for his first solo effort, 2000's *Fijate Bien* (translation: "Pay Close Attention"). With flawless production by Santaolalla, the recording achieves a perfect balance between Juanes' pop-rock sensibility and that of his country's *vallenato* traditions, all the while delivering a conscientious message of peace. Already a superstar verging on sex symbol in Colombia and growing in popularity in Mexico, it seems only a matter of time before the Medellín-based singer/songwriter becomes a big name in the States. His cause will no doubt be furthered by his appearance on the Watcha Tour this summer, backed by considerable commercial Latin pop radio attention. With Enrique Iglesias' U.S. rep, Fernan Martinez, managing him, Juanes could very well be the next Colombian pop star. — EL

▶ KINKY

At London's trendy nightclub Cargo earlier this year, Monterrey, Mexico's Kinky had hipsters drooling and squealing "wicked" all night long — not from any wanky fetishism their name suggests, but with their kitschy electro-pop that's layered with *norteña* accordions, horns and funky keyboard melodies. The winner of the LAMC's first Battle of The Bands contest, the young quintet had labels scuffling over their Mex-tech pop until Chris Allison, picked them up for his new imprint. Influenced by acid-jazz, house, Latin and other tropical sounds, Kinky formed in 1998 after a couple members met at the Berkley College of Music. U.S. audiences already got a sneak peak of one track on the Ark 21 *Escena Alterlatina* compilation, and Kinky's debut album, (working title *A Little Kinky*), is scheduled for a U.K. release in October. Recorded at the Chemical Brothers' Miloco studios and produced by Allison, the album offers some of the most forward-looking pop to emerge from Latin America. — Jennifer Mañon





SPAIN: The Rise of New Iberia



Fermin Muguruza



Peret



Tonino Carrotono

Beneath the tourist image of Spain's castanet and floor-stomping music is an immigrant sound that sheds light on a "hidden Spain." Story: Josh Kun

He spoke of moons on the run, of black angels carrying snow water, of winds that brandished hot swords against hearts made of olive oil. It was 1935 and the Andalusian poet Federico Garcia Lorca was giving a lecture on "Romancero Gitano," his book of poems about gypsy life in southern Spain.

Though his poems celebrated the anguished cries of gypsy song, Lorca insisted they were decidedly "anti-flamenco" because they contained "not one short jacket, suit of lights, wide-brimmed hat, or Andalusian tambourine." He was after not the "visible Andalusia" of castanet flamenco tourist kitsch but the "hidden Andalusia" that castanets and heel stomping table dances cover up — the pain and anger of a people stepped on by a state that has turned making money off their soul into a national pastime.

Lorca's poems remain principal documents of not only "hidden Andalusia," but of hidden Spain — the Spain of Moors and Arabs, the Spain of African immigrants and Basque separatists, the Spain that longs to renew itself in the Latin American cultures it once colonized.

Hidden Spain is the Spain beneath the folklore, undocumented Spain, Spain without papers or passports. This is the Spain that Mano Negra and Manu Chao have been asking the world to recognize for years and their legacy is felt all over *¡Fuerza!* the Higher Octave compilation of Che tributes and cha-cha-chas without papers that is the ground zero introduction to the new Spain. Along with artists like Irrun's King Mafrundi and Barcelona's Dusminguet is Tonino Carrotono, the 29-year-old Spaniard gone 65-year-old-Italian. His colorful debut, *Mondo Difficile* (Virgin Spain), is full of flying grandmothers with big mustaches and provincial hicks let loose in discotheques.

Switching between Italian and Spanish, Carrotono throws himself back to the days when songs lived in the glass-raising debauchery of cantinas, in the mandolin smoke of cigars, and the clarinet blur of, to borrow a line from the late Renato Carosone (the model for Carrotono's Italiañol frankenstein) "whiskey en soda e rock en roll."

The pasts and futures of hidden Spain are nowhere better displayed than on *Rey de la Rumba* (Narada), the comeback album of duets from Barcelona gypsy singer and guitarist Pubill "Peret" Calaf, who grew up selling fabrics in gypsy street markets with his

itinerant merchant father before growing Elvis sideburns and inventing the *rumba catalana* sound in the '60s.

Peret invites some of Spain's most vital young musicians to reinvent his songs and in turn wage a battle between pop flamenco visibility and the aggressive underground invisibility of the Spanish margins. There is the styled composer, clarinetist, and pianist Nacho Mastretta, whose recent *Luna de Miel* (Subterfuge) — a sparkling collection of *mujer* duets — put an elegant hipster spin on the female *solista* tradition. There is Fermin Muguruza (Esan Ozenki), the former leader of punk radicals Negu Gorriak, who sings in Euskera when he joins Peret on a jungle-jacked version of "Voy, Voy." And there is DJ of the moment Professor Angel Dust, a Mexican ex-pat based in Spain, who chops up Peret's *gitano* scats over backspun break-beats. His own *Guapacheando* (Virgin Spain) — a dazzling debut of chunky Iberian big beat — is what Fatboy Slim would sound like if he knew how to rock a mambo over hip-hop juiced go-go and boogaloo.

Lending rhymes on one cut is Sevillian MC and it-*niña de la calle* La Mala Rodríguez. Her debut *Lujo Iberico* (Superego) is a record Lorca would have loved. If you listen closely to her song "La Cocinera," you can hear her rhyme flow dissolve into the throaty trill of gypsy song. Her words elongate, flutter, and scrape and they get close to what Lorca once described as "the scream of dead generations, a poignant elegy for lost centuries." It is the sound of the past forcing its way into the present, the sound of the hidden pushing its way back into visibility.

Josh Kun is a columnist for the SF Bay Guardian and The Boston Phoenix and a frequent contributor to LA Weekly, Spin and CMJ. A college professor, he's also the host of Rokamole on KJLA-LATV.



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BRAZIL: Beyond Tropicalismo



Sheik Tosado



O Rappa



Nação Zumbi

Through an annual festival highlighting the Brazilian new guard, the fusionist sound of *manguebeat* is becoming Brazil's next alternative **Story: Bill Bragin • Photos: Matias Maxx**

RECIFE, Brazil—With their speed-metal riffs, rap chants, skittering jungle beats, and martial *surdo* drumming, local heroes Nação Zumbi are turning about 10,000 fans at the Abril Pro Rock festival into a swirling sea of mosh pits, collectively spinning counter clockwise. The rhythms shift the moment Lia da Itamaracá steps on stage. And as the regal, matronly woman begins to sing a traditional melody, the pits mutate into *ciranda* circles. Turning to their right, the once-moshers hold hands, stepping in unison in a genteel dance that wouldn't feel out of place at a Jewish wedding.

Then the guitar crunches return, hands let go and shoulders once again begin colliding.

Imagine square dancing at a Rage Against the Machine show. The idea is perfectly natural in Recife nearly a decade after the birth of the fusionist scene known as *manguebeat*. Considered to be the most important musical movement in Brazil since the rise of *tropicalismo* in the late '60s, *manguebeat* embraces a surprising range of music, emulating the rich bio-diversity of the native mangrove swamps it is named after.

Recife's musical hallmark is the continuous circuit between the impulses of global youth culture and local folk music — *forró*, *coco* and *maracatú*. *Baião de Viramundo: Tributo a Luiz Gonzaga*, released in the U.S. last year by Stern's Brasil label, captures this expansive vision with artists ranging from broken-beat experimentalist DJ Dolores to neo-traditionalists Mestre Ambrosio to *maracatú*-head-bangers Sheik Tosado.

Otto, another album contributor and one of the scene's emerging leaders, explains that the fusion of sounds and cultures is an organic result of Brazil's history:

"The mix in the music is natural. We live in a place where everything is mixed," Otto says. "A mix of the color of the skin, the religion of the people. This is the land of the mixes."

His recent release *Changez Tout* (Trama Brasil) pushes the idea even further, boasting two discs of banging remixes from his 1998 São Paulo Critics' Poll-winning album, *Samba Pra Burro*. The double album is dissected by a Who's Who of Brazil's electronic underground, including DJ Dolores, Apollo 9, BiD, M4J, Karnak's Andre Abujamra, and Rica Amabis.

Recife's underground scene is a product of necessity, remaining largely an independent phenomenon. Paulo Andre Pires, who founded Abril Pro Rock in 1993 and managed Nação Zumbi until the death of their charismatic original lead singer Chico Science,

explains that the poor northeastern port city of Recife, surrounded by the arid landscape of Brazil's *sertão*, is typically bypassed by touring artists in favor of Rio, Bahía and São Paulo.

The city has few clubs, and the radio airplay for alternative artists remains a dream for those unwilling or unable to *jaba*, or "pay for play." Abril Pro Rock helps fill the void, and is a key catalyst for the local scene.

As the festival matures, Pires has begun reaching outside of the city, inviting maverick elders like Tom Zé (Luaka Bop) and Os Mutantes' Arnaldo Baptista, and popular new Brazilian rap stars like Rio's O Rappa (Warner Brasil). APR has showcased artists who share similar impulses like Colombia's Aterciopelados, the festival's first Spanish-language booking in 2000. In 2001, APR brought New York's DJ Acidophilus and Britain's Asian Dub Foundation and Amon Tobin.

The scene is slowly exporting its sound to other major cities in Brazil and abroad. *Manguebeat* artists have played major festivals like Central Park SummerStage, WOMEX, Roskilde, and Sfnks. Chico Science was embraced in the Latin alternative family tree by La Banda Elástica, and his material has been remixed by David Byrne, Mario Caldato and Fila Brasília. Tracks by *manguebeat* practitioners have found their way on to influential compilations as well, including *Future World Funk*, *BelezaTropical 2* (Luaka Bop), *Caipirissima: Batucada Electronica* (Caipirinha), and *Escena Alterlatina* (Ark 21).

It's only a matter of time before the movement spreads. In the meantime, Recife's scene continues mixing its traditional and electronic musics with no sense of contradiction. As Otto explains: "If you have the rhythms inside the samba, it makes no difference whether you play electronics, computers or acoustic percussion."

New York music curator Bill Bragin earned his honorary *mangueboy* claws by bringing Brazil's leading alternative artists to Central Park SummerStage, and recently, as DJ Acidophilus, to the dancefloors of GlobeSonic, NYC's premier on-going global electronic party.





THE INDUSTRY'S BIG EIGHT OF 2001

DIANA BARON

D. Baron Media Relations Inc.

Diana Baron was the woman responsible for getting Aterciopelados on *The Tonight Show* the day their album was released in May—a very big first for a Spanish-speaking alternative band. She's taken her record label publicity chops (working on campaigns for Sheryl Crow, Soundgarden, Ice Cube, and many others) and applied it to the Latin music market. Her Pasadena, California-based publicity team, which now includes Marcella Cuenze and Vicky Cabildo, represents Robi Draco Rosa, Shakira, Aterciopelados, Manu Chao, Jaguares, La Ley, Rubén Blades, Carlos Manuel, WATCHA 2001, Miguel Bosé, Alejandro Sanz and others.

JERRY BLAIR

Executive VP, Arista Records

Jerry Blair is one of the key people behind the BMG U.S. Latin and Arista marketing alliance launched in conjunction with the May release of Aterciopelados' *Gozo Poderoso*. With Blair's no-holds-barred style of leadership, he and his label partners hope to take Atercios to the next level. An industry veteran who has worked at every level, Blair moved over to Arista after nearly a decade at Columbia Records. At Arista, he's responsible for all non-urban music promotion and marketing, as well as overseeing all online activities.

TOMAS COOKMAN

Cookman International

Owner of the genre's premier management company and founder of the LAMC, Tomas Cookman is *el padrino* of Latin alternative music in the United

States. His North Hollywood-based firm handles U.S. representation for such heavies as Manu Chao, Los Fabulosos Cadillacs, Gustavo Cerati, Los Amigos Invisibles and pop diva Natalia Oreiro. The company also executive produces syndicated Latin alt program *The Red Zone*—first branded as a commercial radio show—which will debut as a one-hour music video specialty show on MTV-S in July.

FERNANDO FAZZARI

FMF Promotions

A pioneer in Latin alternative/rock en español college radio promotion, Fernando Fazzari was instrumental in helping CMJ build its reporting panel for *N Alternative*. Fazzari formed FMF in 1995 after working four years as an exclusive independent promoter for EMI and BMG. FMF also acts as a booking agency for independent and international artists from Argentina, Puerto Rico and the U.S. He is currently working Manu Chao to Latin alternative and world music radio formats, as well as Mexicano 777, and several independent bands distributed through DLN.

GUSTAVO FERNANDEZ

DLN Distribution/ Delanuca Music

Gustavo Fernandez is single-handedly making it possible for

independently released Latin alternative/rock en español to reach the U.S. marketplace. In one year, his Miami-based DLN has grown from distributing four titles to 28, and he expects to be moving close to 100 (not all Latin alt) before the end of the year. Through his recently formed label, Delanuca Music, he has also signed four artists, including Santa Sabina. He's also working on a spin-off label, Lost And Found, which will be devoted to Latin rock rarities and previously unreleased material.

JORGE MONDRAGÓN

Management/ WATCHA Tour

In 1999, Jorge Mondragón teamed up with Creative Artist Agency's Daryl Eaton and Warped Tour-founder Kevin Lyman to produce a Latin alternative offshoot of the Vans Warped Tour punkfest, called The Watcha Tour. As manager of blockbuster rap-metal group Molotov, the Mexico City entrepreneur has sought creative ways to break his band into the U.S. marketplace. Through Watcha, Mondragón is also demonstrating how hungry the U.S. is for medium-to-large-venue Latin alternative shows, while establishing key ties with corporate sponsors.

JOSH NOREK

JN Media

Co-founder of the LAMC, and arguably the best Latin alt

crossover publicist in the country (currently representing Puya), Josh Norek ventured out this year by executive producing a commercial-minded compilation: *Escena Alterlatina: The Future Sound En Español* on Ark 21. Offering a money-back guarantee and concert-ticket prices that included the cost of the CD, Norek became the genre's most dynamic grass-roots marketer as well. The Brooklyn-based entrepreneur also self-financed a three-(big) city tour to support the disc, featuring Julieta Venegas. The results were good enough for Ark 21 to give him the go-ahead for a second volume.

GUSTAVO SANTAOLALLA

Producer/ Surco Records

Last year we described Gustavo Santaolalla as the King Midas of Spanish-language alternative music, and he's continuing to make everything he touches turn to gold. In the last year, his Surco label (distributed by Universal Latino) signed and released recordings by Cuba's Orishas and Colombia's Juanes—two acts that could arguably become global Latin pop sensations. He also produced and provided musical direction to one of the year's most innovative soundtracks, *Amores Perros*. And he recently brought on board Yvonne Gómez to manage the label.



Tomas Cookman



Gustavo Fernandez



Gustavo Santaolalla



Jerry Blair

FINDING YOUR WAY AROUND LA

Touring and radio airplay are two of the best ways to create buzz for your music. Use these dots to get a better picture of where to expose your shows where the commercial, non-commercial and community radio stations that support CMJ's *Ñ* Alternative chart are located, and

west

- CJSF * - Burnaby, BC 93.9 FM
- KADS - Olympia, WA 89.3 FM
- KRYM - Eugene, OR 91.9 FM
- KTTA * - Sacramento, CA 97.9 FM
- KOVS - Davis, CA 90.3 FM
- KSQQ * - San Francisco, CA 96.1 FM
- KSJS - San Jose, CA 90.5 FM
- KZSC - Santa Cruz, CA 88.1 FM
- KHOC * - Salinas, CA 90.9 FM
- KSJV * - Clovis, CA 91.5 FM
- TOOO A PULMON * - Fresno, CA FM
- KCPR - San Luis Obispo, CA 91.3 FM
- CASA BABYLON ** - SLO, CA FM
- KPFK ** - N. Hollywood, CA 90.7 FM
- KLBC - Long Beach, CA 1500 AM
- XMOR * - San Diego, CA 98.9 FM
- KASC - Tempe, AZ 1260 AM
- KSSL * - Phoenix, AZ, 105.3FM
- KRUX - Las Cruces, NM 91.5 FM

midwest

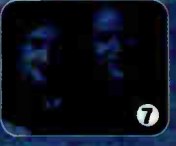
- KBGA - Missoula, MT 89.9 FM
- K6NU - Boulder, CO 88.5 FM
- KONK - Carbondale, CO 90.5 FM
- WIIT * - Chicago, IL 88.9 FM
- WLUW - Chicago, IL 88.7 FM
- WRTE ** - Chicago, IL 90.5 FM
- WRRG - River Grove, IL, 88.9 FM
- KBUX - Columbus, OH 91.1 FM
- KJHK - Lawrence, KS 90.7 FM
- KUOM - Minneapolis, MN 770 AM
- WHFR - Dearborn, MI 89.3 FM
- WUEC - Eau Claire, WI 89.7 FM

south

- KNON * - Dallas, TX 89.3
- KOOP * - Austin, TX 91.7 FM
- WUSC - Columbia, SC 90.5 FM
- WLJS * - Jacksonville, AL 9
- WRAS - Atlanta, GA 88.5 FM
- WVUM - Miami, FL 90.5 FM
- WUNA * - Orlando, FL 1480
- WXYX * - Caguas, PR 100.7

MAP KEY

- ★ commercial radio station
- ★★ non-commercial community radio station
- WATCHA 2001
- Planeta Rock



IN ALT COUNTRY

Make a buzz for your band. Connect with our Ñ Alternative artists. This map highlights radio stations that report to what cities the biggest tours hit.



northeast

- WUNH - Durham, NH 91.3 FM
- WMHC - South Hadley, MA 91.5 FM
- WRIB * - Providence, RI 1220 AM
- WRPI - Troy, NY 91.5 FM
- ALFA RADIO NETWORK * - New York
- WBAI ** - New York, NY 99.5 FM
- WBGR - Brooklyn, NY 590 AM
- WMSC - Upper Montclair, NJ 90.3 FM
- WRSU - New Brunswick, NJ 88.7 FM
- WESS - East Stroudsburg, PA 90.3 FM
- WSYC - Shippensburg, PA 88.7 FM
- WPLC - Silver Spring, MD 94.3 FM

PLANETA ROCK

- June 27 McAllen, TX
- June 28 Dallas, TX
- June 29 San Antonio, TX
- June 30 Houston, TX
- July 1 Miami, FL
- July 5 New York, NY
- July 6 Chicago, IL
- July 7 Los Angeles, CA

featuring:
Aterciopelados (1), El Gran Silencio (2), El Haragán & Co., and Santos Inocentes (3)

WATCHA 2001

- Aug 10 Los Angeles, CA
- Aug 11 San Diego, CA
- Aug 12 San Jose, CA
- Aug 15 Denver, CO
- Aug 17 Chicago, IL
- Aug 18 Detroit, MI
- Aug 19 Washington D.C.
- Aug 21 Worcester (Boston)
- Aug 22 New York, NY
- Aug 24 Puerto Rico
- Aug 25 Santo Domingo
- Aug 26 Miami, FL
- Aug 27 Orlando, FL
- Aug 29 Houston, TX
- Aug 31 Dallas, TX
- Sept 1 San Antonio, TX
- Sept 2 El Paso, TX
- Sept 3 Phoenix, AZ
- Sept 6 Fresno, CA
- Sept 7 Los Angeles, CA

featuring:
La Ley (4), Maldita Vecindad (5), Juanes (6), Plastilina Mosh (7), Bersuit Vergarabat (8), Zurdok (9), Enanitos Verdes, Plankton Man, El Otro Yo (10), Terrestre, Dover, and Molotov (11)



CALYPSO KING & THE SOUL INVESTIGATORS

Soul Strike! (Soul Fire)

This steamy plate of nasty funk is the first salvo from the Soul Fire label, which grew out of the vintage-funk-obsessed Desco imprint. Calypso King & The Soul Investigators? There's nothing Calypso about this

album except that it's hot. Cut from the same cloth of '60s funk as James Brown, classic organ licks kick while a crack combo of chicken-scratch guitar, big-bottom bass and, of course, a funky drummer lay down grooves as thick as Mississippi mud and as tasty as fried chicken on the Fourth Of July. The 12 tunes clock in at mere 37 minutes, leaving a fella to yell for more, but within those funk jams is enough gutbucket groove to shake a rump deep into the night. Like Booker T. & The MGs, this crew has no use for vocals or horns, but they have no problem making their point. The riffs are played with all the verve of a preacher man, but there's no doubt this crew's got other things on its mind. — **Tad Hendrickson**

R.I.Y.L.: Sugarman 3, Medeski Martin And Wood, James Brown
Contact: Spencer Gates
Phone: 718.923.0415
Email: ladytalkalot@earthlink.net
Release Date: Aug. 10



DJ EDDIE DEF

Inner Scratch Demons

(Ipecac)

A member of the Bay Area's Bullet Proof Space Travelers crew, Eddie Def has got mad love for all the glories of hip-hop. But he's really a master of its sweet Technics science, viciously cutting up records and happily goofing along with

his favorite platters the way DJs who've gotten a little friendlier with their wax than most non-obsessives are sometimes wont to do. *Inner Scratch Demons*, a comp of various Eddie Def productions compiled by head Ipecac Mike Patton, touches upon all of this DJ's guises. Eddie drops the ill scratches (atop heavy beats and old school flavors on "King of Rock") and solos against monster acoustic bass grooves ("Bass Waxxin") as effortlessly as he builds crazy in-sounds-from-way-out-strumentals ("Invasion") and crazed backdrops for funny-voiced MCs (the double-time drums behind 2-Mex's "I Like It You Like It"). The album's a mix-tape/sampler of his many skills, and what it lacks in its everything-and-the-kitchen-sink flow, it more than makes up in sheer yucks and turntable chutzpah.

RIYL: DJ Shadow, Peanut Butter Wolf, Return of the DJ series
Contact: Kate Wolfson
Phone: 415.519.0396
Email: k8wolfson@aol.com
Release Date: March 20; at radio now

— **Piotr Orlov**



FILA BRAZILIA

Another Late Night (Kinetic)

Taking a page from the down-tempo *Back To Mine* series, for which world-class producers dig through their record bins to mix a set of their old favorites, Kinetic Records has tapped England's Fila Brazilia to inaugurate its *Another Late Night*

series. Fila's Dave McSherry and Steve Cobby have been revered for their own luxurious downbeat music for more than a decade now, and this sultry 15-track set documents some of the early inspirations for the duo's sonic endeavors. Drawing thematic connections between sizzling soul (Marvin Gaye's "T Plays It Cool"), sexy hip-hop (Infesticons' "Hero Theme"), paisley prog-rock (the Beta Band's "It's Not Too Beautiful"), ambient groove (Brian Eno's "Regiment") and neo-jazz swing (Mr. Scruff's "Get A Move On"), this 15-track mix matches ambience rather than beats, resulting in a heady excursion of eclectic styles but connected moods. As a special treat, the album also includes Fila's own remake of its favorite oldie, Eden Ahbez's 1960's classic "Nature Boy," a track produced especially for this album, a keeper for this offering alone.

— **M. Tye Comer**

R.I.Y.L.: *Back To Mine* series, Nightmares On Wax, Thievery Corporation
Contact: S.P.E.C.T.R.E.
Phone: 323.644.3779
Email: jessica@spectreradio.com
Release Date: June 12; at radio now



GEGGY TAH

Into The Oh

(Luaka Bop-Virgin)

It's not exactly clear whether Greg Kurstin and Tom Jordan, the duo that is Geggy Tah, expect listeners of *Into The Oh* to really "get" it. These guys are obviously well read, dropping deliberate literary references from Beckett's *Waiting For*

Godot and Oscar Wilde. Their approach to music is no less cerebral. Not quite jazz, funk or pop, the pair experiments with styles and forms in a way that allows their songs to be elastic, but never inaccessible. In fact, the strength of *Into The Oh* lies in its songcraft, which employs light, soulful melodies and warm instrumentation (including organs, synths and acoustic guitars) to cast the band's quirky style in a considerably flattering light. The lyrics are often playful and deliberately pointless, but in the end, their importance is marginal: The appeal of "Dumb Submarine," for instance, emanates more from the band's clever melding of pop harmonies, throbbing electro rhythms and dubbed out production than any of its head-scratching lyrics.

R.I.Y.L.: Action Figure Party, Arto Lindsay, Soul Coughing
Contact: Tyson Haller
Phone: 212.253.3154
Email: tyson.haller@virgin-records.com
Release Date: May 22; at radio now

— **Lisa Hageman**



GRAVEL PIT

Mass Avenue Freeze-Out
(Q Division)

Although the Gravel Pit has been making power-pop since the early '90s, the Boston quartet still delivers its sound with the exuberance of a much younger band. Its experiences have brought it to a point where the group can skillfully

appropriate bits of its chief influences (Elvis Costello and Cheap Trick among them) into its fourth album, the cheeky *Mass Avenue Freeze-Out*. It's clear from melodically sophisticated songs like "Loved One" that the Pit cares about the craft of its songs, but there seems to be equal time spent ensuring that these tunes have some amplified bite as well. "The Ballad Of The Gravel Pit" pumps it up, showing off the band's ability to roar and reel off memorable hooks at the same time. Some may enjoy the stylistic variety of this record's tour through power-pop, while others might sense a band still in search of a defining sound. Regardless, at least they go at it full-throttle.

— Steve Ciabattoni

R.I.Y.L.: Swag, Fountains Of Wayne, vintage Elvis Costello
Contact: Jessica Smyser
Phone: 617.625.9900
Email: jsmyser@qdivision.com
Release Date: June 5; at radio now



HISSYFITS

Letters From Frank (Top Quality Rock And Roll)
Apparently the Hissyfits believe the old saw that patience is a virtue. The band formed in New York City back in 1996, releasing two EPs, some singles and stray tracks, but only in 2001 did this femme fatale trio get around

to making its first proper album. The 13-track *Letters From Frank* is a fun mix of Bangles-sweet three-part vocal harmonies, psychedelic pop, and the electric crunch of the Foo Fighters or even the Ramones (Joey was a big fan of the band).

Comparisons to the Breeders or Veruca Salt are unavoidable, but the Hissyfits' punk grrrl spirit burns bright enough to cut through the formidable shadows of its predecessors and illuminate this young band's own character. Although the playing is often rudimentary, the 'Fits manage to produce some bitter-sweet pop gems, including "Someting Wrong" and "Superstar." These sunny rockers should provide the perfect summer-love soundtrack for the grrrl-friendly indie rock set.

— Tad Hendrickson

R.I.Y.L.: Rondelles, the Bangs, Frogpond
Contact: Tiffany Hamilton (AAM)
Phone: 212.924.3005 ext. 124
Email: tiffany@aaminc.com
Release Date: July 4; at radio now



KID 606

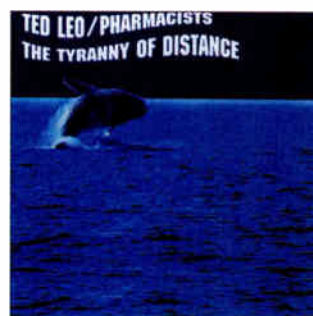
PS You Love Me
(Mille Plateaux)

Over the past couple of years, Kid 606 (a.k.a. Michael Depedro) has become a darling of the IDM community, willfully taking the noisy piss out of electronic musicians fascinated by egghead beats and techno theories (one single was

called "Luke Vibert Can Kiss My Indie-Punk Whiteboy Ass"). But last year's *PS I love You* took a turn from his laptop tomfoolery, outlining a melodic ambient reprieve from the Kid's heavy mental extremist excursions, further illuminating the diversity of his talents. Now, some of 606's many new fans show their admiration on this wonderfully titled collection of remixes. San Francisco's experimentalist source samplers Matmos incorporate the chatter of a photo shoot into their remix; Uwe Schmidt's Atom tm guise takes the Kid for a click-techno ride on the dance-floor, and electro-acoustic ambient warrior Pan American (actually Labradford's Mark Nelson) outlines a 606-like voyage on the sea of programming. A handful of new tracks are interspersed throughout.

— Piotr Orlov

R.I.Y.L.: Matmos, Datach'l, Vladislav Delay
Contact: Jon Berry (Force Inc.)
Phone: 212.353.5091
Email: jon@force-inc.com
Release Date: June 26; at radio now



TED LEO / PHARMACISTS

The Tyranny Of Distance
(Lookout!)

Ted Leo banks on his foolproof sense of melody, combining pop-radio-ready hooks with a complicated lyrical bent and an adventurous rock-instrumental esthetic that destines his songs for anyplace but mainstream

radio. His first solo release (minus his former mod-pop outfit Chisel) was an exercise in clouding that intensity, with noisy loops and other clutter. *The Tyranny Of Distance* rights that wrong, enveloping Leo's songs in the rich collaboration of an all-star rock band (the Pharmacists, assembled for the occasion, include D.C. rock scenesters Brendan and James Canty and Trans Am's Sebastian Thompson, among others), focusing on his agile falsetto leaps one moment, dense guitar licks the next. Whether his vocals and arrangements bring to mind Bruce Springsteen ("Timorous Me") or Cat Stevens ("The Gold Finch And The Red Oak Tree") or shift the focus to new-wave/post-punk-inspired guitar lines, never has bad press-release copy seemed so unexpectedly accurate: "Ted Leo is a force to be reckoned with that will be partially responsible for saving music." — Dylan Siegler

R.I.Y.L.: Franklin Bruno, Richard Thompson, Trans Am, Fugazi
Contact: Tiffany Hamilton (AAM)
Phone: 212.924.3005
Email: tiffany@aaminc.com
Release Date: June 19; at radio now



MARMOSET

Record In Red

(Secretly Canadian)
If you've ever found yourself saying, "It was so much better in '91," let the good times roll: Marmoset's *Record In Red* makes it seem as if the last ten years never happened, that Pavement and the Pixies never broke up, and that singing out

of tune never went out of style. This is the indie rock kids came to know and love, complete with two-minute songs, quirky guitar chords, a singer who sounds eighth-period-calculus bored and copious amounts of mistakes they never bothered to correct. The band wears its lack of interest in modern rock on its sleeves, with lyrics like "It makes you hide the futures/ the futures I'm so fucking sick of" and production that sounds like the last 30 years never happened, filled with 1960s reverb and rampant hiss and in-studio noise. Those looking for innovation should look elsewhere, but those looking to relive their heyday will find *Record In Red* a pleasant respite from those young whippersnappers and their new-fangled rock music.
— Tom Mallon

R.I.Y.L.: Pavement, Pixies, Velvet Underground
Contact: Jonathan Cargill
Phone: 812.335.1572
Email: jonathan@secretlycanadian.com
Release Date: June 19; at radio now



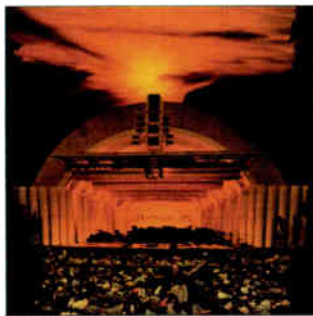
MISHIMA USA

Hold My Breath (Catapult)

There's something soothing about well-crafted indie pop — that comforting mix of familiar chord changes, rock-solid 4/4 drumbeats and mildly nasal vocals that flit just a hair off-key every tenth note or so. It smacks of mid-July

sunsets, sitting on the stoop with your school friends praying that September will take its time in arriving. Mishima USA's *Hold Your Breath* embodies that mood. Tracks like the opener "Twist My Arm" shine with the same smiley grace as the Lemonheads' "Into Your Arms," while moodier turns like "If I Wake Up" evoke the syrupy weeps of Mazzy Star laced with the hummability of Toad The Wet Sprocket (minus the pedestrian emotionalism). Singer/guitarist Arto Payaslian gasps vocal affections of a younger, more naïve Guided By Voices and flicks out the catchy strums of a less polished Counting Crows, while drummer Sean O'Brien knocks out the laidback grooves that made Pavement so nod-worthy. It may be something you've heard before, but you'll be glad to hear that someone's still doing it this well.
— Renee Falk

R.I.Y.L.: Guided By Voices, Lemonheads, Counting Crows
Contact: Planetary Group
Phone: 800.254.2543
Email: radio@planetary.com
Release Date: June 4; at radio now



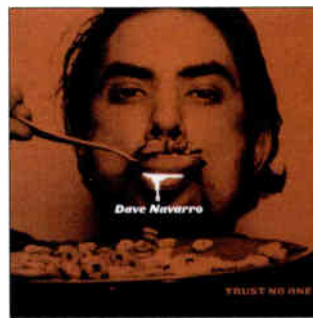
MY MORNING JACKET

At Dawn (Darla)

For some people, Phish will always be a second rate Grateful Dead, the Black Crowes a reincarnation of the Small Faces and every other band a two-bit Beatles or Pavement. Such critics will only hear Neil Young when they listen to My

Morning Jacket, but this Kentucky quintet doesn't deserve to be discarded for sounding like that okie from the Great White North. Many have tried to achieve the pine of a lonesome walk home on a gravel road and failed miserably. My Morning Jacket's second offering throbs with that emotion, from the clapping of the snare drum to the harmonica sighs and lyrical ruminations on silly dreams and stultifying romance. Jim James's woeful keen yearns and glides like a muted trumpet accompanied by languorous, purposeful scrubs of an acoustic six-string. Even when the band picks up the down-trodden pace on the woozy foot-stomper "Just Because I Do," there's an undercurrent of fatalist resignation that rolls over you like the late-afternoon summer sun. Don't fight the desire to lay back on the grass and stare at the sky — it may be a well-worn repeat, but it can still be a nice one.
— Neil Gladstone

R.I.Y.L.: Neil Young, Gram Parsons, Lisa Germano
Contact: Fanatic Promotion
Phone: 888.385.1231
Email: jason@fanaticpromotion.com
Release Date: May 22



DAVE NAVARRO

Trust No One (Capitol)

Given his previous career as guitarist for alt-rock heavies Jane's Addiction, his brief stint in the Red Hot Chili Peppers and his penchant for flashing his flamboyant, feminine side by wearing skirts, heavy black eyeliner and nail polish, followers would be completely justified in assuming

that Dave Navarro's first solo effort would be used to indulge his more experimental side. (Hell, Navarro shrouded his first post-Janes, post-RHCP effort in mystery, originally calling the project Spread.) Well, leave it to Navarro to do the *opposite* of what you were expecting. *Trust No One* is a pretty straight-ahead, tame rock record of the guy-and-his-loud-guitar sort. Navarro's a capable vocalist, and his compositions are edgy yet reflective—"Rexall" is about the drugstore where Navarro's parents first met—giving them a commercial gloss but with an inherent tension that prevents *Trust No One* from becoming cookie cutter radio fodder. We expected something a little more "out there" from a guy who sleeps in a coffin, but sometimes it's nice to just be normal.
— Amy Sciarretto

R.I.Y.L.: Stone Temple Pilots, Foo Fighters, Chris Cornell's *Euphoria Morning*
Contact: Steve Nice
Phone: 800.342.8842
Email: cagepromo1@aol.com
Release Date: June 19; at radio now
Tour Dates: Jane's Addiction is playing select reunion shows.

q-burns abstract message



◆invisibleairline

Q-BURNS ABSTRACT MESSAGE

Invisible Airline (Astralwerks)

On his second full-length, *Invisible Airline*, Orlando's Michael Donaldson (a.k.a. Q-Burns Abstract Message) whisks the mind to an exotic locale where techno, pop, rock and hip-hop co-exist in a sonic utopia of

sunshiny grooves and elastic funk landscapes. As with 1998's *Feng Shui*, Donaldson has once again succeeded in creating a thematically cohesive recording, only here he employs a live band to achieve the same results. The resultant organic feel lends his productions a noticeably warmer, sweeter feel. House chanteuse Lisa Shaw provides some of *Airline's* most notable moments, especially when her honey-coated coo punctuates the heart-warming vibes of tracks like "Innocent" and "Shame," which remain uplifting despite the inherent heartache of her vocals. The album does take some turns towards the predictable—"Mother's Dead" fuses blues vocals and off-key slide guitar with heavy trip-hop, à la Moby—but tracks like "Imprisoned Glitch," a startling prog-hop adventure where psychedelic guitar textures jell with sharp MC rhymes and a taut hip-hop groove, will make you forget the album's less inspired moments. — **M. Tye Comer**

R.I.Y.L.: Basement Jaxx, Lisa Shaw, Leftfield
Contact: Clint Koltveit
Phone: 212.886.7591
Email: clint@astralwerks.com
Release & Add Date: June 26



ROVO

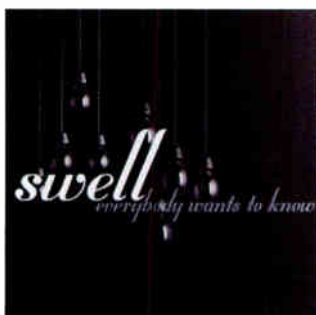
Imago (Incidental Music)

For those who thought that Osaka, Japan's Boredoms left our planet years ago—an understandable viewpoint for those only familiar with the group's schizophrenic mid-'90s records for Reprise or their flashpoint live shows—Rovo, a long-time side-project of

Boredoms guitarist Yamamoto and electric violinist Katsui Yuji, is further proof that their new thing makes even more sense in the 21st century. Just as the Boredoms have discovered rhythm and power as the way to means (check out the single-minded majesty of this year's *Vision Creation Newsun*), rhythm and subtlety are at the heart of *Imago*, Rovo's first U.S. release. This is a human-driven trance record that stands at the intersection of Kraut psychedelia, minimalist techno jams, and improvisational drum circles. Incorporating a bass, a keyboard, a cornucopia of electronics, myriad percussionists and a galaxy of ideas, these seven instrumental tracks will speed up the movies of a group mind. You have not heard anything like this before, and you are not soon likely to. Revel in it!

— **Raspberry Jones**

RIYL: Boredoms, Can, Diga
Rhythm Band
Contact: Brad Stark
Phone: 415.282.8796
Email: brad@incidentalmusic.com
Release Date: out now



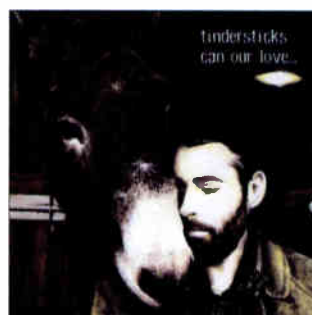
SWELL

Everybody Wants To Know (Beggars Banquet)

Over the course of a dozen years, Swell's half-dozen albums and assorted EPs have proved that lazy rock can often be quite compelling. While Swell gets the slacker tag attached to its style every now and then, the description belies

the devious, ambitious skills of songwriter David Freeland in evidence on *Everybody Wants To Know*. Though he generally prefers to build his songs on low-end acoustic guitar riffs, Freeland throws more of a spotlight on his hazy esthetic when he lets his lyrics drip over other sounds, like the heavy-lidded keyboard groove and shards of electric guitar that make up "A Velvet Sun." It doesn't hurt when Swell picks up the pace either. "East N West," which kicks Swell's signature trap set sound up a few BPMs, is the closest thing to a pop song we've heard from Swell in a while. — **Steve Ciabattone**

R.I.Y.L.: Stephen Malkmus, Granddaddy, Frank Black & The Catholics
Contact: Jenn Lanchart
Phone: 212.343.7010 ext.224
Email: jenn@beggars.com
Release Date: June 19; at radio now
Tour Dates: Summer West Coast dates TBA.



TINDERSTICKS

Can Our Love... (Beggars Banquet)

When Stuart Staples sings, "I'm just tired, baby I just need to lay down," it sounds like an understatement. His breathless, world-weary singing paints a picture of someone constantly on the verge of collapse, unable to get the words out but trying

desperately anyhow. That quiet desperation coats almost every song on *Can Our Love...*, Tindersticks' sixth studio album, from the soul-inflected paranoia of "People Keep Comin' Around" to the organ and multilayered vocal drone of "Tricklin'." But despite the dark sentiments (sample lyric: "Dying slowly seems better than shooting myself"), *Can Our Love...* is remarkably warm in spots. The title track finds a smitten Staples asking over and over, "Can our love grow any further?" and "Don't Ever Get Tired" takes a subtle shot at his own doom 'n' gloom image, urging listeners to "Learn to laugh, learn to love, learn to feel happy." But if an album as gorgeous as *Can Our Love...* is the result of being down, let's hope he doesn't take his own advice.

— **Tom Mallon**

R.I.Y.L.: Nick Cave & The Bad Seeds, Leonard Cohen, quieter Pulp
Contact: Jenn Lanchart
Phone: 212.343.7010 ext.224
Email: jenn@beggars.com
Release Date: July 3; at radio now
Tour Dates: New York (7/25)

"SOMETHING OF A MINOR MASTERPIECE." — *GO*

"...A FINE ILLUMINATION OF THE BARFLY WORLD THAT OFFERS UNSETTLING FLASHES OF BEAUTY." — *BLENDER*

"THOUGHTFUL AND COMPELLING... EXCEPTIONAL AND AFFECTING." — *NME*

INCLUDES **"I CAN'T BELIEVE YOU'RE GONE"** + **"SUMMER PEOPLE"**

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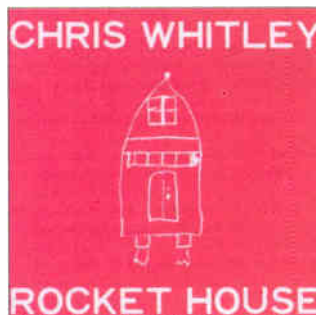
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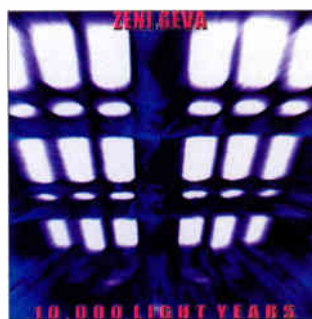
CHRIS WHITLEY

Rocket House (ATO)

Okay, so Dave Matthews wears his guitar like a renaissance fair minstrel, but if he (and his ATO imprint) can pump life into Chris Whitley's career in the same way it revived David Gray's, it's something we can overlook. Judging from *Rocket House*, Whitley has embraced the opportunity with those achingly thin arms of his; the disc is his most complete, fullest-sounding work since his final Columbia releases, without losing the raw, personal blues of his last collection of originals, *Dirt Floor* (Messenger, '98). There's no reason why this shouldn't be a commercial record—the songs are strong enough, it's well produced and Matthews lends a hand on "Radar"—but it's also an adventurous one. The natural blues of Whitley's voice is contrasted with minimal electronic noises and psychedelic loops on the title track, while veering back into a semi-acoustic setting for others. *Rocket House* has moments of real beauty, and this time, they're all the more accessible.

R.I.Y.L.: Jim White, Sparklehorse, Daniel Lanois
Contact: Sean Cookley
Phone: 914.241.3669
Release Date: June 5; at radio now

— Scott Frampton



ZENI GEVA

10,000 Light Years (Neurot)

10,000 Light Years proves that Japan's underground music is as extreme as the country's notorious Anime porn. One look at the catalog of Neurot, the label owned by noise-metal stalwarts Neurosis, and it'll be obvious why Zeni Geva ended up there. Zeni Geva's "Japcore" is completely uncompromising — lumbering, compressed bursts of noise that could turn even the strongest Alpha male into a quivering mess of bodily fluids. If listening to this album doesn't cause blood to pour from all the sockets in your head and turn your brain into mush, it will at least cause you to drool in awe at Zeni Geva's amazing virtuosity. With vocalist K.K. Null's growls taking a back seat to the music's rigid, angular movements, the album sounds more like a film score than a series of individual tunes. Pad the walls with insulation before cranking the title track, "Implosion," "Interzona 2" and "Auto-Fuck."

R.I.Y.L.: Neurosis, La Gritona, Merzbow, Boredoms
Contact: Kristin
Email: kvontill@neurosis.com
Release Date: May 15; at radio now
Tour Dates: New York City (8/11); Chicago (8/12); Austin (8/13); Los Angeles (8/14); 8/15 Portland/Seattle (8/15–8/16); San Francisco (8/17)

— Amy Sciarretto

R.I.Y.L. = Recommended If You Like

Earache Records has signed Rabies Caste, a Tel Aviv-based trio affectionately referred to as Israeli sludgecore. The band's debut, *Let The Soul Out And Cut The Vein*, will be out in August. • God Forbid, Nile and Cradle Of Filth are touring this summer. Satan ought to win over a bunch of souls in the evil heat of those shows. • Revelation Records has signed Las Vegas's Curl Up And Die. The band is going to record its Rev debut at the end of the summer. • Attention visual artists: Visit www.staind.com to design a poster for the band. • Roadrunner's metal radio promo-



Nile

tion queen Jen Meola is moonlighting as the producer/host of video show *Rock This*, which features live footage and videos from the likes of Deftones, Megadeth, Pantera, Slipknot and other hard rock bands.

You can check it out at www.rock-this.com. Video promo peeps, email rockthis-baby@yahoo.com for more information. • Uvernoize is promoting some serious metal

concerts in the NYC area. You can't go wrong with a company that brings the notorious Mayhem to the States for their only area appearance, supported by the Ravenous, Diabolic, the Chasm, Demoncey, and the only band who might garner more attention than the mighty, church burnin', scener-ster-slaughterin' Mayhem: Nun Slaughter. Ladies in habits had better run and hide. For more info, go to www.ubernoize.com, or call the hotline at 212.971.5845. • Former members of the Workhorse Movement have regrouped under the moniker the Dirty Americans. • McGathy Promotions metal promo cutie Danny Cymbal has his own band, called Human Decline. Cymbal plays bass, and I saw the band open for Napalm Death, Soilent Green and Diecast at CBGBs. Human Decline, in the opinion of The Syndicate's Ben Markese and I, will appeal to those longhairs who like the

extreme noise terror of bands like Obituary, Pissing Razors, Meshuggah and Grip, Inc. • Shai Hulud is expected to release *That Within Blood Ill-*



Rob Gill and daughter Zoe Kyra

Tempered via Revelation in October. These guys are taking longer than Hatebreed to put out a new record. Both bands have taught me that patience is indeed a virtue. • Congrats to Spitfire's resident alien Rob Gill. He and wife Sudi are now the proud parents of Zoe Kyra Gill, born in the early hours of June 6. A precious little Gemini. Imagine Gill with a kid! Almost unthinkable, huh? In all seriousness, congrats to the proud new parents.

EQUAL VISION RECORDS



EQUAL VISION RECORDS SHOWCASE

Equal Vision Records sent five of their biggest, best bands on a brief showcase tour over

Memorial Day weekend. I checked out the event on May 25 at Krome in central New Jersey. The showcase was presented by excessDB Entertainment, and was easily the promoter's biggest, most successful, most heavily-attended show in its brief, yet illustrious existence.

Fairweather was the first act on the eclectic bill. The Virginia emo-popsters, loved by Thursday frontman Geoff Rickley, are extremely talented

and fun to watch live, despite the fact that they've only been together since the demo they made in February 2000.

Hope Conspiracy is a bastion of progressive metalcore from Boston. American Nightmare (a Misfits reference, perhaps?) formed after the implosion of Boston old-school crew Ten Yard Fight. These guys sweated off the pounds with a very intense performance. Like Bane, AN marries punk-style riffs with screamy, metalcore vocals.

The Stryder was the poppiest band on the bill, but they still have hardcore breakdown sensibilities within their melodic, catchy music. During the band's set, the entire front row was a gaggle of googly-eyed girls who couldn't divert their gazes from the cute Strong Island band. FYI: Jon, the

singer, used to work at Best Bagels in Great Neck, CMJ's former stompin' grounds. He used to assemble my lunch! I think he's better suited as a frontman than a bagel boy.

Sweat, blood, and spit covered the stage by the end of the night.

I am willing to offer my salary as a bet that Converge's forthcoming album *Jane Doe*



Converge

Bane was the night's co-headliner, and bodies flew throughout the entire set. Converge, undeniably EVR's cornerstone band, ripped.

will elevate the math-metal band to Dillinger Escape Plan status. Watching the hessians in the pit rip each other limb from limb is the prof.

LOUD ROCK CRUCIAL SPINS

Period ending 6/19/2001

www.cmj.com

Contributing reporters this week: 90 • See page 63 for a complete list of Crucial Spins reporters

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
1	1	1	1	6	352	393	-41	TOOL Lateralus	Volcano
2	2	2	1	8	322	372	-50	MEGADETH The World Needs...	Metal-Is-Sanctuary
3	3	5	3	5	292	292	0	STATIC-X Machine	Warner Bros.
4	5	6	4	7	264	247	17	CROSSBREED Synthetic Division	Artemis
5	6	3	1	13	261	237	24	FEAR FACTORY Digimortal	Roadrunner
6	8	9	1	14	235	233	2	CLUTCH Pure Rock Fury/Careful With That EP	Atlantic
7	7	7	7	13	215	234	-19	VARIOUS ARTISTS Ozzfest Second Stage Live	Divine
8	16	17	8	6	203	166	37	SPEAK NO EVIL Welcome...	Universal-Republic
9	21	29	9	3	202	131	71	THE CULT Beyond Good And Evil	Atlantic
10	-	-	10	1	201	D	-	VISION OF DISORDER From Bliss To Devastation	TVT
11	12	18	11	6	191	183	8	PROFESSIONAL MURDER MUSIC	Interscope-Geffen
12	10	16	10	4	190	193	-3	STAIN'D Break The Cycle	Flip-Elektra-EEG
13	9	8	8	7	182	214	-32	CANDIRIA 300 Percent Density	Century Media
14	15	34	14	3	180	173	7	PUYA Union	MCA
15	23	27	15	4	175	128	47	LIFER Lifer	Universal-Republic
16	-	-	16	1	171	D	-	DRY KILL LOGIC The Darker Side Of Nonsense	Roadrunner
17	4	4	4	10	165	249	-84	GOD FORBID Determination	Century Media
18	11	11	11	9	165	184	-19	FROM ZERO One Nation Under	Arista
19	20	22	16	9	145	131	14	MUSHROOMHEAD XX	Eclipse
20	25	30	20	3	137	105	32	DERIDE Scars Of Time	Music Cartel
21	17	15	15	7	132	160	-28	BLACK LABEL SOCIETY Alcohol Fueled...	Spitfire
22	37	-	122	2	128	75	53	NO ONE No One	Immortal-Virgin
23	18	14	5	15	127	159	-32	STEREO MUD Perfect Self	Loud/Columbia
24	13	12	10	11	127	181	-54	AMORPHIS Am Universum	Relapse
25	-	-	25	1	112	D	-	DUST TO DUST Dust To Dust	Sanctuary

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
26	14	10	1	15	105	179	-74	SEPULTURA Nation	Roadrunner
27	31	-	27	3	703	89	14	MORTICIAN Domain Of Death	Relapse
28	39	39	28	4	98	70	28	SPIKE 1000 Waste Of Skin	Columbia-Portrait
29	-	-	29	1	97	D	-	PRO-PAIN Road Rage	Spitfire
30	36	42	30	3	89	76	13	MY RUIN A Prayer Under Pressure Of Violent...	Spitfire
31	45	47	31	3	88	60	28	CADAVER INC Discipline	Earache
32	32	-	32	2	86	83	3	INSOLENCE Revolution	Maverick
33	35	-	33	2	85	80	5	SPIRIT CARAVAN Elusive Truth	Tolotta
34	47	40	31	6	81	55	26	BROTHER'S KEEPER Fantasy Killer	Trustkill
35	43	-	5	15	79	66	13	DOG FASHION DISCO Anarchists Of Good Taste	Spitfire
36	29	21	18	11	76	95	-19	SAVATAGE Poets & Madmen	Nuclear Blast America
37	22	13	1	12	74	128	-54	RAMMSTEIN Mutter	Universal
38	-	-	38	1	71	D	-	MONSTROSITY Enslaving The Masses	Conquest
39	-	-	39	1	71	D	-	SOIL Sampler	J
40	48	41	40	5	67	55	12	ALIGN Some Breaking News	Iguana
41	42	37	33	10	66	66	0	GOD DETHRONED Ravenous	Metal Blade
42	30	25	12	13	64	90	-26	SALIVA Every Six Seconds	IDJMG
43	40	24	24	7	63	69	-6	SKY CAME FALLING 10.21	Ferret
44	R	-	32	13	63	-	2	SKINLESS Foreshadowing Our Demise	Relapse
45	28	45	28	6	63	95	-32	KATATONIA Last Fair Deal Gone Down	Peaceville
46	38	35	35	3	63	73	-10	EPOCH OF UNLIGHT Caught In The Unlight	The End
47	33	19	3	13	61	82	-21	MONSTER MAGNET God Says No	A&M
48	R	50	43	5	58	-	-6	WATERDOWN Never Kill The Boy On The First...	Victory
49	R	-	26	3	57	-	-43	SIMON SAYS Shut Your Breath	Hollywood
50	R	32	23	11	56	-	-31	THURSDAY Full Collapse	Victory

TV: 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	66	VISION OF DISORDER From Bliss To Devastation	TVT
2	63	DRY KILL LOGIC The Darker Side Of Nonsense	Roadrunner

3	56	DUST TO DUST Dust To Dust	Sanctuary
4	45	GROOVENICS Groovenics	Spitfire
5	34	THROWDOWN You Don't Have To Be Blood To Be Family	Indecision

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LOUD ROCK COLLEGE

Period ending 6/19/2001

www.cmj.com

Contributing reporters this week: 189 • See page 61 for a complete list of Loud Rock airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	1	1	6	TOOL Lateralus	Volcano
2	4	5	2	5	STATIC-X Machine	Warner Bros.
3	1	3	1	7	CANDIRIA 300 Percent Density	Century Media
4	3	2	1	9	GOD FORBID Determination	Century Media
5	6	10	5	4	MORTICIAN Domain Of Death	Relapse
					#1 DEBUT / #1 MOST ADDED	
6	-	-	6	1	VISION OF DISORDER From Bliss To Devastation	TVT
7	5	6	3	8	MEGADETH The World Needs A Hero	Metal-Is-Sanctuary
8	13	16	8	8	BROTHER'S KEEPER Fantasy Killer	Trustkill
9	22	-	9	2	PUYA Union	MCA
10	7	4	1	13	FEAR FACTORY Digimortal	Roadrunner
11	12	19	11	9	MUSHROOMHEAD XX	Eclipse
					#2 DEBUT / #2 MOST ADDED	
12	-	-	12	1	DRY KILL LOGIC The Darker Side Of Nonsense	Roadrunner
13	9	8	8	10	SKY CAME FALLING 10.21	Ferret
14	-	-	14	1	AMERICAN NIGHTMARE Background Music	Equal Vision
15	8	9	8	5	EPOCH OF UNLIGHT Caught In The Unlight	The End
16	15	24	15	6	KATATONIA Last Fair Deal Gone Down	Peaceville
17	10	12	10	6	CIRCLE OF DEAD CHILDREN The Genocide Machine	Deathvomit
18	20	14	14	8	MARTYR AD The Human Condition In Twelve Fractions	Ferret
19	-	-	19	1	ALL ELSE FAILED Archetype	Now Or Never
20	25	23	20	4	STAIND Break The Cycle	Flip-Elektra-EEG
21	34	34	21	3	CADAVER INC Discipline	Earache
22	16	18	2	14	CLUTCH Pure Rock Fury/Careful With That EP	Atlantic
23	24	31	23	3	MONSTROSITY Enslaving The Masses	Conquest
24	19	11	9	8	ISIS SGNL > 05	Neurot
25	-	-	25	1	MY RUIN A Prayer Under Pressure Of Violent Anguish	Spitfire
26	32	-	26	2	THE CULT Beyond Good And Evil	Atlantic
27	11	7	3	10	AMORPHIS Am Universum	Relapse
28	14	13	13	9	ZYKLON World Dv Worms	Candlelight
29	17	15	13	6	BLACK LABEL SOCIETY Alcohol Fueled Brewtality Live	Spitfire
30	28	-	28	2	SPEAK NO EVIL Welcome To The Downside	Universal-Republic
31	21	17	4	14	DIMMU BORGIR Puritanical...	Nuclear Blast America
32	R	-	32	2	WATERDOWN Never Kill The Boy On The First Date	Victory
33	27	40	27	3	PROFESSIONAL MURDER MUSIC	Interscope-Geffen
34	35	-	34	2	SPIRIT CARAVAN Elusive Truth	Tolotta
35	R	35	17	9	SAVATAGE Poets & Madmen	Nuclear Blast America
36	R	25	24	5	CROSSBREED Synthetic Division	Artemis
37	-	-	37	1	DERIDE Scars Of Time	Music Cartel
38	30	33	30	4	FLOTSAM AND JETSAM My God	Metal Blade
39	37	22	2	17	OPETH Blackwater Park	Music For Nations-Koch
40	26	29	22	7	AMON AMARTH The Crusher	Metal Blade

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	VISION OF DISORDER From Bliss To Devastation	TVT
2	DRY KILL LOGIC The Darker Side Of Nonsense	Roadrunner
3	DUST TO DUST Dust To Dust	Sanctuary
4	GROOVENICS Groovenics	Spitfire
5	THROWDOWN You Don't Have To Be Blood To Be Family	Indecision

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ill niño

Revolution/Revolución



GOING FOR METAL ADDS 7/2

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OR EMAIL MEOLA@ROADRUNNERRECORDS.COM

Produced by Dove Chavari
Co-Produced by Ill Niño
Additional Production and Mixing by Scrap 60 Productions
Management: Bobby Cortan for Andy Gould Management



WHSFSTVL: ROCKIN' IN D.C.

I spent Memorial Day weekend in Washington, DC, at this year's WHFStival, the annual outdoor concert hosted by DC rock radio station WHFS. It was a loud way to kick off the summer, with the likes of Fuel, 3 Doors Down, Sevendust, New Found Glory, Tenacious D, Incubus and Staind manning the main stage. In the side-stage lots, there were pro-hemp booths and merch tables, giving the event a decidedly Lollapalooza-like feel. Ever the Loud Rock underground grrrl, I hovered near the side stage for most of the weekend, where Nothingface, Dust For Life, Saliva, Good Charlotte, and



Saliva

American Hi Fi peddled their wares. Despite the rain and a raunchy, boisterous portion of the crowd which seemed pruned right from the local 7-Eleven parking lots, the festival was a hoot and I can't wait to go back next year. Nothingface was the band I wanted to see. (Duh! If you have ever read this column, you know I am a devoted, almost cult-like follower of this band.) The show marked

the triumphant return of bassist Bill Gaal, who had left at the tail end of 2000 to pursue a career behind the boards. Gaal was replaced by former Deadlights bassist, the cherub-cheeked Jerry Montano. Apparently, things

with Montano weren't working out, and Gaal is back in the band. It felt like he had never left, especially when he did his screaming background part on my favorite song, "Breathe Out." Saliva puts on a great show, as well. The band's debut album, *Every Six Seconds*, has achieved Gold status, despite the fact that the Saliva is a baby band. Nice work breaking these guys, IDJMG.

Frontman Josey performs his band's catchy 'n' hooky tunes with Southern sensuality, and the crowd was way into "Click, Click, Boom" and "Your Disease." Sevendust's live rendition of "Angel's Son," their trib-

ute to the late Lynn Strait, choked me up considerably. The guys are currently working on their next full-length, but they didn't sample any new tunes for us. Frontman Lajon performed shirtless and looks like he packed on a few pounds, but we're sure as soon as he gets his fine ass back on the road, he'll have his washboard belly again. (The same thing happened to



Nothingface

Deftones' Chino Moreno when he recorded. Big deal.) All in all, WHFS knows how to put on a grand scale, rock 'n' roll production. Thanks to Donna Jean at WHFS and Roe at McGathy for the hook ups!

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VISION OF DISORDER

From Bliss To Devastation (TVT)

Vision Of Disorder makes no secret of the fact that it listened to Soundgarden during the recording of *From Bliss To Devastation*. The influence is obvious, for instance, in the slowed-down, dual guitar work of Matt Baumbach and Mike Kennedy. Because of such

changes, this album marks the beginning of a new, improved V.O.D. Longtime fans shouldn't expect a collection of metalcore anthems (e.g. "D.T.O." or "Through My Eyes") like those that made the Strong Island quintet's self-titled, 1996-issued debut impact the Loud Rock universe with atom-bomb force. Don't look for the chafing, almost-unlistenable noise of 1998's *Imprint*, either. *From Bliss To Devastation* owes more to sludgy doomcore and grunge than it does to hardcore. As a result, it's the heaviest, most musical album V.O.D. has ever made. Traditional verse-chorus-verse song structures are in full effect, but so are the band's patented breakdowns. Frontman Tim Williams' alternates between low, dirty, rumbling singing and shrieks that can bring corpses back to life. Though *From Bliss...* might make the hardcore kids go "buh-bye," the metalheads will come out in droves for "Living To Die," "Southbound," "Sunshine," "On The Table," and "Pretty Hate."

R.I.Y.L.: Soundgarden, Tool, Jane's Addiction
Contact: Tom Mullen
Phone: 212.979.6410
Email: tom@tvtrekords.com
Release Date: June 26; at radio now



INSOLENCE

Revolution (Maverick)

Insolence is the valedictorian of the three R's of music: rap, rock and reggae. This band will have you jumping up 'n' down in your Pumas with a reggae vibe that flows over hip-hop beats jacked up on bionic metal riffs.

Revolution, the debut album by the California six-man wrecking crew, is the perfect summer record. The band includes a DJ, whose work behind the decks adds scratches and samples to an already combustible hybrid of reggae and rap. In fact, the mix is so catchy, Insolence will lodge itself in your brain like the bullet that still resides in Mary Jo Buttafuoco's cranium. It doesn't get more roll-the-top-down than "Death Threat," the ripping "Poison Well," "Natural High," and "1-2, 1-2."

R.I.Y.L.: Bad Brains, Kid Rock, Beastie Boys, Dog Eat Dog
Contact: The Syndicate
Phone: 888.666.2061
Email: hardrock@thesyn.com
Release Date: June 12; at radio now



GROOVENICS

Groovenics (Spitfire)

Rock bands are rushing out of Miami and the surrounding area like a gale-force wind. It's nearly the equivalent of Seattle's grip on grunge in the early '90s. There's Nonpoint, Endo, Darwin's Waiting Room, and now the Groovenics, all bum-rushing outta the sunshine state. It's rare that a band

comes along and injects an industrial-sized dose of quirkiness into its rock 'n' roll. The Groovenics rank high on the quirk-o-meter, with singer K*rl's adenoidal vocals calling to mind a young, in-shape prodigy of Mike Patton. This self-titled debut is idiosyncratic rock at its most playful and accessible, a strong indicator that while Spitfire might have gained a "dated" rep because of its catalog reissues of the likes of Lita Ford, Yngwie J. Malmsteen, Ted Nugent and Autograph, the label has its ears pressed firmly to the underground and below, exposing some of the freshest new rock in ages. Check out "Just Right," "She's A Freak" and "Chopsticks."

R.I.Y.L.: Faith No More, Boy Hits Car, Endo, Incubus's S.C.I.E.N.C.E.
Contact: Sean McEneely
Phone: 516.942.7729 ext. 11
Email: spitfiresean@aol.com
Release Date: July 17; at radio now



DUST TO DUST

Dust To Dust (Sanctuary)

Beat-friendly, sample-happy music is at an all-time high in Loud Rock right now, with the likes of Disturbed and Static-X filling out their ass-blasting riffs with bits of programming. Brooklyn's Dust To Dust joins the ranks of electro-aggro with its mechanized self-titled debut. But what prevents the quartet from being just another hard rock band with industrial leanings is its gothy, almost early-'80s synth element.

Dust To Dust has certain gloomy songs (like "If I Was God" or "Blackened Dove") that sound like early Depeche Mode doing a death waltz with Type O Negative, or even Life Of Agony, thanks to the deep, low, rumbling voice of frontman Rob Traynor. Dim the lights with the slammin' "New Low" and "Submission."

R.I.Y.L.: Disturbed, Static-X, Type O Negative, Life Of Agony
Contact: McGathy Promotions
Phone: 888.744.8636
Email: edge@mcgathypromotions.com
Release Date: July 24; at radio now



BETTY BLOWTORCH

Are You Man Enough? (Food Chain)

Girls, guitars, and gutter mouths. Names like Bianca Butthole, Sharon Needles, Blare N. Bitch. Song titles like "Shut Up And Fuck" and "Part Time Hooker." Clearly, L.A.'s all grrrl, trash-punk act Betty Blowtorch isn't trying to be subtle. In fact, these tattooed chicks

look like the type of gals who would club their men and drag them by their scalps. If you replaced the two dudes in Nashville Pussy with another two sets o' breasts, you'd have Betty Blowtorch. *Are You Man Enough* is just scummy, no frills rock 'n' roll with screaming guitar solos and potty-mouthed lyrics, yet there's something special about Betty Blowtorch. Imagine that saccharine band the Waitresses with evil glints in their eyes, horns under their manes, and tails under their skirts. The Bettys prove they have big balls by declaring their love for Lita Ford, and on "Size Queen," where rap pariah Vanilla Ice lends his voice.

R.I.Y.L.: Jack Off Jill, L7, Nashville Pussy, Lunachicks
Contact: Concrete Marketing
Phone: 888.687.9663
Email: ericcole@concreteplanet.com
Release Date: June 12; at radio now

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World Radio History

Q&A


**JUERGEN
JANSEN** of
PROJECT PITCHFORK

Interview By Brad Filicky

Since its inception in 1991, Germany's Project Pitchfork has remained one of Europe's most prominent industrial bands, matching brutal rhythms with rock progressions, lush gothic inflections, and intelligent, socially-conscious lyrics, as demonstrated on their most recent effort, *Diamonion* (Metropolis). We tracked down frontman Juergen Jansen for a quick state of the union.

There was a three-year hiatus between your last album, *Eon:Eon*, and *Daimonion*. Why so long?

We took longer than usual because we built our own studio in the meantime. We also worked quite a bit longer on *Daimonion* because we had the freedom to do so. Previously, we were always limited to the studio time given to us, but by having our own facilities, we had a lot more time to experiment. Plus, Project Pitchfork has released an album almost every year since we started. We felt that there was time for a little break. Having said that, you won't have to wait that long again for the next one, as we are planning to start working on it pretty soon.

Your songs are very beat heavy, but there are also clear melodies present. When writing songs, do you concentrate more on the beat or the melody?

That does vary quite a lot. A song can be started by a melody, a bass sequence, a rhythm or even a vocal line. While recording a certain song, one of those parts can become more important than another, but generally we see the song as a whole, with all parts being equally important.

What is your impression of the U.S. industrial scene? Are you planning to tour for the new album?

To be honest, I don't know that many American industrial bands, apart from the obvious ones. We may tour the U.S. in November and December with VNV Nation, but nothing is confirmed yet.

Project Pitchfork is a European group with a strong leftist slant. What is the greatest danger posed by George W. Bush?

I wouldn't particularly call us left or anything else political. We are political in our lyrics [so they will] wake people up. I think there are some dangers posed by Bush, as he seems to not have noticed the arrival of the new millennium. He is so old-fashioned in a lot of ways that it scares me. It seems like a big step back for the U.S. and I'm holding my breath when conflicts happen, like the one with China.

Industrial music is often criticized for presenting the problems with the world, but offering no solutions. Do you agree with this criticism?

First of all, it is a good thing that there *is* music that presenting problems. Offering solutions on those isn't that easy. I believe a musician's job is to offer ideas and views to people so they can make up their own mind. It has to be their own belief and will that changes things for the better, not the command of any musician.


**MONDO
GROSSO**
MG4 (Epic)

It's ironic that one of the first 2-step artist albums to hit the U.S. scene would hail from a collective formed in Kyoto, Japan but Mondo Grosso, a bouncy, bubbly troupe led by Shinichi Osawa, might just force you to give that MJ Cole record a rest.

Mondo is a bit more retro and a lot more live than other producers of their ilk, dipping into disco strings and brass backdrops for a dose of sultry soul. On MG4, the band's fourth release, the cast of musicians and multi-lingual vocalists ride the now-familiar bass and breaks of 2-step down a honey-coated street towards an organic boogie wonderland. Throughout its course, the album makes several thematic twists (the Latin-tinged "Life," the jazz-scatted "MG4BB," and the delectably lounge-y "Now You Know Better") and a couple of unfortunate turns (the slow-burning "Cenario" drips with a little too much saccharine). Still, it's the precision playing and energetic jazz-disco of 2-stepping stormers like "Into The Wind," "Samba Do Gato" and "Show Me Your Love" (featuring N'Dea Davenport) that'll make the air feel a tad more sweltering this summer.

R.I.Y.L.: MJ Cole, Soulstice, Landslide

Contact: Lift Promotion

Phone: 212.274.9800

Email: eric@promotion-lift.com; hannah@promotion-lift.com

Release Date: June 26; at radio now

ALEX GORDON
Small Craft Warnings (Tone Casualties)

Los Angeles-based producer Alex Gordon has donned several distinct musical personalities in his day, playing a crucial role in the development of spacey guitar-pop band Loomer before becoming an acclaimed producer in the West Coast hip-hop scene. *Small Craft Warnings*, his first solo effort, loosely ties both of those influences together as Gordon anchors layers of abstract sounds and textured melodies with heady trip-hop beats. His dub-ambient excursions may not run as deep as some of his contemporaries but standout cuts like "Eternity" and "Never" ensure that you'll keep a watchful eye on this fresh talent.

R.I.Y.L.: Orb, Plaid, Mouse On Mars

Contact: Kim Pham

Phone: 323.468.2931

Email: kim@tonecasualties.com

Release Date: June 12; at radio now

JUSTIN ROBERTSON
Imprint #1 (Distinctive)

Purists may prefer their DJ mixes done the old-fashioned way (two decks, a mixer, and a lot of concentration on the part of the jockey), but *Imprint*, a new series by Britain's Distinctive Records, asks its artists to delve into the most modern of studio technologies to give their DJ journeys a little extra something. Lionrock's Justin Robertson is the first decksmith to meet the challenge, conjuring up a driving deep tech-house mix full of loops and effects that add to the visceral quality of his vinyl selection. If you're gonna do it, take Robertson's initiative and do it right.

R.I.Y.L.: Carl Cox, Darren Emerson, Richie Hawtin

Contact: Lift Promotion

Phone: 212.274.9800

Email: eric@promotion-lift.com; hannah@promotion-lift.com

Release Date: June 5; at radio now

RPM

Period Ending 6/19/2001

www.cmj.com

Contributing reporters this week: 156 • See page 63 for a complete list of RPM airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	4	1	4	GREYBOY Mastered The Art	Ubiquity
2	8	2	1	8	MAX GRAHAM Transport 4	Kinetic
3	4	1	1	5	TIMO MAAS Connected	Kinetic
4	7	7	4	4	WALDECK The Night Garden	E-magine
5	11	5	5	4	AIR 10,000 Hz. Legend	Astralwerks
UP 32 POSTIONS						
6	38	19	6	3	TRICKY Blowback	Hollywood
7	3	29	3	8	SQUAREPUSHER My Red Hot Car (CD5)	Warp
8	15	26	8	4	SEB FONTAINE Prototype 4	Global Underground
9	9	35	9	3	AUTECHRE Confield	Warp
10	16	14	10	5	VARIOUS ARTISTS Compost 100	Compost
11	10	6	2	8	PROJECT PITCHFORK Daimonian	Metropolis
12	12	10	10	7	KEN ISHII Flatspin	Sony (Japan)
13	30	-	13	2	VARIOUS ARTISTS Om Lounge 5	Om
14	31	28	14	3	VARIOUS ARTISTS Morricone RMX	Reprise
15	5	3	3	6	FANTASTIC PLASTIC MACHINE Beautiful	Emperor Norton
16	22	-	16	2	JUSTIN ROBERTSON Imprint #1	Distinctive-Studio K7
17	36	-	17	2	GRAND TOURISM Grand Tourism	CyberOctave
18	6	11	6	6	GRIDLOCK Trace	Unit
19	2	9	2	7	ASSEMBLAGE 23 Failure	Gashed!
#1 DEBUT						
20	-	-	20	1	JIMMY VAN M Bedrock	Bedrock
21	39	24	21	3	ADAM X Creative Vandalism	Instinct
22	33	-	22	2	HERBERT Bodily Functions	Studio K7
23	-	-	23	1	STEREO MC'S Deep Down & Dirty (CD5)	Island-IDJMG
24	24	30	7	8	DAS ICH Re_Laborat	Metropolis
25	13	8	7	9	MOUSE ON MARS Idiology	Thrill Jockey
26	34	22	7	11	OHGR Welt	Spitfire
27	-	-	27	1	MINT ROYALE On The Ropes	MCA
28	-	-	28	1	DEPECHE MODE Exciter	Mute-Reprise
29	29	13	1	13	HYBRID Wider Angle	Distinctive Breaks-Studio K7
30	-	-	30	1	ERICK MORILLO Subliminal Sessions One	Subliminal
31	R	-	9	11	BOARDS OF CANADA In A Beautiful Place In The Country (EP)	Warp
32	25	12	12	5	ANGEL No Gravity	Supa Crucial
33	R	31	12	9	VARIOUS ARTISTS Warp:Routine	Warp
34	23	33	23	3	DEATHLINE INTL Cybrid	Cop International
35	37	-	35	2	VARIOUS ARTISTS House Of Distraction	Schematic
36	-	-	36	1	SOUNDTRACK Tomb Raider	Elektra-EEG
37	-	-	37	1	PLAID Double Figure	Warp
38	20	21	20	4	DJ LOGIC The Anomaly	Ropeadope-Atlantic
39	21	-	21	4	ANDRACULOID Observations In Human Error	DSBP
40	-	-	40	1	SOUNDTRACK Memento	Thrive

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	VARIOUS ARTISTS Fashion TV	V2
2	ALEX GORDON Small Craft Warnings	Tone Casualties
3	BMF Sound In The Round	Shadow
4	SHINJU GUMI Mixing A Ghost	Shadow
5	SLAM Alien Radio	Soma

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LOVE PARADE IN JEOPARDY: Techno Festival Clashes With Local Government

Thirteen has proved to be an unlucky number for the Berlin Love Parade. For the first time in its 13-year history, The Berlin Authority For Public Assembly is refusing to recognize the annual techno gathering as a political demonstra-

tion. The significance of this change of attitude lies in the fact if the Love Parade is seen as a demonstration, then the city is required to participate in the financing of the event. If it is registered as a private party, however, the Parade

must pay rental to the city for the times the streets are blocked from normal public use, pay the entire cost of cleaning the Tiergarten park where the estimated 1.5 million people gather each year, and several other expenses that could not be met under the current Love Parade

“Our identity as a demonstration has not dimmed,” said Love Parade spokesperson Enric Nitzsche in a recent statement. “For us, it’s about the meaning of the parade...the desire for understanding between cultures. Peace and tolerance is a socio-

political matter that warrants going into the streets to peacefully demonstrate. We will use all democratic means necessary.”

The oldest and longest running event of its kind, the Berlin Love Parade, scheduled to take place on July 21 this year, was founded by German DJ

Dr. Motte as a demonstration for world peace and unity in 1989. The event now attracts scores of world-class DJs and more than one million dance music lovers from around the globe to what has grown into a week-long, citywide extravaganza, and contributes close to \$100 million to Berlin’s tourist revenues. Past events have featured superstar DJs such as Paul Van Dyk, Carl Cox, Danny Tenaglia and Paul Oakenfold spinning on a caravan of some 50 flatbed trucks that slowly move through the crowd.

In April, the Love Parade fell under attack from an 11-member group of environmentalists called Save The Tiergarten, who insisted the swarm of revelers caused considerable damage to the landscape of the park that has served as the parade site for the past five years. The group attempted to block the Love Parade by registering their own permit for the large public park. Though the Parade was temporarily homeless, Love Parade eventually won a permit for the park, though it’s demonstration status has since been denied three times by the B.A.P.A. Love Parade organizers insist that the event will take place as scheduled on July 21, plan to “demonstrate with a special concession if necessary.”

At press time, sister Love Parade events in Vienna (7/17), Great Britain (7/21), Tel Aviv (10/4), and Cape Town, South Africa (12/16) were scheduled to take place as planned, free from political drama.



The Way We Were: Love Parade 1999

organizational and financial structure. Event promoter, Planetcom, plans to appeal the decision to the federal constitutional court, which will ultimately decide the status of this year’s event, as well as future Love Parades.

to never sell glow sticks or pacifiers at any future raves or provide “chill rooms,” all of which the prosecutors consider paraphernalia for the drug ecstasy.

It is important to note that “Disco” Donnie Estopinal, the head of Disco Productions Inc. who often held huge masives at the State Palace Theater, has not entered a plea deal with the Federal Government, though he was offered the chance by his attorney, and could still be indicted by the DEA. If charged and convicted, Estopinal could have faced penalties of

up to 20 years in prison and a \$500,000 fine.

In January, a federal grand jury indicted the promoters on charges of violating the 1986 crack house law, a federal statute never before used against rave promoters in the U.S. The case, brought by former U. S. Attorney Eddie Jordan, accused the Brunet brothers and Estopinal of purposely providing a venue for drugs under the guise of an electronic music dance party. They also blamed the raves for dozens of drug overdoses at the venue, including the 1998 death of a 17-year-old girl.

NEW ORLEANS RAVE CASE ENDS IN PLEA BARGAIN

On Tuesday, June 12, the federal narcotics case against brothers Robert Brunet and Brian Brunet, managers of New Orleans’s State Palace Theater, ended in a plea bargain that convicts their New Orleans Barbecue Inc. business entity of one count of “operating a crackhouse,” but grants the two men immunity from any criminal charges. Barbecue has agreed pay a \$100,000 fine for violating the 1986 law that prohibits people from maintaining a building where drugs are sold or used. In addition to the fine, the corporation will agree

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World Radio History

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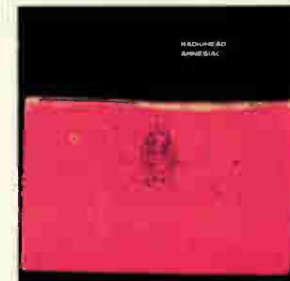
Period Ending
6/19/2001

Contributing reporters this week: 344 • See page 53 for a complete list of airplay reports.

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	7	1	3	RADIOHEAD Amnesiac	Capitol	50	46	51	46	3	DJ LOGIC The Anamoly	Ropeadope-Atlantic
2	1	1	1	5	WEEZER Weezer (Green Album)	DGC-Interscope	51	90	-	51	2	FLETCHER PRATT Nine By Nine	Rainbow Quartz
3	4	4	3	5	AIR 10,000 Hz Legend	Astralwerks	52	41	21	1	14	GUIDED BY VOICES Isolation Drills	TVT
4	3	2	2	5	R.E.M. Reveal	Warner Bros.						UP 126 POSITIONS	
5	6	38	5	3	TRICKY Blowback	Hollywood	53	179	193	53	4	WILLIE NELSON Rainbow Connection	Island-IDJMG
6	5	3	2	8	GORILLAZ Gorillaz	Virgin	54	64	61	54	5	STAINED Break The Cycle	Elektra-EEG
7	8	8	7	5	DEPECHE MODE Exciter	Mute-Reprise	55	98	46	27	10	STRING CHEESE INCIDENT Outside Inside	Sci Fidelity
8	10	9	8	6	TOOL Lateralus	Volcano	56	57	95	56	4	STATIC-X Machine	Warner Bros.
					UP 137 POSITIONS		57	40	107	40	7	MIRANDA LEE RICHARDS The Herethereafter	Virgin
9	146	-	9	2	TRAVIS The Invisible Band	Epic	58	42	29	25	9	ALKALINE TRIO From Here To Infirmary	Vagrant
10	9	12	9	6	PLACEBO Black Market Music	Virgin	59	52	33	13	10	MOUSE ON MARS Idiology	Thrill Jockey
11	12	17	11	5	LUCINDA WILLIAMS Essence	Lost Highway-IDJMG	60	51	-	51	2	SQUAREPUSHER My Red Hot Car (CD5)	Warp
12	7	6	3	8	MOGWAI Rock Action	Matador						#3 DEBUT	
13	11	5	4	11	DAVID BYRNE Look Into The Eyeball	Virgin	61	-	-	61	1	TED LEO / PHARMACISTS The Tyranny Of Distance	Lookout!
14	17	-	14	2	DAVID CANDY Play Power	Jetset	62	43	48	36	6	LADYBUG TRANSISTOR Argyle Heir	Merge
					#1 DEBUT		63	53	58	53	6	RAPTURE Out Of The Races And Onto The Tracks (EP)	Sub Pop
15	-	-	15	1	SHINS Oh, Inverted World	Sub Pop	64	44	35	20	9	BURNING AIRLINES Identikit	DeSoto
16	13	42	13	4	STROKES The Modern Age (EP)	XL-Beggars Banquet	65	66	90	65	4	ELTRO Velodrome	Absolutely Kosher
17	21	13	13	6	LOW/DIRTY THREE In The Fishtank	Konkurrent	66	34	25	18	8	G. LOVE & SPECIAL SAUCE Electric Mile	OKeh-Epic
18	14	14	14	7	HOT WATER MUSIC A Flight And A Crash	Epitaph	67	79	80	67	5	SHADES APART Sonic Boom	Republic-Universal
19	28	27	19	5	WHISKEYTOWN Pneumonia	Lost Highway-IDJMG	68	123	-	68	2	VARIOUS ARTISTS Morricone RMX	Reprise
20	23	36	20	4	GREYBOY Mastered The Art	Ubiquity	69	63	85	62	5	AMERICAN ANALOG SET	Emperor Jones-Touch And Go
21	22	26	21	6	RUFUS WAINWRIGHT Poses	DreamWorks	70	119	-	70	2	MINT ROYALE On The Ropes	MCA
					UP 144 POSITIONS		71	58	127	58	4	MARK EITZEL The Invisible Man	Matador
22	166	-	22	3	WEBB BROTHERS Maroon	Atlantic	72	68	116	68	3	PLEASURE FOREVER Pleasure Forever	Sub Pop
23	38	32	23	5	CALEXICO Even My Sure Things...	Quarterstick-Touch And Go	73	109	-	73	2	VARIOUS ARTISTS Samba Soul 70!	Six Degrees
24	24	87	24	3	STEREO MC'S Deep Down & Dirty (CD5)	Island-IDJMG	74	56	54	54	5	I AM THE WORLD TRADE CENTER Out Of The Loop	Kindercore

CHART TOPPER



Radiohead

UP 137 POSITIONS



Travis

#1 DEBUT



Shins

UP 144 POSITIONS

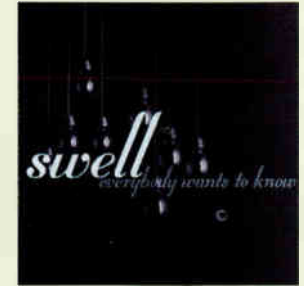


25	118	-	25	2	BUILT TO SPILL Sabonis Tracks (EP)	Warner Bros.	75	73	88	73	4	WELLWATER CONSPIRACY The Scum And Its Conspirations	V2
26	16	45	16	4	JIMMY EAT WORLD College Radio EP	DreamWorks	76	84	-	76	2	MANU CHAO Próxima Estación: Esperanza	Virgin
27	26	11	1	12	ANI DIFRANCO Revelling/Reckoning	Righteous Babe	77	82	63	63	7	BLIND BOYS OF ALABAMA Spirit Of The Century	Real World
28	25	19	19	6	ECHO & THE BUNNYMEN Flowers	spinART	78	70	78	70	4	GEGGY TAH Into The Oh	Virgin
29	36	-	29	2	PENNYWISE Land Of The Free?	Epitaph	79	114	191	79	3	DICKIES All This And Puppet Stew	Fat Wreck Chords
30	15	15	15	6	FANTASTIC PLASTIC MACHINE Beautiful	Emperor Norton	80	49	47	47	6	JOE HENRY Scar	Mammoth
31	19	22	7	9	UNWOUND Leaves Turn Inside You	Kill Rock Stars	81	62	75	61	6	MXPX The Renaissance EP	Fat Wreck Chords-Epitaph
32	32	40	32	4	AFRO CELT SOUND SYSTEM Volume 3	RealWorld	82	61	18	5	12	B.R.M.C. Black Rebel Motorcycle Club	Virgin
33	37	28	28	7	TO ROCOCO ROT AND I-SOUND Music Is A Hungry Ghost	Mute	83	92	122	83	3	N.E.R.D. In Search Of N.E.R.D.	Virgin
34	55	-	34	2	CLEM SNIDE The Ghost Of Fashion	spinART	84	76	41	23	9	COWBOY JUNKIES Open	Zoë-Rounder
35	20	10	1	10	NICK CAVE AND THE BAD SEEDS No More Shall We Part... Reprise		85	81	162	51	9	THE EX Dizzy Spells	Touch And Go
36	48	53	36	4	WIDESPREAD PANIC Don't Tell The Band	Sanctuary	86	54	37	27	8	ALEJANDRO ESCOVEDO A Man Under The Influence	Bloodshot
37	39	39	37	5	IKE REILLY Salesmen And Racists	Republic-Universal	87	88	56	44	9	ANTIBALAS AFROBEAT ORCHESTRA ...Vol. 1	Ninja Tune
38	69	-	38	2	LUSH Ciao! Best Of	4AD	88	-	-	88	1	MARK MALLMAN & VERMONT	Guilt Ridden Pop
39	27	23	19	22	SIGUR RÓS Aqaeitis Byrjun	Fat Cat-PIAS America	89	134	148	89	3	SIX GOING ON SEVEN	Doghouse-Big Wheel Recreation
40	59	-	40	2	SOUNDTRACK Tomb Raider	Elektra-EEG	90	47	49	47	7	BLACK CROWES Lions	V2
41	18	16	8	7	MODEST MOUSE Sad Sappy Sucker	K	91	67	44	33	9	SCAPEGOAT WAX Okeeblow	Grand Royal-Virgin
42	-	-	42	1	#2 DEBUT SWELL Everybody Wants To Know	Beggars Banquet	92	100	105	92	3	CHRISTIANSEN Emphasizing Function Over Design	Eulogy
43	31	30	30	6	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees	93	112	57	21	13	NIKKA COSTA Everybody Got Their Something	Cheeba Sound-Virgin
44	30	34	8	8	GRANDDADDY Through A Frosty Plate Glass (EP)	V2	94	77	-	77	2	SUPER XX MAN Volume V	Post-Parlo
45	35	31	31	6	BOUNCING SOULS How I Spent My Summer Vacation	Epitaph	95	-	-	95	1	MARMOSET Record In Red	Secretly Canadian
46	83	68	46	7	ACTION FIGURE PARTY Action Figure Party	Blue Thumb	96	110	66	51	6	JOAN OF ARC How Can Any Thing So Little Be Any More?	Jade Tree
47	50	20	20	8	PINEHURST KIDS Bleed It Dry	Barbaric	97	186	-	97	2	TSOL Disappear	Nitro
48	33	89	33	3	AUTECHRE Confield	Warp	98	111	72	18	9	OF MONTREAL Coquelicot Asleep In The Poppies...	Kindercore
49	29	24	24	9	RUSTIC OVERTONES Viva Nueva	Tommy Boy	99	80	52	52	8	HI-TEK Hi-Teknology	Rawkus
							100	65	73	42	9	BARDO POND Dilate	Matador



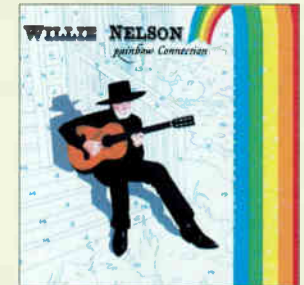
Webb Brothers

#2 DEBUT



Swell

UP 126 POSITIONS



Willie Nelson

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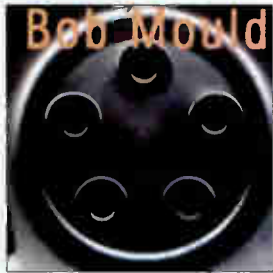


FIREWATER PSYCHOPHARMACOLOGY

ADD DATE: JULY 10

Radio Contacts: Brendan at Jetset (212) 625 0202
or Tiffany, Devin or Justin at AAM (212) 924-3005





5 YEARS AGO

- BOB MOULD**
Bob Mould (Rykodisc)
- BUTTHOLE SURFERS**
Electric Larryland (Capitol)
- BIKINI KILL**
Reject All American
(Kill Rock Stars)
- STEREOLAB**
Emperor Tomato Ketchup
(Elektra-EEG)
- THE CURE**
Wild Mood Swings
(Fiction/Elektra-EEG)



10 YEARS AGO

- FISHBONE**
The Reality Of My
Surroundings (Columbia)
- SIOUXSIE &
THE BANSHEES**
Superstition (Geffen)
- KING MISSILE**
The Way To Salvation
(Atlantic)
- PRIMUS**
Sailing The Seas Of Cheese
(Interscope-EastWest)
- JULIAN COPE**
Peggy Suicide (Island)

CMJ RADIO 200

Period Ending 6/19/2001

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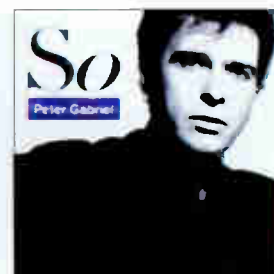
TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	71	86	71	5	IDA The Braille Night	Tiger Style
102	74	43	3	11	RED HOUSE PAINTERS Old Ramon	Sub Pop
103	93	82	82	4	FONTANELLE F	Kranky
104	75	74	74	4	ANUBIAN LIGHTS Naz Bar	Crippled Dick Hot Wax
105	86	60	36	9	H2O Go	MCA
106	95	159	95	4	RON SEXSMITH Blue Boy	spinART
107	85	144	85	3	SI*SÉ Si*Sé	Luaka Bop
108	99	141	99	4	ANGEL No Gravity	Supa Crucial
109	-	-	109	1	ULTRABABYFAT Eight Balls In Reverse	Orange
110	117	84	39	9	ANTI-FLAG Underground Network	Fat Wreck Chords
111	116	97	19	12	THURSDAY Full Collapse	Victory
112	72	121	72	3	PILOT TO GUNNER Games At High Speeds	Gern Blandsten
113	113	128	113	4	ROSENBERGS Mission: You	Discipline Global
114	120	101	101	5	KARL DENSON Dance Lesson #2	Blue Note
115	115	55	9	12	SHUGGIE OTIS Inspiration Information	Luaka Bop
116	78	91	78	7	PUFFY AMIYUMI Spike	Sony Japan
117	107	59	14	9	MANIC STREET PREACHERS Know Your Enemy	Virgin
118	124	65	9	13	BEN HARPER AND THE INNOCENT CRIMINALS Live From Mars	Virgin
119	-	-	119	1	TINDERSTICKS Can Our Love...	Beggars Banquet
120	132	111	111	7	NO MOTIV Diagram For Healing	Vagrant
121	172	-	121	2	SPRING HEEL JACK The Blue Series Continuum: Masses	Thirsty Ear
122	45	64	26	7	ZERO ZERO AM Gold	Jade Tree
123	R	182	123	3	J.J. CALE Live	Back Porch
124	126	114	114	3	MY MORNING JACKET At Dawn	Darla
125	184	98	12	12	ME FIRST & THE GIMME GIMMES Blow In The Wind	Fat Wreck Chords
126	155	106	106	6	EX MODELS Other Mathematics	Ace Fu
127	94	70	43	8	JUNO A Future Lived In Past Tense	DeSoto
128	171	140	106	7	FOR STARS We Are All Beautiful People	Future Farmer
129	-	-	129	1	THEY MIGHT BE GIANTS College Sampler 2001 Vol. 2	Restless
130	136	131	130	3	VIOLET INDIANA Roulette	Instinct
131	177	129	108	8	SYSTEMATIC Somewhere In Between	TMC-Elektra-EEG
132	103	151	103	8	DESTROYER Streethawk: A Seduction	Misra
133	-	-	133	1	CALYPSO KING & THE SOUL INVESTIGATORS Soul Strike!	Soul Fire
134	-	-	134	1	CHOKE Foreword	Smallman
135	151	125	125	3	NORTH OF AMERICA This Is Dance Floor Numerology	Matlock
136	162	-	136	2	THE CULT Beyond Good And Evil	Atlantic
137	87	100	87	5	THIRD EYE FOUNDATION I Poo Poo On Your Juju	Merge
138	-	-	138	1	SECADORA Little Pieces Of Paper	Keiki
139	106	79	79	6	LEROY Leroy	Hollywood
140	97	158	97	4	LOOPDROP Loopdrop	Rocket Girl (UK)
141	168	190	141	3	RISE AGAINST Unraveling	Fat Wreck Chords
142	-	-	142	1	WEST OF WAKEFIELD Connecting The Dots	Matchpale
143	101	-	101	2	VIOLET BURNING Demonstrates Plastic And Elastic	Northern
144	91	94	50	7	SNOW PATROL When It's All Over We Still Have To Clear Up	Jeepster-Never
145	105	102	87	5	OVAL Commers	Thrill Jockey
146	-	-	146	1	VARIOUS ARTISTS Punk-O-Rama Vol. 6	Epitaph
147	121	96	96	5	PEE WEE FIST Flying	Kimchee
148	159	157	148	3	UNWED SAILOR The Faithful Anchor	Lovesick Recordings
149	156	124	124	4	ROBERT CRAY BAND Shoulda Been Home	Rykodisc
150	141	153	141	4	GIGANTOR Back To The Rockets	Rotten

CMJ RADIO 200

Period Ending 6/19/2001

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	89	165	34	9	CLIENTELE Suburban Light	Merge
152	96	112	96	4	MISHIMA USA Hold My Breath	Catapult
153	108	67	35	10	SPACEHOG The Hogyssey	Artemis
154	R	-	145	2	VARIOUS ARTISTS Modular Systems	Eighteenth Street Lounge
155	R	-	100	10	BOARDS OF CANADA In A Beautiful Place In The Country (EP)	Warp
156	125	117	89	6	ALBUM LEAF One Day I'll Be On Time	Tiger Style
157	152	81	40	8	TURIN BRAKES The Optimist LP	Source-Astralwerks
158	192	-	158	2	DEBORAH COLEMAN Livin' On Love	Blind Pig
159	-	-	159	1	BELLE AND SEBASTIAN Sing Jonathan David	Matador
160	158	83	53	9	MARCIA BALL Presumed Innocent	Alligator
161	154	160	154	3	BEN DAVIS The Hushed Patterns Of Relief	Lovitt
162	167	-	162	2	AVISO'HARA Our Lady Of The Highway	Vital Cog
163	122	76	23	11	DASHBOARD CONFESSIONAL The Places You Have Come To Fear The Most	Vagrant
164	R	138	119	4	PORTASTATIC Looking For Leonard	Merge
165	185	-	165	2	SAFFIRE: THE UPPITY BLUES WOMEN Ain't Gonna Hush	Alligator
166	R	103	21	14	DAVE MATTHEWS BAND Everyday	RCA
167	130	71	25	10	INCREDIBLE MOSES LEROY Electric Pocket Radio	Ultimatum-Artemis
168	-	-	168	1	SOUNDTRACK Memento	Thrive
169	-	-	169	1	CROSSBREED Synthetic Division	Artemis
170	145	172	145	3	OSKER Idle Will Kill	Epitaph
171	R	99	54	9	US MAPLE Acre Thrills	Drag City
172	60	50	44	8	COUSTEAU Cousteau	Palm
173	143	142	142	3	FOETUS Flow	Thirsty Ear
174	161	187	161	3	HANGEDUP Hangedup	Constellation
175	135	161	23	14	CLUTCH Pure Rock Fury/Careful With That EP	Atlantic
176	193	-	176	2	ERIK TRUFFAZ Revisite	Blue Note
177	139	92	92	7	GIRLS AGAINST BOYS Series 7 Soundtrack	Koch
178	127	152	127	3	PS I LOVE YOU Heart Of Stone	Rocket Girl (UK)
179	-	-	179	1	BETTY BLOWTORCH Are You Man Enough?	Foodchain
180	133	69	69	5	JIM YOSHII PILE-UP It's Winter Here	Absolutely Kosher
181	R	194	108	3	ANDREW COLEMAN Everything Was Beautiful, And Nothing Hurt	Thrill Jockey
182	R	134	75	9	PUSH STARS Opening Time	Co-Op Pop-Wicked Disc
183	170	-	170	2	ASHLEY PARK The American Scene	Darling-Kindercore
184	-	-	184	1	REBECCA MOORE Home Wreckordings 1997-1999	Knitting Factory
185	140	109	83	6	CHAMPALE Simple Days	Pitch-A-Tent
186	R	-	31	10	MOMUS Folktronic	Le Grand Magistry
187	-	-	187	1	FILA BRAZILIA Another Late Night	Kinetic-Reprise
188	-	-	188	1	SPAIN I Believe	Restless
189	147	-	118	7	KEN NORDINE A Transparent Mask	Asphodel
190	144	77	77	7	MARK LANEGAN Field Songs	Sub Pop
191	129	163	129	3	PERNICE BROTHERS The World Won't End	Ashmont
192	188	123	28	12	LUCKY BOYS CONFUSION Throwing The Game	Elektra-EEG
193	149	-	149	2	GRAND TOURISM Grand Tourism	CyberOctave
194	R	186	181	4	WATERDOWN Never Kill The Boy On The First Date	Victory
195	104	62	5	12	CREEPER LAGOON Take Back The Universe & Give Me Yesterday	DreamWorks
196	-	-	196	1	LES SEQUELLES Et Tant Pis Si Cela Vous Deplait	Grena
197	-	-	197	1	BIRD3 Bird3	Immergent
198	R	104	101	7	RUBY Short-Staffed At The Gene Pool	Thirsty Ear
199	-	-	199	1	VARIOUS ARTISTS Stuck On AM 3: Live From Radio K	Noiseland
200	-	-	200	1	311 From Chaos	Volcano



15 YEARS AGO

PETER GABRIEL
So (Geffen)

SIOUXSIE & THE BAN-
SHEES
Tinderbox (Geffen)

LOU REED
Mistrial (RCA)

RAMONES
Animal Boy (Sire-WB)

JOE JACKSON
Big World (A&M)



20 YEARS AGO

TOM PETTY
Hard Promise (Backstreet)

THE WHO
Face Dances (WB)

SANTANA
Zebop! (Columbia)

DAVE EDMUNDS
Twangin'... (Swan Song)

JOE WALSH
There Goes The
Neighborhood (Asylum)

CORE RADIO

Period Ending 6/19/2001

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Contributing reporters this week: 87 • See page 53 for a complete list of Core airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	7	1	3	RADIOHEAD Amnesiac	Capitol	37	57	-	37	2	CLEM SNIDE The Ghost Of Fashion	spinART
2	4	2	2	5	WEEZER Weezer (Green Album)	DGC-Interscope	38	30	26	26	5	ECHO & THE BUNNYMEN Flowers	spinART
3	1	1	1	5	AIR 10,000 Hz. Legend	Astralwerks	39	-	-	39	1	SWELL Everybody Wants To Know	Beggars Banquet
4	2	3	2	5	R.E.M. Reveal	Warner Bros.	40	33	42	32	6	RAPTURE Out Of The Races And Onto The Tracks (EP)	Sub Pop
5	7	32	5	3	TRICKY Blowback	Hollywood	41	65	-	41	2	PENNYWISE Land Of The Free?	Epitaph
6	6	6	2	8	GORILLAZ Gorillaz	Virgin	42	37	-	37	2	JIMMY EAT WORLD College Radio EP	DreamWorks
7	9	10	7	3	DEPECHE MODE Exciter	Mute-Reprise	43	49	-	26	6	THE EX Dizzy Spells	Touch And Go
8	10	14	8	4	LUCINDA WILLIAMS Essence	Lost Highway-IDJMG	44	74	60	44	3	WIDESPREAD PANIC Don't Tell The Band	Sanctuary
9	5	4	1	8	MOGWAI Rock Action	Matador	45	54	43	32	5	BOUNCING SOULS How I Spent My Summer Vacation	Epitaph
10	12	13	10	5	TOOL Lateralus	Volcano	46	68	75	46	3	ELTRO Velodrome	Absolutely Kosher
					#1 DEBUT		47	59	40	14	9	BURNING AIRLINES Identikit	DeSoto
11	-	-	11	1	TRAVIS The Invisible Band	Epic	48	34	55	34	4	AMERICAN ANALOG SET Emperor Jones-Touch And Go	
12	25	19	12	4	WHISKEYTOWN Pneumonia	Lost Highway-IDJMG	49	-	-	49	1	VARIOUS ARTISTS Samba Soul 70!	Six Degrees
13	18	8	5	5	LOW/DIRTY THREE In The Fishtank	Konkurrent	50	-	-	50	1	LUSH Ciao! Best Of	4AD
14	24	20	14	5	CALEXICO Even My Sure Things...	Quarterstick-Touch And Go	51	40	37	18	13	SIGUR RÓS Agaetis Byrjun	Fat Cat-PIAS America
					#2 DEBUT		52	48	-	48	2	MARK EITZEL The Invisible Man	Matador
15	-	-	15	1	SHINS Oh, Inverted World	Sub Pop	53	-	-	53	1	TSOL Disappear	Nitro
16	11	16	11	6	PLACEBO Black Market Music	Virgin	54	20	9	1	10	NICK CAVE AND THE BAD SEEDS No More...	Mute-Reprise
17	16	29	16	3	GREYBOY Mastered The Art	Ubiquity	55	-	-	55	1	STAIN'D Break The Cycle	Elektra-EEG
					#3 DEBUT		56	66	34	22	8	ANTIBALAS AFROBEAT ORCHESTRA ...Vol. 1	Ninja Tune
18	-	-	18	1	WEBB BROTHERS Maroon	Atlantic	57	-	-	57	1	SIX GOING ON SEVEN Doghouse-Big Wheel Recreation	
19	8	5	5	7	DAVID BYRNE Look Into The Eyeball	Virgin	58	-	-	58	1	TED LEO / PHARMACISTS The Tyranny Of Distance	Lookout!
20	15	-	15	3	STROKES The Modern Age (EP)	XL-Beggars Banquet	59	41	30	30	3	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees
21	-	-	21	1	BUILT TO SPILL Sabonis Tracks (EP)	Warner Bros.	60	31	46	24	9	BARDO POND Dilate	Matador
22	22	-	22	2	DAVID CANDY Play Power	Jetset	61	47	24	17	8	ALEJANDRO ESCOVEDO A Man Under...	Bloodshot
23	21	28	7	8	GRANDDADDY Through A Frosty Plate Glass (EP)	V2	62	61	27	17	8	COWBOY JUNKIES Open	Zoë-Rounder
24	14	17	4	8	UNWOUND Leaves Turn Inside You	Kill Rock Stars	63	-	-	63	1	MINT ROYALE On The Ropes	MCA
25	36	11	2	11	ANI DIFRANCO Revelling/Reckoning	Righteous Babe	64	70	51	51	3	BLIND BOYS OF ALABAMA Spirit Of The Century	Real World
26	27	21	20	6	TO ROCOCO ROT AND I-SOUND Music Is...	Mute	65	-	-	65	1	WILLIE NELSON Rainbow Connection	Island-IDJMG
27	32	25	19	6	HOT WATER MUSIC A Flight And A Crash	Epitaph	66	-	-	66	1	FLETCHER PRATT Nine By Nine	Rainbow Quartz
28	38	38	28	5	RUFUS WAINWRIGHT Poses	DreamWorks	67	75	-	67	2	STATIC-X Machine	Warner Bros.
29	23	62	23	3	STEREO MC'S Deep Down & Dirty (CD5)	Island-IDJMG	68	26	35	26	3	DJ LOGIC The Anamoly	Ropeadope-Atlantic
30	29	33	29	3	AFRO CELT SOUND SYSTEM Volume 3	RealWorld	69	43	31	31	6	RUSTIC OVERTONES Viva Nueva	Tommy Boy
31	60	-	31	2	SOUNDTRACK Tomb Raider	Elektra-EEG	70	-	-	70	1	SPRING HEEL JACK The Blue Series Continuum...	Thirsty Ear
32	39	15	8	9	MOUSE ON MARS Idiology	Thrill Jockey	71	51	23	1	14	GUIDED BY VOICES Isolation Drills	TVT
33	13	12	12	5	FANTASTIC PLASTIC MACHINE Beautiful	Emperor Norton	72	62	45	44	4	FONTANELLE F	Kranky
34	17	48	17	3	AUTECHRE Confield	Warp	73	52	39	39	4	JOE HENRY Scar	Mammoth
35	28	-	28	2	SQUAREPUSHER My Red Hot Car (CD5)	Warp	74	-	-	74	1	TINDERSTICKS Can Our Love...	Beggars Banquet
36	19	18	6	7	MODEST MOUSE Sad Sappy Sucker	K	75	-	-	75	1	MANU CHAO Próxima Estación: Esperanza	Virgin

RADIO 200 ADDS

Period Ending 6/19/2001

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POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	136	PERRY FARRELL Song Yet To Be Sung	Virgin
2	121	RIVAL SCHOOLS United By Fate	IDJMG
3	113	TINDERSTICKS Can Our Love...	Beggars Banquet
4	60	CITIZEN FISH Life Size	Honest Don's
5	48	STARFLYER 59 Leave Here A Stranger	Tooth & Nail
6	41	AMERICAN STEEL Jagged Thoughts	Lookout!
7	37	NINETEEN FORTY-FIVE Together We'll Burn Like Autumn Leaves	Daemon
8	37	BELLE & SEBASTIAN Sing Jonathan David (EP)	Matador
9	32	HUSKING BEE Four Color Problem	Doghouse
10	31	SUMMER HYMNS A Celebratory Arm Gesture	Misra
11	29	SKIPTRACE Skiptrace	Trainwreck
12	27	TOONAMI Deep Space Bass	Rhino
13	26	AUTUMNS Le Carrillon EP	Absalom
14	23	DAVE NAVARRO Trust No One	Capitol
15	23	SLIVER Angel And I	Sliver
16	22	ROCK CITY CRIMEWAVE Sounds From The Underworld	Catapult
17	20	KILGORE TROUT 340 Pounds Of Balls	Sundried
18	17	ALEX GOROON Small Craft Warnings	Electronics 78
19	16	VISION OF DISORDER From Bliss To Devastation	TVT
20	14	VARIOUS ARTISTS African Travels	Six Degrees

GOING FOR ADDS

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JULY 3

BARBARA MANNING & THE GO-LUCKYS You Should Know By Now	Innerstate
BUILT TO SPILL Ancient Melodies Of The Future	Warner Bros.
KIDS WITH HELMETS Kids With Helmets	Kids With Helmets
STEVE WYNN Here Come The Miracles	Innerstate

JULY 10

GOOD RIDDANCE Symptoms Of A Leveling Spirit	Fat Wreck Chords
LONELY PLANET BOY Some Songs You Might Enjoy	Consolation Prize
M. WARD End Of Amnesia	Future Farmer
SPARKLEHORSE Chest Full Of Dying Hawks (sampler)	Capitol

JULY 17

CONVOY Black Licorice	Hybrid
ERNESTO DIAZ-INFANTE & CHRIS FORSYTH Wires And Wooden Boxes	Pax-Evolving Ear
IGGY POP Beat 'Em Up	Virgin
MATTHEW JAY Draw	Capitol

JULY 24

HI-STANDARD Love Is A Battlefield (EP)	Fat Wreck Chords
TINSTAR Dirty Bird	V2
VARIOUS ARTISTS Various 03	V2

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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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: _____

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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
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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





PETE KREBS AND THE KUNG PAO CHICKENS

Hot Ginger And Dynamite
(Cavity Search)

Too often it seems like punk and pop rockers sell themselves short. Fans and musicians alike forget that simple songs played well with a good melody will work in any number of genres. This is something Pete Krebs

knows instinctively. This Portland institution has gone from the catchy pop-rock purveyed by his first band, Hazel, to folk and bluegrass as a solo artist, to the gypsy swing and hot jazz of *Hot Ginger And Dynamite*. Comparisons to the Squirrel Nut Zippers ring true, but it's hard to argue with Krebs's taste: *Hot Ginger's* dozen songs (there's a hidden track) include covers of Irving Berlin's "Blue Skies," Fats Waller's "Honeysuckle Rose" and W.C. Handy's "St. Louis Blues," in addition to tunes written by Django Reinhardt and others. More importantly, Krebs and the Kung Pao Chickens know how to play, swinging hard amidst crisp guitar solos the occasional clarinet dance from Gary Guenther. When Krebs sings, he does so in a tastefully unadorned manner that avoids the smirking edge of irony. — **Tad Hendrickson**

R.I.Y.L.: Squirrel Nut Zippers, Django Reinhardt, Golden Delicious
Contact: Christopher Cooper
Phone: 503.963.8584
Email: csr@teleport.com
Release Date: May 8; at radio now



SILOS

Laser Beam Next Door
(Checkered Past)

No one ever cares about a species until it's endangered—don't front like you were down with the spotted owl from way back—so can we please appreciate the Silos before Walter Salas-Humara calls it quits? Actually, Salas-Humara isn't likely to give up, not after 15 years, nine

records with the Silos and two solo discs, all consistently inspired takes on American roots rock. *Laser Beam Next Door* finds the band as a trio, with Drew Glackin on bass and lap steel and backing vocals on drums joining Salas-Humara's guitar and voice, and the record feels like it was made by a working band. The songs are lived in, beaten into shape in some crumbly practice space and then played with an emphasis on emotion and a minimum of fuss. "Sangre Y Lagrimus," sung in Spanish, is lovely, while "Title Of This Song" flexes wit and rhythm. *Laser Beam* is built on tradition and craft, but isn't hidebound — all the more reason to keep the Silos off the endangered list.

— **Scott Frampton**

R.I.Y.L.: BoDeans, early R.E.M., Alejandro Escovedo
Contact: Planetary Group
Phone: 617.451.0444 ext. 229
Email: diego@planetarygroup.com
Release Date: April 17; at radio now

TRIPLE A

Period Ending 6/19/2001

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Contributing reporters this week: 33 • See page 53 for a complete list of Triple A airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	5	LUCINDA WILLIAMS Essence	Lost Highway-IDJMG
2	4	10	2	4	AIR 10,000 Hz. Legend	Astralwerks
3	2	3	2	5	R.E.M. Reveal	Warner Bros.
4	9	4	4	5	WHISKEYTOWN Pneumonia	Lost Highway-IDJMG
5	6	6	5	4	AFRO CELT SOUND SYSTEM Volume 3: Further In Time	RealWorld
6	3	14	3	3	RADIOHEAD Amnesiac	Capitol
7	7	7	7	7	BLIND BOYS OF ALABAMA Spirit Of The Century	Real World
8	10	27	8	4	TRICKY Blowback	Hollywood
9	5	2	1	9	DAVID BYRNE Look Into The Eyeball	Virgin
10	23	29	10	4	J.J. CALE Live	Back Porch
11	13	5	1	12	ANI DIFRANCO Revelling/Reckoning	Righteous Babe
12	8	11	8	6	JOE HENRY Scar	Mammoth
13	24	9	2	10	STRING CHEESE INCIDENT Outside Inside	Sci Fidelity
14	11	15	11	5	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees
15	R	26	15	3	WIDESPREAD PANIC Don't Tell The Band	Sanctuary
16	32	-	16	2	DEBORAH COLEMAN Livin' On Love	Blind Pig
17	17	19	17	5	ROBERT CRAY BAND Shoulda Been Home	Rykodisc
18	25	-	18	2	SAFFIRE: THE UPPITY BLUES WOMEN Ain't Gonna Hush	Alligator
19	14	21	14	3	GREYBOY Mastered The Art	Ubiquity
20	16	-	16	2	STERED MC'S Deep Down & Dirty (CD5)	Island-IDJMG
21	22	22	21	3	ACTION FIGURE PARTY Action Figure Party	Blue Thumb
#1 DEBUT						
22	-	-	22	1	WILLIE NELSON Rainbow Connection	Island-IDJMG
#2 DEBUT						
23	-	-	23	1	MANU CHAO Próxima Estación: Esperanza	Virgin
24	40	16	16	6	RUFUS WAINWRIGHT Poses	DreamWorks
25	29	33	2	12	SHUGGIE OTIS Inspiration Information	Luaka Bop
26	12	12	7	8	ALEJANDRO ESCOVEDO A Man Under The Influence	Bloodshot
27	21	24	21	3	WEEZER Weezer (Green Album)	DGC-Interscope
28	26	-	26	2	RON SEXSMITH Blue Boy	spinART
29	19	18	12	4	GORILLAZ Gorillaz	Virgin
30	R	20	16	7	NIKKA COSTA Everybody Got Their Something	Cheeba Sound-Virgin
31	20	13	5	9	MARCIA BALL Presumed Innocent	Alligator
32	33	8	3	9	COWBOY JUNKIES Open	Zoe-Rounder
33	34	28	10	4	GEGGY TAH Into The Oh	Virgin
34	-	-	34	1	BLUES TRAVELER Bridge	A&M
35	-	-	35	1	TRAVIS The Invisible Band	Epic
36	28	32	28	3	DEPECHE MODE Exciter	Mute-Reprise
37	37	-	37	2	DAVE CARTER & TRACY GRAMMER Orum Hat Buddha	Signature
38	-	-	38	1	MINT ROYALE On The Ropes	MCA
39	15	25	15	3	FANTASTIC PLASTIC MACHINE Beautiful	Emperor Norton
40	-	-	40	1	GRAND TOURISM Grand Tourism	CyberOctave

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	TINOERSTICKS	Can Our Love...	Beggars Banquet
2	PERRY FARRELL	Song Yet To Be Sung	Virgin
3	RIVAL SCHOOLS	United By Fate	IDJMG
4	TRAVIS	The Invisible Band	Epic
5	TRAILER BRIDE	High Seas	Bloodshot

HIP-HOP UP AGAINST THE WALL: Run DMC and Too \$hort, Museum Style "Hip-Hop Nation" at the Yerba Buena Center for the Arts, San Francisco, through August 12 www.yerbabuenaarts.org

It seemed strange when I heard a couple years back that the Rock & Roll Hall Of Fame and the Experience Music Project dedicated significant parts of its exhibition space to hip-hop, probably because I've always had it in my mind that hip-hop was counter-cultural. Obviously that's not completely true anymore, and nothing brings that home more than the fact that the Rock & Roll Hall Of Fame's exhibit is now traveling around the country: It was in Brooklyn last winter, will be in Los Angeles soon, as of May 19, has landed in the heart of San Francisco at the Yerba Buena Center For The Arts.

"Hip-Hop Nation" is a huge undertaking and an expansive exhibit that does an amazing job of balancing the Hall Of Fame's core exhibit, "Roots, Rhymes And Rage: The Hip-Hop Story" (check www.rockhall.org for more info), with a huge percentage of space and time given to exploring the Bay Area's contributions to hip-hop. Graffiti, dance, documentaries and films, live performances and tons of rap artifacts are there to marvel at and learn from.

To flesh out what's going on with "Hip-Hop Nation" we got on the horn with Yerba Buena Visual Arts Curator Rene de Guzman and local curatorial

consultant (and Bay Area hip-hop guru) Davey D.

RENE DE GUZMAN

Tell us about the Rock Hall Of Fame's portion of the exhibit vs. the local angle.

Once we committed to having the "Roots, Rhymes And Rage" occur here, we collectively were able to create programs around the show to present the state of hip-hop today – locally, nationally and internationally – across many artistic disciplines. The local angle was key. "Hip-Hop By The Bay" was not only a significant event in and of itself — telling the detailed story of local hip-hop history for the first time— but it also transformed the Center's efforts into a true community expression.

How much help did you get from the Rock & Roll Hall Of Fame?

The [RRHF] was pretty much hands-off, but [it] were very helpful in terms of technical support. Otherwise, the most useful thing for me was seeing how people responded to the exhibit as it traveled from Cleveland to Brooklyn. It showed me the paramount importance of acknowledging the local community.

What artifacts do you think are the really important ones presented? What are some of the weirder ones?

I like Chuck D's Raiders jacket and Flavor Flav's clock, mainly because Public Enemy were so important to me growing up. Run-DMC's Adidases, fedora and glasses are icons for all hip-hop. The weirdest has to be 2 Live Crew's denim jacket with the ladies bent over backwards. That jacket is totally absurd.

How has the regular museum community responded to hip-hop being presented there at Yerba Buena?

The staff and board of the Center is 100-percent behind it. Even during the early disappointments with fundraising, no one blinked an eye. There's a change happening in the museum community where more traditional museums are critical of efforts like "Hip-Hop Nation" that bridge the gap between art and pop culture. I guess for certain segments of the museum's community, we will get grief. But I don't [care] because our sort of programming is vital and forward-looking.

DAVEY D

Why is this "Hip-Hop Nation" exhibit and the "Hip-Hop By The Bay" component so important?

Contrary to popular belief, hip-hop is not just a New York thing. And, more importantly, the reasons why hip-hop emerged here in Cali and the Bay in particular are vastly different than New

York. There's a long history here in the Bay. You had dance crews going back as far as 1967. You had rap records being released as far back as 1980. And the Bay is home to so many independent artists: More than 1,000 recorded groups and more than 500 independent labels [started] here just in the last decade.

What's the best part of the entire exhibit, in your opinion?

I'd say the interviews, with people like Too \$hort, King Tech, Ant Banks, and Q-Bert. But really, the most important thing and the best part of the exhibit is that damn near everyone came through and contributed. We got a jacket from E-40, a picture from Digital Underground, an old flyer from Too \$hort... When you go to the exhibit you really get a sense that the entire Bay Area community came together and added a little something to the exhibit.

Anything in hindsight that you should have included but didn't?

We messed up by not including some crucial material from the gay community, but that's being corrected right now. A lot of folks don't know some of their crucial contributions. DJs like Paige Hodell, Neon Leon and Blackstone. Dave Moss was important, too. Dave was included, but we're adding Paige, Leon and Blackstone.



REDMAN

Malpractice (Island Def Jam)

You've got to give Redman a lot of credit: He took an early opportunity to shine as part of the EPMD posse, ran with it, and has made a career out of being a crazed, weed-smoking goofball who hasn't once changed his image or story. Most artists start raw and get jiggy, but Reggie Noble isn't that way. "Let's Get Dirty" is anti-jiggy

to the max, telling a story about breaking into clubs on the down low and creating general havoc. The beat (by Rockwilder) is busy, deep, and supremely funky. Elsewhere on *Malpractice*, Redman does, well,

pretty much the same thing as he's done on previous albums: smoking weed, arguing with and about women, shooting things and people, and generally being a thorn in the side of society, reminding the world that Eminem wasn't the first to give people the finger with a smile. With the majority of the production here by Erick Sermon, you know you're getting the best funk-hop that you can get, and he shines on "Lick A Shot," the "Atomic Dog"-vibed "J.U.M.P." (with a guest appearance by George Clinton himself), Real Niggaz (with Scarface and Treach) and the minimal, dusty funk of "Diggy Doc."

R.I.Y.L.: Wu Tang, Eminem, Slick Rick

Contact: John Rosenfelder

Phone: 212.603.7871

E-mail: john.rosenfelder@umusic.com

Release Date: at radio now



DADDY KEV

Lost Angels (EP) (Celestial)

In addition to owning Celestial Records, Los Angeles' Daddy Kev is a producer and DJ with an impressive resume (Freestyle Fellowship, Awol One, Q-Bert, Abstract Rude). On this new EP, he's sure to expand his rep even more. The five tracks here show how Kev's range can create moods and MC platforms very

effectively. When his vocalists rise to the occasion, everything works together just perfectly. Take *Lost Angels* opening vocal volley, "First Things Last": The voice of Freestyle Fellowship's Micah 9 mirrors the track's plinky piano run, descending in tone, starting high and ending lower, even matching the song's stops and starts. Indisputably borne of the Left Coast underground, this rap experiment — it definitely reminds you how few producers out there today try different methods. Other great collaborations are Kev's work behind rapper Busdriver on the "Blowed Anthem," with a funky, quirky breakbeat-looped groove and some up & down Freestyle Fellowship-induced rhymes, making fun of rappers for chasing women instead of honing their skills. And Awol One's vocal on the catchy, rolling bass of "Lick Me I'm Famous" shows a unique, natural wisdom that marks him as another vocalist to keep your eye on.

R.I.Y.L.: Freestyle Fellowship, Mike Ladd, Blackalicious

Contact: Shaggy at Celestial Recordings

Phone: 213.741.0097

Email: shaggy@celestialrecordings.com

Release date: May 8; at radio now



EXECUTIVE LOUNGE

Executive Lounge (75Ark)

Out of the six-MC Bay Area conglomerate known as Executive Lounge, Encore is the best known both for work on the Handsome Boy Modeling School project as well as his 2000 solo debut *Self Preservation*. But he is not necessarily the head honcho in this crew

(Grand, Dave Dubb, Turbin, Halekost and Persevere) in terms of skills. In fact, the oddball of the bunch, Dave Dubb, steals the show more than anyone else here: Dubb's slower, less comprehensible vocalese is a refreshing difference, as he lives up to the track "Unorthodox," throwing his complex, alliterative lines ("I move in silence/ In between tranquility and violence") over producer Architect's dark, tense, swirling backdrop. Dubb also sounds amazing with his turns on "On Contact" and "Crossfire." There are few standouts here music-wise, but notable tracks are the slow-but-chaotic "Bring The Heat" (featuring Halekost submitting his application to Wu-Tang grad school) and the funky, fat analog bass of "Identifi," helmed by the next-most-interesting MC of the bunch, Turbin (who also has a full-length on the way).

R.I.Y.L.: Encore, Rasco, Gang Starr

Contact: G Team Promotions

Phone: 707.573.3985

Email: gteampromotion@aol.com

Release date: June 5; at radio now

HIP-HOP

Period Ending 6/19/2001 www.cmj.com

Contributing reporters this week: 92 • See page 65 for a complete list of Hip-Hop airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	2	6	1	3	O-STROY "Roll Out"	Matador
2	1	1	1	8	HI-TEK Hi-Teknology	Rawkus
3	6	13	3	4	AZEEM Craft Classic	Stray
4	3	3	3	5	REOMAN Malpractice	Oef Jam
5	14	9	4	5	BUS DRIVER "Get On The Bus"	Mass Men
6	4	4	2	8	GORILLAZ Gorillaz	Virgin
7	8	10	7	5	GREYBOY Mastered The Art	Ubiquity
8	12	11	8	3	JOEY CHAVEZ The Original Structure	ABB
9	7	8	7	6	CANNIBAL OX The Cold Vein	Oef Jux
10	9	7	5	7	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees
#1 DEBUT						
11	-	-	11	1	MARK SPEQT The Shoplifter	Sub Verse
12	23	-	12	2	HEAOKRACK "Clear (As Live As It Gets)"	Landspeed
13	21	32	13	7	LA SYMPHONY Big Broke L.A. (EP)	Squint Entertainment
14	11	15	8	6	ANGEL No Gravity	Supa Crucial
#2 DEBUT						
15	-	-	15	1	CASUAL "Same O.G."	Stimulated
16	15	18	15	3	OJ LOGIC The Anomaly	Ropeadope-Atlantic
17	28	-	17	2	AKBAR "Those Who Say"	Ill Boogie
18	29	-	18	2	MUSALINY & MAZE "Thugmania"	Epic
19	-	-	19	1	RAS KASS "Home Sweet Home"	Priority
20	37	-	20	2	EASTSIOAZ I Luv It	TVT
21	19	14	14	4	BIG L "Platinum Plus"	Rawkus
22	32	-	3	8	PEP LOVE "Crooked Angels"	Hiero Imperium
23	10	17	10	5	RISE "The Wickedest Flow"	Bronx Science
24	R	30	24	3	VARIOUS ARTISTS Droppen the Bomb	Bomb Hip-Hop
25	40	-	25	2	BAO AZZ "Wrong Idea"	Ooggy Style-Priority
26	R	28	21	5	MISSY "MISOEMEANOR" ELLIOTT Miss E...So Addictive	Elektra-EEG
27	-	-	27	1	PUNCHLINE & WOROSWORTH "Let Me Be"	Landspeed
28	-	-	28	1	BUCK 65 Man Overboard	Anticon
29	R	-	12	5	2PAC Until The End Of Time	Interscope
30	R	16	16	2	ZION I "Boom Bip"	Ground Control-Nu Grov
31	38	-	31	2	ANCIENTS "What You Know About"	Bronx Science
32	35	23	23	4	N.E.R.O. In Search Of N.E.R.O.	Virgin
33	-	-	33	1	BABA Mind Music	Velour
34	24	-	9	5	EVE Scorpion	Interscope
35	-	-	35	1	CLICK THA SUPAH LATIN Get Live!	Fluid-Wild West
36	R	31	31	2	ERICK SERMON Music	Interscope
37	R	-	17	4	RAY J "Wait A Minute"	Atlantic
38	18	26	18	3	WASTELANZ "Find Out"	Landspeed
39	-	-	39	1	BUMPY KNUCKLES Industry Shakedown	Fat Beats
40	R	-	12	7	MISSION "Contagious"	Insidious Urban

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	RAS KASS "Home Sweet Home"	Priority
2	REKS "Fearless"	Brick
3	MIC-T "The Recipe"	Heratik
4	SCREWBALL Loyalty	Landspeed
5	EMANON Sometimes	Spyte

ACTION

FIGURE

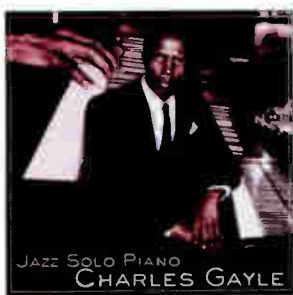
PARTY



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For more information, contact Blue Thumb Records:
College Alternative – Jill Weindorf 800.431.9015
College Jazz – Garrett Shelton 800.431.9015
Vision Trust Promotion – Stephanie, Mike, Nichole 415.752.2564





CHARLES GAYLE

Jazz Solo Piano (Knitting Factory)
While albums that feature notable players on their second instrument are usually said player's indulgence, there is something special about Charles Gayle's *Jazz Solo Piano*. Gayle is mainly known as a downtown saxophonist, but in recent years he's often set aside his horn to do mime (yes, mime) and play

piano. On this set, Gayle takes on several jazz standards from his childhood, adding insight on who he is as a player and a person. Not only does he do the tunes justice, but he also displays an imaginative set of chops rooted in the playing of Harlem stride players as well as boppers Monk and Powell. There's even a bit of sentimentality revealed in such tunes as "Body & Soul," "I'll Remember April" and "All The Things You Are." Truly a revelation.

R.I.Y.L.: Matthew Shipp, Thelonious Monk, Anthony Braxton
Contact: Stephanie Oxley
Email: stephanie@knittingfactory.com
Release Date: June 12; at radio now



ANTHONY WILSON TRIO

Our Gang (Groovenote)

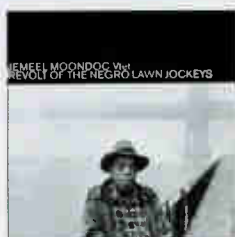
Guitarist Anthony Wilson has released three well-received albums using mid-sized groups that showcase his considerable talents as an arranger and a composer. For *Our Gang*, Wilson, organist Joe Bagg and drummer Mark Ferber break it down and reveal another side of the young

guitarist. The distinct Wes Montgomery influence is still there, with Wilson nimbly picking his way through a mix of originals and covers of Kenny Burrell, Duke Ellington and the Beatles. Still, the trio stays in a groove where the three make sure the tunes never get away from them. Wilson and Bagg both add additional layers of harmonic textures that make this trio sound surprisingly full. Every jazz guitarist seems to have a B3 record in them, and Wilson's is certainly not an embarrassment.

R.I.Y.L.: Kurt Rosenwinkle, Mark Whitfield, Grant Green
Contact: Groov
Phone: 800.544.7668
Email: mrini@pacbell.net
Release Date: June 7; at radio now

OTHER DIMENSIONS

The somewhat mysterious Jemeel Moondoc is hard to pin down: As one of the most consistently challenging alto saxophonists on the New York scene, he seldom sits still, simultaneously working in a number of different contexts. Jemeel Moondoc Vtet's *Revolt Of The*



Jemeel Moondoc Vtet

Lawn Jockeys (Eremite, email: info@eremite.com) finds the mercurial master playing in a relatively straight-ahead quintet setting with often surprising results. Even though drummer Cody Moffett is a bit heavy-handed, the music here often swings hard in the traditional bop sense with bassist Jon Voigt jumping in and out of the groove. Out front, vibraphonist Khan Jamal in particular and trumpeter Nathan Breedlove embellish Moon-

doc's complex and angular compositions with plenty of fire. As for the leader, his playing remains robust, angular and brittle as always, but also a bit more accessible. The most recent batch of Atavistic's Unheard Music Series has many gems, but Hal Russell's *Chemical Feast's Elixir*



Hall Russell's Chemical Feast

(Atavistic, email: info@atavistic.com) has a special jagged shine to it. Recorded in 1979 before Russell launched the much-touted NRG Ensemble, *Elixir* contains a single performance recorded in a storefront art gallery in Chicago. As such, the recording quality is iffy at times, but there's enough horn skronk and manic rhythms that one could call these two sets ram-bunctious. This, of course, was something the ever-playful Russell encouraged.

JAZZ

Period Ending 6/18/2001

www.cmj.com

Contributing reporters this week: 96 • See page 67 for a complete list of Jazz airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	4	TERENCE BLANCHARD Let's Get Lost	Sony Classical
2	7	9	2	4	RICHARD DAVIS The Bassist: Homage to Diversity	Palmetto
3	8	10	2	15	MATT WILSON Arts And Crafts	Palmetto
4	4	5	4	6	KENNY BARRON & REGINA CARTER Freefall	Verve
5	3	3	3	6	CHARLIE HADEN Nocturne	Verve
6	2	2	1	6	KARL DENSON Dance Lesson #2	Blue Note
7	15	13	7	3	ERIK TRUFFAZ Revisit	Blue Note
8	6	12	3	12	ROY CAMPBELL PYRAMID TRIO Ethnic Stew And Brew	Delmark
9	17	22	9	4	KARRIN ALLYSON Ballads -- Remembering John Coltrane	Concord
#1 DEBUT						
10	-	-	10	1	ROBERT BARRY AND FRED ANOERSON	Thrill Jockey
11	5	6	1	10	LOS HOMBRES CALIENTES Vol. 3	Basin Street
#2 DEBUT						
12	-	-	12	1	SPRING HEEL JACK The Blue Series...	Thirsty Ear
13	24	21	10	9	BILL MAYS TRIO Summer Sketches	Palmetto
14	11	7	5	5	DAVID S. WARE Live In The Netherlands	Splash
15	R	-	14	3	KALI FASTEAU Vivid	Flying Note
16	R	18	16	2	JANE MONHEIT Come Dream With Me	N-Coded-Warlock
17	R	-	2	16	BILL FRISELL Blues Dream	Nonesuch
18	16	16	16	4	KENNY BURRELL Lucky Sc And So	Concord Jazz
19	20	15	1	11	CHRIS POTTER Gratitude	Verve
20	R	-	7	11	BAIKIOA CARROLL Marionettes On A High Wire	Omnitone
21	-	-	21	1	PAUL BLEY/FRANZ KOGLMANN/GARY PEACOCK	Hatology
22	9	4	3	12	TIM BERNE The Shell Game	Thirsty Ear
23	-	-	23	1	MARY STALLINGS Live At The Village Vanguard	Maxjazz
24	14	8	1	16	SOULIVE Doin' Something	Blue Note
25	10	-	10	2	BALLIN' THE JACK The Big Head	Knitting Factory Works

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



TRILOK GURTU

The Beat Of Love (Blue Thumb)
Indian percussionist Trilok Gurtu has built a 25-year career by applying jazz-style improvisation — aided by some of the genre's greatest practitioners — with the music of his homeland. Here Gurtu follows up his Blue Thumb debut, *African Fantasy*, with a thoroughly modern “world beat” recording that draws

upon dance floor rhythms and African grooves to fuel an exuberantly poppy vision. With vocalists lending focus to nearly every song here, *The Beat Of Love* wouldn't sound out of place next to the recordings of Angelique Kidjo (who appears on the album), Zap Mama or even Talvin Singh.

R.I.Y.L.: Badal Roy, Remember Shakti, Zap Mama
Contact: Jill Weindorf
Phone: 212.331.2051
Email: jill.weindorf@umusic.com
Release Date: June 12; at radio now



VARIOUS ARTISTS

Samba Soul 70! (Six Degrees)
Brazilian musicians have always used samba and its many derivatives as a platform style, but much of the country's best music came from hybrids: In the late '50s and '60s, Antonio Carlos Jobim and others fused jazz to samba to create the now classic bossa nova sound; in the '70s, Brazilians heard

the superfly soul sounds coming out of the U.S. and once again made it their own. Many of the artists featured on Six Degrees' compilation tribute to that era, *Samba Soul 70!*, don't have the name recognition of the bossa nova stars (except maybe Gal Costa and Elis Regina), but with Bossacucanova's DJ Dalua and Ziriguiboom Records' Beco Dranoff and Marc Hollander picking the music, you can rest assured that liveliness has nothing to do with the marquee.

R.I.Y.L.: *Traveler 01, Brasileiro, Brazil Classics*
Contact: Troy Prickett
Phone: 415.626.6334 ext. 15
Email: troy@sixdegreesrecords.com
Release Date: June 5; at radio now

One of the hippest world music tours of the summer will undoubtedly be the **Vive La World!** triple bill, which is tentatively scheduled to run from July 11-21. The tour will feature the Tunisian-born, Paris-based singer **Amina**, world-music-and club-influenced **Ekova**, and rambunctious gypsy/Caribbean/African music melting pot **Lo' Jo**. Lo' Jo's *Bohème de Cristal* (on Harmonia Mundi-



Amina

distributed World Village label) is just hitting the charts now, and Ekova's *Space Lullabies And Other Fantasmagore* (Six Degrees) had a reputable run earlier this year. Amina is the only real unknown, but her resume is quite impressive: She's contributed vocals to recordings by **Lenny Kravitz**, **Manu Dibango**, **Nusrat Fateh Ali Khan**, **Grand Master Flash** and **Afrika Bambata**, and the Tunisian diva has three albums of her own out on Universal

France. Look for a domestic release from Ark 21 this summer that compiles tracks from the three French albums. Between the tour and the album, Amina's profile will undoubtedly be raised. For those keeping track, this is the fifth installment of

Vive La World! tour. Created by jazz singer **Helene Gherman** and former Central Park Summerstage Artistic Director **Bill Bragin**, it's helped launch the American careers of **Cheb Mami**, **Rachid**

Taha, **Amadou et Mariam**, **Les Nubians** and **Orchestre National de Barbès**.
Correction: In the May 28 New World News Column, the *World Cafe* radio show was incorrectly attributed to National Public Radio (NPR). It is actually a Public Radio International (PRI) show. Public Radio International proudly distributes *World Cafe*, which is produced by WXPB in Philadelphia. We apologize for any confusion caused by this mistake.

NEW WORLD

Period Ending 6/19/2001 www.cmj.com

Contributing reporters this week: 89 • See page 66 for a complete list of New World airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	3	1	4	BAABA MAAL Missing You	Palm
2	4	2	2	4	AFRO CELT SOUND SYSTEM Volume 3	RealWorld
3	5	11	3	3	VARIOUS ARTISTS Samba Soul 70!	Six Degrees
4	2	8	2	4	RADIO TARIFA Cruzando El Rio	World Circuit-Nonesuch
5	8	4	4	10	NATACHA ATLAS Ayeshteni	Mantra-Beggars Group
6	7	-	6	2	VARIOUS ARTISTS Arabic Groove	Putumayo
7	6	1	1	10	SHEILA CHANDRA This Sentence Is True	Shakti
8	9	17	8	4	TRANSGLOBAL UNDERGROUND Yes Boss Food Corner	Ark 21
9	3	20	3	11	ATERCIOPELADOS Gozo Poderoso	BMG U.S. Latin-Arista
10	10	9	2	12	TARIKA Soul Makassar	Triloka
UP 5 POSITIONS						
11	16	24	11	3	MANU CHAO Próxima Estación: Esperanza	Virgin
12	13	6	1	10	ANTIBALAS AFROBEAT ORCHESTRA Liberation...	Ninja Tune
13	11	-	11	4	VARIOUS ARTISTS Desert...	Mondo Melodia-Ark 21
14	12	-	12	2	TRILOK GURTU The Beat Of Love	Blue Thumb
15	19	18	10	9	SEBA Ewa!	Tinder
16	20	-	16	2	ORLANDO CACHAITO LOPEZ	World Circuit-Nonesuch
17	14	21	14	3	KRISTI STASSINOPOULOU Echotropia	Tinder
18	24	12	10	6	RAVI SHANKAR Full Circle -- Carnegie Hall 2000	Angel
#1 DEBUT						
19	-	-	19	1	LOS HOMBRES CALIENTES Vol. 3	Basin Street
20	17	5	1	10	BOB MARLEY & THE WAILERS Catch...	Tuff Gong-IDJMG
21	-	-	21	1	GREGORY ISAACS Mr Isaacs	Blood And Fire
22	R	14	8	7	VARIOUS ARTISTS Traveler '01	Six Degrees
23	22	13	6	12	VARIOUS ARTISTS Mexico	Putumayo
24	R	23	23	2	LO' JO Boheme de Cristal	World Village
25	-	-	25	1	HARUNA ISHOLA... Apala	Indige Disk

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

Famed architect Jorge Vergara, filmmaker Alfonso Cuarón ("Great Expectations"), producer/musician José Enrique Fernández and radio personality/former Virgin Mexico A&R whiz Camilo Lara have joined forces to form what has the potential of becoming a Mexican-based Astralwerks and Sub Pop all wrapped in one.

Named Suave to reflect the label owners' taste in music, Lara says the idea behind the imprint is to make available more "adventurous" music to the mainstream. Their first release, the *Y Tu Mamá También* soundtrack was an instant success, selling more than 50,000 copies to date. (Cuarón-directed the film.) The album features new music by Molotov vs. Dub Pistols, Plastilina Mosh with Tonino Carotone, Café Tacuba, Titán vs. La Mala, among others.

The label's first signing, Volovan, hails from (you guessed it) Monterrey, Mexico, and is reportedly on the sample-happy, lounge tip. We wish Suave some smooth luck!

LAMC II ARTISTS TO LOOK OUT FOR

There are several great shows at this year's LAMC, which will be in New York. Mano Chao's performance at Central Park's Summer Stage on July 7 will certainly be a highlight. Joining

the troubadour — who sold 100,000 copies of his newest album *Próxima Estación: Esperanza* in its debut week in France — will be nortec DJ/programmer Terrestre.

Along with shows in Brooklyn and various club nights, the one showcase not to miss is the Acoustic Writers Showcase at Nell's on July 8. The swanky nightclub provides an intimate setting to listen to acoustic performances of some of the biggest artists of the genre.

Here are my must-see

picks for this year's convention: • **Los Rabanes** (Crescent Moon-Sony Discos): A trio from Panama, Los Rabanes throw together an infectious Latinized reggae-ska mix with humorous lyrics. Their English-language single "My Commanding Wife," from their slamming 2000 self-titled album, is featured on the *Escena* comp. July 8, Bowery Ballroom.

• **Ely Guerra** (EMI Mexico): Surprisingly, this Mexican candy-voiced singer/songwriter hasn't found distribution for her stylish 2000 release

Lotofire. She appeared twice on the innovative *Amores Perros* soundtrack, providing backup vocals for Control Machete and cutting a solo track. July 8, Nell's, and Bowery.

• **Julieta Venegas** (BMG U.S. Latin): An LAMC second-timer, the Mexico City-based

chanteuse ended up on several music critics' year-end lists for her unabashed, folksy rock album *Bueninvento*. Benefiting for appearances on the *Escena* comp, and the *Amores Perros* soundtrack, Venegas's star keeps rising. July 6, Prospect Park, Brooklyn; July 8, Nell's.

• **Los Amigos Invisibles** (Luaka Bop): Performing more regularly now that the funky sextet recently relocated from their native Caracas to NYC, our favorite invisible friends garnered a Grammy nomination for their hip-shaking thriller *Arepa 3000*. LAI are the sure thing when it comes to parties. July 6, Brooklyn; July 7, PS1 Contemporary Arts Center.

• **Si*Sé** (See feature in Tomorrow People). July 9, *La Banda Elástica* Awards, Bowery.

• **Fussible** (Head+Arm/Sonic360; Mil Records): Though Pepe Mogt and Melo Ruiz are NOT the godfathers of nortec as the Sonic360 label insists on calling them (Bostich is, if you're wondering), Fussible is one of the founders of the Tijuana *norteco*-techno hybrid music and art culture. Their signature tracks "Casino Soul" and "Ventilador" were issued on the groundbreaking compilation *Nortec Collective: The Tijuana Sessions Vol. 1* (Palm-Mil). July 6, La Leche at Club Fun; on July 7, the PS1.



Julieta Venegas



Ely Guerra

Ñ ALTERNATIVE

Period Ending 6/19/2001 www.cmj.com

Contributing reporters this week: 37 • See page 68 for a complete list of Ñ Alternative airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	14	ATERCIOPELAOS Gozo Poderoso	BMG U.S. Latin-Arista
2	3	4	2	9	MANU CHAO Próxima Estación: Esperanza	Virgin
3	2	1	1	16	VARIOUS ARTISTS Escena Alterlatina...	Ark 21
4	4	3	1	42	SOUNOTRACK Amores Perros	Surco-Universal Latino
5	6	5	4	15	VARIOUS ARTISTS Fuerza!	Higher Octave
6	5	7	3	39	JULIETA VENEGAS Bueninvento	BMG U.S. Latin
7	9	8	3	20	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	Mil-Palm
8	16	15	8	5	ANDRES CALAMARO El Salmon	WEA Latina
9	11	9	9	5	BERSUIT VERGARABAT Hijos Del Culo	Surco-Universal Latino
10	8	6	6	15	EL OTRO YO Abrecaminos	Surco-Universal Latino
11	10	10	7	13	PERET Rey De La Rumba	Narada
12	7	11	3	23	EL GRAN SILENCIO Chúnтарos Radio Poder	Virgin Mexico
13	12	-	12	3	MOENIA Molde Perfecto	BMG U.S. Latin
#1 DEBUT						
14	-	-	14	1	LA GUSANA CIEGA	Manicomio-Universal Latino
15	19	-	15	2	SI*SÉ Si*sé	Luaka Bop
16	13	16	12	16	FERMIN MUGURUZA FM 99.00 Dub Manifest	Esan Ozenki
17	14	14	14	8	JARABE DE PALO De Vuelta Y Vuelta	EMI Latin
18	21	24	18	3	LOS MOCOSOS Shades Of Brown	Six Degrees
#2 DEBUT						
19	-	-	19	1	PUYA Union	MCA
20	17	-	17	4	BACILOS Bacilos	WEA Latina
21	18	-	11	15	TITAN Elevator	Virgin
22	20	21	1	30	KING CHANGO The Return Of El Santo	Luaka Bop
23	R	18	18	6	LUCYBELL Amanece	Warner Music Chile
24	25	22	11	16	JOSE FORS Forseps .02	Opción Sónica
25	R	25	21	3	MORBO Morbo	EMI Mexico

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

Q&A



CHRIS ALLISON

Producer for the Beta Band, Coldplay and Plastilina Mosh, Chris Allison branched out in late 2000 to launch his own London-based imprint called Sonic360. Allison's first signing was Monterrey, Mexico's Kinky (debut due in October), and later he nabbed one of the nortec sound's founding groups, Fussible. Using Sonic360 as an umbrella for four genre-specific boutique labels Head + Arm, Sombrero, Raising Grass, and Beyond Beta, Allison hopes to break each of his artists into various markets by creating a buzz via a killer website (www.sonic360.com) and throwing ultra-hip monthly parties in London, New York and Los Angeles. He also plans to produce similar club nights in Paris, Buenos Aires and Chicago. A label sampler is due out in November.

Before you were invited to produce Plastilina Mosh's Juan Manuel, you were familiar with any of the music coming out of Mexico or Latin America?

Not particularly, no. I was talking to the guys in Los Amigos Invisibles around the same time as Plastilina Mosh. But their recording schedules coincided.

What do you think of that region's music scene?

I was pretty amazed at how much good music is in Mexico. When I was out there, I listened to quite a lot, even stuff from the rest of Latin America. I was quite impressed with Illya Kuryaki; nortec stuff, of course. People were thrusting CDs into my hands, one of which was Kinky.

And your first impression of Kinky?

It's just something I never realized was going on. That they could be so in touch with forward-looking sounds, to such an extent that the stuff I was hearing was better than the stuff coming out of the U.K.

That's a big statement.

Yeah, it is a big statement. I listen to music that comes from the U.K., the rest of Europe or the U.S., which is all more melody-based. To listen to rhythm-based music that is coming from Latin America, for our tastes, it's something new.

What's your approach to producing?

Any creative artists worth their salt will hang on to their essence, and not want that essence to be killed. So often labels unwittingly kill the band's essence by trying to make them sound like something that's come before, because it's easy for them to market. My view, for good or for bad, is fuck that. The label should not sign an artist if it's not willing to preserve the essence.

Sonic360 seems like an extension of this way of working.

Exactly. Signing an artist to a sympathetic label, as opposed to just producing and then leaving it to the label to market and promote it when they don't understand the creative process.



ZURDOK

Maquillaje

(Manicomio-Universal Latino)
Zurdok's spacey, epic pop is more than ready for the arena. That the band's music hasn't reached enough fans yet to fill one is a different story. This will hopefully change soon, though. On the quintet's 2000's U.S. debut, the conceptual pop wonder *Hombre Sintetizador*,

Zurdok stretched the boundaries of traditional rock. If it weren't for the analog synths and guitar-driven melodicism, the album would have garnered more post-rock comparisons. On *Maquillaje* (pronounced mah-kee-JAH-hay, meaning facial make-up), singer and main songwriter Chetes steers his bandmates back to more traditional, Beatlesque melodies. Producer Peter Reardon, who comes from a hip-hop background, returns for *Maquillaje* to add a familiar plush feel to the Monterrey, Mexican group's proggy sound: harps, Hammond organs, grand pianos and airy strings. Lyrically, Chetes continues to delve into the reflective ambiguities he unearthed on *Hombre*, where the synthetic protagonist was a paranoid android desperately trying to open his eyes to life's mysteries. On *Maquillaje* the lyrics are no less profound, marked by such simple witticisms as "bien o mal, todo se va acabar" ("good or bad, everything is going to end") or "somos preguntas sin solución" ("we are all questions without answers"). Who needs make-up when the real deal is this good?

R.I.Y.L.: *Rubber Soul*, Gustavo Cerati, Radiohead, Badly Drawn Boy

Contact: Elena Rodrigo

Phone: 818.972.5673

Email: elena.rodrigo@umusic.com

Release Date: July 10



SANTOS INOCENTES

Megaton (Maverick Musica)

The first signing and release from Maverick's Latin division, is Argentina's Santos Inocentes, who forge a soaring, and often grinding, alterna pop inflected with industrial music's electronic intensity. Formed in 1993, the quintet debuted with *Emporio Bizarro* in 1998 on Warner

Argentina, but not before earning a slot as the opening band the legendary Soda Stereo's final concert in front of 80,000 people. *Megaton*, released on Warner in Argentina last year, shows how much the Saints enjoyed their stadium experience. The pounding, New Order-like Bowie tribute that opens the album says it all with its title — "Rockstar." And then there's "Santos Inocentes," an electro-rock assault that could spark a mosh pit or energize a rave. The band's gothic imagery deals with rock star concerns as well: "a dark future just like yesterday," raspy-voiced singer Mr. Pop repeats on "Déjà Vu," and "he's a porn star, truly dying without stopping to act," on "Pornstar." Closer to the heart of alternative-metal and industrial bands than any of its South American peers, Santos Inocentes will no doubt strike a chord with fans who like their music mean and mechanized.

R.I.Y.L.: *KMFDM*, *New Order*, *Orgy*

Contact: FMF Promotions

Phone: 732.283.1406

Email: fmfpromo1@aol.com

Release Date: June 19

To submit upcoming release dates, please email upcoming@cmj.com

July 3

MUMIA ABU-JAMAL 175 Progress Drive	Alternative Tentacles
AQUA BASSINO Beats & Bobs	F Comm
BLACK N' BLUE Ultimate Collection	Universal
BOOZOO BAJOU Setta!	Stereo Deluxe
CRADLE OF FILTH Bitter Suites To Succubi	Spitfire
LILA DOWNS Border	Narada World
DARREN EMERSON Global Underground: Singapore	Boxed-Global Underground
EUROPE Prisoners In Paradise (reissue)	Spitfire
DAN FOGELBERG The Very Best Of Dan Fogelberg	Epic Legacy
TEXAS GLADDEN Texas Gladden: Ballad Legacy	Rounder
HOT TUNA	Blue Storm
RAY WYLIE HUBBARD Eternal And Low Down	Philo
BILL JANOVITZ	spinART
BOB MARLEY Trenchtown Days: Birth Of A Legend	Sony
MESCALITO We Disappeared In Style	Tummy Touch
JEAN-LUC PONTY The Best Of Jean-Luc Ponty	Columbia Legacy Jazz
PRO-PAIN Best Of (2001 Edition)	Raw Head-Spitfire
SHABBA RANKS The Best Of Shabba Ranks	Epic Legacy
LEE RITENOUR The Best Of Lee Ritenour	Columbia Legacy Jazz
MICK RONSON Heaven And Hull (reissue)	Spitfire
ROXY MUSIC The Best Of Roxy Music	Virgin
SIMON & GARFUNKEL Bookends (reissue)	Columbia Legacy
SIMON & GARFUNKEL Bridge Over Troubled Water (reissue)	Columbia Legacy
SIMON & GARFUNKEL Parsley, Sage Rosemary And Thyme (reissue)	Columbia Legacy
SIMON & GARFUNKEL Sounds Of Silence (reissue)	Columbia Legacy
SIMON & GARFUNKEL Wednesday Morning, 3 A.M. (reissue)	Columbia Legacy
PHOEBE SNOW The Very Best Of Phoebe Snow	Columbia Legacy
STRETCH ARMSTRONG A Revolution Transmission	Tooth And Nail
TEMPLE OF SOUND & RIZWAN-MUAZZAM QAWWALI Peoples Colony No. 1	Real World
PETER TOSH Live And Dangerous: Boston 1976	Columbia Legacy
TRUBY TRIO DJ Kicks: High Jazz (12")	Studio K7
VARIOUS ARTISTS A Portrait For Strings	Unitone
VARIOUS ARTISTS Eurodance	Epic
VARIOUS ARTISTS Italian Treasury: Emilia-Romagna & Tuscany	Rounder
VARIOUS ARTISTS Now 7	Virgin
VARIOUS ARTISTS The Real Jamaica Ska	Epic Legacy
KIRK WHALUM The Best Of Kirk Whalum	Columbia Legacy Jazz
Y&T Ultimate Collection	Universal
YMC Essentials	Yoshitoshi

July 9

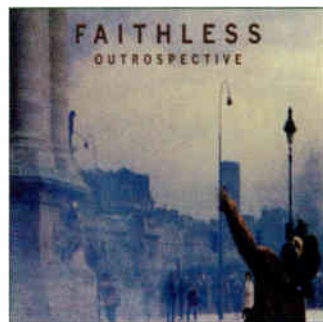
BEGOTTEN Begotten	Man's Ruin
TRAILER HITCH Truth Is Fighting	Man's Ruin

July 10

59 TIMES THE PAIN Calling The Public	Burning Heart
ALL & DESCENDENTS	Epitaph
JANN ARDEN Blood Red Cherry	Zoë
EVERTON BLENDER Visionary	Rounder



DJ HARRY The String Cheese Remix Project (SCI)
FAITHLESS Outrospective (Arista)



July 10
July 10

BOOTLEG Loved By Few, Hated By Many	Overture
MICHELLE BRANCH	Maverick
RAPHAEL BROWN Private Life	Arista
BUSINESS No Mercy For You	Burning Heart
CALLING Camino Palmiero	RCA
BLU CANTRELL So Blu	Arista
DARKEST HOUR So Sedated, So Secure	Resurrection A.D.
GORDON DOWNIE Coke Machine Glow	Zoë
FAITHLESS Outrospective	Arista
FIREWATER Psychopharmacology	Jetset
GANGSTA BOO Both Worlds: *69	Loud
GIGI Gurimale	Palm
LOUISE GOFFIN Sometimes A Circle	DreamWorks
GRASS ROOTS Millennium Collection	Universal
DAVID GRAY The EP's 92-94	Caroline
DAVID GRAY A Century Ends (reissue)	Caroline
DAVID GRAY Flesh (reissue)	Caroline
DJ HARRY The String Cheese Remix Project	SCI
HEY MERCEDES Everynight Fire Works	Vagrant
JUDE	Maverick
JUNO REACTOR Masters Of The Universe (CD5)	Metropolis
WALKER KONG There Goes The Sun	Magic Marker
LONELY PLANET BOY Some Songs You Might Enjoy	Consolation Prize
LONG BEACH DUB ALL STARS	DreamWorks
LOVE SEED MAMA JUMP Love Seed Mama Jump	Plump-Artemis
MAD CAPSULE MARKETS Osc-Dis	Palm
MASTER FIDDLERS OF DAGBON Master Fiddlers Of Dagbon	Rounder
MENTALLO AND THE FIXER Vengeance Is Mine	Metropolis
MINUS Jesus Christ Bobby	Victory
MOKE Carnival	Ultimatum-Artemis
THELONIOUS MONK Live At The Jazz Workshop: Complete (2CD)	Columbia Legacy
THELONIOUS MONK Monk In Tokyo (2CD)	Columbia Legacy
ONESIDEZERO	Maverick
KELLY JOE PHELPS Sky Like A Broken Clock	Rykodisc
ELVIS PRESLEY Blue Suede Shoes (30CD)	RCA
ELVIS PRESLEY Live In Las Vegas (4CD)	RCA
CHRISTINE PRIMROSE Gun Sireadh, Gun Iarraidh	Temple
JEAN RITCHIE & OTHERS Field Trip	Greenhays
SAVES THE DAY Stay What You Are	Vagrant
CHRISTIAN SMITH Tronic Treatment	Moonshine
DONNA SUMMER	Epic
SWARM	Industrial Strength
SWAY & KING TECH Wake Up Show Freestyles V.7	880-Nu Gruv
THA LIKS X.O. Experience	Loud
LEROY TROY Old Grey Mare	Rounder
VARIOUS ARTISTS Dark Is The Night...	Rounder
VARIOUS ARTISTS Dub Selector	Quango
VARIOUS ARTISTS Folk Music From Wisconsin	Rounder
VARIOUS ARTISTS My Sweet Love Ain't Around...	Rounder
VARIOUS ARTISTS Sound 01: Big Dada Sampler	Big Dada
BOB WILLS Boot Heel Drag: The MGM Years	Universal
FARON YOUNG Millennium	Universal

July 17

AALIYAH Aaliyah	Virgin
ACTUAL TIGERS Gravelled And Green	Network
APPLES IN STEREO Powerpuff Girls Signal In The Sky EP	spinART
APPLIANCE Imperial Metric	Mute
ATLANTIC STARR Millennium Collection	Universal
BABYFACE Face 2 Face	Arista
BETA BAND Hot Shots II	Astralwerks
BOXSTEP The Faces All Look On	Overcoat
BROKE AMERICANS Broke Americans	Industrial Strength
CRYSTAL METHOD Tweakend	Interscope
MILES DAVIS Live At The Fillmore East (2CD)	Columbia Legacy
ERNESTO DIAZ-INFANTE & CHRIS FORSYTH Wires...	Pax-Evolving Ear
DRAGONLORD Rapture	Spitfire

UPCOMING

EAST BAY CHASERS East Bay Chasers
PERRY FARRELL Songs Yet To Be Sung
EDITH FROST Wonder Wonder
LILY FROST Lunamariam
GROOVENICS Groovenics
ISLEY BROTHERS Harvest For The World (reissue)
ISLEY BROTHERS The Heat Is On (reissue)
MARVIN GAYE The Very Best Of Marvin Gaye
K. New Problems
GLADYS KNIGHT & THE PIPS The Best Of...
KURUPT Space Boogie: Smoke Odyssey
NICKY LOVE Honeyvision
MAN OR ASTRO-MAN? Beyond The Black Hole
KEIKO MATSUI Deep Blue
HAROLD MELVIN & THE BLUE NOTES Ultimate Blue Notes
MXPX Punk Rawk Show
EDDIE MONEY Greatest Hits
NO ONE No One
NULLSET Nullset
PLUMP DJs Plumps Night Out
IGGY POP Beat 'Em Up
RUBY Altered And Proud (The Short Staffed Remix)
SIDE WALK SLAM Past Remains
SOUNDTRACK Tortilla Soup
SURFACE The Best Of Surface
U.F.O. Force It (reissue)
U.F.O. Making Contact (reissue)
U.F.O. Mechanix (reissue)
U.F.O. No Heavy Petting (reissue)
PAUL VAN DYK Columbia (CD5/12")
VARIOUS ARTISTS Café Del Mar Vol. 8
VARIOUS ARTISTS I Want My 80s (3CD)
VARIOUS ARTISTS Plastic, Volume 5
LENNY WILLIAMS Ultimate Collection

July 23

DE FACTO Megaton Shotblast **GSL**
PLEASURE FOREVER Pleasure Forever (2LP) **GSL**

July 24

CLARENCE "GATEMOUTH" BROWN Back To Bogalusa
JOHN COLTRANE The Very Best Of John Coltrane (reissue)
DARWIN'S WAITING ROOM Orphan
DECEASED Behind The Mourner's Veil
DEF CUT Return To Burn
DROWNINGMAN Still Loves You
FANTOMAS The Director's Cut
DJ CHARLES FEELGOOD djmixed.com/DJ Feelgood
FLUKE Progressive History X
PETER FRAMPTON Anthology: The History Of Peter Frampton
JIMMY EAT WORLD Bleed American
JIMMY VAN M
JUNIOR KIMBROUGH
NERVE AGENTS The Butterfly Collection
GRANT-LEE PHILLIPS Mobilize
PIG DESTROYER Prowler In The Yard
ROOTS MANUVA Witness The Fitness (12")
SOUNDTRACK Do The Right Thing (reissue)
SOUNDTRACK Faust
SOUNDTRACK House Party (reissue)
JOE STRUMMER Global A-Go-Go
TIGER ARMY Tiger Army II: Power Of Moonlite
VARIOUS ARTISTS Grenada: Creole And Yoruba Voices
VARIOUS ARTISTS Sean "P. Diddy" Combs & Hezekiah Walker
VARIOUS ARTISTS V.2.0 The Album
VARIOUS ARTISTS Woodstock Green Album

Industrial Strength
Virgin
Drag City
Netwerk America
Spitfire
Epic Legacy
Epic Legacy
UTV
Tiger Style
Columbia Legacy
Antra-Artemis
DreamWorks
Estrus
Narada Jazz
Epic Legacy
Tooth And Nail
Columbia Legacy
Virgin
Virgin
Netwerk America
Virgin
Thirsty Ear
Tooth And Nail
Narada World
Columbia Legacy
Spitfire
Spitfire
Spitfire
Spitfire
Mute
MCA
Universal
Netwerk America
Hip-O

Blue Thumb
Impulse!
MCA
Relapse
Bomb Hip-Hop
Equal Vision
Ipecac
Moonshine
Astralwerks
Universal
DreamWorks
Ultra
Fat Possum
Hellcat
Zoë
Relapse
Big Dada
Universal
Roadrunner
Universal
Hellcat
Hellcat
Rounder
Bad Boy-Arista
Loud
Loud

LUCY WOODWARD

Epic

July 31

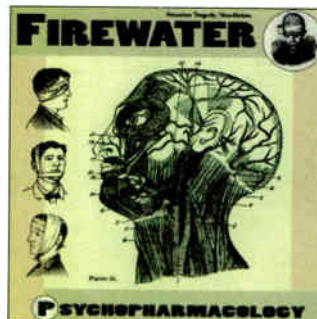
APEX THEORY Random Bursts **DreamWorks**
BO SQUARE Sizing Things Up **TinoCorp**
D.H.S. Mind Control (12") **TinoCorp**
DHOL FOUNDATION Big Drum Small World **Shakti**
DIE FORM Some Experiences With Shock **Metropolis**
DIE FORM Die Puppe **Metropolis**
DOPE **Epic**
DORASEL Unleash The Beast **Virgin**
RICK FERRELL Different POV **DreamWorks**
ANDY GIBB Millennium Collection **Universal**
HAUJOBB Polarity **Metropolis**
JOE JACKSON I'm The Man (reissue) **Universal**
JOE JACKSON Look Sharp! (reissue) **Universal**
LOS CHICARRONS **Tummy Touch**
BOB MARLEY & THE WAILERS Babylon By Bus (reissue) **Universal**
BOB MARLEY & THE WAILERS Confrontation (reissue) **Universal**
BOB MARLEY & THE WAILERS Kaya (reissue) **Universal**
BOB MARLEY & THE WAILERS Survival (reissue) **Universal**
BOB MARLEY & THE WAILERS Uprising (reissue) **Universal**
MIAMI SOUND MACHINE **CM-Epic**
PETER MURPHY A Live Just For Love **Metropolis**
SOUL EMBRACED This Is My Blood **Solid State**
SOUNDTRACKS Rockers **Universal**
JIM SUHLER AND MONKEY BEAT Bad Juju **Lucky Seven**
SWING OUT SISTER Millennium Collection **Universal**
TORA! TORA! TORRANCE Tora! Tora! Torrance **The Militia Group**
UNDECIDED More To See **Tooth And Nail**
UTAH SAINTS Two **Netwerk America**
VARIOUS ARTISTS Gifted: Women Of The World **Real World**
VARIOUS ARTISTS Heineken R&B **Epic**
VARIOUS ARTISTS Now That's What I Call Music! 7 **Virgin**
VARNALINE Songs In A Northern Key **E-Squared-Artemis**

August 5

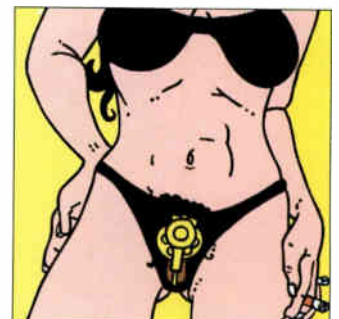
ALABAMA THUNDERPUSSY Staring At The Divine **Man's Ruin**
BORIS Amplifier Worship **Man's Ruin**

August 7

DANTE Inferno **RCA**
EDO.G Work For It (feat. Guru)/Situations (feat. Pete Rock) **Ground Control-Nu Gruv**
FUNKI PORCINI The Great Drive By (12") **Ninja Tune**
G-DEP Child Of The Ghetto **Bad Boy-Arista**
ISLEY BROTHERS Eternal **DreamWorks**
J.U.I.C.E. 100% JUICE **Ground Control-Nu Gruv**
KILLARMY Fear, Love & War **36 Chambers-Loud**
KRAYZIE BONE Thug On Da Line **Loud**
MY DYING BRIDE Meisterwerk II **Peaceville**



FIREWATER Psychopharmacology (Jetset)
IGGY POP Beat 'Em Up (Virgin)



July 10
July 17

REPORTING DATES

June 29 - July 3
July 6 - July 10
July 13 - July 17

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

REPORTING HOURS

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

EMAIL: reports@cmj.com

WEB: www.cmj.com/nmr/site/reporting.php

CFMU

Hamilton, OH 83.3 FM
Mike Benoit
905.523.8140
mbo@cfmu.com

CFRE

Mississauga, ON 91.9 FM
Victoria Demos
905.563.4712
victoria@cfre.com

CHMA

Sacramento, CA 106.9 FM
David Feltus
508.364.2721
dfe@chma.com

CHRW

Portland, OR 94.7 FM
Bryan Shannon
503.661.3031
bshannon@chrw.com

CHSR

Fredrickton, NB 97.9 FM
Shantel Powell
506.423.4869
shantel@chsr.com

CHUO

Ottawa, ON 89.1 FM
Phyllis Charbonneau/Erin
1.613.518.8865
chuo@chuo.com

CHWZ

Chattanooga, TN 94.3 FM
David Feltus
423.242.2721
dfe@chwz.com

CISM (C)

Montreal, QC 89.3 FM
Eliana Jay
514.348.7311
elijana@chis.com

CJAM (C)

Ottawa, ON 91.5 FM
Christine Gagnier
519.971.3606
cgagnier@cham.com

CJLO

Montreal, QC 89.9 FM
Lorraine & Yves
514.944.7481
lory@chlo.com

CISF

Barnaby, BC 83.9 FM
Eliana Jay
604.291.3076
elijana@chis.com

CJSR

Edmonton, AB 88.5 FM
Jay Willis
780.492.5244
jaywillis@chis.com

CJSW

Calgary, AB 90.9 FM
Jason Corral
403.270.2902
jcorral@chis.com

CKDU

Kelowna, BC 97.5 FM
Jay Willis
905.494.6479
chis@chis.com

CKUA (A)

Edmonton, AB 94.9 FM
Eliana Jay
604.424.2582
elijana@chis.com

CKUT (C)

Portland, OR 90.3 FM
Eliana Jay
503.661.3031
elijana@chis.com

COUGRF

Vancouver, BC 97.7 FM
Pamela Shew
604.565.9787
pshew@cougrf.com

KANM

College Station, TX 99.9 FM
Mike Fink
979.845.5923
mfink@kanm.com

KBBI (A)

Home, AK 89.0 AM
Bob Brown
907.455.5923
rbrown@kbbi.com

KBUX

Dalhousie, NS 91.1 FM
Paul Corbett
902.292.0436
pcorbett@kbux.com

KCRW (A) (C)

San Francisco, CA 89.9 FM
Tom Ivers
415.551.1113
tom@kcrw.com

KWCW (A)

Winnipeg, MB 91.1 FM
David Koz
204.757.2121
dkoz@kwcw.com

CPR

Portland, ME 101.3 FM
Paul Corbett
207.582.9277
pcorbett@cpr.com

KASO

Olympia, WA 89.3 FM
Paul Corbett
360.866.0000
pcorbett@kaso.com

KBBS (A)

Bozeman, MT 91.3 FM
Paul Corbett
406.584.0194
pcorbett@kbbs.com

KCCR

Tacoma, WA 103.1 FM
Paul Corbett
253.735.7322
pcorbett@kccr.com

KSCB (C)

San Francisco, CA 91.9 FM
Paul Corbett
415.854.3377
pcorbett@kscb.com

KDIX (A) (C)

San Francisco, CA 91.9 FM
Paul Corbett
415.854.3377
pcorbett@kdix.com

KAFK

USAF Academy, CO 104.3 FM
Scott Beach
719.333.4644
scott@kafk.com

KAPU

Alameda, CA 104.7 FM
John Jacono/Julie
925.423.5715
jjacono@kapu.com

KBGA

Bozeman, MT 89.9 FM
Tobin Aronow
909.243.5715
aronow@kbga.com

KCOU (C)

San Francisco, CA 91.1 FM
Steve Hightower
925.882.7870
shightow@kcou.com

KCSN

San Francisco, CA 88.5 FM
Tony Hannoner
916.677.5175
thannoner@kcsn.com

KDKK (A)

San Francisco, CA 90.5 FM
Skip Ilioff
916.863.9120
ilioff@kdkk.com

KALA

Davenport, IA 85.9 FM
Dean Falt
782.564.9217
dfalt@kala.com

KASF

Alameda, CA 90.9 FM
Eric Hightower
925.423.5715
ehightow@kASF.com

KBLE

Konosha, WI 90.7 FM
James Kosloski
920.281.9178
jkosloski@kble.com

KSPN (C)

San Luis Obispo, CA 91.3 FM
Donald Silver/Tara Crabbe
805.538.9804
dsilver@kspn.com

KSSC

Portland, OR 91.9 FM
George Sauter
503.281.9178
gsauter@kssc.com

KDUR (A)

Oroville, CA 91.8 FM
Bryan Lytle
916.931.9178
blytle@kdur.com

KALX (C)

Portland, OR 90.7 FM
Michael Winterfeldt
503.336.1380
mwinterfeldt@kalx.com

KSAU

Sauk Falls, WI 89.1 FM
Bryan Lytle
920.281.9178
blytle@ksau.com

KB00 (C)

Portland, OR 90.7 FM
Bryan Lytle
503.231.8032
blytle@kb00.com

KCR

San Diego, CA 98.9 FM
Bryan Lytle
619.594.8784
blytle@kcr.com

KCUR (C)

Kansas City, MO 89.3 FM
Bryan Lytle
816.235.2869
blytle@kcur.com

KDWB

Portland, OR 90.9 FM
Bryan Lytle
503.231.8032
blytle@kdwb.com

WSUM Madison, WI 91.7 FM Greg DL 608.382.1206 music@wsun.wisc.edu

WTJU Charlottesville, VA 91.1 FM Michelle Sasser 703.542.8595 wtju@virginia.edu

WUEV Evansville, IN 91.5 FM Peter Jones 812.479.2022

WUOG (C) Athens, GA 90.5 FM Emerson Sam 706.542.8466 wuog@athensuga.edu

WUTK (C) Knoxville, TN 90.3 FM Adam Neely 615.542.7229 hasty@hotmail.com

WYMW Scranton, PA 91.5 FM Mark Rudy 570.346.5202

WYCC York, PA 99.7 FM Morgan Larrick 717.845.7413

WXAC Reading, PA 91.3 FM Michael Lang 610.519.2700 wxac@hotmail.com

WYVU Wilanov, PA 89.1 FM Jeff St. Pierre 610.519.2700 wyvu@panolva.edu

WZBC (C) Chestnut Hill, MA 90.3 FM Donny Mahoney 617.352.3511

WSUP Plattville, WI 90.5 FM Rich Demerath 608.342.1165 wsup@wplatt.edu

WTLN Kirtland, OH Ch. FM Ken Blum 440.953.7035 blankpinc@att.net

WUPX Chicago, IL 89.5 FM Jim Blum 708.355.6515 wupx@nmu.edu

WUFC (C) Marquette, MI 91.5 FM John Blum 498.227.1844 wuofc@nmu.edu

WUHA Tallahassee, FL 89.7 FM John Blum 904.531.9070 wuha@radiofdu.edu

WYRU Radford, VA 89.5 FM John Blum 540.858.2314 wru@radiofdu.edu

WYVC Colchester, VT 89.7 FM John Blum 802.254.2314 wyvc@wvnet.edu

WYWB Harrisonburg, VA 88.7 FM John Blum 540.858.6878 wywb@wvnet.edu

WYXC (C) Chapel Hill, NC 93.3 FM John Blum 919.962.7188 wyxc@unc.edu

WZND Normal, IL 106.1 CaFM John Blum 309.438.5490

WSWI Evansville, IN 87.0 AM Mike Finkelman 812.461.5201 wswi@wius.edu

WTSR (C) Ewing, NJ 101.3 FM Mike Finkelman 609.771.2420 wtsr@wtsr.com

WUMD Dearborn, MI Ch. FM Brian Blakely 313.593.5439 wumd@umich.edu

WUSC (C) Columbia, SC 91.5 FM John Blum 803.771.5468 houlouckradio@hotmail.com

WVGS Statesboro, GA 91.5 FM John Blum 706.528.6383 wvgs@wvnet.org

WVWA (A) (C) Rochester, NY 90.5 FM George Boham 717.555.2104

WVVS Waco, GA 90.9 FM Ed Pitts 912.333.7314

WVWH Hartford, CT 91.3 FM Andy Taylor 860.768.4725

WVXU Waukesha, WI 88.8 FM Megalynne Crummins 248.370.2845 wvxu@wvnet.edu

WYRE Waukesha, WI 103.9 CaFM Marion Egan 414.521.2021 wvnet@wvnet.edu

WTCC Springfield, MA 90.7 FM Mike Jekot 413.746.9822

WTUU Charlotte, TN 88.5 FM Tristina Howard 615.372.3169 wtuu@tntch.edu

WUMS (C) Charlotte, MS 92.1 FM Chandler Lockhart 662.915.3395 wums@wvnet.com

WUSM Rochester, MS 89.5 FM Clinton Kirby 601.266.9649 wusm@wvnet.com

WVIA (A) (C) Lucinda Williams Jason Becker

WVVS Waco, GA 90.9 FM Ed Pitts 912.333.7314

WVWH Hartford, CT 91.3 FM Andy Taylor 860.768.4725

WVXU Waukesha, WI 88.8 FM Megalynne Crummins 248.370.2845 wvxu@wvnet.edu

WYRE Waukesha, WI 103.9 CaFM Marion Egan 414.521.2021 wvnet@wvnet.edu

WYSD (A) Yellow Springs, OH 91.3 FM Vicki Wickham 937.761.8420 wyvnet@wvnet.edu

WZBC (C) Chestnut Hill, MA 90.3 FM Donny Mahoney 617.352.3511

WZND Normal, IL 106.1 CaFM John Blum 309.438.5490

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CFBU St. Catherine, OH 103.7 FM...
CFRE Massachusetts, OH 91.9 FM...
CHMA Sachville, OH 106.9 FM...
CHRW London, OH 94.7 FM...
CHYZ Quebec City, UNK 94.3 FM...
CISM Montreal, PQ 89.3 FM...
CIAM Detroit, MI 91.5 FM...
CJLO Montreal, PQ 88.9 CaFM...
CJFS Ware River Club...
CJRS Edmonton, AB 88.5 FM...
COUGRF Vancouver, WA 97.7 FM...
CPR Peoria, IL 90.3 CaFM...
KALX Berkeley, CA 90.7 FM...
KANM Scottsbluff, NE 99.5 FM...

KADS Olympia, WA 89.3 FM...
KAPU Iowa, CA 104.7 FM...
KASAF Alamosa, CO 90.9 FM...
KCHM Baton Rouge, LA 91.1 FM...
KCRW Portland, OR 90.7 FM...
KCUA Columbia, MO 88.1 FM...
KCRP San Luis Obispo, CA 91.3 FM...
KCRW Santa Monica, CA 89.9 FM...
KCAF USAF Academy, CO 104.3 FM...
KCSS Turlock, CA 91.9 FM...
KALA Newport, IL 88.5 FM...
KCUR Kansas City, MO 89.3 FM...
KALX Berkeley, CA 90.7 FM...
KANM Scottsbluff, NE 99.5 FM...

KDUR Durango, CO 91.9 FM...
KDWG Dillon, MT 90.5 FM...
KEOL La Grande, OR 91.7 FM...
KEXP Seattle, WA 90.3 FM...
KFAI Minneapolis, MN 106.7 FM...
KFSR Fresno, CA 90.7 FM...
KGLT Columbus, OH 91.1 FM...
KXLU Hammond, LA 90.9 FM...
KPSU Portland, OR 1450 AM...
KXLB St. Louis, MO 1220 AM...
KGNU Boulder, CO 88.5 FM...
KGRV Aurora, WA 89.9 FM...
KGRW San Diego, CA 88.9 CaFM...
KOUFR Vancouver, WA 97.7 FM...
KCRW Santa Monica, CA 89.9 FM...
KCR San Diego, CA 88.9 CaFM...
KCSK Anchorage, AK 88.1 FM...
KHXK Lawrence, KS 90.7 FM...
KALX Berkeley, CA 90.7 FM...
KANM Scottsbluff, NE 99.5 FM...

KLPI Ruston, LA 89.1 FM...
KSPS San Francisco, CA 88.1 FM...
KLSU Huntsville, TX 90.5 FM...
KSNL San Jose, CA 90.5 FM...
KSCN McMinville, OR 90.3 FM...
KSLU Hammond, LA 90.9 FM...
KSCD Ashland, OR FM...
KSTO Northfield, MN 93.1 FM...
KSLA Baton Rouge, LA 90.1 FM...
KSTW Dallas, TX 89.3 FM...
KSWB Gannett, CO 91.1 FM...
KWBR Watkins, MA 100.1 FM...
KWBY St. Louis, MO 90.3 FM...
KXCI Tucson, AZ 91.3 FM...
KXZM Moab, UT 89.7 FM...
KZUU Pullman, WA 90.7 FM...
KZLN New London, CT 91.1 FM...
KZLN Salem, NH 1620 AM...
KZLN Denver, CO 93.5 FM...
KZLN Wakefield, MA 1610 AM...
KZLN Brookfield, MA 89.9 FM...
KZLN Waco, TX 107.1 FM...
KZLN Waverly, IA 88.1 FM...
KZLN Buffalo, NY 91.3 FM...
KZLN Waco, TX 107.1 FM...
KZLN Waverly, IA 88.1 FM...
KZLN Buffalo, NY 91.3 FM...

KRSM San Marcos, TX 89.3 FM...
KRWL Lubbock, TX 90.1 FM...
KRXZ Lubbock, TX 90.1 FM...
KRXZ Lubbock, TX 90.1 FM...
KRXZ Lubbock, TX 90.1 FM...
KRXZ Lubbock, TX 90.1 FM...
KRXZ Lubbock, TX 90.1 FM...
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WHUS
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FRONT ROYALE

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RIVAL SCHOOLS
PERRY FARRELL

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MINT ROYALE
CRAZY/BEAUTIFUL
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HUSKING BEE
AMERICAN STEEL

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SLIVER
SUMMER HYMNS

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BRS-49
JOHN MAYER

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Paul W.
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ALEX GORDON
PERRY FARRELL
AFRICAN TRAVELS
DRY KILL LOGIC

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Rick Ranck
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AVAILON BLUES A T
TRAILER BRIDE
PERRY FARRELL
GOURDS

WMSC
Upper Montclair, NJ 90.3 FM
Kristen Anderson
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PERRY FARRELL
CITIZEN FISH
FRONT ROYALE

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STONE TEMPLE PILO
PERRY FARRELL
CAKE
311
BLINK 182

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Matt Hart
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UNITAS
FRONT ROYALE
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PLANES MISTAKEN F

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TOONAMI
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AUTUMNS
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PERRY FARRELL
SEBASTIAN TELLER
ARTHUR DOYLE TRO
CITIZEN FISH UNDERGROU

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STARFLYER 59
NINETEEN FORTY-FI
SLIVER

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NINETEEN FORTY-FI

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DUST TO DUST
OTEP
DRY KILL LOGIC

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PERRY FARRELL
ROCK CITY CRIMEWA

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Matt Martin
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606.823.0108
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AFRICAN TRAVELS
SLIVER
CLEM SHIDE

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Dane Crosser
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ROCK CITY CRIMEWA
KILGORE TROUT

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Joey Roth
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CITIZEN FISH
PERRY FARRELL

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Mike "Rizz" Berente
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shame@bestweb.net
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RIVAL SCHOOLS
PERRY FARRELL
TOONAMI

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PERRY FARRELL
ALEX GORDON
AFRICAN TRAVELS

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KILGORE TROUT
PERRY FARRELL

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HUSKING BEE
SKIPTFACE
CITIZEN FISH

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CITIZEN FISH
SNUFF
PERRY FARRELL

WQAC
Knoxville, WI 90.9 FM
Kelly Prill
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THE START
ZEB
WIDESPREAD PANIC
BLACK CROWES
BIRD3

WQBE
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RIVAL SCHOOLS

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DAVE NAVARRO
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AUTUMNS
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MARI S LAUKHAGER
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SUMMER HYMNS
STARFLYER 59
CITIZEN FISH
BOCARDIO

WRBC
Lawton, ME 91.5 FM
Michael Adams
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TINDERSTICKS
CITIZEN FISH
AMERICAN STEEL
PERRY FARRELL

WRCU
Hampden, NY 90.1 FM
Phil Ramey
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TINDERSTICKS
RIVAL SCHOOLS
STARFLYER 59
AMERICAN STEEL
SKIPTFACE

WRFL
Lexington, KY 91.7 FM
Diane Butts
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BELLE AND SEBASTI
EX-GIRL
704 DRYING RATS
RUBEN
SWELL

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ROCK CITY CRIMEWA
SKIPTFACE

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Andy King
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CITIZEN FISH
CRIMEWA
FALCONS
AMERICAN STEEL
PERRY FARRELL

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RIVAL SCHOOLS
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VISION OF DISORDE
TRAVIS
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THROWDOWN

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TRAVIS
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TINDERSTICKS

WUSR
Scranton, PA 99.5 FM
Grisette Mierzwa
570.941.7648
WUSR@uoi.edu
RIVAL SCHOOLS
HUSKING BEE
CITIZEN FISH
AMERICAN STEEL
SUMMER HYMNS

WUJK
Knoxville, TN 90.3 FM
Adam Nally
865.574.2279
wujk@wujk.com
PERRY FARRELL
RIVAL SCHOOLS
TOONAMI
CITIZEN FISH
ROCK CITY CRIMEWA

WVFS
Tallahassee, FL 89.7 FM
Chris Berry
904.284.1249
music@wvfu.edu
SUMMER HYMNS
TIZZY
TINDERSTICKS
UNDERDOGS
FRONT ROYALE

WVGS
Greenville, GA 91.9 FM
Nurt Briggs
912.681.5507
wvgs@wvgs.com
AMERICAN STEEL
ROCK CITY CRIMEWA
RIVAL SCHOOLS
DAVE NAVARRO
CITIZEN FISH
TINDERSTICKS

WVIA
Pittston, PA 89.9 FM
George Graham
610.927.5863
wvia@wvia.com
GARY MYRICK
PROCLAMERS
TRAILER BRIDE
ROOMFUL OF BLUES
LIVE!
GROOVENICS

WVVC
Galesburg, IL 90.7 FM
Jennifer Frederic/Toby
Greenwalt
305.341.7266
ROCK CITY CRIMEWA
AMERICAN STEEL
RIVAL SCHOOLS
TIZZY
COSMIC FUNK

WVWW
Scranton, PA 91.5 FM
Mark Rudoy
570.348.6202
CITIZEN FISH
RIVAL SCHOOLS
PERRY FARRELL
TRAVIS

WVUR
Radford, VA 89.9 FM
Jan Schuyler
480.811.5070
wvur@radford.edu
OTEP
DUST TO DUST
DRY KILL LOGIC
GROOVENICS

WVVS
Weymouth, MA 90.9 FM
Ed Pitts
912.333.7314
VISION OF DISORDE
DUST TO DUST
CITIZEN FISH
BETTY BLW/TORCH

WVWU
Cincinnati, OH 91.7 FM
Lee Ray
513.459.3143
lray@xstarnet.com
RADNEY FOSTER
BOB MARLEY 5
JOHN MAYER
EDWARD MCCAIN
ANGELIQUE KIDJO

WVVC
Perry, PA 89.7 FM
Morgan Larrick
717.845.7417
PERRY FARRELL
TINDERSTICKS
RIVAL SCHOOLS
ALEX GORDON
QUALEO MUSIC FOR

WVWP
Colchester, VT 88.7 FM
Kevin Williams/ Brian
Harris
802.254.2334
wvwp@smcvt.edu
SKIPTFACE
VISION OF DISORDE

WVWU
West Hartford, CT 91.3 FM
Andy Taylor
860.768.4725
TOONAMI
RIVAL SCHOOLS
STARFLYER 59
SKIPTFACE

WVWU
Northampton, MA 91.7 FM
Bob Wehrle
304.293.3229
kharris@wvu.edu
RIVAL SCHOOLS
TINDERSTICKS
STARFLYER 59
PERRY FARRELL
ROCK CITY CRIMEWA

WXAC
Reading, PA 91.3 FM
Michael Lang
610.321.7543
wvac@hotmail.com
BELLE AND SEBASTI
STONE TEMPLE PILO
CITIZEN FISH
AMERICAN STEEL
PERRY FARRELL

WXJM
Harrisonburg, VA 88.7 FM
Paul Peterson
703.866.6878
TINDERSTICKS
STARFLYER 59
SUMMER HYMNS
SHINJU GUMI

WXLV
Schreckville, PA 90.3 FM
Truman Ingalls
610.795.1111
wslv@hotmail.com
PERRY FARRELL
VISION OF DISORDE

WKDU
Rochester, MA 88.3 FM
Meganeine Grimm
248.370.2945
wkdum@wkdum.com
ANGELIQUE KIDJO
SLICKER
BELLE AND SEBASTI
AMERICAN STEEL

WXPL
Fitchburg, MA 91.3 FM
Mike Daniels
978.653.3922
wvpl@stc.edu
AUTUMNS
RIVAL SCHOOLS
HUSKING BEE

WVWV
Jeri St. Pierre
610.519.7200
wvuv@villanova.edu
AUTUMNS
RIVAL SCHOOLS
HUSKING BEE
RIVAL SCHOOLS
PIEBALD

WVYB
Rochester, PA 89.1 FM
Julian Smokey
610.982.8457
wvyb@hotmail.com
RIVAL SCHOOLS
PERRY FARRELL
DUST TO DUST
ADEMA
GROOVENICS

WZMB
Greenville, NC 91.3 FM
Kevin Armstrong
252.328.4783
PERRY FARRELL
MINISTRE
AUTECHE
BRENDAN O'DONNELL
TINDERSTICKS

WZND
Normal, IL 106.1 CaFM
Greg Hago
309.438.3490
STONE TEMPLE PILO
MATTHEW JAY
WELLWATER CONSPIR
BIRDS
SHINS

WZNR
Portland, OR 90.7 FM
Brandon Lieberman
514.343.5131
music@wznr.com
DIMMU BORGIR
MARDUK
AMORPHUS
SUPERIA
HATESPHERE
GOD DETHRONED
MOONSTER MAGNET
TOOL
SKYBINE
LOST HORIZON

WZNY
Detroit, MI 91.5 FM
Adam Mohamed
518.971.6066
gagines@wznd.com
VISION OF DISORDE
BAL-SAGOOTH
DIMMU BORGIR
OPETH
DEFILED
CRYPTOPUS
SEA OF GREEN
PURA
CANDRIA
MORTICIAN
CRADLE OF FILTH
DISGORGE

WZOR
Edmonton, AB 88.5 FM
Chris Futurus
780.482.5244
wzor@epu.suvalberta.ca
TOOL
MUSHROOMHEAD
PROFESSIONAL MURD
ANFELG
MYRATUN
OPATE FOR THE MA
STAIN
BROTHERS KEEPER
FALCONER
PRIMAL FEAR

WZPW
Calgary, AB 90.9 FM
Joshua Wood
403.220.3902
wzpw@wzpw.com
LABYRINTH
MASQUERADE
DESTINY'S CHILD
W.A.S.P
MONSTROSITY
SHADOW GALLERY
STRATOVARIUS
FLOTSAM AND JETSA
CANDRIA
JUDAS PREIST

WZPY
Perry, PA 89.7 FM
Jim Vaughn
309.867.9277
cp903@aol.com
DRY KILL LOGIC
VISION OF DISORDE
PURA
TOOL
FEAR FACTORY
ROCK CITY CRIMEWA
BLACK LACE SOCIET
SEPTURULA

WZSC
Scarborough, ON 90.3 CaFM
Ryan Buzza
508.963.2246
wzsc@scaratoronto.ca
AMORPHUS
DISGORGE
MONSTROSITY
PRO-PAIN
CANDRIA
SPIKE 1000
SAK-Y-CAME FALLING
LIFER

KEUL
Girdwood, AK 88.9 FM
John Hunsaker
907.594.7488
radio@kaciarity.org
THE CULT
MEGADETH
TOOL
METTLY BLOWTORCH
DARWIN'S WAITING
BROTHER'S KEEPER
GOD FORBID
MUSHROOMHEAD
ALIGN
HOG-MOLLY

KFJR
Los Altos Hills, CA 88.7 FM
Jason Briggs
650.949.7092
jbriggs@kfjr.com
GRAVITR
PROLETARIAN ART 2
NISHIKIWA
OKES/ARAB ON RADA
OKARA
ORCHELACE
AMERICA IN DECLIN
NEON LOBSTER
VISION OF DISORDE
GOD DETHRONED

KFSR
Fresno, CA 90.7 FM
Matthew Beam
509.274.4549
kfrresno@hotmail.com
DRY KILL LOGIC
VISION OF DISORDE
GROOVENICS
CANDRIA
THROWDOWN
PUYA
SISTEMA
MY RUIN
MUSHROOMHEAD
AMORPHIS

KGLT
Bozeman, MT 91.9 FM
Paul Parks
406.994.6483
kgltmusic@montana.edu
VISION OF DISORDE
DERIDE
OZZEST SECOND ST
CANDRIA
PUYA
INSOLENCE
CLUTCH
CROSSBREED
GOD FORBID

KLBC
San Diego, CA 150.0 AM
Eric Seanos
562.938.4300
music@klbc.com
CANDRIA
BROTHER'S KEEPER
OZZEST SECOND ST
MY RUIN
PUYA
STATIC-X
MURPHY'S LAW
DRY KILL LOGIC

KLPI
Ruston, LA 89.1 FM
Marc Stoll
504.733.4852
marc.stoll@gmail.com
CANDRIA
ALL ELSE FAILED
EYEHATEGOD
BLACK LABEL SOCIE
VISION OF DISORDE
DRY KILL LOGIC
TOOL
AMERICAN NIGHTMAR
FEAR FACTORY
PRO-PAIN

KMSA
Grand Junction, CO 91.3 FM
Juan Vertti
970.248.1718
juanv@stateslate.edu
DIMMU BORGIR
AMORPHIS
SOD OF THRONED
KATONIA
ALL ELSE FAILED
EYEHATEGOD
BLACK LABEL SOCIE
VISION OF DISORDE
DRY KILL LOGIC
TOOL
AMERICAN NIGHTMAR
FEAR FACTORY
PRO-PAIN

KMUU
Redway, CA 91.1 FM
Rate Wynn
916.723.2513
muu@kmuu.org
MEGADETH
MUSHROOMHEAD
H2O
WEZZER
MURPHY'S LAW
SKY CAME FALLING
GOD FORBID
WATERDOWN
FEAR FACTORY

KNDN
Dallas, TX 89.3 FM
Christian Lee
214.824.6893
STATIC-X
PUYA
MONSTROSITY
MARTYR AD
MUSHROOMHEAD
SPEAK NO EVIL
BLACK LABEL SOCIE
BROTHER'S KEEPER
DRY KILL LOGIC
OZZEST SECOND ST
LEON

KNSD
Burlington, OK 91.3 FM
Jay Pitts
405.372.3636
jay@knsd.com
MUSHROOMHEAD
DARWIN'S WAITING
SKY CAME FALLING
PUYA
NO ONE
OPHATE FOR THE MA
SPEAK NO EVIL
MEGADETH
ADEMA

KRUJ
Iowa City, IA 89.7 FM
Mike Cameron
515.335.7215
astro@blue.weeg.uiowa.edu
TOOL
CLUTCH
STATIC-X
CANDRIA
MY RUIN
COMADOSE
MURPHY'S LAW
ADEMA
DIECAST

KSAY
Nagardoches, TX 90.1 FM
John Hunsaker
907.594.7488
radio@kaciarity.org
THE CULT
MEGADETH
TOOL
METTLY BLOWTORCH
DARWIN'S WAITING
BROTHER'S KEEPER
GOD FORBID
MUSHROOMHEAD
ALIGN
HOG-MOLLY

KSQR
San Antonio, CA 150.0 AM
Justin Evans
213.740.5727
justinevans@ksqr.com
MUSHROOMHEAD
CANDRIA
IMPALDED
HAMMERS OF MISFOR
DIECAST
ARTIMUS PYLE
CROW 3
OZZEST SECOND ST
DISORDE
MEGADETH

KSJZ
San Jose, CA 90.5 FM
Dave Pirle
408.524.4549
kajsjz@sjz.com
CANDRIA
VISION OF DISORDE
BROTHER'S KEEPER
AMON AMARTH
HATESPHER INC
MORTICIAN
MARDUK
MURPHY'S LAW
MUSHROOMHEAD
MONSTROSITY

KSLS
Hammond, LA 90.9 FM
Paul Parks
504.549.2330
kslsmusic@lsu.edu
MURPHY'S BEEN SH
MARTYR AD
BROTHER'S KEEPER
OZZEST SECOND ST
MUSHROOMHEAD
SPINE
CROSSBREED
ALIGN
RISE AGAINST
GOD FORBID

KSOD
Jackson, OR FM
J.B. Nelson
541.552.8782
jnelson@ksod.com
CANDRIA
BROTHER'S KEEPER
OZZEST SECOND ST
MY RUIN
PUYA
STATIC-X
MURPHY'S LAW
DRY KILL LOGIC

KSYM
San Antonio, TX 90.1 FM
Tom B.
512.733.2787
kym@acc.edu
CLUTCH
GOD OF IT ALL
ENIGN
EYEHATEGOD
THE CULT
FEAR FACTORY
MONSTER MAGNET
ALL ELSE FAILED
MUSHROOMHEAD
CANDRIA
POWERHOUSE
CIRCLE OF DEAD CH

KTAL
Grand Junction, TX 91.1 FM
Lita Papa
361.593.2137
ktal@ktal.com
UNION UNDERGROUND
TOOL
STAIN
RAMMSTEIN
STATIC-X
DIMMU BORGIR
STEREO MUD
CLUTCH
FROM ZERO
LIFER

KTEK
Secora, MN 88.7 FM
Liz Pope
952.525.6013
ktek@mt.edu
BROTHER'S KEEPER
CANDION
BLOOD HAS BEEN SH
MY RUIN
SKY CAME FALLING
HASTE
INTEGRITY
INSOLENCE
LACUNA COIL
PUYA

KTRM
Kirkville, MO 88.7 FM
Bryan Yancy
608.335.2208
ktrm.music@hotmail.com
GOD FORBID
STATIC-X
MEGADETH
OZZEST SECOND ST
CAVADER INC
MY RUIN
MONSTROSITY
AMORPHIS
RAMMSTEIN
LEON

KTKT
Lubbock, TX 88.1 FM
Nina Wilson
806.742.3916
nwilson@ktkt.com
MORTICIAN
IMPALDED
INSOLENCE
CANDRIA
GOD FORBID
CROW 3
SPIRIT CARAVAN
VISION OF DISORDE
DERIDE
LIFER
PUYA

KUCI
Irvine, CA 88.9 FM
Harold Park
949.254.4551
music@uci.edu
EPOCH OF UNLIGHT
GOD FORBID
MORTICIAN
MONSTROSITY
CLUTCH
CANDRIA
CANDIAVER INC
MORTICIAN
CIRCLE OF DEAD CH

KURE
Ames, IA 88.5 FM
John Hunsaker
907.594.7488
radio@kaciarity.org
THE CULT
SPIKE 1000
VISION OF DISORDE
FEAR FACTORY
SEPIULTURA
OZZEST SECOND ST
STAIN
DERIDE
PUYA
NO ONE

KUSP
San Antonio, CA 90.3 FM
Seth Miller
415.386.5873
sethmiller@kust.com
HATESPHER
CIRCLE OF DEAD CH
IMPALDED
HAMMERS OF MISFOR
DIECAST
ARTIMUS PYLE
CROW 3
OZZEST SECOND ST
DISORDE
MEGADETH

KVCU
Boulder, CO 119.0 AM
Pat Dixon
303.442.4549
kvcu@colorado.edu
ISIS
SPIRIT CARAVAN
BLACK LABEL SOCIE
EPOCH OF UNLIGHT
CAVADER INC
MORTICIAN
SKR
MILLENCOLIN
MURPHY'S LAW
DEIDE
BROTHER'S KEEPER

KVCS
St. Cloud, MN 88.1 FM
Paul Parks
507.825.3176
kvcs@vcs.org
MURPHY'S BEEN SH
MARTYR AD
THURSDAY
GOD'S ATTACKS
REDS
MORTICIAN
ISIS
MORTICIAN
CIRCLE OF DEAD CH
GUYNIA PUNCH LINE
CANDRIA
EPOCH OF UNLIGHT
BELLEGOR
SPEAK NO EVIL

KWAO
Waukegan, IA 89.1 FM
Nenny Gummer
319.354.8705
kwao@kwao.com
FEAR FACTORY
STEREO MUD
TARPOUT
SYSTEMATIC
DRY KILL LOGIC
SPEAK NO EVIL
ADEMA
ILL NINO
FEAR FACTORY
LIFER

KZMU
Moab, UT 89.7 FM
Brent Plett
435.259.8224
kzmu@iasal.net
TOOL
WATERDOWN
MORTICIAN
OZZEST SECOND ST
FEAR FACTORY
MONSTER MAGNET
ALL ELSE FAILED
MUSHROOMHEAD
CANDRIA
CIRCLE OF DEAD CH

KZWD
Willsboro, NY 91.9 FM
Les Jones
518.582.8196
kzwd@kzwd.com
STAIN
MEGADETH
GOD FORBID
STEREO MUD
DRY KILL LOGIC
DIMMU BORGIR
DOWNER
SPEAK NO EVIL
H2O
DISLOCATED SOULS

KZSU
Concord, CA 90.1 FM
Chris Dripio
530.772.4539
kzsu@kzsu.stateca.edu
HYDRATED RECORDS
FEAR FACTORY
PARTY OF HELICOPT
BLACK LABEL SOCIE
PALM SPRING
MUSHROOM RIVER BA
REQUIEM OF REVUL
INSOLENCE
CATHEDRAL
BURNT BY THE SUN

KZWX
Pulman, WA 90.7 FM
Bryan Yancy
509.335.2208
kzwx@kzwx.com
BURIED ALIVE
ZAO
SWARMING HORDES
ABOOK
LIVING SACRIFICE
IS IT DEAD
CONVERGE/HELLCHIL
MARTYR AD
NEUROSIS

WASU
Waco, NC 90.5 FM
Jordan Noel
828.262.3170
waco@wasu.edu
DIMMU BORGIR
ZAO
EPOCH OF UNLIGHT
GOD FORBID
OPETH
DOG FASHION DISCO
CANDRIA
SEPIULTURA
MEGADETH
THIS DAY FORWARD

WBCR
Brooklyn, NY 89.0 AM
Brian Miller
917.853.8314
wbcrcr@wbcrcr.com
CANDRIA
BROTHER'S KEEPER
PUYA
CROSSBREED
WATERDOWN
CIRCLE OF DEAD CH
AMERICAN NIGHTMAR
LIFER
OZZEST SECOND ST

WBGU
Bowling Green, OH 88.1 FM
John Hunsaker
907.594.7488
radio@kaciarity.org
THE CULT
SPIKE 1000
VISION OF DISORDE
FEAR FACTORY
SEPIULTURA
OZZEST SECOND ST
STAIN
DERIDE
PUYA
NO ONE

WBQJ
San Antonio, CA 91.1 FM
Ryan Cooper
512.389.4686
wbqj@wbqj.com
SYSTEMATIC
AMORPHIS
CROSSBREED
GOD FORBID
DRY KILL LOGIC
BLOOD FOR BLOOD
FROM ZERO
SPIRIT CARAVAN
COALESCENCE
MUSHROOMHEAD

WBZC
Pemberton, NJ 88.9 FM
Kecianne Rodriguez
908.924.5400
wbzcradio@wbzcr.com
MIDTOWN
AMERICAN NIGHTMAR
UNSEEN
HATESPHER INC
MORTICIAN
SKR
MILLENCOLIN
MURPHY'S LAW
DEIDE
BOY SETS FIRE

WBDB
Albany, NY 90.9 FM
Paul Parks
518.442.5752
wbdb@wbdb.com
MORTICIAN
ISIS
MORTICIAN
CIRCLE OF DEAD CH
GUYNIA PUNCH LINE
CANDRIA
EPOCH OF UNLIGHT
BELLEGOR
SPEAK NO EVIL

WBGR
Waukegan, IA 89.1 FM
Nenny Gummer
319.354.8705
wbgr@wbgr.com
FEAR FACTORY
STEREO MUD
TARPOUT
SYSTEMATIC
DRY KILL LOGIC
SPEAK NO EVIL
ADEMA
ILL NINO
FEAR FACTORY
LIFER

WBKS
Willsboro, NY 91.9 FM
Les Jones
518.582.8196
wbks@wbks.com
STAIN
MEGADETH
GOD FORBID
STEREO MUD
DRY KILL LOGIC
DIMMU BORGIR
DOWNER
SPEAK NO EVIL
H2O
DISLOCATED SOULS

WBNI
Charlotte, NC 91.1 FM
Chris Dripio
530.772.4539
wbni@wbni.com
HYDRATED RECORDS
FEAR FACTORY
PARTY OF HELICOPT
BLACK LABEL SOCIE
PALM SPRING
MUSHROOM RIVER BA
REQUIEM OF REVUL
INSOLENCE
CATHEDRAL
BURNT BY THE SUN

WBOR
Chicago, IL 88.1 FM
Bryan Yancy
509.335.2208
wbob@wbob.com
BURIED ALIVE
ZAO
SWARMING HORDES
ABOOK
LIVING SACRIFICE
IS IT DEAD
CONVERGE/HELLCHIL
MARTYR AD
NEUROSIS

WBWC
Waco, NC 90.5 FM
Jordan Noel
828.262.3170
wbwc@wbwc.com
DIMMU BORGIR
ZAO
EPOCH OF UNLIGHT
GOD FORBID
OPETH
DOG FASHION DISCO
CANDRIA
SEPIULTURA
MEGADETH
THIS DAY FORWARD

WBWP
Brooklyn, NY 89.0 AM
Brian Miller
917.853.8314
wbwpcr@wbwpcr.com
CANDRIA
BROTHER'S KEEPER
PUYA
CROSSBREED
WATERDOWN
CIRCLE OF DEAD CH
AMERICAN NIGHTMAR
LIFER
OZZEST SECOND ST

WBZC
Pemberton, NJ 88.9 FM
Kecianne Rodriguez
908.924.5400
wbzcradio@wbzcr.com
MIDTOWN
AMERICAN NIGHTMAR
UNSEEN
HATESPHER INC
MORTICIAN
SKR
MILLENCOLIN
MURPHY'S LAW
DEIDE
BOY SETS FIRE

WBOB
Blackwood, NJ 91.5 FM
Brian Lurie
609.652.7200
rsarkisian@camden.edu
FLOTSAM AND JETSA
HOODS
ALL ELSE FAILED
NO ONE
SLACK
PLANES MISTAKEN F
DRY KILL LOGIC
ADEMA
CANDIAVER INC

WBOB
Blackwood, NJ 91.5 FM
Brian Lurie
609.652.7200
rsarkisian@camden.edu
FLOTSAM AND JETSA
HOODS
ALL ELSE FAILED
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DRY KILL LOGIC
ADEMA
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rsarkisian@camden.edu
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CANDIAVER INC

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Brian Lurie
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DRY KILL LOGIC
ADEMA
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rsarkisian@camden.edu
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NO ONE
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PLANES MISTAKEN F
DRY KILL LOGIC
ADEMA
CANDIAVER INC

WBOB
Blackwood, NJ 91.5 FM
Brian Lurie
609.652.7200
rsarkisian@camden.edu
FLOTSAM AND JETSA
HOODS
ALL ELSE FAILED
NO ONE
SLACK
PLANES MISTAKEN F
DRY KILL LOGIC
ADEMA
CANDIAVER INC

WFOU
Jersey City, NJ 89.3 FM
Mark Mearns
201.321.1416
brann@wfoou.com
MURPHY'S BEEN SH
GLASS CANDY
CHERRY VALENCE
METRAME MASCOT
SUSPERIA
MAINLINER
ANOMORPHIS
ZENI ZEA
CONQUERORS
CANDIAVER INC

WFOU
Jersey City, NJ 89.3 FM
Mark Mearns
201.321.1416
brann@wfoou.com
MURPHY'S BEEN SH
GLASS CANDY
CHERRY VALENCE
METRAME MASCOT
SUSPERIA
MAINLINER
ANOMORPHIS
ZENI ZEA
CONQUERORS
CANDIAVER INC

WFOU
Jersey City, NJ 89.3 FM
Mark Mearns
201.321.1416
brann@wfoou.com
MURPHY'S BEEN SH
GLASS CANDY
CHERRY VALENCE
METRAME MASCOT
SUSPERIA
MAINLINER
ANOMORPHIS
ZENI ZEA
CONQUERORS
CANDIAVER INC

WFOU
Jersey City, NJ 89.3 FM
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WWSM Madison, WI 91.7 FM... WWSM 616.226.1206 wwsmsm@wisc.edu

WWSB Stony Brook, NY 90.1 FM... WWSB 516.632.8500 wwsb101@aol.com

WVUM Coral Gables, FL 90.5 FM... WVUM 305.284.3883 music@wvum.org

WZBC Chestnut Hill, MA 90.3 FM... WZBC 617.552.3511

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WQHS Philadelphia, PA 730 AM... WQHS 215.938.5553 wqhs@wqhs.com

WRUR Columbia, NJ 88.5 FM... WRUR 973.725.6400 wrur@wrur.com

WWSU Pittsburgh, PA 90.5 FM... WWSU 412.382.1155 wwsu@wvsu.edu

WWSB Columbia, SC 90.5 FM... WWSB 803.777.5468 wwsb@wvsu.com

WVVS Valdosta, GA 90.9 FM... WVVS 912.333.7314

WZMB Greenville, NC 91.3 FM... WZMB 252.422.8783

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WQMC Flushing, NY CC... WQMC 718.397.3586 wqmc@wqmc.com

WRWJ Cleveland, OH 91.1 FM... WRWJ 216.368.2267

WWSU Pittsburgh, PA 90.5 FM... WWSU 412.382.1155 wwsu@wvsu.edu

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WRFL Livingston, NY 88.1 FM... WRFL 608.257.1557

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WRFM Blue Bell, PA 104.3 FM... WRFM 610.619.7305

WRWJ Cleveland, OH 91.1 FM... WRWJ 216.368.2267

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WMUC College Park, MD 88.1 FM Anna Salaganghan 301.314.1765... www.umcd.edu

WLBW Lewiston, ME 91.5 FM Michael Dixon 207.771.7532... www.wlbw.com

WSHL North Easton, MA 91.3 FM Lisa Basso 508.238.2612... www.wshlradio.com

WVFS Tallahassee, FL 89.7 FM Sean Rhinehart 850.525.9140... www.wvfm.com

WZLY Wellesley, MA 91.5 FM Elise Mazarrella 781.283.2650... www.wzly.com

CFMU Hamilton, ON 93.3 FM Mike Bowman 905.525.9140... www.cfmuradio.com

KCFV St. Louis, MO 89.5 FM Tiffany Blount 314.595.4463... www.kcfv.com

KRUX Las Cruces, NM 91.5 FM Domaskiuk 505.845.4640... www.krux.com

KUOM Minneapolis, MN 770 AM Aaron Szopinski 612.625.3000... www.kuom.com

WMUL Huntington, WV 88.1 FM Dave Glavin 304.696.2255... www.wmul.com

WRUC Hamilton, NY 90.1 FM Phil Rocco 518.228.7104... www.wruc.com

WSIA Staten Island, NY 88.5 FM Rob Han 718.982.3057... www.wsia.com

WVWR Poughkeepsie, NY 91.3 FM Paul Perera 845.436.6787... www.wvwr.com

WZMB Greenville, NC 91.3 FM Kevin Miller 252.328.4783... www.wzmb.com

CFUV Victoria, BC 101.9 FM Jason Kawamondie 250.721.9707... www.cfuv.com

KCSB Santa Barbara, CA 91.9 FM Robert Miles 805.893.3757... www.kcsb.com

KSCU San Jose, CA 103.3 FM Bobby Torres 408.554.4907... www.kscu.com

KUSF San Francisco, CA 50.3 FM Justin Ballard 415.886.5813... www.usfca.edu

WNHU West Haven, CT 88.7 FM Eric R. Wolsz 203.934.8888... www.wnhu.com

WRFJ Lexington, NY 88.1 FM Holly Durkin 606.257.1557... www.wrfj.com

WSMR Southborough, MA 530 AM Chris Logan 508.786.8276... www.wsmr.com

WVUA Lexington, MA 90.7 FM Michael Biasio 203.248.6461... www.wvua.com

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CHSR Charleston, NB 97.5 FM Steve Hodgson 506.453.4985... www.chsr.com

KEXP Wichita, KS 90.3 FM Michael Franti 785.726.5833... www.kexp.com

KRUX Las Cruces, NM 91.5 FM Domaskiuk 505.845.4640... www.krux.com

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WNMC Traverse City, MI 90.7 FM Mike King 231.955.1091... www.wnmc.com

WRGP Miami, FL 540 AM Ian Bombard 305.346.3071... www.wrgp.com

WSOI South Orange, NJ 89.5 FM Mike G. 973.761.9768... www.wsoi.com

WVUM Coral Gables, FL 90.5 FM Marla Evrume & Egg Foo 305.436.5395... www.wvum.com

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CHHO Ottawa, ON 89.1 FM Di Rube 613.945.1992... www.chho.com

KFCJ Los Altos Hills, CA 89.7 FM Ken Hamilton 925.794.1344... www.kfcj.com

KUSU Huntsville, TX 50.5 FM Chris Dermoch 817.276.3126... www.kusu.com

KUSF San Francisco, CA 50.3 FM Justin Ballard 415.886.5813... www.usfca.edu

WNUR Evanston, IL 89.3 FM Kate Simko 847.491.7102... www.wnur.com

WRHU Hartford, CT 88.7 FM Casey Miles 418.453.5105... www.wrhu.com

WSUM Madison, WI 91.7 FM Adam Konrad 608.752.1256... www.wsum.com

WVUV York, PA 90.7 FM Morgan Lattich 717.845.7413... www.wvuv.com

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CIAM Fairbanks, AK 91.5 FM Leon Atkins 519.371.3606... www.ciam.com

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WRMC Middleton, VT 91.1 FM Kathleen Robst 802.443.6374... www.wrmc.com

WVUJ Charlottesville, VA 91.1 FM Peter Schulz 804.524.8950... www.wvu.com

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CIJF Burnaby, BC 93.3 FM Matt Chan 604.254.2187... www.cijf.com

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WOXY Oxford, OH 97.7 FM Matt Shwerdecker 513.523.4114... www.woxy.com

WRSU New Brunswick, NJ 88.7 FM Anthony D'agostino 732.933.7800... www.wrsu.com

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CIJW Calgary, AB 90.3 FM Ayam Gullamhussein 403.270.3002... www.cijw.com

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WPCR Plymouth, NH 91.7 FM Mitchell Davidson 603.535.1242... www.wpcr.com

WRWC Hartford, CT 88.3 FM Alex Costas 860.291.2439... www.wrwc.com

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WRUV Burlington, VT 90.1 FM Valerie Delusky 802.526.0796... www.wruv.com

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KALX Berkeley, CA 90.7 FM Lawrence Ray 510.842.1111... www.kalx.com

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WDAQ Alma, MI 90.9 FM Adam Blair 517.463.7095... www.wdaq.com

WRUV Nashville, TN 91.1 FM Sergei Sivitskiy 615.322.3691... www.wruv.com

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KUOM Minneapolis, MN 770 AM Aaron Szopinski 612.625.3000... www.kuom.com

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WCKS Allentown, PA 1510 AM Brett Johnson 610.895.2877... www.wcksp.com

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INTERNSHIPS

CMJ is seeking interns to work for approximately 10 hours per week for college credit. 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.

Sanctuary Records is seeking enthusiastic interns for its New York office. Interns will work 15 – 20 hours per week and help out with the label's day-to-day activities. Position is unpaid but college credit is available. Fax resume to 212.370.7852, Attn: Irene; email: irene.richter@sanctuarygroup.com.

The Cleopatra label group is seeking interns for its Marina Del Rey office to float between departments, assisting primarily in the A&R/promotions/publicity realm. Position requires a commitment of at least two eight-hour days per week, but scheduling is flexible. Email Jason at jmyers@cleorecs.com for more info.

L.A.-based Waxploitation Records and Kabuki Digital Entertainment are seeking interns for various things including artist and producer management, video game soundtracks, anime soundtracks, street promotion and

others. Some positions are paid while college credit is available for others. Email resume to waxploit@aol.com.

Shut Eye Records is seeking interns in the Atlanta area to help with A&R duties, live show promotions, online promotions, radio promotions and more. These are not paid positions, but there are perks galore. Each position includes a commitment of at least 12 four-hour blocks at the annex office and mandatory attendance at shows. If you can handle the heat, step inside the Shut Eye kitchen! Interested parties should email position requests to info@shuteyerecords.com.

Putumayo World Music's San Francisco office is seeking interns to fill paid positions in its sales and radio promotion departments. Lots of phone and database work. Contact Jennifer Daunt at 415.788.2781; email: jennifer@putumayo.com.

GoBig! Entertainment, home of GoBig! Records, is seeking in-house interns for its LA-based office. Must be a music and extreme-sports fanatic, be a self-starter and have a positive attitude. Duties include research, database entry, and all that administrative stuff. Fax cover letter and resume to

323.857.9813; email: info@gobigrecords.com.

SpinART Records is seeking some excellent, hard-working and enthusiastic interns in the Manhattan area this summer. Email info@spinartrecords.com for more information.

FULL-TIME

SpinART Records is also looking to fill a full-time, entry-level position with some benefits that covers a wide variety of duties, including: general office management, production, mailorder fulfillment and e-commerce. Excellent organizational skills, a strong interest in music and the ability to work under deadlines are musts for this position. Although not a requirement, good computer skills (knowledge of HTML, design/layout, and Excel) is a big plus.

Drive-Thru Records is seeking an office assistant to help organize meetings and schedules, answer phones, coordinate interns, write letters, get price quotes and perform general office duties. Candidates must be highly organized and willing to work long hours. Fax resume to 818.883.6471; email: KrisRipley@yahoo.com, subject: DTR Employment.

Drive-Thru Records is also seeking to fill a position in its retail promotions department. Duties include calling record stores, creating and maintaining database. Selling skills and good phone rapport necessary. Candidates must be highly organized and willing to work long hours. Fax resume to 818.883.6471; email: KrisRipley@yahoo.com, subject: DTR Employment.

INDUSTRY SHUFFLE

Jeff Cook has been named Head of Promotion for New West Records. He had been Senior VP of Marketing and Promotion for Capricorn Records. • Rick Sackheim has been named Senior Director of Rhythm/Crossover Promotions for Arista Records. He had been VP of Promotion at Restless Records. • Hilary Siskind has been named Senior Director of Publicity at Arista Records. She had been Director of Publicity.



Rick Sackheim

Hilary Siskind

CMJ RADIO REPORTERS

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Thanks!



Los Angeles, CA

With more than 400 bands calling the city home and the largest Latino population in the country, Los Angeles is the capital of rock en español. In fact, because such a large part of the sub-genre's infrastructure is concentrated here, LAMC organizers chose to throw their industry convention outside of the city "because we didn't want to make L.A. the Nashville of Latin rock."

The scene ignited here around 1991 when a handful of rock groups comprised of first- and second-generation Mexican immigrants living in South and Southeast L.A. converged on a now-defunct (and legendary in rock en español lore) restaurant in Chinatown, the Hong Kong Low. There, the rock en español community traded imports and tapes of the new rock they were recording locally.

Sensing the burgeoning community's need for an information resource, graphic artist Emilio Morales — also a member of the scene's most visible band Maria Fatal — began distributing a photocopied listing of shows with brief descriptions of the music. Among the movement's pioneers that are still active are Pastilla (now on BMG U.S. Latin), Cábula, Voz De Mano, Las 15 Letras and Los Olvidados.

Morales later teamed with photojournalist Maria Madrigal to create vibrant images of the scene. By 1992, they called the rock en español propaganda sheet *La Banda Elástica* as in the "rubber crew" or "elastic band" and recruited Guadalajara-based writer Enrique Blanc (a *Los Angeles Times* contributor) to edit the mag. A yearly anniversary concert and prestigious awards shows are now organized by *LBE*.

Before taking its awards ceremony to NYC, the bi-monthly mag would host the largest new music concerts at such venues as the Universal Amphitheatre (where Aterciopelados and Los Rabanes first played to U.S. audiences) and the House of Blues. For the past five years, *LBE* has hosted monthly concerts around the city at the Whisky A Go-Go, the Roxy, the El Rey and the Palace.

As the scene began to take shape, so did its infrastructure, attracting talent from around the world. Argentine super pro-



Mark Torres

ducers Gustavo Santaolalla and Anibal Kerpel launched their Surco label here, and Tomas Cookman's Cookman International is based here.

RADIO

Los Angeles can boast of having the first Latin alternative show to be aired on a mainstream alternative commercial radio. Hosted by music writer Josh Kun, "The Red Zone" aired on Y-107 (a lame David to the KROQ Goliath) for about a year in 1999, before the station was bought out, and the show was dumped.

And while "The Red Zone" showed the promise of things to come, Pacifica Radio affiliate KPFK 90.7's two-hour Saturday night show, "Travel Tips From Atzlan," with host Mark Torres,

makes good on that promise. Along with Gonzalo Aburto's show on sister station WBAI in NYC, "Travel Tips" (on air since 1995) is hands-down the country's most influential Latin alt/rock en español show. With 100,000 watts of power, the KPFK frequency beams over the five counties that make Metropolitan L.A., with a repeater in UC Santa Barbara's 98.7 FM. KPFK also integrates Latin alt to several of its other programs, including the morning's "Global Village" with Beto Arcos (818.506.1077 ext. 266; www.kpfk.org).

The only other station currently paying attention to the genre is the influential public station KCRW 89.9 FM. Liza Richardson (liza.richardson@kcrw.org) has championed the scene for several years, and Nic Harcourt (nic.harcourt@kcrw.org) spins the latest releases on "Morning Becomes Eclectic" and select tracks are played on various shows (310.450.5183; www.kcrw.org).

TELEVISION

The "Illegal Interns" on KJL-TV with hosts Richard Estrada and Flavio Morales has been in production for over 10 years. Originating from East L.A., this eclectic variety show has featured rock en español since its start (illegalinterns@latv.com). Recently, Josh Kun began hosting "Rockamole," a show devoted entirely to the scene (rockamole@latv.com). Contact LATV Program Director Flavio Morales (flavio@latv.com; www.latv.com) for more info.

PRESS

The most reliable weekly listings of Latin rock shows are in the area's major Spanish-language newspaper *La Opinion* on Thursday's "Rockalendar," also online, www.laopinion.com;

however the lefty alternative *LA Weekly* is also a great source to track Latin alt shows, as it has been instrumental in covering the scene. At shows, you're likely to find copies of *LBE* (www.labandaelastica.com) and the bi-weekly Spanish-language tab *Al Borde* (www.alborde.com).

RETAIL

Several Latino-oriented stores have popped up throughout Southern California, (Sam Goody's Tu Sonido Latino), but the major retailers Tower Records (8801 Sunset Blvd.; 310.657.7300) and Virgin Megastore (8000 Sunset Blvd.; 323.650.8666) remain the most reliable places to find music. The one indie store up on the genre is Aron's Records (1150 N. Highland Ave, Hollywood, 323.469.4700)

NIGHTLIFE

One of the clubs that has started to provide a regular space for the genre is Knitting Factory Hollywood, booking shows at least twice a month: 7021 Hollywood Boulevard Los Angeles; 323.463.0204; www.knittingfactory.com. But also check listings for shows at these venues: Baby Rock (333 Boylston St.; 213.353.9800); Grand Avenue (1024 S. Grand; 213.747.0999); House Of Blues (8430 Sunset Blvd.; 323.848.5100; www.hob.com); Hollywood Live (5150 Hollywood Blvd.; 323.465.0115); Mango Tango (1169 Sherman Way Blvd.; 818.379.9343); Medusa — at Club Montecristo (3100 Wilshire Blvd.; 213.252.9343); Stock Exchange (618 S. Spring St.; 213.489.3877) — Enrique Lavin

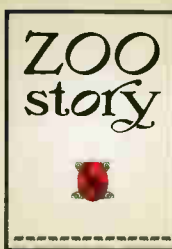


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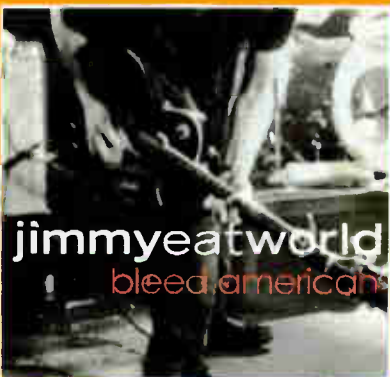
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