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NEW MUSIC REPORT

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TOOL



LUCINDA WILLIAMS



TRAVIS



BUILT TO SPILL

MANU CHAO
Next Stop: U.S.
Success

NEW WORLD
Saucy Dance
Floor Fodder

RPM
Twilo's Last
Days of Disco

HIP-HOP
Gettin' Jiggy
with DJ Spinna

JAZZ
Payton's
Satchmo
Salute

LOUD ROCK
Tool Live

TRICKY
BLOWBACK
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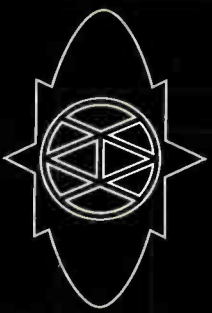
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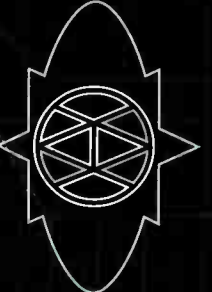
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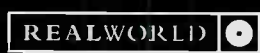
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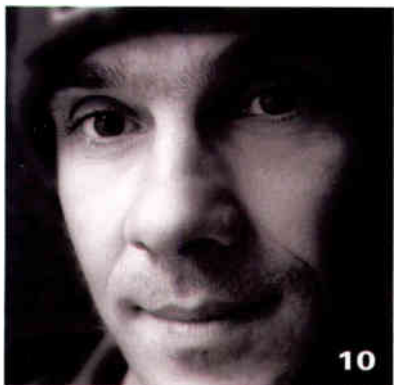
World Radio History





8 Tricky: Can't Live Without My Radio

Bristol-born producer Tricky has been a college radio and music press darling since the mid '90s. But his dense, nightmarish style of beatmaking has kept him at arm's length from a potentially broader audience. With the Ed Kowalczyk-voiced single "Evolution Revolution Love" already scaling big radio, his new venture on Hollywood may prove to be that big break. But is the pop world ready for Tricky?



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Multilingual Latin rock cult hero Manu Chao sold more than two million copies worldwide of his debut album, *Clandestino*. Now, with the Franco-Spanish troubadour's second album, *Próxima Estación: Esperanza* ("Next Stop: Hope"), Virgin Records is preparing for a new U.S. audience to jump onboard the Manu train.

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ESSENTIAL

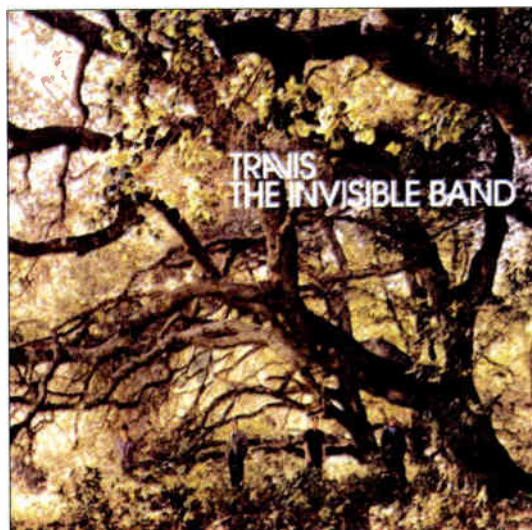


R.I.Y.L.: King Crimson, *A Perfect Circle*, Vast
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Release Date: May 15; at radio now

TOOL

Lateralus (Volcano)

We'll cut to the chase on this one — *Lateralus* is, simply put, Tool at its artistic peak. Even after a six-year hiatus, the band is musically tighter, and its artistic vision more vivid. The album is epic in every sense of the word. With most tracks hovering around the seven-minute mark, we'll concede that it's definitely long. It's obviously allegorical, with each song painting a bleak picture of man's cathartic confrontations with the evil within. And, considering the glimmers of hope leader Maynard James Keenan exudes amidst the angst (from "Schism": "I've done the math enough to know/ The dangers of our second guessings/ Doomed to crumble unless we grow/ And strengthen our communication"), it's also arguably heroic. Keenan usually gets the glory for Tool's artistic excellence, but *Lateralus* excels due to the chemistry of the band, a unit of awe-inspiring dexterity that composes challenging, intellectual art-rock symphonies. As usual, the band juxtaposes vulnerable moments of meandering, prog-rock introspection with fierce, god-of-thunder, tribal aggression throughout the 79-minute adventure. But the fact that Tool has remained faithful to its now trademarked sound without growing tired or redundant reveals the band's biggest bit of voodoo. — **M. Tye Comer**



R.I.Y.L.: Coldplay, Neil Finn, David Gray
Contact: The Syndicate
Phone: 201.864.0900
Email: college@thesyn.com
Release Date: June 12
Add Date: June 12

TRAVIS

The Invisible Band (Epic)

After circling the globe in support of its 1999 multi-million selling *The Man Who*, Travis is hardly invisible. Whether or not that breakthrough proves to be its commercial peak is a matter better left to its bankers. Judging by the sound and mood of its third album, *The Invisible Band*, the London-via-Glasgow quartet seems more concerned with the business of moving towards a creative pinnacle. While *The Invisible Band* comes from the same non-threatening Britpop camp as *The Man Who*, there's been measurable growth in the quality of Fran Healy's songs and in the way Radiohead producer Nigel Godrich decorates them. Akin to what Neil Finn did in Crowded House, Healy has learned to mix both melancholy and optimism in gorgeous little pop songs, like gray clouds with hummable silver linings surrounding them. The lead track, "Sing," is a shiny-happy standout (love that banjo!), but thankfully, the album isn't just a single surrounded by filler. You may even find that moodier tracks like "Last Train" or "Dear Diary" (Healy's thank you to his own journal) stay with you longer than those with an "up" beat. So Travis doesn't exactly rock the house, but *The Invisible Band* will no doubt rock the world of those who love warm and tender pop with substance. — **Steve Ciabattoni**



LUCINDA WILLIAMS

Essence (Lost Highway-IDJMG)

With 1998's career-defining *Car Wheels On A Gravel Road*, twang queen Lucinda Williams finally reached the crossroads where her two-decades-long snowballing of critical acclaim would meet with the right confluence of label size and audience loyalty to produce one of her most artistically and commercially satisfying outings to date. Leave it to the resolutely unpredictable Williams to follow that album with such a softly stated comedown as *Essence*. Produced by Williams and Austin guitar-slinger Charlie Sexton, the album plays like one long rumination on heartache and yearning, with only a hint of the simmering lust underlying *Car Wheels'* polished stomp and crunch. But the gentler, more intimate Williams of *Essence* is no less the romantic vagabond. On the simple, string-caressed opener "Lonely Girls" she casually relates her own disposition to that of her generic protagonists ("sweet, sad songs sung by lonely girls"). On the equally restrained "Steal Your Love," her soft, oozing delivery adds a whiff of suggestive confidence to her desperate resolve, while the sad poetry of "Are You Down?" does nothing to hide the fact that it's still a callused breakup song at heart. When the album's lone foot-stomper, "Get Right With God," comes swaggering in at track nine, it's an odd but welcome event, a reminder that all of that slow-cooked longing occasionally has to come to a boil. — **Colin Helms**

R.I.Y.L.: Ryan Adams, Gillian Welch, Iris Dement, Chris Isaak
Contact: John Rosenfelder
Phone: 212.603.7871
Email: john.rosenfelder@umusic.com
Release Date: June 5; at radio now
Tour Dates: Montreal, QC (6/12); Toronto, ON (6/13); Pittsburgh (6/15); Pontiac, MI (6/16); Chicago (6/18); Madison, WI (6/20); Kalamazoo, MI (6/22); Columbus, OH (6/25)



BUILT TO SPILL

Ancient Melodies Of The Future (Warner Bros.)

Built To Spill has always had a knack for crafting oddly apropos album titles: There was the way 1994's *There's Nothing Wrong With Love* served stigma-free romantic songs; how 1997's *Perfect From Now On* accurately pointed to the band's near-flawless future; and how 1999's *Keep It Like A Secret* somehow gave off a feeling that BTS made its gorgeously slouchy pop for *just you*. *Ancient Melodies Of The Future* does it too, its 10 tracks spinning an aura that feels both terrifically unfamiliar and as comfortable as that pair of jeans you've had since high school. Frontman Doug Martsch doesn't slough off his indie-rock guitar hero status, layering effective slide-guitar twirls over "Happiness" and plotting stately chugs throughout "Don't Try," while drummer Scott Plouf and bassist Brett Nelson remain the ever-solid rhythmic backbone. The overall Built To Spill aesthetic remains happily intact — Martsch's echo-y and angelic voice floats over melancholy guitar melodies; the songs shift from wail-along choruses to nod-along jams — only BTS just keeps getting more self-assured with each release. *Melodies* shows Built To Spill finally getting it all right. Just try to find a moment that won't make you need to hum along. We dare you. — **Nicole Keiper**

R.I.Y.L.: Modest Mouse, Pavement, Quasi
Contact: Rachael Howard
Phone: 818.953.3713
Email: college.radio@wbr.com
Release Date: July 10
Add Date: July 3
Tour Dates: Tempe, AZ (6/12); Los Angeles (6/12); Pomona, CA (6/13-14); Los Angeles (6/15); San Francisco (6/16-19); Eugene, OR (6/21); Portland, OR (6/22-24)

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Corgan's New Order

After the Smashing Pumpkins announced that they were playing their final show, fans knew it would only be a matter of time before His Baldness, Billy Corgan, emerged from self-imposed exile.

According to his spokesperson, Corgan will be joining U.K. group New Order on guitar for a few performances as the band tours as part of (fellow hairless-wonder) Moby's



Billy Corgan

Area: One tour. According to published reports, Corgan will be replacing New Order keyboardist Gillian Gilbert.

Corgan is also scheduled to hit the stage with New Order when it appears at the Fuji Festival in Japan in July.

WFMU's Glenn Jones: Beat This!

At 10:34 a.m. on Monday, May 28, WFMU DJ Glenn Jones broke the world record for a continuous DJ broadcast. The previous record of 73 hours and 33 minutes was set by British DJ Greg Daines in September 2000. And just like the Energizer Bunny, by Tuesday morning, he was still going.

Jones, sounding bleary-eyed and considerably loopy, took calls from Kiss's Gene Simmons and fielded questions from *Today's* Katie Couric while he played records and worked to stay awake. Once he smashed the world record, Jones

continued for another 27 hours. At 1:00 p.m. on Tuesday, May 29, Jones signed off, ending his 100-hour, 41-second broadcast, with Tom Waits' "Innocent When You Dream," no doubt ready for a very long nap.

Launch Lawsuits

The RIAA, on behalf of EMI Music, Sony, BMG Entertainment and Universal, filed a copyright-infringement suit against Launch Media on Thursday, May 24. The suit claims Launch's web radio service contains interactive elements that are not covered by its licensing agreements with the four labels.

With this lawsuit, Sony and EMI are essentially suing themselves, as they each own — along with Warner Music Group — equity stakes in Launch. Fellow "Big Five" label Warner is notably absent from the list of plaintiffs, as the company's current license agreement with Launch allows for more interactivity. Or perhaps Warner was the only company that found it a waste of time and energy to try to get money from itself.

The very next day, the RIAA filed suit against AbovePeer, Inc., the company that distributes Aimster, and its owner, John Deep. The RIAA claims that Aimster's software, which allows users to trade files with those on their "buddy lists," violates copyright laws. Aimster, in turn, sued the RIAA last month, seeking a declaration that it is not violating copyrights. Enough already!

Congress To Keep An Eye On MP3.com Buyout

Between lawsuits and acquisitions, major labels are starting to push their way into the world of online music. Considering the Vivendi Universal purchase of MP3.com, the Bertlesmann partnership with Napster, and various other projects coming

down the pipeline from the other major labels, Internet music distribution and retail is starting to look more and more like the "Big Five"-controlled, offline music world, and less like the free-wheeling underground world of online music that existed mere years ago.

Congress is starting to pay close attention to the rapid takeover of e-music by major labels, fearing possible monopolization of the online marketplace, though there's no word yet on plans for any hearings or legislation.

Come Out For Wotapalava

Wotapalava, the first openly gay pop music festival, will tour the U.S. this summer, kicking off July 13 in Miami and hitting 17 markets throughout North America. The tour will feature the Pet Shop Boys — band member Neil Tennant is a tour co-founder — Sinead O'Connor, Soft Cell, Magnetic Fields and Rufus Wainwright.

"Wotapalava will be a celebration of individuality and the freedom to be what you want to be," Tennant said in a statement. "This is not exclusively an issue of sexuality; it's about having the power to live as you want."

One dollar from every ticket sold will be earmarked for a national advocacy group and local charities yet to be announced.

Just A Bite...

Les Claypool's Frog Brigade will release *Live Frogs, Set 2* on July 24. The album, recorded in October 2000 at the Great American Music Hall in San Francisco, is a full-length rendition of Pink Floyd's 1997 release, *Animals*. • Cuban musician Compay Segundo is currently recovering at home after being hospitalized for extreme fatigue. According to published reports, the 93-year-old is unlikely to perform again.

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World Radio History



CAN'T LIVE WITHOUT MY RADIO

AFTER ESTABLISHING HIMSELF AS ONE OF THE MOST IMPORTANT SOUND SHAPERS OF THE '90S UNDERGROUND, **TRICKY** HEADS INTO THE GREAT UNKNOWN OF THE COMMERCIAL POP WORLD. WILL HE BE THE ONE TO CHANGE IT, OR WILL IT CHANGE HIM? Story: Colin Helms • Photo: Anton Corbijn

I think the people who've been listening to me for a long time deserve this album," says Tricky, talking about his debut recording for Hollywood Records, the *Blowback*. "[My fans] have been through a lot with me, through ups and downs, and I've not been easy to follow."

If Tricky sounds a bit like a 12-stepper forced to take stock of past indiscretions, musical or otherwise, it may be the guilt of no-compromise talking. Somewhere between his early work with Massive Attack and the release of his 1995 debut, *Maxinquaye*, the Bristol, England-born producer/artist was credited with inventing trip-hop (a genre he

no longer acknowledges or associates himself with), and in the ensuing years, profoundly influencing the landscape of modern pop music. However, the journey from there to the present — three more albums and two EPs — was characterized by esthetic extremes that made as many demands on its audience as the artist himself. Tricky may have been responsible for some of the most ambitious sonic achievements of the '90s, but he had backed himself into a commercial cul-de-sac he couldn't see his way out of.

Enter *Blowback*, a guest-studded, radio-ready collection that runs the loping beats and menacing sound design of Tricky's past through a

conceptual detox. His distinctive production sensibilities are audibly, if subtly, intact, but with Live's Ed Kowalczyk, Alanis Morissette, Cyndi Lauper and the Red Hot Chili Peppers providing focal points, it's clearly designed to broaden the beatminer's scope of appeal.

"So many people made pop records off my music, it was like I was getting lost," he says, explaining the genesis for *Blowback*. "I've influenced people who don't even know who I am, and I don't want it to turn out that way. So I thought, 'Well, I'm going to sell some records now, people are going to know who I am'. If I have to rip myself off and get a co-producer, I'll do it."

That co-producer turned out to be pop radio specialist Rob Cavallo, the man responsible for fine-tuning the sounds (and in effect, the careers) of Green Day, the Goo Goo Dolls and Alanis Morissette, among others. Cavallo's involvement in *Blowback* was a large part of Tricky's interest in a deal with Hollywood, who gained rights to the album in the U.S. from Epitaph, the album's European distributor. The move to Hollywood marks Tricky's first break from his long-running relationship with Island, which Tricky says he hadn't been happy with since original owner Chris Blackwell departed, shortly before the release of 1998's *Angels With Dirty Faces*.

"I was really impressed by Hollywood's attitude and enthusiasm," he says. "I've been doing this a long time, so for me to sign a new deal it's going to be about money, but it wasn't like that [with Hollywood]. One of the first things they said to me was 'Look, we want to try and take you to that next level, but we don't wanna change you.'"

Hollywood's VP of A&R, Jenny Price, says that before meeting him she was apprehensive about his willingness to do the work required to broaden his audience (i.e. get songs on the radio), but found him amicable and trusting from the start. "I was really interested in him signing with the label, but only if he wanted to take the next step and go to another level, because I really believed in him and believed that he could have mass appeal. It seemed from an outsider's view that he didn't care about that, that he just wanted to make his music. So I wanted to find out if that was something he was interested in, and it turned out that he was."

As much as it suggests a label-led guest-stocking directive à la Santana's chart-storming *Supernatural*, *Blowback*'s star-flecked lineup is primarily a result of Tricky's career-long draw of admirers: The Chili Peppers had been asking the him to remix tracks from their *Californication* for some time, leading to a chance conversation between Tricky and guitarist John Frusciante about doing a couple tracks together. Lauper had also previously asked Tricky to produce one of her albums; he never took her up on the offer ("I hated the engineer"), but asked her to contribute vocals to the anguished "Five Days." (About Lauper he says, "I don't think there's a lot of young people with a lot of personality in their vocals anymore. She's the real deal.") The majority of the vocals on *Blowback*, however, are handled by Bronx-based reggae artist Hawkman and Tricky's newest chanteuse, Ambersunshower, both of whom will join his regular touring band.

As for Cavallo's role in the recording process, Tricky says that it was surprisingly hands-off. "I didn't do that much more to this record than I do to my others, I just worked a little harder. Rob came in to the studio [to listen to Tricky's tracks] and said, 'We've got what we want already. I can't do anything.' And my world just flipped upside down. I thought, 'My god, I've made pop music.'"

So far, it looks like Tricky and Hollywood's play to the masses is working. The album's first single, "Evolution Revolution Love," with its instantly memorable Kowalczyk chorus, has already lodged itself in regular rotation on a number of commercial modern rock heavyweights, including Los Angeles trendsetters KROQ. The song's success is a key part of Hollywood's plan to simultaneously announce Tricky's return to his longtime fans and introduce him to the pop radio marketplace that sees him as virtual newcomer. "We thought it was important to introduce him in a way that wouldn't leave his core fans behind," explains Price. "I always thought that people really wanted to play him, but the constraints of commercial radio don't really allow people to take that leap. But this record people can play."

The answer to the only remaining question in the equation lies within Tricky himself. Is *Blowback*'s unapologetic concession to a more mainstream sound part of Tricky's natural evolution, or simply a necessary, practical nudge to a slow-simmering, but no less ambitious, career? The answer might be both.

"THE PEOPLE WHO WORRY ABOUT THEIR CREDIBILITY TOO MUCH ARE THE PEOPLE WHO HAVE NONE. THEY BUILD THEIR CAREERS AROUND MAKING CREDIBILITY, INSTEAD OF MAKING MUSIC."

"I've been doing all this stuff for years to stay away from the radio. I've been Mr. No Compromise," he admits. "And on my first 'radio record' I realized you don't have to compromise. It's all a bit of an illusion. A guy on Island many years ago warned me, 'Don't become Tom Waits. All the credibility in the world, but he doesn't sell records.' The people who worry about their credibility too much are the people who have none. They build their careers around making credibility, instead of making music."

"The only way I see myself fitting in is for me to change things," he continues. "To change radio. I'm not the ideal artist/celebrity. I don't have all the right moves, so I see myself as someone to change things. The one thing I know is, whether people like my music or not, it's more honest than anything around now on the charts. I think that's my strongest aspect — I'm true to my music and myself." **NMR**



PEOPLE GET READY

With a new album on Virgin in the U.S., Franco-Spanish troubador Manu Chao is bringing his own rebel music to an untapped market.

Story Enrique Lavin • Photo Bob Green

Manu Chao is like that cool, eccentric relative you rarely see because he leads a world traveler's lifestyle, soaking in other cultures, occasionally writing postcards to the family about his whereabouts: Tijuana, Lima, Santiago, Barcelona, Amsterdam. Recently, Chao's been traveling with his soccer team-sized band Radio Bemba Sound System, trying out songs both old and new all over Latin America, from Mexico to the tip of South America. In Bogota, he played for 100,000. In Mexico City he played for more than twice that number.

"In Cuenca [Ecuador] we had one of the prettiest moments of our tour," the 40-year-old globe-trekking troubadour told us while in New York City to promote his new album, *Próxima Estación: Esperanza* (Virgin). "We went to the indigenous village 3,000 meters above sea level, and the people were waiting for us with the town band with accordions and horns. They sang us a welcoming song, and the jefe of the village brought out the *aguardiente* [spirits] and we drank, and played music with the villagers until it was morning."

Originally scheduled for release in the U.S. and internationally last fall, the album, whose title translates to "Next Stop: Hope," finally hit stores on June 5. The recording itself remains loyal to the working/immigrant class hero philosophy Chao laid out with the Latin-ized, naked R&B and reggae chords of *Clandestino* (Ark 21—Universal) — his first post-Mano Negra outing and by all accounts a masterpiece in the vein of John Lennon's *Imagine* or Bob Marley's *Natty Dread*.

Chao's music is informed by his bicultural sensibilities. Born in Paris to Spanish parents, he possesses a Woody Guthrie-like eye for social commentary that he translates for a broad-based appeal like that of Bruce Springsteen. For his solo debut, he documented songs he wrote on the road with a portable eight-track recorder. From this

material he created *Clandestino*, an intimate travelogue whose title means "clandestine," or is used as slang in Spain for "illegal immigrant." With Chao singing in Spanish, Portuguese, French and English, the album's infectious material (e.g. the bittersweet "Welcome To Tijuana (*Tequila, Sexo, Marijuana*)") and re-worked Mano Negra tunes lifted Chao to cult status.

Clandestino sold more than two million copies worldwide, including 40,000 units in the United States. For the new *Esperanza*, Chao has drawn from his pub rock influences to sing about things like melancholic mad cows and promiscuity leading to insanity, all the while trying to work out his made-up language of *portuñol* (a blend of Portuguese and Spanish). With *Esperanza*, Virgin Records hopes to take Chao and his music to the next level.

"Manu Chao is a quintessential Virgin act," says Geordie Gillespie, VP of Promotion at Virgin Records. "We are known for eclectic artists that can't be placed in any slot. His music is not conformist music. He's very international, and in the States we have a large population of Spanish speakers and adventurous music fans."

With a newly formed Latin marketing department dedicated to promoting Virgin product to the domestic Latino population (most recently tallied by the U.S. Census at 35 million), an aggressive college radio promotion department, and a grassroots Internet campaign (www.manuchao.net), Virgin sees Chao catching on in the youth market with the same decisiveness as Bob Marley or Fela Kuti did in their day.

"The taste in America is broader than what commercial radio tells. We know there are fans out there, we just have to find them," says Gillespie. "In many ways, Manu is like Jamiroquai before he got on MTV, VH1 or commercial radio. He has a transcendent sound. It just needs to find a way to the people." **NMR**



THE CULT

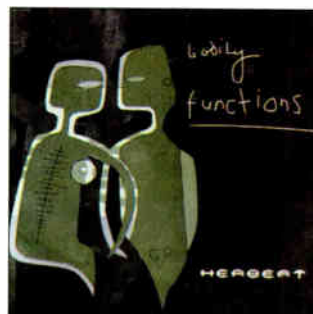
Beyond Good And Evil
(Lava-Atlantic)

When The Cult reunited for a U.S. tour in the summer of '99, it seemed on the surface to be a purely nostalgic event. Today's musical landscape has little room for the sort of colossal, post-Zeppelin gothic hard rock that is The Cult's stock-in-trade,

and a band fronted by the Danzig-meets-Morrison pipes of Ian Astbury is compelled to deliver nothing less. But inspired by the power of its reunion shows (the band's strongest line-up of Astbury, guitarist Billy Duffy, and drummer Matt Sorum is back in place), The Cult re-entered the studio. The end result, *Beyond Good And Evil*, is a bombshell — a Cult classic, even — on par with the best of the band's late-'80s work. Particularly undeniable is Astbury's singing. As he nears 40, his voice has become deeper and more textured, while still flexible enough to yowl through the high notes. (Try a side-by-side listen with the Cult classic "Fire Woman," and you'll find that the younger Astbury's pipes actually sound strained in comparison.) A remarkable and uncompromising return to form.

— **Cheryl Botchick**

R.I.Y.L.: The Cult's *Sonic Temple*, Soundgarden, Page & Plant
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Phone: 212.707.2086
Email: anthony.delia@atlantic-recording.com
Release & Add Date: June 5
Tour Dates: Mountain View, CA (6/15); Santa Barbara, CA (6/16); Sacramento, CA (6/17)



HERBERT

Bodily Functions
(Soundslike-Studio K7)

Producer Matthew Herbert made his reputation by creating some of the most experimental yet danceable music to get popular with the clubland cognoscenti, but he's fostered it by rarely repeating and consistently challenging himself. On

the brilliant *Bodily Functions*, there are two important things to note. First, there's the method by which this album was made, utilizing hundreds of samples of human bodies at work (bloodflow, rustling hair, eye surgery, etc.), making the album as intimate as your own skin. Secondly, there's the fact that *Bodily Functions* is made up not of club tracks but mostly torch and pop songs; Herbert, the multi-instrumentalist has basically made a jazz record, with click-house pop a sidenote to the smoky lounge tunes that fill the record. As singer Dana Siciliano gorgeously unfolds lyrically high-minded croons (no divas here!) and Phil Parnell and Herbert weave together acoustic instruments, samples and slight beats, the album takes on the feel of a modern-day Billie Holiday album produced in Cologne. By incorporating the past, it is grandly ahead of its time. — **Piotr Orlov**

R.I.Y.L.: Everything But the Girl, Matmos, Innerzone Orchestra.
Contact: Dirk Kahl
Phone: 415.956.4090
Email: dirk@studio-k7.com
Release Date: June 5; at radio now



JIGMASTAS

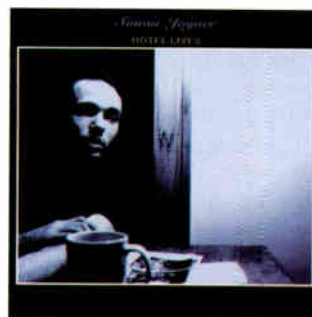
Infectious (Beyond Real-Landspeed)

Ever see anyone do the Bankhead Bounce with a backpack? With their entirely too accurately named *Infectious*, Jigmastas bring an uncommon accessibility to underground hip-hop. Which is probably just a way of saying that the

duo of Kriminul and DJ Spinna don't devote their considerable smarts to the pursuit of the esoteric. Only recently freed from label limbo and released on their own imprint, *Infectious* justifies the enthusiasm of "Lyrical Fluctuation" and tracks on compilations like *Super Rappin'* and *Hip-Hop Independents Day*. The disc is solid, with Spinna's remix-tested (4Hero, Nightmares On Wax) beats sparring with Kriminul's slick rhymes (nice: "Sagittarius" with "vainglorious"; nicer: "Should've known how it would go down/ Nigga trying to take my place like a pronoun"). That modern-day killer of enjoyable hip-hop album listening experiences, the skit — here called "Skit" — doesn't even derail the proceedings, which tells you that even held back by a few years, Jigmastas are still ahead of the game.

— **Scott Frampton**

R.I.Y.L.: Mos Def, Pharoahe Monch, A Tribe Called Quest
Contact: Papa D
Phone: 617.984.0200
Email: papad@brickrecords.com
Release Date: May 22; at radio now



SIMON JOYNER

Hotel Lives (Truckstop)

Simon Joyner comes from the Leonard Cohen/Nick Cave tradition, one that says you should never be afraid to be honest, even if it means being a colossal downer. The truth is rarely pretty, though, and *Hotel Lives* is no exception. The characters that

inhabit Joyner's sparse songs are all desperate, lonely people, from the listless narrator of the opening "Hotel Suite" ("I've been pierced with a pin and stabbed into styrofoam/ I've been frozen in amber and I want to go home") to the adulterer of album closer "Geraldine." Even when a moment of humor manages to peek its head through, it's black humor indeed ("I met the drinker for a drink/ Back when I was drinking everything but the kitchen sink"). His band adds the perfect barely-there accompaniment for his wounded, Lou Reed-esque voice, relying on slowly plucked guitars, weeping strings and hushed pianos. Joyner's vision may be relentlessly bleak, but like Cave and Cohen's, it's compelling enough to keep you looking.

— **Tom Mallon**

R.I.Y.L.: Leonard Cohen, Lou Reed, Nick Cave
Contact: Joe Ferguson
Phone: 312.326.5580
Email: truckstop@compuserve.com
Release Date: June 19; at radio now



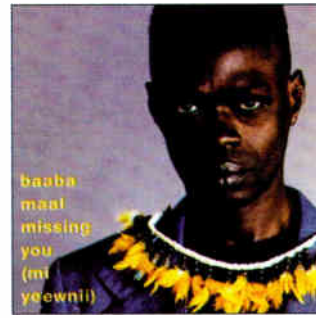
KHAN

No Comprendo (Matador)
Don't be put off by producer Can Oral's use of Spanish on his latest effort under his *nom de club* Khan. You're supposed to feel like a tourist while listening to *No Comprendo* — that is unless you're thoroughly comfortable with the juicy parts of Anaïs Nin's diary, or hell, any-

thing in *Penthouse Confessions*. His last album, *1-900-GET-KHAN*, hinted that he had sex on the brain, and this time around the German-born techno mad scientist invites his friends to join in on the fun. Singers from around the world enter his lab to offer a sample of their respective mojos to mix into his concoction of downtempo and industrial dance. Stereo Total singer Françoise Cactus mouths something sexy over a perky disco beat and a sleazy guitar twang on "Les Gros Nichons" (meaning "large tits"), building into the clap-on/clap-off, Cramps-like "Why Hurt Flesh" with Kid Congo Powers drooling, "it's a four-letter word, like pornography..." By the end of the seventh track, "Aman," in which avant-garde vocalist Diamanda Galás wails atop a rhythmic and sweaty drone, you will have consummated your relationship with Khan. *Comprende* now?

— **Enrique Lavín**

R.I.Y.L.: UNKLE, Momus, Stereo Total
Contact: Jay Miller
Phone: 212.995.5882
Email: jay@matadorrecords.com
Release Date: May 8; at radio now



BAABA MAAL

Missing You (Mi Yeewnii) (Palm)

Baaba Maal is a Senegalese musician speaking to and for the people of his homeland, but you don't need to understand the French language nor African politics to connect with the passion that comes through in his soaring voice and vibrant music.

Missing You is more traditional-sounding than Maal's previous full-length, 1998's *Nomad Soul* (which incorporated everything from reggae to trip-hop), but there is still something universal in his West African music. Maal's band of singers, dancers, acoustic guitarists and various indigenous instrumentalists bristles with electricity, cooking up a hypnotic mix of undulating slow grooves and festive tunes. Mostly recorded in the yard of Maal's home in Nbunk, *Missing You* vividly translates Maal's life experiences through its music and environmental sounds — you can hear the wind in the trees, children playing, chickens and even crickets in the background. It's a rich, almost opulent tribute to Maal's homeland.

— **Tad Hendrickson**

R.I.Y.L.: Ali Farka Toure, Youssou N'Dour, Oumou Sangare
Contact: Dan Connelly
Phone: 212.506.5845
Email: dan.connelly@palmpictures.com
Release Date: June 5; at radio now
Tour Dates: Santa Cruz, CA (8/5); Davis, CA (8/6); Portland (8/8); Seattle (8/9); Edmonton, Alberta (8/10); San Francisco (8/11); Los Angeles (8/12)



MXPX

The Renaissance EP (Fat Wreck Chords)
MxPx is one of those bands that the Warped Tour was invented expressly for. The band forged a friendship with Fat Wreck Chords label owner and NoFx leader Fat Mike at last year's tour, and one of the fruits of that alliance is *The Renaissance EP*. While the Washington state trio works on their next full-length, this nine-song one-off should tide over rabid fans. Guitarist/singer Mike Herrera has said that *The Renaissance EP* "is our interpretation of what our first three records may have sounded like if we had recorded the songs at the present time." While *The Renaissance EP* has some pogoing, power-pop moments ("The Opposite") and some quirky keyboards ("The Opposite"), MxPx isn't rebirthing its happy-go-lucky sound but breathing new, mature life into it. Proceed to sing along and bob your head to "Yuri Wakes Up Screaming," "Letting Go" and "Don't Look Back."

— **Amy Sciarretto**

R.I.Y.L.: Green Day, Blink 182, New Found Glory, NoFx
Contact: Jason Hall
Phone: 415.284.1790
Email: jason@fatwreck.com
Release Date: May 22; at radio now



OVAL

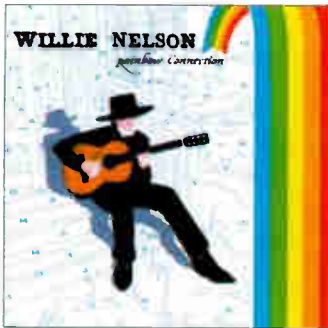
Ovalcommers (Thrill Jockey)

German electronic act Oval, a.k.a. sound-sculptor Markus Popp, also of Microstoria, arrived on the American indie scene (and Thrill Jockey label) via his remix of a Tortoise tune. But those who've paid attention to this experimental IDM-maker's five-album oeuvre know

not to expect much that resembles traditional melody or instrumentation from Oval's sixth, *Ovalcommers*. There's tone-bending of the prepared-compact-disc variety here (where discs are scratched and otherwise screwed with until they skip, and then the sampled skips become the beats), moving into a mélange of cut-up keyboard noises, all overlaid with amp-too-close-to-the-microphone screeches, C-3PO bleeps and static manipulations. Sometimes the beats cut out entirely, but even when they're present, they don't serve a rhythmic as much as a textural role, and there's almost never anything outwardly metered or danceable about them. That said, for those who can only handle being aurally "challenged" by music up to a point, the traffic-noisy track eight (none are titled) offers glimpses of almost jazzy, Tortoise-like ambient tonality along with its dose of fuzz.

— **Dylan Siegler**

R.I.Y.L.: Microstoria, Neutral, Richard Devine
Contact: Sam Hunt
Phone: 312.492.9634
Email: radio@thrilljockey.com
Release Date: May 22; at radio now



WILLIE NELSON Rainbow Connection (Island-IDJMG)

Willie Nelson has written some classic songs, and has fashioned himself as a prime vocal and instrumental stylist. In doing so, he's moving closer to being among the greatest of American song curators, ranking with Louis Armstrong and Bob Dylan

as a mighty champion of Yankee tune creativity. Willie's looked high and low for songs to add to his repertoire, and then remodeled them in his own image; 1978's standards album, *Stardust* being the classic example. *Rainbow Connection* isn't just a covers collection, because Willie's not just a singer who does covers. It's an album where a song popularized by Kermit the Frog (a gorgeous take on "Rainbow Connection"), exists next to one done by a young Kenny Rogers (whose 1968 psyche-pop hit "I Just Dropped In (To See What Condition My Condition was In)" he remakes as a wistful come-down). The mostly acoustic session is spare and so friendly, you can hear the in-studio cheers as the songs fade out, and smell the joyful atmosphere. — Piotr Orlov

R.I.Y.L.: Bob Dylan, Johnny Cash, Neil Young, Cassandra Wilson
Contact: John Rosenfelder
Phone: 212.603.7871
Email: john.rosenfelder@umusic.com
Release Date: June 12; at radio now



BRIAN SETZER '68 COMEBACK SPECIAL IGNITION!

Ignition! (Surfdog)
 If you want to feel like Elvis you can slip into a pair of gleaming white bellbottoms or tour Japan as a member of the Brian Setzer Orchestra. In a recent interview, Setzer declared that the zealous behavior of fans in the Land of

the Rising Sun made him feel like The King and he doubts he'll ever be able to top the experience. Perhaps that's why he's put the swing ensemble on the back burner and is focusing on a trio formation similar to the one he cut his teeth on: plucky upright bass, standup drummer with a stripped-down kit and a twangy, semi-acoustic guitar. No, it's not Stray Cats, but an incredible simulation named the Brian Setzer '68 Comeback Special (a nod towards Presley's last great stand). Few of these twitchy, galloping rockabilly rave-ups break new ground for Setzer's songwriting, but all those years playing swing jazz and jump-blues make his guitar fills and solos hum like a bored-out Hemi. Setzer says this trio is a step forward, not back. He's wrong, but there's nothing really wrong with that. — Neil Gladstone

R.I.Y.L.: Gene Vincent, Reverend Horton Heat, Stray Cats
Contact: Neils Schroeter
Phone: 760.944.7873
Email: neils@surfdog.com
Release Date: June 12

TRIPLE A

Period Ending 5/29/2001

www.cmj.com

Contributing reporters this week: 36 • See page 35 for a complete list of Triple A airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	2	1	6	DAVID BYRNE Look Into The Eyeball	Virgin
2	10	-	2	2	LUCINDA WILLIAMS Essence	Lost Highway-IDJMG
3	1	1	1	9	ANI DIFRANCO Revelling/Reckoning	Righteous Babe
4	3	3	2	7	STRING CHEESE INCIDENT Outside Inside	Sci Fidelity
5	33	-	5	2	R.E.M. Reveal	Warner Bros.
6	5	6	5	6	MARCIA BALL Presumed Innocent	Alligator
7	14	16	7	4	BLIND BOYS OF ALABAMA Spirit Of The Century	Real World
8	9	7	7	5	ALEJANDRO ESCOVEDO A Man Under The Influence	Bloodshot
9	8	-	8	2	WHISKEYTOWN Pneumonia	Lost Highway-IDJMG
#1 DEBUT						
10	-	-	10	1	GEGGY TAH Into The Oh	Virgin
UP 30 POSITIONS						
11	-	-	11	1	AIR 10,000 Hz. Legend	Astralwerks
12	-	-	12	1	GORILLAZ Gorillaz	Virgin
13	4	4	3	6	COWBOY JUNKIES Open	Zoë-Rounder
14	32	23	8	10	GUIDED BY VOICES Isolation Drills	TVT
15	R	-	15	5	ANDREW BIRD'S BOWL OF FIRE The Swimming Hour	Rykodisc
16	27	20	7	11	OLD 97'S Satellite Rides	Elektra-EEG
17	20	-	17	2	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees
18	23	18	18	3	JOE HENRY Scar	Mammoth
19	22	28	19	3	RUFUS WAINWRIGHT Poses	DreamWorks
20	19	40	19	3	COUSTEAU Cousteau	Palm
21	-	-	21	1	J.J. CALE Live	Back Porch
22	-	-	22	1	DAVE CARTER & TRACY GRAMMER Drum Hat Buddha	Signature
23	13	11	2	9	SHUGGIE OTIS Inspiration Information	Luaka Bop
24	-	-	24	1	WIDESPREAD PANIC Don't Tell The Band	Sanctuary
25	12	8	3	11	ERIC CLAPTON Reptile	Reprise-Warner Bros.
26	26	27	26	4	LAURA NYRO Angel In The Dark	Rounder
27	R	35	27	2	VARIOUS ARTISTS A Nod To Bob	Red House
28	6	14	6	5	G. LOVE & SPECIAL SAUCE Electric Mile	OKeh-Epic
29	17	9	1	12	DELBERT MCCLINTON Nothing Personal	New West
30	16	26	16	5	NIKKA COSTA Everybody Got Their Something	Cheeba Sound-Virgin
31	11	21	11	3	RADIOHEAD College EP	Capitol
32	R	34	32	2	SIGUR ROS Agaetis Byrjun	Fat Cat-PIAS America
33	7	5	3	10	BEN HARPER AND THE INNOCENT CRIMINALS Live...	Virgin
34	26	25	18	8	SHAWN COLVIN Whole New You	Columbia-CRG
35	30	17	12	7	NICK CAVE AND THE BAD SEEDS No More...	Mute-Reprise
36	-	-	36	1	EMMYLOU HARRIS Anthology: The Warner/Reprise Years	Rhino
37	-	-	37	1	AFRO CELT SOUND SYSTEM Volume 3: Further In Time	RealWorld
38	34	36	34	3	KIRSTY MACCOLL Tropical Brainstorm	Instinct
39	R	31	25	4	TOM RUSSELL Borderland	Hightone
40	24	-	24	2	ROBERT CRAY BAND Shoulda Been Home	Rykodisc

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	AFRO CELT SOUND SYSTEM	Volume 3: Further In Time	RealWorld
2	DEPECHE MODE	Exciter	Mute-Reprise
3	SI*SE	Si*se	Luaka Bop
4	WIDESPREAD PANIC	Don't Tell The Band	Sanctuary
5	ELTRO	Velodrome	Absolutely Kosher

TWILO LOSES LICENSE

World-renowned New York City nightclub Twilo had its doors shut for good on May 23, after city officials refused to renew its cabaret license.

Twilo had been the No. 1 target in the city's war on club drugs since 1998, when a lawsuit by the city declaring the venue a "public nuisance" and a haven for drug use was filed. The city lost the suit. The city refused to renew Twilo's license that year as well, but that ruling was overturned by the Supreme Court. But since then, the club had been plagued with problems. Last July, James Wiest, a 21-year-old medical student, collapsed on Twilo's dancefloor and died from a suspected GHB overdose. Last October, ambulance workers responding to a 911 call from

a patron inside the club (not affiliated with Twilo) uncovered two unconscious and one semi-conscious clubgoers hidden in a



The last days of disco: A night at Twilo

dark room, guarded by bouncer Joseph Murray. The three patrons were rushed to St. Vincent's Hospital in Manhattan where they were treated for

GHB overdoses. Murray, who was fired immediately after the incident, later signed an affidavit saying more than 100 clubbers

had been treated as such during the last three years. Recently, the club came under fire for hiring a private ambulance service to wait outside in case of patron

overdoses, which many saw as an admission of guilt.

Since opening in 1995, Twilo has boasted residencies from some of the world's premier DJs, including Sasha, John Digweed, Danny Tenaglia, Carl Cox, Junior Vasquez, Deep Dish and Paul van Dyk. The club was initially shut down on May 5, after police and building inspectors discovered that several of the club's building permits were either missing or invalid.

A source close to Twilo says neither the club's owners nor promoters have any immediate plans to fight the ruling or continue the club in any capacity. There's no word as to whether Twilo plans to go forth with its series of international club events, record label, CD series, or any other projects bearing its brand name.

Q&A



FANTASTIC PLASTIC MACHINE

Tomoyuki Tanaka (the man behind Japan's Fantastic Plastic Machine) takes great pride in being stylish and sexy – two attributes he slathers all over his latest full-length, the simply titled *Beautiful*. Tanaka gave his sampler a bit of a rest this time out, seeking the help of several old-school soul and disco musicians to authenticate the vibes – he even set up shop in Philly's legendary

Sigma Sounds studio for a spell. We chatted with Tanaka (through an interpreter, mind you) to find out how he upgraded his machine.

How is *Beautiful* different, creatively, from your previous works?

Basically, the difference changes from song by song, not album to album, because I use a different creative process for each song.

What inspired you to record at Sigma Sound Studios in Philadelphia, and to use the musicians from the old-school soul scene?

I had the concept of going one step further than sampling, so I went [there] to record songs with real musicians [and] with an engineer from the ['70s soul] era. That was wonderful! All the musicians are very aged, but I was so glad that I could get very real sounds. They played for the *Saturday Night Fever* soundtrack, you know. But I guess

David Bowie came up with the same idea 25 years ago...when he recorded an album at Sigma Sound in 1975.

You also used a couple of legendary vocalists, such as jazz singer and Schoolhouse Rock Director and Producer Bob Dorough, who sings on "God Save the Mona Lisa." How did you connect with him? What's your favorite Schoolhouse Rock song?

I like Bob Dorough and have many of his records from long [ago]. After I made the track, I thought it would be a lot of fun if he could sing on it, and he made a very interesting impact on [the song]. My favorite track is "3 Is A Magic Number."

Why did you choose to cover Frankie Knuckles' "The Whistle Song"?

I always put one cover song on my albums. When I played that song live, it just flashed across my mind. Also, this song was the start of my love of house music.

What aspect of Japanese dance culture distinguishes it most from any other scene in the world?

I doubt Japanese culture itself has matured. I feel the influence of European/American culture [pervades] our culture. But I feel that possibility is there. I think it is fabulous that there are DJs who have a sense of mixture, like myself, and that there are also audiences who can understand and appreciate DJs like us.

You've insinuated that your earlier music was "cute," whereas now it has matured into "beautiful." What does the word "beautiful" mean to you?

I've always like excessive things. On this album, I tried to express excessive beauty in musical ways such as esthetic lyrics, exaggerated arrangement of strings, very pop melodies and so on. The concept of beauty varies from [individual to individual], but I think my sense of beauty [resonates] in this album.



ERIK TRUFFAZ

Revisite (Blue Note)

Like St. Germain, Parisian trumpeter Erik Truffaz has always been regarded as something of a visionary of the French jazz scene; he continually explores a wealth of musical ideals to create sultry, forward-thinking compositions. With the stunning *Revisite* (his second U.S. release), Truffaz finds his artistry enhanced by the creative

visions of a few like-minded remixers. Pierre Henry's 12-minute take on "More" (from Truffaz's 2000 album *The Mask*) serves as one of *Revisite's* most daring moments: Henry's minimalist tendencies create a cavity where Truffaz's muted brass serenade reverberates with stark, haunting ambiance. At the other extreme is Alex Gopher's dense, vivacious "Bending New Corners," a tune of layered intensity that contrasts its organic and electronic frequencies, the rhythm rising from subtle trip-hop to erratic breakbeat throughout its course. Elsewhere, remix contributions from Pierre Audetat, Goo, keyboardist Bugge Wesseltoft and Mobile In Motion help complete this unique portrait of contemporary jazz, embracing acid-jazz, trip-hop and jazz-inflected drum 'n' bass with a true sense of originality and innovation.

R.I.Y.L.: St. Germain, DJ Smash, Nils Petter Molvaer

Contact: S.P.E.C.T.R.E.

Phone: 323.644.3779

Email: jessica@spectreradio.com

Release Date: May 22; at radio now

ADAM X

Creative Vandalism (Instinct)

On Adam X's second full-length, *Creative Vandalism*, the Brooklyn bad boy continues his lifelong exploration of deep, dark, proper techno grooves. Channeling the feel and flavor of classic techno through stark 909 kicks, ominous vocal samples ("In the dark of night!") and minimal yet menacing overlays of synthetic sound, the techno godfather (and member of NYC's Sonic Groove collective) reminds you of the days when pumping your fist in a dark warehouse was the true definition of being "underground." Deface your system with tracks like "The Warriors Chant," "In The Dark Of Night," and "I Am A Machine."

R.I.Y.L.: Frankie Bones, The Surgeon, Neil Landstrom

Contact: Rob Haan

Phone: 212.727.1360

Email: rob@instinct-online.com

Release Date: May 22; at radio now

OVUCA

Wasted Sunday (Rephlex)

Like its title may suggest, *Wasted Sunday* is an album of oddly blissful, strangely endearing armchair electronica tailor-made to stimulate your brain while your body is at rest. The 22-track (!) album—Ovuca's third full-length—remains subtle and easy-going throughout its course, blanketing slightly disjointed rhythmic structures with waves of tonal ambiance and delicately deranged sound effects—which ends up sounding a bit like Ambient Works-era Aphex Twin. No clicks or cuts here: Just honest and undeniably enjoyable electronica (in the true sense of the word), done and designed the old-fashioned way.

R.I.Y.L.: early Aphex Twin, Plaid

Contact: Brock Phillips (Motormouth)

Phone: 323.662.3865

Email: bmotor@pacbell.net

Release Date: May 14

RPM

Period Ending 5/29/2001 www.cmj.com

Contributing reporters this week: 158 • See page 45 for a complete list of RPM airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	2	4	1	5	MAX GRAHAM Transport 4	Kinetic
2	6	9	2	5	PROJECT PITCHFORK Daimonian	Metropolis
3	9	8	3	6	EAT STATIC Crash And Burn!	CyberOctave
4	5	6	4	6	VARIOUS ARTISTS Shadow: Hed Sessions	Shadow
5	1	1	1	9	MJ COLE Sincere	Talkin' Loud-Island-IDJMG
6	3	2	2	11	WAGON CHRIST Musipal	Ninja Tune
7	14	12	7	5	DAS ICH Re_Laborat	Metropolis
#1 DEBUT						
8	-	-	8	1	AIR 10,000 Hz. Legend	Astralwerks
9	18	34	9	3	GRIDLOCK Trace	Unit
10	13	19	10	10	MATMOS A Chance To Cut Is A Chance To Cure	Matador
11	4	3	1	10	HYBRID Wider Angle	Distinctive Breaks-Studio K7
12	24	23	7	6	MOUSE ON MARS Ideology	Thrill Jockey
13	8	16	8	4	ASSEMBLAGE 23 Failure	Gashed!
14	16	-	14	2	TIMO MAAS Connected	Kinetic-BMG
15	10	7	5	8	KEOKI Jealousy	Moonshine
#2 DEBUT						
16	-	-	16	1	GREYBOY Mastered The Art	Ubiquity
17	7	10	7	8	OHGR Welt	Spitfire
18	-	-	18	1	WALDECK The Night Garden	E-magine
19	26	30	19	3	FANTASTIC PLASTIC MACHINE Beautiful	Emperor Norton
20	15	13	13	5	JOHN OEBO Logic Trance 5	Logic 3000-BMG
21	32	-	21	2	VARIOUS ARTISTS Compost 100	Compost
22	27	-	22	2	ANGEL No Gravity	Supa Crucial
23	23	15	13	6	MANDALAY Solace	V2
24	11	5	1	12	DAFT PUNK Discovery	Virgin
25	28	33	7	11	DJ MARK FARINA Mushroom Jazz 3	OM Records
26	-	-	26	1	VARIOUS ARTISTS Clicks & Cuts 2	Mille Plateau
27	12	18	12	5	VARIOUS ARTISTS Traveler '01	Six Degrees
28	22	17	13	6	SOMATIC RESPONSES Augmented Lines	Hymen
29	-	-	29	1	SEB FONTAINE Prototype 4	Global Underground
30	29	35	27	4	KEN ISHII Flatspin	Sony (Japan)
31	R	40	31	2	ANDRACULOID Observations In Human Error	DSBP
32	R	-	32	5	VARIOUS ARTISTS She: A Female Trip Hop Experience	Sonic Images
33	17	11	6	7	SANDER KLEINENBERG Nu Breed	Global Underground
34	40	-	34	2	AURAL BLASPHEMY Catharsis	Possessive Blindfold
35	30	20	20	7	DJ SMASH Phonography	Blue Note
36	-	-	36	1	DJ LOGIC The Anamoly	Ropeadope-Atlantic-Warner Bros.
37	19	14	7	8	LEMON JELLY Lemonjelly.ky	XL-Beggars Group
38	20	39	20	7	TIPSY Uh-Oh!	Asphodel
39	38	21	9	10	BOARDS OF CANADA In A Beautiful Place In The Country (EP)	Warp
40	37	28	28	3	ECHO IMAGE Compuphonic	A Different Drum

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	STEREO MC'S	Deep Down & Dirty (CD5)	Island-IDJMG
2	VARIOUS ARTISTS	Morriconi RMX	Reprise-Warner Bros.
3	GRAND TOURISM	Grand Tourism	CyberOctave
4	VARIOUS ARTISTS	Om Lounge 5	Om
5	AFRO CELT SOUND SYSTEM	Volume 3: Further In Time	RealWorld

Spooky, Fisher Price “My First Metal Band” Coal Chamber are in pre-production for their third album, *Darker Days*... Bust out the bubble-wrap because Jag Panzer’s *Mechanized Warfare* is coming in July. • Krisiun’s *Ageless Venomous* is coming in August. • Skinlab has tapped Glen Telford (formerly of Wired Shut) as its new guitarist. The band is currently working on *The Revolting Rom* with producer Steve Evetts. • Slipknot’s sophomore effort, *Iowa*, is coming this summer. Some track titles are as follows: “People = Shit” and “Heretic”. • The Music Cartel has signed The Sabians, a band featuring former members of Sleep.



Coal Chamber

• Lost Disciple has signed Denmark band Compos Mentis (not to be confused with Non Compos Mentis). CM is supposedly influenced by Dark Tranquility and Eucharist. • Relapse Records has opened a retail store at the corner of Fourth and South Streets in Philly (That’s my old stompin’ grounds! I’ve bought many an indie hardcore release there!) Congrats to Relapse for taking the indie esthetic even further!

CAUGHT LIVE

I got the best birthday presents this year: On Sunday May 20, the almighty Tool played New York City (at the Hammerstein Ballroom) for the first time in ages. I’ve seen on the upwards of 700 rock shows in my lifetime, and I’ll say without hesitation that it was the best, most gripping one I have ever seen. The way Maynard James Keenan, Adam Jones and their crew incorporate eye-popping visuals into the live show is unparalleled. Keenan, cloaked from bald head to booted toe in black leather on the seasonably mild night, performed on a riser away from the crowd and directly in front of one of the screens all night. He spent most of the show hunched over as beautiful words and melodies tumbled from his mouth. The set started out with “Grudge,” “Stinkfist,” “46 & 2,” and “Prison Sex” and also included “Push It,” “Schism,” “Parabola,” “Lateralus” and “Opiate.” Tool also premiered the video for “Schism,” with its sick yet artful animation. • The next day, which was my actual birthday, I celebrated at Bowery Ballroom for a Columbia Records showcase. Spike 1000, Endo and Stereomud performed. Endo’s just getting better each time I see em and the Florida band has a new drummer. Stereomud’s probably going to be the next Sevendust, although it has nothing

to do with the fact that Mud’s newly shorn, beefcake bassist Corey Lowery is the younger bro of Dust guitarist Clint Lowery. Speaking of Columbia Records, this summer is going to be a Loud Rock scorcher over at those label offices. Sizzlers from Slayer and System Of A Down are on deck, along with American Head Charge’s debut, *The War Of Art*, produced by Rick Rubin. AHC is a festering, steaming nostril chunk of noisy metal that is so heavy, you’ll be surprised a major label actually signed this seven-man machine. A two-song sampler with “A Violent Reaction” and “Song For The Suspect” is on your desk and goes for adds on June 11th and 12th. After the Columbia Showcase, I barreled over to MTV’s studios for an exclusive engagement with Staind. The band was taping a performance for *MTV’S Unplugged*, which is expected to air in July. Nevertheless, the intimate show consisted of a hundred fans, a handful of industry folk and the four guys, gathered in the same studio that *TRL* calls home. It

was dimly lit, and rain tapped the window panes as Aaron Lewis and his boys grabbed acoustic instruments and went through several takes of the ten-



Stereomud

der new tunes “Outside,” “It’s Been A While,” “Fade” and “Epiphany,” as well as “Home” from *Dysfunction*. Lewis sipped tea and battled some physical illness, but his voice was flawless, as though it could topple mountains. The gentle environment definitely brought me closer to these songs. • Wrapping up the discussion of live shows, Spitfire has issued Pro-Pain’s *Road Rage*, a document of the band’s live fire. The sound quality is excellent for a live album, effectively capturing this baldcore four-some’s metal thunder. Recommended tracks include “Stand Tall,” “In For The Kill,” “Foul Taste Of Freedom” (duh, this put PP on the metal map), “Make War Not Love” and “Pound For Pound.”

AT RADIO NOW

Necropolis has serviced the reporting panel with new releases by Circle Of Dead Children and Disgorge. CODC’s thoroughly unconventional, death metally *The Genocide Machine* will appeal to fans of *Dying Fetus*; it’s got the requisite Cookie Monster-on-crack vocals, hardcore moshdowns and super-fast grooves. You’ll feel like you

were raped with a nightstick after spinning this one. The cover of Disgorge’s *Forensick* is a foul, filthy day at a blood orgy, if that’s your bag. It’s been reissued with a censored cover. The original artwork is vile and will stir the contents of your stomach into a spew of vomit, while the music is your standard death metal. Mmm. Delish!...Also, a five-song sam-

pler from Insolence’s debut *Revolution* has been on your desk and should be well into your rotations by now. It’s a nice teaser of the band’s reggae-rap-rock blend (ed. note: I do not mean rapcore). Feels like you’re in a convertible with the top down on “Poison Well” and “Bankrupt.” The second track, “1-2, 1-2” features Cypress Hill’s Sen Dog.



LOUD ROCK CRUCIAL SPINS

Period ending 5/29/2001

www.cmj.com

Contributing reporters this week: 89 • See page 44 for a complete list of Crucial Spins reporters

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
1	1	2	1	5	379	361	7	MEGADETH The World Needs A...	Metal-Is-Sanctuary
2	2	9	2	3	358	0		TOOL Lateralus	Volcano
3	3	1	1	10	265	335	-70	FEAR FACTORY Digimortal	Roadrunner
4	5	6	4	7	232	270	-38	GOD FORBID Determination	Century Media
5	16	-	5	2	223	181	42	STATIC-X Machine	Warner Bros.
6	14	17	6	4	196	22		CROSSBREED Synthetic Division	Artemis
7	7	7	1	11	215	252	-37	CLUTCH Pure Rock Fury	Atlantic
8	9	8	5	12	213	234	-21	STERED MUD Perfect Self	Loud/Columbia
9	4	3	1	9	208	286	-78	RAMMSTEIN Mutter	Universal
10	8	11	8	10	205	236	-31	VARIOUS ARTISTS Ozzfest Second Stage Live	Divine
11	12	14	11	6	194	199	-5	FROM ZERO One Nation Under	Arista
12	11	21	11	4	177	202	-25	CANDIRIA 300 Percent Density	Century Media
13	13	5	3	10	167	198	-31	MONSTER MAGNET God Says No	A&M
14	10	10	10	8	166	213	-47	AMORPHIS Am Universum	Relapse
15	6	4	1	12	162	255	-93	SEPULTURA Nation	Roadrunner
16	21	23	16	6	141	6		MUSHROOMHEAD XX	Eclipse
17	20	20	15	6	141	146	-5	SYSTEMATIC Somewhere In...	TMC-Elektra-EEG
18	18	19	18	8	129	157	-28	SAVATAGE Poets & Madmen	Nuclear Blast America
19	26	31	19	3	123	4		PROFESSIONAL MURDER MUSIC	Interscope-Geffen
20	15	12	12	10	126	185	-59	SALIVA Every Six Seconds	IDJMG
21	36	42	21	3	80	33		SPEAK NO EVIL Welcome To...	Universal-Republic
22	22	32	22	4	112	137	-25	BLACK LABEL SOCIETY Alcohol Fueled...	Spitfire
23	23	18	18	10	104	135	-31	ENDO Evolve	DV8-Columbia-Panacea
24	19	16	9	12	100	151	-51	HALFORD Live Insurrection	Metal-Is-Sanctuary
25	33	44	25	3	92	8		L.A. GUNS Man In The Moon	Spitfire

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
26	47	-	26	2	62	38		SIMON SAYS Shut Your Breath	Hollywood
27	37	38	27	4	77	23		PUYA 3 Song Sampler (Union)	MCA
28	30	25	25	7	94	97	-3	BLOOD HAS BEEN SHED Novella Of Uriel	Ferret
29	27	24	23	9	94	120	-26	THURSDAY Full Collapse	Victory
30	32	45	30	4	90	94	-4	SKY CAME FALLING 10.21	Ferret
31	-	-	31	1	D	-		STAIN'D Break The Cycle	Elektra-EEG
32	-	-	32	1	D	-		HOG MOLLY Kung-Fu Cocktail Grip	Kool Arrow
33	24	29	24	6	85	127	-42	H2O Go	MCA
34	39	-	34	2	74	5		DUST TO DUST New Low (CO5)	Sanctuary
35	17	13	9	11	78	160	-82	HASTE When Reason Sleeps	Century Media
36	38	33	33	7	74	3		GOD DETHRONED Ravenous	Metal Blade
37	31	34	31	4	95	-18		BROTHER'S KEEPER Fantasy Killer	Trustkill
38	-	-	38	1	D	-		SPIKE 1000 Waste Of Skin	Columbia-Portrait
39	29	27	3	14	70	97	-27	OPETH Blackwater Park	Music For Nations-Koch
40	28	30	24	11	68	98	-30	TREE No Regrets No Remorse	Wonderdrug
41	25	22	5	13	62	125	-63	DOG FASHION DISCO Anarchists Of Good Taste	Spitfire
42	34	35	31	6	62	84	-22	ZYKLON World Ov Worms	Candlelight
43	42	43	32	12	61	71	-10	SKINLESS Foreshadowing Our Demise	Relapse
44	-	-	44	1	D	-		MORTICIAN Domain Of Death	Relapse
45	R	49	42	4	D	-		MY DYING BRIDE Meisterwerk I	Peaceville
46	43	46	43	3	60	71	-11	WATERDOWN Never Kill The Boy On The First...	Victory
47	-	-	47	1	D	-		LIFER Lifer	Universal-Republic
48	45	48	45	3	58	66	-8	KATATONIA Last Fair Deal Gone Down	Peaceville
49	35	36	35	5	56	82	-26	MARTYR AD The Human Condition In Twelve...	Ferret
50	44	-	44	2	56	69	-13	MURDER SQUAD Unsane, Insane, And...	Pavement

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

ADDS

1	53	VISION OF DISORDER Two Song Sampler	TVT
2	51	SPIRIT CARAVAN Elusive Truth	Tolotta

3	49	CADAVER INC Discipline	Earache
4	43	LOST HORIZON Awakening The World	Koch
5	27	DARWIN'S WAITING ROOM Orphan	MCA

CMJ RADIO REPORTERS

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

Amy Sciarretto Is Your Salvation.

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

Thanks!

WHATEVER HAPPENED TO...

Any D Generation fans out there? The band is still broken up, but frontman Jesse Malin continues making music



drenched in sincerity under the guise of Bellvue, who just released *To Be Somebody* on Golden Seal Records. Bellvue is more refined than D Gen's rock punk, and Malin shines as an artful singer/songwriter. Believe it or not, *To Be Somebody* has shades of Eddie & The Cruisers in it, especially

on "Brooklyn." But then "Money Runner" reminds me of something off Queens Of The Stone Ages's second album. Go to www.goldenseal-records.com for more info. • Psychotic noise/Alternative Tentacles fans will rejoice at the release of Zeni Geva's *10,000 Light Years* (Neurot). Total fucking Japanese destructo-math metal, "engineered" by Steve Albini. Their release, *Nai Ha*, is the most skull-fucking slab of noise I own. Nevertheless, *Light Years* can only be likened to good primal scream/get it out of your system therapy when you've been dumped, something that "Break Stuff" might not help you achieve. If you like Sonic Youth, Neurosis, Isis or inaccessible-yet-artful rock in general, then you'll froth over this one. My favorite is "Implosion." What's yours?

Q&A



KATATONIA

The artwork on Katatonia's *Last Fair Deal Gone Down* is arresting: the cover features a ghetto, crackhouse john with a filthy sink and smashed vanity mirror. We spoke to band vocalist Jonas about the packaging.

Why a dirty bathroom?

We told Travis Smith [the designer] to go out and take photographs that could represent the vibe we wanted. For the cover, he actually broke into a shack, because

we wanted really torn down places. He went out with a few friends and he had to bring baseball bats with him. He broke into this place, took pictures and got the hell out of there.

Was it abandoned?

People had lived there. It was some kind of place for junkies.

What vibe did you want to represent?

We told him we wanted this urban decay vibe to the whole layout, based upon the downfall of the big cities and all the desperation that lies within that kind of environment. The whole album is mostly about urban decay.

Urban Decay is a make up line in the U.S.!

I know that now, but I didn't know it before.

LOUD ROCK COLLEGE

Period ending 5/29/2001

www.cmj.com

Contributing reporters this week: 183 • See page 43 for a complete list of Loud Rock airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	2	1	6	GOD FORBID Determination	Century Media
2	1	8	1	3	TOOL Lateralus	Volcano
3	3	3	3	5	MEGADETH The World Needs A Hero	Metal-Is-Sanctuary
4	4	1	1	10	FEAR FACTORY Digimortal	Roadrunner
5	5	6	5	4	CANDIRIA 300 Percent Density	Century Media
6	16	-	6	2	STATIC-X Machine	Warner Bros.
#1 DEBUT						
7	-	-	7	1	MORTICIAN Domain Of Death	Relapse
8	6	5	3	7	AMORPHIS Am Universum	Relapse
9	12	15	9	5	ISIS SGNL > 05	Neurot
10	10	4	2	11	CLUTCH Pure Rock Fury	Atlantic
11	8	13	8	7	SKY CAME FALLING 10.21	Ferret
12	11	11	4	11	DIMMU BORGIR Puritanical Euphoric...	Nuclear Blast America
UP 19 POSITIONS						
13	32	-	13	3	BLACK LABEL SOCIETY Alcohol Fueled Brewtality Live	Spitfire
14	15	18	14	6	MUSHROOMHEAD XX	Eclipse
15	27	-	15	2	EPOCH OF UNLIGHT Caught In The Unlight	The End
16	25	28	16	3	CIRCLE OF DEAD CHILDREN The Genocide Machine	Deathvomit
17	7	7	1	12	SEPULTURA Nation	Roadrunner
18	17	19	17	5	BROTHER'S KEEPER Fantasy Killer	Trustkill
19	14	16	10	6	VARIOUS ARTISTS Ozzfest Second Stage Live	Divine
20	13	10	2	14	OPETH Blackwater Park	Music For Nations-Koch
21	9	9	4	9	RAMMSTEIN Mutter	Universal
22	22	-	22	4	AMON AMARTH The Crusher	Metal Blade
23	29	12	9	8	GOD DETHRONED Ravenous	Metal Blade
24	33	30	24	3	CROSSBREED Synthetic Division	Artemis
25	37	37	25	3	FROM ZERO One Nation Under	Arista
26	23	23	23	3	KATATONIA Last Fair Deal Gone Down	Peaceville
27	39	20	9	12	NAPALM DEATH Enemy Of The Music Business	Spitfire
28	R	17	17	7	SAVATAGE Poets & Madmen	Nuclear Blast America
29	-	-	29	1	STAIN'D Break The Cycle	Elektra-EEG
30	19	33	19	10	CATHEDRAL Endtyme	Earache
31	-	-	31	1	FALCONER Falconer	Metal Blade
32	18	14	8	12	SKINLESS Foreshadowing Our Demise	Relapse
33	36	21	11	8	BLOOD HAS BEEN SHED Novella Of Uriel	Ferret
34	R	31	18	10	STEREO MUD Perfect Self	Loud/Columbia
35	26	24	24	5	MARTYR AD The Human Condition In Twelve Fractions	Ferret
36	20	29	20	6	ZYKLON World Ov Worms	Candlelight
37	-	-	37	1	FLOTSAM AND JETSAM My God	Metal Blade
38	31	26	9	12	BURNT BY THE SUN Burnt By The Sun	Relapse
39	R	-	12	9	HALFORD Live Insurrection	Metal-Is-Sanctuary
40	30	-	26	7	IMPALED Choice Cuts	Death Vomit

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	CADAVER INC	Discipline	Earache
2	SPIRIT CARAVAN	Elusive Truth	Tolotta
2	VISION OF DISORDER	Two Song Sampler	TVT
4	DARWIN'S WAITING ROOM	Orphan	MCA
5	LOST HORIZON	Awakening The World	Koch



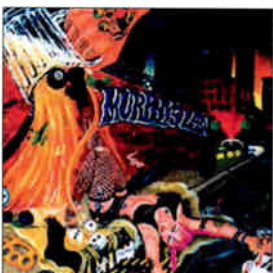
DARWIN'S WAITING ROOM

Orphan (MCA)

Major labels started feverishly signing rap-rock acts as soon as Limp Bizkit's excessive million sales began — which makes the style seem like this decade's equivalent of the hair-glam fad that ran rampant in the mid-'80s. Much of the rapcore fleet sounds as generic as

the glut of glam bands did back then too, churning out predictably bouncy, groove-centered hard rock. How will Miami quartet Darwin's Waiting Room break out of the paint-by-numbers rap-metal mold? Thanks to a refreshingly firm grasp on melody, the band manages to sound fresh, even if they do fit comfortably under the rap-rock umbrella. *Orphan* is rooted in essential rapcore elements, with booty-shaking rhythms, an adept rapper and driving power riffs. But the dual vocal rubber-glove chemistry of singers Jabe and Grimm makes Darwin's Waiting Room more appealing than most of the band's contemporaries. Jabe's melodic voice bounces off Grimm's raspy-voiced counterpart raps, and that creates endearingly kooky harmonies. Try these natural selections: "Live For The Moment" and "Feel So Stupid."

R.I.Y.L.: Incubus, Shootyz Groove, Crazy Town, Limp Bizkit
Contact: Concrete
Phone: 212.645.1360
E-mail: ericcole@concreteplanet.com
Release Date: July 24; at radio now



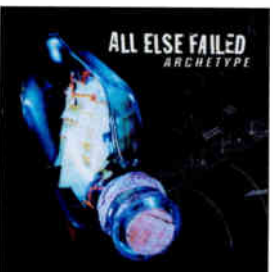
MURPHY'S LAW

The Party's Over (Artemis)

If you aren't familiar with this New York hardcore institution's body of work, we can sum it up in one sentence: If Andrew Dice Clay joined a punk-rock band, it'd sound exactly like Murphy's Law. The band's new album might be called *The Party's Over*, but the music sure sounds like

the party has just begun—the trees are draped with toilet paper, the pretzel bowls are full and the kegs are in the kitchen just waiting to be tapped. The thoroughly punk rock and inescapably catchy album might be Murphy's Law's most commercially accessible material to date, but it's coming from the same snot-nosed, I'm-the-butt-of-the-joke band you've come to know and love. You'll wanna suck on a Pixie Stick and pogo the night away to "Maximum Lie" and "Vicky Crown."

R.I.Y.L.: Dropkick Murphys, Andrew Dice Clay, Bouncing Souls
Contact: Skateboard
Phone: 516.328.1103
E-mail: skatebmt@aol.com
Release Date: June 12; at radio now



ALL ELSE FAILED

Archetype (Now Or Never)

Archetype might be your introduction to Philadelphia's All Else Failed, but the band has existed in many incarnations over the past four years. *Archetype*—which was minimally (we mean that in a positive way) produced by Dillinger Escape Plan's Ben Weinman—is a progressive-minded, somewhat inaccessible (i.e. no singalongs or chants or

obvious mosh parts) metalcore, chock full of screamy, distorted vocals, pummeling riffs and idiosyncratic nuggets of sound that might seem out of place on a record of such choleric emotion. Those extremities are enough to make you ask, "What chemicals contaminate the Philly water supply?" But it's those out-of-left-field pieces that make for a gorgeous sense of unpredictability, and ultimately serve as the calm amidst the storm. For your bipolar pleasure, give "Route 1," "A Release" and "The Hutton Play" a whirl.

R.I.Y.L.: Converge, Poison The Well, Bloodlet, Sky Came Falling
Contact: Concrete
Phone: 212.645.1360
E-mail: ericcole@concreteplanet.com
Release Date: May 29; at radio now



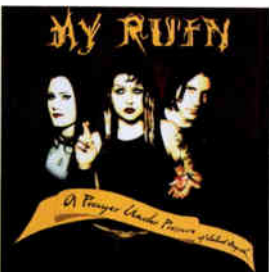
CADAVER INC

Discipline (Earache)

Cadaver Inc's *Discipline* is blackened, deathy grindcore that isn't afraid to show off the uglier sides of metal. Sure, one might argue that most of metal's sides are rather unpretty. But Cadaver Inc. (formerly known as just plain Cadaver) revels in the filthy, grimy, rolling-around-in-the-dirt

sonic aspect of extreme music. The foursome has a macabre sense of humor — their website content was subjected to police investigation in its native Norway when the band jokingly advertised itself as a murder clean-up service — and they've been a fixture in the Scandinavian extreme metal scene for nearly a decade. But *Discipline* is its first international release, and it's one that should delight scores of American longhairs in search of grainy, scrappily produced, ultra-fast shriek metal. Scrape corpses off the floor with "Deliverance," "Murderhead" and "Rupture."

R.I.Y.L.: Cradle Of Filth, Cephalic Carnage, Satyricon, Mayhem
Contact: The Syndicate
Phone: 888.666.2061
E-mail: hardrock@thesyn.com
Release Date: May 29; at radio now



MY RUIN

A Prayer Under Pressure Of Violent Anguish (Spitfire)

There's no denying that Courtney Love is a smart, sassy celebrity. If you were the betting kind and wanted to send someone into the ring with Miss Love, you'd probably be hard pressed to find someone up for the challenge — unless you're gonna send My Ruin's formidable frontwoman Tairrie

B to the frontlines. This divine Beelzebabe is certainly qualified for the task, both mentally and musically. *A Prayer Under Pressure Of Violent Anguish* is a blood-blistering blend of punk rock, new metal and Sabbath-y doom. Tairrie's distorted vocals fluctuate between squalls that could melt your skin and sexy, kittenish purring, and her lyrics have a feminist, bad-grrrl-gone-badder slant — she's blessed with a gift for wordplay, too ("Just call me Miss Anne Thrope"). "Beauty Fiend," "Heartsick," "Rock Star" and "Letter To The Editor" are all pretty on the inside.

R.I.Y.L.: early Hole, Tura Satana, Kittie, Jack Off Jill, Crisis
Contact: Concrete
Phone: 212.645.1360
E-mail: ericcole@concreteplanet.com
Release Date: May 22; at radio now

Q&A



DJ SPINNA OF THE JIGMASTAS

It's hard to believe that *Infectious* (Beyond Real-Landspeed) is the debut album by Brooklyn's Jigmastas, DJ Spinna and MC Kriminul, because you've heard about them for so long. Working as a unit since 1991, they've been through the ropes of major label temptations (Tommy Boy and East West) but in the end, they played it smart. They took their time, went independent, kept their vision straight and their artistic choices in-house. Aside from his gig as one half of Jigmastas, DJ Spinna is one of the most in-demand producers and remixers out there, working with everyone from De La Soul, Les Nubians, Mary J. Blige and the English drum 'n' bass group, 4 Hero. *Infectious* is

out now, and lives up to its name. This record has definitely been a long time coming. Are these all newer tracks, or are there any from way back?

They're mostly newer tracks, definitely nothing too old. We started working on the album during the summer of '99. "Vent" was recorded when we were still on Tommy Boy and was

supposed to be the single after "Let Me Hear It." "Elevate" was done in mid-'99. The later songs were recorded while we were actually in the process of mastering the record. "Don't Get It Twisted" was done September of 2000, as well as "Cliché." The intro was actually recorded the day before we mastered the album.

How have you grown as a producer in the last couple of years?

I've grown quite a bit, musically. My appreciation for music has increased, especially for Brazilian, soul and Afrobeat stuff. I'm paying more attention to certain jazz and soul records that I've ignored over the years. It definitely plays a role in my production. For example, "C.S.S." on the new album uses a Brazilian sample. I've also ventured more into using live

instruments alongside samples for texture. Musicianship is really important to hip-hop. Hip-hop started with the DJ, but early recordings were done with live bands, not MPC 2000 [samplers], Pro-Tools and Trinity keyboards.

You got Brand Nubian's Sadat X to appear on "Don't Get It Twisted." How'd that come about?

We met Sadat in '94 [when I] worked with Brand Nubian for Sir Menelik's "7XL" for *Lyricist Lounge 2*. "Don't Get It Twisted" took about a week to do and turned out to be one of my favorite songs on the album. All the songs with guest appearances on the album turned out to be better than we expected.

Any tracks on *Infectious* that you're especially proud of, or you think really stand out?

Each joint has something special about it, whether it's the music, subject or lyrical delivery. I guess the ones that stand out to me are the ones that have different content, like "C.S.S." There are no tastefully done female songs in hip-hop. Everyone is on some male ego shit, but they don't realize that women buy records! That song is also ill to me because rappers nowadays would never allow themselves to admit to being a dog and have your woman turn you inside out on the same song. This is real life shit. "Hollar" is also spe-

cial because of the statement being made. Everyone gets harassed by the cops at some point.

You've done remixes for a wide range of artists. What are the ones you put at the top of your resume?

On that side, I'd have to say that Shirley Bassey's "Spinning Wheel," Mary J. Blige's "As" and De La Soul's "Stakes Is High" are the landmark projects for me. The Bassey joint was very technical and took two weeks to finish. "As" was a major artist project, and I couldn't believe I had gotten it. The De La joint was an honor. They requested me to do it and it was really flattering.

What kind of image are you and Kriminul are striving for? How do you want your fans, and future fans, to see Jigmastas?

I want people to think that the Jigs are a real, serious group with depth. We don't want to be the group that just blows up. We want to gradually get our props so we can have longevity. Sometimes people underestimate us and they pass us off for another underground-sounding group but we make music for the masses and we believe that everyone can relate.

Radio contact for Jigmastas goods: Papa D at Landspeed, papad@brickrecords.com, 617.984.0200.

D-STROY

"Roll Out" (12") (Matador)

As we await the next Arsonists record (*Date Of Birth*—currently slated for an August release), here's something to tide us over. D-Stroy has always been a standout in that already very strong group of MCs, and this single shows why. Aside from his distinctively nasal voice, his rhyme style is maddeningly good; D-Stroy fires nuggets of lyrical wisdom at the listener like a Howitzer. "Roll Out," produced by Norway's White Shadow, is a plucky, funk track that barrels along underneath D's rapid flow. D is, in a way, the Busta Rhymes of this new millennium (in a good way), using his spastic, loose, sometimes-goofy style to get his points across, conveying meaning through humor and skill. With abstract lightning lines like

"We got bombs/ Stock, bonds, hot dogs/ More hits than dot-coms," it takes a couple of listens to get his Eminem-on-caffeine pattern down, but it's worth it. The B-side, "The Show Must Go On," is a slower cut with an interesting "Theme From The Godfather" type of feel (Is that a lute?) and brags about D's live show, with lots of Bronx-style similes ("I'm hyper than kids on school trips" etc.) and his hurry-up flow.

R.I.Y.L.: Arsonists, Busta Rhymes, Eminem
 Contact: Doug Nyce
 Phone: 212.995.5882
 Email: hiphop@matadorrecords.com
 Release Date: at radio now



KARDINAL OFFISHALL

Firestarter Volume 1: Quest For Fire (MCA)

Toronto's distinctive MC Kardinal Offishall has been rising through the underground ranks since '93 with his Circle crew (also featuring Choclair and Saukrates) and releasing tracks that have always been fresh, albeit sporadic. Now he's got his great major label debut to shine on.

His first single, "Bakardi Slang," is on the hit-making side; an easy-going tune made for hands-in-the-air club play, with loud rimshots and fat keyboard spreads. Lyrically, he talks about the Jamaican-influenced slang ("T-Dot" is also Kardinal's nickname) that he and his crew use, reading off a list of translations reminiscent of the late Big L's underground hit "Ebonics." Immediately following is "Mic Thugs," which trends along the underground path, and does so very well. Over a strolling beat, Kardinal flexes his vocal skills, throwing down brags in first and third-person. Here, Kardinal shows his unique flair for language, linking several stanzas together with the word "dis," using it as noun, verb, suffix, etc. Kardinal is triply good because most every track here is self-produced, using a unique penchant towards thick analog keys and even '80s R&B styles. Other standout tracks include: "Man By Choice," the slow strut of "Powerful," the thick electro-funk on his older single, "On Wit Da Show," and the dark, marching, brag-fest "Go Ahead Den."

R.I.Y.L.: Roots Manuva, Jay-Z, Beenie Man
Contact: Tony Curtis
Phone: 310.865.8664
Email: tony.curtis@umusic.com
Release Date: May 22; at radio now

AKBAR

"Those Who Say" (12")

(Ill Boogie)

Where's Akbar from? I always thought he was from Chicago. But his bio says the Bronx, and his great new single is on an L.A.-based label with L.A.-based producers. His rhyme style doesn't help to figure things out. It's definitely not Southern, too laid-back for New York, but too aggressive for the Left Coast. But it doesn't matter. His style is universal and it's dope. As the first shot from his upcoming *Big Bang Boogie* full-length (dropping on Ill Boogie on June 26), he states a strong case. The A-side, "Those Who Say," sets a mellow tone. Produced by Breakestra's Miles Tackett and DJ Dusk, its easy bass groove (actually an upright cello, played by Tackett) and up-front, live-sounding drums makes this a simple, but catchy musical affair. Switching from universal and spiritual themes to more autobiographical verses about his growth as a person and as an MC, Ak's style is commanding and intelligent, with cheeky wordplay ("I'm not a rapper / 'Cause wrappers get thrown away") and brags that just sound true. The B-side, "5th Element," is produced by LA's DJ Revolution. The beat is choppy, quirky and heavy on the turntables, with chilly, nervous piano stabs. Lyrically, Ak comes strong again, although his brags here aren't as solid as the more atypical spiritual wisdom shown on the flip.

R.I.Y.L.: Rasco, Common, Rakim
Contact: DJ Dusk
Email: djdusk@mediaone.net; illboogie@email.com
Release Date: May 29

HIP-HOP

Period Ending 5/29/2001

www.cmj.com

Contributing reporters this week: 89 • See page 46 for a complete list of Hip-Hop airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	5	HI-TEK Hi-Teknology	Rawkus
2	6	4	2	5	GORILLAZ Gorillaz	Virgin
3	3	-	3	2	REOMAN Malpractice	Oaf Jam
4	9	-	4	2	BUS ORIVER "Get On The Bus"	Mass Men
5	17	15	5	6	KARDINAL OFFISHALL "Bakardi Slang"	MCA
6	5	13	5	9	KOOL G. RAP "First Nigga"	Rawkus
7	8	5	5	4	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees
8	16	18	8	3	ANGEL No Gravity	Supa Crucial
9	25	-	9	2	PETE ROCK Nothin' Lesser	BBE
10	22	-	10	2	DYNAS "My Biz"	Beyond Real
11	2	3	2	4	MYSTIC The Life	GoodVibe
12	14	-	12	3	CAPPAONNA The Yin And The Yang	Razor Sharp-Epic
#1 DEBUT						
13	-	-	13	1	AZEEM Craft Classic	Stray
14	19	24	14	3	VARIOUS ARTISTS Game Over Vol. 2	Landspeed
UP 22 POSITIONS						
15	37	-	15	2	GREYBOY Mastered The Art	Ubiquity
16	15	7	1	14	VARIOUS ARTISTS Solesides Greatest Bumps	Quannum
17	11	23	6	9	MR. LIF Enters The Colossus/"Fulcrum"	Metro Concepts
18	13	31	13	4	LA SYMPHONY Big Broke L.A. (EP)	Squint Entertainment
19	27	27	19	3	CANNIBAL OX Cold Vein	Oefinitive Jux
20	-	-	20	1	FOREIGN LEGION Kidnapper Van	Insidious Urban
21	34	14	2	18	BEATNUTS "No Escapin' This"	Loud
22	29	-	22	2	DEFINED PRINT Rhymes Connect	Depth Charge
23	18	6	2	31	JURASSIC-5 Quality Control (album)/W.O.E. Is Me (EP)	Interscope
24	10	19	10	3	OOUJAH RAZE "Hard Times"	Trilogy
25	12	34	12	4	ZION I Mind Over Matter	Ground Control-Nu Groove
26	-	-	26	1	KRUMBSNATCHA "Afta Tha Club"	M.I.A.
27	24	21	21	3	MISSY "MISOEMEANOR" ELLIOTT Miss E... So Addictive	Elektra-EEG
28	7	11	7	4	BRAVO & SANOMAN "Aged & Laced"	Groove Attack
29	35	35	19	4	MF DOOM "I Hear Voices"	Subverse
30	23	29	1	27	OUTKAST StanKonia	LaFace-Arista
31	-	-	31	1	VARIOUS ARTISTS Droppen The Bomb	Bomb Hip-Hop
32	R	30	5	25	JAY-Z The Dynasty Roc La Familia	Roc-A-Fella-Def Jam-IOJMG
33	R	17	17	2	RISE "The Wickedest Flow"	Bronx Science
34	R	-	3	7	PHIFE OAWG Ventilation: Da LP	Groove Attack-Landspeed
35	R	37	2	28	DELTRON 3030 Deltron 3030	75 Ark
36	-	-	36	1	D-STROY "Roll Out"	Matador
37	R	9	9	3	EVE Scorpion	Interscope
38	-	-	38	1	PETE ROCK Petestumentals	BBE
39	-	-	39	1	DJ SERIOUS Dim Sum	Sound King
40	R	-	8	7	SNOOP OGGG The Last Meal	No Limit-Priority

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	AZEEM Craft Classic	Stray
2	D-STROY "Roll Out"	Matador
3	FOREIGN LEGION Kidnapper Van	Insidious Urban
4	ST. LUNATICS Summer In The City	Universal
5	PUNCHLINE & WORDSWORTH "Let Me Be"	Landspeed

The Cologne, Germany-based ESC label has announced that it will open an office in New York City. Founded in 1995 by respected musician, producer and A&R man Joachim Becker, the contemporary jazz and funk label is home to artists like Joe Zawinul, Bill Evans, Scott Henderson's Tribal Tech, Victor Bailey, Jim Beard and Boomish. The label also just signed trumpeter Randy Brecker and will release his *Hangin' In The*



George Wein

City on June 26. The label will host a record release party on June 27 for Brecker and label-mate Bill Evans, whose *Soul Insider* will come out the same day as *Hangin'*. The shindig, which will be held at New York City's Jazz Gallery, will also function as a coming out party for the label. They plan to release four to six titles per year in the U.S. market •

George Wein and Festival Productions

announced the lineup for the first Verizon Music Festival at a breakfast press conference May 21 at New York City's Birdland. Running August 7-11

in New York City, heavy hitters for the event include Ray Charles, Natalie Cole, Al Jarreau and others. This festival, however, has a notably different feel to it than the typical Festival Production event, which usually focuses on the biggest names in jazz and pop-

ular music. Since this festival is looking to fill the shoes of the New York Jazz Festival that the Knitting Factory, who was sponsored by Bell Atlantic (now Verizon), had in the past, the new festival has taken steps to reach out to the lower half of Manhattan, scheduling a number of events at Pace University's Pace Downtown Theatre. Wein used the term "emerging talent" to refer to this more adventurous lineup, but it would be more fair

to say that Archie Shepp and Roswell Rudd with Grachan Moncur, Andrew Cyrille and Reggae Workman emerged in the '60s and '70s. Other gigs held downtown will be Nels Cline and Gregg Bendian's Interstellar Space Revisited project, Sun Ra Arkestra, DJ Spooky, Mark Dresser and Tim Berne's Hard Cell. This year's free event in the Columbia University Quadrangle will



Sun Ra

feature Abbey Lincoln, Wayne Shorter Quartet, James Carter's Chasin' The Gypsy band, and the Big Three Palladium band, which is an all star mambo band. Hopefully, this will recapture the excitement and success of 2000's Cecil Taylor/Max Roach Duo and David S. Ware Quartet event at the Quad (an estimated 10,000 people showed up for the free event). There will also be a blues night at the B.B. King Club & Grill. Finally,

fully, this will recapture the excitement and success of 2000's Cecil Taylor/Max Roach Duo and David S. Ware Quartet event at the Quad (an estimated 10,000 people showed up for the free event). There will also be a blues night at the B.B. King Club & Grill. Finally,

a jazz festival that is nicely varied without being completely overwhelming • Word from Concord Records is that promising young bassist Avishai Cohen (who is currently working in Chick Corea's new trio) is leading a young, international group of musicians known as the International Vamp Band. Interestingly, Cohen is doing it on his first instrument, piano. Let's see if he makes his piano teacher proud... On a sad note, there's recently been two deaths in the jazz world. Gifted painter and jazz friend David X. Young died May 22 at St. Vincent's hospital in New York City. It was Young's loft studio that provided a late-night hang for musicians like Jim Hall,

Bob Brookmeyer, Warne Marsh, Lee Konitz and Jimmy Raney. The scene was recently documented in a two-CD set entitled *David X. Young's Jazz Loft: 1954-1965*, which features Young's artwork on the cover. Singer Susannah McCorkle died May 18 in New York City. Tragically, McCorkle plunged to her death by jumping out the window of her Manhattan apartment after leaving a detailed suicide note. It was a tragic end to a singer known as one the best interpreters of song, jazz or otherwise. Singing in French, Italian and Portuguese, McCorkle released 17 albums and reportedly knew more than 3,000 songs. Her most recent album was 2000's *Hearts And Minds*.

JAZZ

Period Ending 5/29/2001 www.cmj.com

Contributing reporters this week: 94 • See page 48 for a complete list of Jazz airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	4	17	1	3	KARL DENSON Dance Lesson #2	Blue Note
2	3	1	1	7	LOS HOMBRES CALIENTES Vol. 3...	Basin Street
					#1 DEBUT	
3	-	-	3	1	TERENCE BLANCHARD Let's Get Lost	Sony Classical
					UP 12 POSITIONS	
4	16	18	4	3	CHARLIE HADEN Nocturne	Verve
5	6	2	1	13	SOULIVE Doin' Something	Blue Note
6	10	6	6	9	SCOTT FIELDS ENSEMBLE Mamet	Delmark
7	5	-	5	2	DAVID S. WARE Live In The Netherlands	Splash
8	1	4	1	8	CHRIS POTTER Gratitude	Verve
9	2	3	2	12	MATT WILSON Arts And Crafts	Palmetto
10	9	10	9	5	ROBIN EUBANKS AND MENTAL IMAGES Get 2 It	REM
11	18	9	9	3	KENNY BARRON & REGINA CARTER Freefall	Verve
12	11	-	11	6	VARIOUS ARTISTS Heavy Flute	Label M
13	8	13	6	6	NICHOLAS PAYTON Dear Louis	Verve
14	14	-	14	4	WILLIAM PARKER O'Neal's Porch	Centering
15	12	-	3	9	ROY CAMPBELL PYRAMID TRIO Ethnic Stew...	Delmark
16	7	5	3	9	TIM BERNE The Shell Game	Thirsty Ear
17	17	-	17	2	CUONG VU Pure	Knitting Factory
18	-	-	18	1	RICHARD DAVIS The Bassist: Homage to Diversity	Palmetto
19	-	-	19	1	KENNY BURRELL Lucky So And So	Concord Jazz
20	R	8	8	4	STEVE LACY FOUR Morning Joy	Hatology
21	-	-	21	1	ANDY LASTER'S HYDRA Soft Shell	Knitting Factory
22	22	20	10	6	BILL MAYS TRIO Summer Sketches	Palmetto
23	R	-	7	10	BAIKIDA CARROLL Marionettes On A High Wire	Omnitone
24	R	-	8	9	ELLERY ESKELIN The Secret Museum	Hatology
25	-	-	25	1	JIMMY MCGRUFF Feelin' It	Milestone

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

INDUSTRY PROFILE



NICHOLAS PAYTON

Nicholas Payton is part of continuing crop of great trumpeters to come out of New Orleans. Marking the centennial milestone of the New Orleans trumpeter Louis Armstrong, Payton's newest (his fifth for Verve) is an Armstrong tribute entitled *Dear Louis*.

How old were you when you learned the intro to "West End Blues?"

I was about 16. I just sat with it for a couple of hours — getting the notes was one thing, but trying to get the phrasing and feel was another. I'm scared every night that I'm gonna miss that high note at the end. Armstrong was such a genius to come up with that brilliant cadenza at the end at the time when he did, when no one was playing like that. It still amazes me.

What were you looking for in choosing the tunes that you did?

I just tried to pick songs that represent different aspects of his musicality: some of the fun and light-hearted songs that he did; some of the great blues that he did; some of the early classics; and some of his big hits. I wanted to show his versatility in the things he chose to do.

Were there songs you knew that you needed to do?

I felt that I had to do "West End Blues" or "Potato Head Blues," which are classics of course. I also felt obligated to do one of his hits like "Hello Dolly" or "What A Wonderful World," which are two of his most famous. Then there was stuff I grew up playing in New Orleans, like "Mack The Knife," "Tiger Rag" and these types of things. Some lesser-known songs like "Blues In The Night" and "I'll Never Be The Same."

This album sounds more subdued than some would expect from an Armstrong tribute, why go for that feel?

I thought I'd pay tribute to him in my own way. I definitely didn't want to do a repertoire album with exact transcriptions of solos and the songs the way he did them.

Armstrong has already done that. If people wanted to hear that, they can go get an Armstrong record because it's not gonna get any better than that. So I just figured the best way to bring these songs to light is to do it my way.

Tell us about Doc Cheatham.

I was fortunate enough to be fairly close to him the last ten years of his life. I met him when I was 16 and he totally blew me away. I had never really heard of him before and there he was, this 80-year-old guy, playing so strongly. I mustered up courage to talk to him at the gig and he was such a warm person. He invited me to sit in and there was this instant connection. We played together quite a bit over the next couple of years and eventually he asked to record that album (*Doc Cheatham & Nicholas Payton*) with him. I was so flattered. As it turns out he died soon after it was released. Besides being an outstanding trumpeter, he was a wonderful human being.



ROBERT BARRY AND FRED ANDERSON

Duets 2001 (Thrill Jockey)

While the title is *Duets 2001*, this fully improvised set was recorded live at Chicago's Empty Bottle in 1999. Chronological issues aside, the results are nothing short of spectacular. Anderson is an elder statesman of Chicago's avant-garde and AACM scene; Barry is a Chicago legend who did time with Sun Ra. Both are moving into their twilight years, but the timeless music herein is the work of musical minds completely in control of their faculties. The two seem particularly up here, seldom letting the tempo slow to less than a gallop. Even at their breakneck clip, however, both have a dancing touch where they never lose their sense of swing. One can hear and feel the blues roots in every note and beat of this duo's soulfully adventurous music.

R.I.Y.L.: Ken Vandermark's Sound In Action Trio, Hamid Drake/Joe McPhee, Coltrane's *Interstellar Space*

Contact: Sam Hunt

Phone: 312.492.9634

Email: sam@thrilljockey.com

Release Date: May 29

TERENCE BLANCHARD

Let's Get Lost (Sony Classical)

The concept is a simple one: One of today's top jazz arrangers and trumpeters brings in some vocalist contemporaries. With Blanchard's track record as a player, composer and soundtrack composer, he is one of the few who could get amazing talents like Diana Krall, Jane Monheit, Dianne Reeves and Cassandra Wilson to lend their vocals to the same project. Even with the ladies up front, Blanchard is far from overshadowed, creating thoughtful and reaching arrangements that simmer with the same blue flame that fueled Miles Davis's '50s work. These tunes were written by noted early-20th century composer Jimmy McHugh, who wrote such standards as "I'm In The Mood For Love" and "I Can't Give You Anything But Love." This is a no-brainer for fans of vocal and traditional jazz.

R.I.Y.L.: Chet Baker, Diana Krall, Tom Harrell

Contact: Groov

Phone: 800.544.7668

Email: groovjaz@pacbell.com

Release Date: May 22

ERNEST RANGLIN

Gotcha! (Telarc)

Jamaican guitarist Ernest Ranglin is an institution in Jamaica and a treasure to reggae and jazz lovers everywhere. After spending his last couple of records focusing on the music of Africa, Ranglin returns to the sweet reggae sound that made his *Below The Bassline* such a classic. The slow, hiccuping reggae beat provides the perfect backdrop for Ranglin's fluid, Wes Montgomery-like guitar lines to riff upon with endlessly ingenuity. A perfect introduction to Ranglin's unique mix of reggae and jazz, *Gotcha!* should also get the attention of his most hardcore fans.

R.I.Y.L.: Skatalites, Monte Alexander, Wes Montgomery, Jim Hall

Contact: Vikki Rickman

Phone: 216.464.2313

Email: vrickman@telarc.com

Release Date: June 26

India Archive Music (IAM), a New York-based label dedicated to promoting the best in Indian classical music, will be putting out a bumper crop of new titles over the next couple of months. Owner-producer Lyle Wachovsky started the company on a whim and a shoestring in 1989. "I had been listening to Indian music since 1962 or '63," Wachovsky recalled with typical humor and candor, "but had always been frustrated by the limited availability and poor recording and manufacturing quality of LPs from India. So, on April Fools' Day 1989, after a concert by the legendary sitarist Ustad Vilayat Khan, I started India Archive by going backstage and requesting that he do a recording for my then un-named, 15-minute-old company." That album turned out to be the first of many with Ustad Khan, culminating in ten recordings for India Archive that became known as the Immortality Project. The label brought him back to the U.S. in 1991, and Khan has subsequently done concerts at such hallowed halls as Alice Tully Hall, Kennedy

Center, Palace of Fine Arts, and other major venues. Other artists who have recorded for IAM include such established stars as vocalist Girija Devi and sarod player Buddhadev Das Gupta, as well as emerging talents like singer Rashid Khan. "Put in a nutshell, IAM gives the listener access to unique stylists; even great 'amateur' artists," Wachovsky enthused. "IAM also helps create a larger audience by providing authoritative, comprehensive background essays in our CD booklets. Indian musicians thrive [because of] knowledgeable and responsive audience."

The four CDs that will become available in June are a duet performance by Shujaat Khan (sitar) and Tejendra Majumdar (sarod), a solo recital by each



Cheb Mami

artist, and a new set from Ustad Vilayat Khan. The next quartet of releases will highlight rarely heard sitarists. Kalyani Roy (one of the few female players), the late Bimal Mukherjee, Amarnath Mishra and Netaji Bose each reflect a unique, marginalized or even endangered type of technique or repertoire. India Archive Music is distributed in the U.S. by City Hall Records. For info about upcoming recordings and concerts, contact Lyle Wachovsky at IndiaArcMu@aol.com.



Baaba Maal

Juan de Marcos González and the Afro-Cuban All Stars are about to embark upon on a major 21-concert summer tour of the U.S. and Canada. The itinerary will include stops at the New York JVC Jazz Festival,

Los Angeles Playboy Jazz Festival and Aspen Jazz Festival. They will perform material from *A Todo Cuba Le Gusta* and *Distinto, Diferente* (Nonesuch) plus their latest and especially remarkable release, *Afro Cuban All Stars Present Félix Baloy* (Tumi Music). Juan de Marcos González is the Havana-based producer of the Afro-Cuban All

Stars and the A&R genius behind the now ubiquitous Buena Vista Social Club. *The New York Times* cited the Afro-Cuban All Stars for Best Latin Music Record and *Down Beat* magazine gave them the nod as Best Beyond Band of 2000. The band has also racked up a Grammy nomination. For more information about this tour, talk to Yuzzy

Acosta at 201.610.1231, or email at eclecticismediapr@aol.com.

Mondo Melodia Records, a division of Ark 21 Records, proudly

touts themselves as the first American label to completely embrace Arabic and Middle Eastern artists and music. Judging by this summer's tour action, they are backing up their words with considerable action. Cheb Mami, Transglobal Underground, Simon Shaheen, Rachid Taha, Amina, and the trio of Khaled, Hakim and Andy will be making stops in the States from June through September. For tour dates, venues, and updates on additional cities for the above listed artists, check out the Mondo Melodia websites at www.mondomelodia.com, and www.ark21.com, or get in touch with Lisa Pardini by phone at 818.325.1272 or email at lisa.p@ark21.com. Baaba Maal has also commit-

NEW WORLD

Period Ending 5/29/2001 www.cmj.com

Contributing reporters this week: 91 • See page 47 for a complete list of New World airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	7	ANTIBALAS AFROBEAT ORCHESTRA ...Vol. 1	Ninja Tune
2	2	1	1	7	BOB MARLEY & THE WAILERS Catch A Fire	Tuff Gong-IDJMG
					#1 DEBUT	
3	-	-	3	1	BAABA MAAL Missing You	Palm
4	4	3	2	9	TARIKA Soul Makassar	Triloka
5	5	6	5	7	NATACHA ATLAS Ayeshteni	Mantra-Beggars Group
6	3	4	3	7	SHEILA CHANDRA This Sentence Is True...	Shakti
7	19	9	7	5	VARIOUS ARTISTS Jamaica	Putumayo
					#2 DEBUT	
8	-	-	8	1	RADIO TARIFA Cruzando El Rio	Nonesuch-World Circuit
9	-	-	9	1	TRANSGLOBAL UNDERGROUND Yes Boss Food...	Ark 21
10	13	16	10	6	SEBA Ewa!	Tinder
11	8	13	7	8	ATERCIOPELADOS Gozo Poderoso	BMG U.S. Latin-Arista
12	12	24	12	3	SUSHEELA RAMAN Salt Rain	Narada World
13	20	8	8	5	VARIOUS ARTISTS Traveler '01	Six Degrees
14	7	5	5	4	CAETANO VELOSO Noites Do Norte	Nonesuch
15	24	-	15	2	VARIOUS ARTISTS Desert...	Mondo Melodia-Ark 21
16	6	12	6	9	VARIOUS ARTISTS Mexico	Putumayo
17	16	19	12	8	VARIOUS ARTISTS Bosavi Rainforest...	Smithsonian Folkways
18	11	17	3	16	BERES HAMMOND Music Is Life	VP
19	14	15	6	9	LUCIANO A New Day	VP
20	9	7	1	13	BOSSACUCANOVA & ROBERTO MENESCAL	Six Degrees
21	-	-	21	1	GREGORY ISAACS Gold	Jetstar
22	-	-	22	1	SAMBA MAPANGALA Ujumbe	Earthworks
23	-	-	23	1	AFRO CELT SOUND SYSTEM Volume 3: Further In Time	RealWorld
24	R	-	3	13	ETHIOPIQUES VOL. 9 Alèmayèhu Eshètè	Buda Musique
25	-	-	25	1	SUPER RAIL BAND Mansa	Indigo

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

ted himself to several performances throughout the United States this summer. The Senegalese singer/composer is hotter than ever after the release of his spectacular new album, *Missing You (Mi Yeewnii)* (Palm Pictures), which hails

back to his earlier, deliriously lovely acoustic albums with singer-guitarist Mansour Seck. It looks like coast-to-coast action, so get all the details from Dan Connelly at 877.509.9258 or dan.connelly@palmpictures.com.

CRITIC'S CORNER

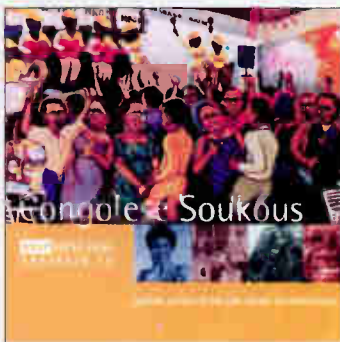
Why aren't we having fun anymore? When did the world music scene become so painfully, absurdly PC? The signs are everywhere. Squadrons of tut-tutting "authenticity police" are boring us to tears with theories and lectures. Danceable acts being booked into concert halls where audiences are expected to sit immobile with their asses falling asleep, lest they attract reprimands from house management. The few live performances where people are actually permitted to get loose are discussed for months afterward. Battle-scarred veterans of the late-'80s and early-'90s Congolese *soukous* craze wax nostalgic about long, sweaty evenings when the point was not whether the crowd was trendy enough to bother with or the musical fare sufficiently edifying, but to indulge in amiable frivolities like drinking and dancing. *Soukous*, in its more diesel-fueled pop incarnations and when it's played LOUD, is Africa's rock 'n' roll, and these rowdy, sweet-toned guitar bands can play the "devil's music" with the best of them.

The good news is that there are finally some decent and mostly mid-priced *soukous* compilations being released; collections of exhilarating, amusing tunes unsullied by any agenda but fun. *The Rough Guide To Congolese Soukous* brings together

saucy dance floor fodder by Tabu Ley, Papa Wemba, Franco and Sam Mangwana, Koffi Olovide and Kanda Bongo Man, among others. The four numbered volumes of *Afrique En Or* (Lusafrica, which is distributed by Harmonia Mundi) offer a one-stop source for hits by Soukous Stars, Diblo Dibala and Matchacha, Wenge Musica, Pepe Kalle, Pablo Lubadika,

Quatre Etoiles and Yondo Sister, plus a few acts from the Ivory Coast and Cape Verde. Other possibilities include the several French-made Sonodisc sets distributed by

Stern's. Admittedly, these albums are not ideal for quiet listening, but most of the selections cry out for a few beers, lots of company, and a sound system that pumps the beat to bone-crushing levels. If some of the material sounds dated or over-produced in the sober light of day, feel free to do a little subjective cherry-picking. But please — let's do away with ponderous judgments. Just go with whatever makes you happy and let the good times roll again! [Editor's note: What Christina didn't mention is that she produced her own compilation, *Lightning Over The River — The Congolese Soukous Sound* (Music Club). Released in 1999, it's generally considered to be one of the two best available, the Rough Guide compilation being the other.]



ARDAVAN KAMKAR

Over The Wind (Traditional Crossroads)

Kamkar is a younger member of one of Iran's most revered family bands. His instrument, the *santur*, has 72 strings divided into sets of four, which rest on nine movable bridges and are struck by hardwood hammers, much in the manner of

hammered dulcimer. It is closely related to the Eastern European *cimbalom* and the *santoor* of India, both of which are thought to have originated in ancient Persia (Iran) anyway. In the hands of so sensitive and technically adept a player, the *santur* is capable of infinite moods and textures, ranging from delicate, repetitive pitter-pattering like rain on a tin roof, to sweeping arpeggios that evoke a breeze toying with a waterfall. It is astonishing that a solo musician is capable creating such varied and inventive soundscapes. New Age and Early Music comparisons are inevitable, and fans of those styles will certainly enjoy themselves, but the album easily evades pigeon-holing and facile associations.

R.I.Y.L.: Ghazal, Parviz Meshkatian, Kálmán Balogh, Kayhan Kalhor

Contact: Cynthia Rogers

Phone: 212.579.3761

Email: tradcross@aol.com

Release Date: June 5

VARIOUS ARTISTS

Arabic Groove (Putumayo)

The present stateside fascination with Arabic music, from venerable classical traditions to transient fads, is heartening proof that it is possible to separate people from politics. However, the true strength of these styles lies in how they are different from, not similar to, their Western counterparts. While the roster of artists is fairly representative of Middle-Eastern pop, the producers seem to mistrust the listener's tolerance for such exotica as intricately ornamented vocals, indigenous yet cutting-edge arrangements, and alternatives to happy-face major keys. Consequently, the set comes across as an accessible but not terribly challenging first encounter.

R.I.Y.L.: Rachid Taha, Cheb Mami, Yulduz, Tarkan, Ehab Tawfik

Contact: Jennifer Daunt

Phone: 415.701.1894

Email: jennifer@putumayo.com

Release Date: June 12

KY-MANI MARLEY

Many More Roads (Artists Only!)

Ky-Mani is on his way to becoming a movie star. He has the lead role in a new movie due for release this summer called *Shottas*, which also features Wyclef Jean, dancehall icon Spragga Benz and world heavyweight champion Lennox Lewis. However, as a musician, he's into a serious roots-oriented groove that his father would recognize, wrapping his slightly gravelly tenor around socially conscious lyrics. There is a potent undertow of back-slashing *riddims* where the bass work is especially tasty, the female back-up choir is tenderly responsive, and the trap player and percussionist are on their game.

R.I.Y.L.: Bob Marley, Ziggy Marley, Michael Rose, Sly & Robbie

Contact: Gerry McCarthy

Phone: 212.941.9900

Email: gmccarthy@artistsonly.com

Release Date: June 5

CMJ RADIO 200

Period Ending
5/29/2001

Contributing reporters this week: 327 • See page 35 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	23	-	1	2	WEEZER Weezer (Green Album)	DGC-Interscope						#1 DEBUT	
2	4	6	2	5	GORILLAZ Gorillaz	Virgin	53	-	-	53	1	STROKES The Modern Age (EP)	XL-Beggars Banquet
					#1 CORE		54	70	77	54	4	BLACK CROWES Lions	V2
3	3	3	3	5	MOGWAI Rock Action	Matador	55	55	38	23	8	DASHBOARD CONFESSIONAL The Places You Have Come... Vagrant	
4	10	11	4	8	DAVID BYRNE Look Into The Eyeball	Virgin	56	54	54	54	5	HI-TEK Hi-Teknology	Rawkus
5	1	1	1	7	NICK CAVE AND THE BAD SEEDS No More...	Mute-Reprise	57	44	50	44	6	ANTIBALAS AFROBEAT ORCHESTRA ...Vol. 1	Ninja Tune
6	2	2	1	9	ANI DIFRANCO Revelling/Reckoning	Righteous Babe	58	49	61	35	7	SPACEHOG The Hogyssey	Artemis
7	37	-	7	2	R.E.M. Reveal	Warner Bros.	59	47	39	21	10	NIKKA COSTA Everybody Got Their Something	Cheeba Sound-Virgin
8	84	-	8	2	AIR 10,000 Hz. Legend	Astralwerks						#2 DEBUT	
9	5	5	5	9	B.R.M.C. Black Rebel Motorcycle Club	Virgin	60	-	-	60	1	JIMMY EAT WORLD College Radio EP	DreamWorks
10	12	33	10	3	RADIOHEAD College EP	Capitol	61	93	60	43	5	JUNO A Future Lived In Past Tense	DeSoto
11	8	10	8	4	MODEST MOUSE Sad Sappy Sucker	K	62	115	-	62	2	AMERICAN ANALOG SET	Emperor Jones-Touch And Go
12	17	132	12	3	TOOL Lateralus	Volcano	63	43	23	23	6	COWBOY JUNKIES Open	Zoë-Rounder
13	15	24	13	3	PLACEBO Black Market Music	Virgin	64	61	143	61	3	MXPX The Renaissance EP	Fat Wreck Chords-Epitaph
14	9	4	1	11	GUIDED BY VOICES Isolation Drills	TVT	65	41	18	18	8	LEMON JELLY Lemonjelly.ky	XL-Beggars Group
15	20	36	15	4	HOT WATER MUSIC A Flight And A Crash	Epitaph	66	68	-	66	2	I AM THE WORLD TRADE CENTER Out Of The Loop	Kindercore
16	42	161	16	3	LOW/DIRTY THREE In The Fishtank	Konkurrent	67	75	99	67	3	JOE HENRY Scar	Mammoth
17	6	7	3	8	RED HOUSE PAINTERS Old Ramon	Sub Pop	68	40	57	40	5	TURIN BRAKES The Optimist I P	Source-Astralwerks
18	7	9	7	6	UNWOUND Leaves Turn Inside You	Kill Rock Stars	69	69	53	53	6	MARCIA BALL Presumed Innocent	Alligator
19	11	8	8	5	GRANDDADDY Through A Frosty Plate Glass (EP)	V2	70	35	22	12	9	ME FIRST & THE GIMME GIMMES Blow In...	Fat Wreck Chords
20	26	96	20	3	FANTASTIC PLASTIC MACHINE Beautiful	Emperor Norton	71	46	13	5	11	OLD 97'S Satellite Rides	Elektra-EEG
21	21	20	20	6	BURNING AIRLINES Identikit	DeSoto	72	74	-	72	2	IKE REILLY Salesmen And Racists	Republic-Universal
22	22	26	22	5	PINEHURST KIDS Bleed It Dry	Barbaric	73	66	69	66	3	RAPTURE Out Of The Races And Onto The Tracks (EP)	Sub Pop
23	18	21	18	5	G. LOVE & SPECIAL SAUCE Electric Mile	OKeh-Epic						#3 DEBUT	
24	19	19	19	19	SIGUR RÓS Agaetis Byrjun	Fat Cat-PIAS America	74	-	-	74	1	GEGGY TAH Into The Oh	Virgin
25	13	17	13	7	MOUSE ON MARS Idiology	Thrill Jockey	75	34	46	34	6	CLIENTELE Suburban Light	Merge
26	88	70	26	4	ZERO ZERO AM Gold	Jade Tree	76	80	81	76	3	SWORDS PROJECT The Swords Project	Absolutely Kosher
												STAINED Break The Cycle	Elektra-FEC

CHART TOPPER



Weezer

#1 DEBUT



Strokes

#2 DEBUT



Jimmy Eat World

#3 DEBUT



27	31	40	27	6	RUSTIC OVERTONES Viva Nueva	Jonny Boy	77	103	—	77	2
28	14	14	14	6	MANIC STREET PREACHERS Know Your Enemy	Virgin	78	116	115	78	4
29	25	31	25	6	ALKALINE TRIO From Here To Infirmary	Vagrant	79	106	151	79	3
30	53	64	30	3	ECHO & THE BUNNYMEN Flowers	spinART	80	97	83	80	4
31	45	68	31	3	BOUNCING SOULS How I Spent My Summer Vacation	Epitaph	81	51	29	14	11
32	50	121	32	3	RUFUS WAINWRIGHT Poses	DreamWorks	82	94	111	82	4
33	32	52	32	4	TO ROCOCO ROT AND I-SOUND Music Is A Hungry Ghost	Mute	83	83	107	83	3
34	78	—	34	2	WHISKEYTOWN Pneumonia	Lost Highway-IDJMG	84	103	82	45	9
35	27	30	27	5	ALEJANDRO ESCOVEDO A Man Under The Influence	Bloodshot	85	157	159	85	4
36	16	15	9	9	SHUGGIE OTIS Inspiration Information	Luaka Bop					
37	29	25	25	7	INCREDIBLE MOSES LEROY Electric...	Ultimatum-Artemis	86	—	—	86	1
38	38	27	27	7	STRING CHEESE INCIDENT Outside Inside	Sci Fidelity	87	64	34	19	9
39	24	28	18	6	OF MONTREAL Coquelicot Asleep In The Poppies...	Kindercore	88	57	41	29	7
40	117	—	40	2	LUCINDA WILLIAMS Essence	Lost Highway-IDJMG					
41	28	16	9	10	BEN HARPER AND THE INNOCENT CRIMINALS Live	Virgin	89	—	—	89	1
42	39	42	36	6	H2O Go	MCA	90	91	58	58	5
43	36	43	36	3	LADYBUG TRANSISTOR Argyle Heir	Merge	91	52	35	13	8
44	48	84	44	5	COUSTEAU Cousteau	Palm	92	90	—	90	2
45	81	—	45	2	CALEXICO Even My Sure Things...	Quarterstick-Touch And Go	93	73	—	73	2
46	33	44	33	6	SCAPEGOAT WAX Okeeblow	Grand Royal-Virgin	94	108	110	94	4
47	56	48	39	6	ANTI-FLAG Underground Network	Fat Wreck Chords	95	101	89	89	3
48	65	149	48	3	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees	96	96	102	96	4
49	58	55	42	6	BARDO POND Oilate	Matador	97	136	—	97	2
50	59	90	50	4	SNOW PATROL When It's All Over We Still...	Jeepster-Never	98	86	168	86	3
51	62	74	51	3	JOAN OF ARC How Can Any Thing So Little...	Jade Tree	99	120	—	99	4
52	30	12	5	9	CREEPER LAGOON Take Back The Universe...	DreamWorks	100	110	—	100	2

77	103	—	77	2	STAINED Break The Cycle						
78	116	115	78	4	BLIND BOYS OF ALABAMA Spirit Of The Century	Real World					
79	106	151	79	3	THRICE Identity Crisis	Sub City					
80	97	83	80	4	MARK LANEGAN Field Songs	Sub Pop					
81	51	29	14	11	TOADIES Hell Below/Stars Above	Interscope					
82	94	111	82	4	TOULOUSE New Points New Lines	Grimsey					
83	83	107	83	3	CHAMPALE Simple Days	Pitch-A-Tent					
84	103	82	45	9	ANDREW BIRD'S BOWL OF FIRE The Swimming Hour	Rykodisc					
85	157	159	85	4	MIRANDA LEE RICHARDS The Herethereafter	Virgin					
					#4 DEBUT						
86	—	—	86	1	ANUBIAN LIGHTS Naz Bar	Crippled Dick Hot Wax					
87	64	34	19	9	THURSDAY Full Collapse	Victory					
88	57	41	29	7	STEREOPHONICS Just Enough Education To Perform	V2					
					#5 DEBUT						
89	—	—	89	1	FONTANELLE F	Kranky					
90	91	58	58	5	JASON FALKNER Necessity: The 4-Track Years	spinART					
91	52	35	13	8	VARIOUS ARTISTS Sounds Eclectic	Palm					
92	90	—	90	2	SHADES APART Sonic Boom	Republic-Universal					
93	73	—	73	2	JIM YOSHII PILE-UP It's Winter Here	Absolutely Kosher					
94	108	110	94	4	ACTION FIGURE PARTY Action Figure Party	Blue Thumb					
95	101	89	89	3	ALBUM LEAF One Day I'll Be On Time	Tiger Style					
96	96	102	96	4	PUFFY AMIYUMI Spike	Sony Japan					
97	136	—	97	2	THIRD EYE FOUNDATION I Poo Poo On Your Juju	Merge					
98	86	168	86	3	LEROY Leroy	Hollywood					
99	120	—	99	4	EAT STATIC Crash And Burn!	CyberOctave					
100	110	—	100	2	IDA The Braille Night	Tiger Style					



Geggy Tah

#4 DEBUT



Anubian Lights

#5 DEBUT



Fontanelle

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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JESSICA.SIRACUSA@UMUSIC.COM



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JAGUARES ON THE PROWL

Cuando *La Sangre Galopa* ("When Blood Gallops") is the name of Mexico's super rock group Jaguares' 13-song new album, according to BMG U.S. Latin. Scheduled for release on July 10, the album will be worked to radio one single at a time. The first single, "Como Tu" ("Like You") should be hitting your mailboxes in the next few weeks. The song itself recalls the flavor of "La Negra Tomasa," drenched in clave snaps, tropical percussion and salsa-jazz piano lines. If this track is any indication of the album to come, then we're in for another

Jaguares treat. On "Como Tu," Mexican rock legend and bandleader Saúl Hernández, known for his wistful and brooding lyrics, mulls over love's burning power. Hopefully this new album will benefit from the BMG U.S. Latin-Arista marketing alliance. Make sure you get this track and the album that follows it. Contact Laffite Benitez at laffite.benitez@bmge.com.

ZURDOK UNMASKED

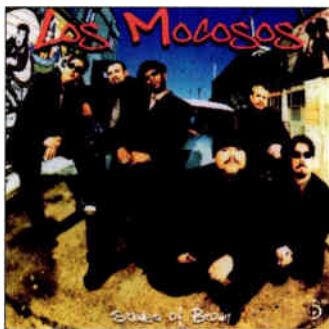
Sounding a lot like the spawn of *Hombre Sintetizador*, Zurdok's new album *Maquillaje* (meaning "facial make-up") continues to lyrically deconstruct modern humans' spiritu-

al devolution, using epic, anthemic, cinematic, melodic rock that's obviously flavored by British pop to tell the story. The album, scheduled for a July 10 release on Manicomio-Universal Latino, contains tracks that, like its predecessor, create a sonic subtext that could be read differently every time. Singer and primary songwriter Chetes' nasal voice floats above soaring guitar squalls, which segues into vintage synth-piano figures as birds chirp in Morse

code in the distance. *Hombre* might have blown you away, but the element of surprise might be lost on *Maquillaje* in the same way Radiohead's *Kid A* prepared you for *Amnesiac*. Zurdok will join the tail end of the Watcha Tour, with dates in Chicago in July and New York in September. You like Muse, Doves, Travis or Radiohead? You'll like Zurdok. Contact Universal Latino's rock label manager Elena Rodrigo at elena.rodrigo@umusic.com.



Zurdok



LOS MOCOSOS

Shades Of Brown
(Six Degrees-Palm)

Los Mocosos like to wear their Latino-ness on their sleeves, and they wear it well. In the tradition of Brown Power groove bands of the '70s—that only Santana has managed to keep alive for a newer generation—the San Francisco-based sextet

fuse 21st-Century Mission District street wisdom with salsa-fied funk and soul. That's not to say they are actually the "snot-nosed little rascals" their name suggests. These guys are *veteranos*, who've been around the block a few times. That the bilingual group is on the super hip Six Degrees label means that they may take their colorful sound to wider audiences already primed to listen to other-language music. Los Mocosos' debut, *Mocos Locos* (Aztlán Records), yielded a hit in 1998 with the politically charged, Talking Heads' "Once In A Lifetime"-twisted rap "Brown And Proud." On *Shades Of Brown*, the group gets censorious with the status quo as well, condemning U.S. border policy and racism but with up-lifting choruses (e.g. the title track's refrain "We are all parts of one another/ We're all just different shades of brown"). Other lyrics take a narrative tone, telling stories of the barrio, *el amor* and childhood heroes. Still, Los Mocosos are all about *la fiesta*, as evidenced by the mambo-funk of "Spill The Wine," the horn-fueled salsa tribute "Tito Puente" and the space-aged salsa-funk opener "Llegaron Los Mocosos." Take out your hankies and get ready to dance!

R.I.Y.L.: Ozomatli, Slowrider, Santana, War
Contact: Troy Prickett
Phone: 415.626.6334 ext. 16
Email: troy@sixdegreesrecords.com
Release Date: June 5; at radio now

Ñ ALTERNATIVE

Period Ending 5/29/2001 www.cmj.com

Contributing reporters this week: 28 • See page 48 for a complete list of Ñ Alternative airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	11	ATERCIOPELADDS Gozo Poderoso	BMG U.S. Latin-Arista
2	2	1	1	13	VARIDUS ARTISTS Escena Alterlatina	Ark 21
3	3	3	a1	39	SDUNDTRACK Amores Perros	Surco-Universal Latino
4	4	10	4	12	VARIDUS ARTISTS Fuerza!	Higher Octave
UP 5 POSITIONS						
5	10	12	5	6	MANU CHAD Próxima Estación: Esperanza	Virgin
6	7	13	6	12	EL DTRD YO Abrecaminos	Surco-Universal Latino
7	15	9	3	36	JULIETA VENEGAS Bueninvento	BMG U.S. Latin
8	5	5	3	17	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	Mil-Palm
9	12	4	3	20	EL GRAN SILENCIO Chúntaros Radio Poder	Virgin Mexico
10	8	7	7	10	PERET Rey De La Rumba	Narada
11	9	6	2	22	VARIOUS ARTISTS Mexamerica	Angelino
12	14	16	12	13	FERMIN MUGURUZA FM 99.00 Dub Manifest	Esan Ozenki
13	20	-	13	2	BERSUIT VERGARABAT Hijos Del Culo	Surco-Universal Latino
14	13	-	13	2	ESTOPA Estopa	BMG U.S. Latin
15	11	15	11	8	MEXICANO 777 God's Assassins	SMA
16	17	11	5	22	ORIXA 2012 e.d.	DLN-Elegua
#1 DEBUT						
17	-	-	17	1	MOENIA Molde Perfecto	BMG U.S. Latin
18	22	19	18	4	LUCYBELL Amanece	Warner Music Chile
19	R	25	8	13	MARIA FATAL Dermis	DLN-Mofo
20	R	23	11	13	JOSE FORS Forseps .02	Opción Sónica
21	-	-	21	1	MORBO Morbo	EMI Mexico
22	25	-	22	2	ANDRES CALAMARO El Salmon	WEA Latina
23	6	8	1	30	DRISHAS A Lo Cubano	Surco-Universal Latino
24	16	14	12	10	CABULA Communicate	DLN-Indie Love
25	R	-	1	34	LDS AMIGOS INVISIBLES Arepa 3000	Luaka Bop

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

CORE RADIO

www.cmj.com

Period Ending 5/29/2001

Contributing reporters this week: 88 • See page 35 for a complete list of Core airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	2	1	5	MOGWAI Rock Action	Matador	37	22	25	22	5	ANTIBALAS AFROBEAT ORCHESTRA	Ninja Tune
2	4	9	2	5	GORILLAZ Gorillaz	Virgin	38	28	27	19	6	OF MONTREAL Coquelicot Asleep In The Poppies... Kindercore	
					UP 51 POSITIONS		39	45	32	32	3	RAPTURE Out Of The Races And Onto The Tracks (EP) Sub Pop	
3	54	-	3	2	AIR 10,000 Hz. Legend	Astralwerks	40	41	63	40	3	SNOW PATROL When It's All Over We Still Have To... Never	
4	1	1	1	7	NICK CAVE AND THE BAD SEEDS No More... Mute-Reprise		41	-	-	41	1	LUCINDA WILLIAMS Essence	Lost Highway-IDJMG
5	25	-	5	2	LOW/DIRTY THREE In The Fishtank	Konkurrent	42	-	-	42	1	AMERICAN ANALOG SET Emperor Jones-Touch And Go	
6	10	11	6	4	DAVID BYRNE Look Into The Eyeball	Virgin	43	58	-	43	2	RUFUS WAINWRIGHT Poses	DreamWorks
7	38	-	7	2	WEEZER Weezer (Green Album)	DGC-Interscope	44	-	-	44	1	FONTANELLE F	Kranky
8	3	3	2	8	ANI DIFRANCO Revelling/Reckoning	Righteous Babe	45	59	71	45	3	JOAN OF ARC How Can Any Thing So Little... Jade Tree	
9	7	5	5	8	B.R.M.C. Black Rebel Motorcycle Club	Virgin	46	47	39	39	5	STRING CHEESE INCIDENT Outside Inside	Sci Fidelity
10	52	-	10	2	R.E.M. Reveal	Warner Bros.	47	66	-	47	2	TOULOUSE New Points New Lines	Grimsey
11	6	8	6	4	MODEST MOUSE Sad Sappy Sucker	K	48	48	40	40	3	HI-TEK Hi-Tekology	Rawkus
12	5	4	4	5	UNWOUND Leaves Turn Inside You	Kill Rock Stars	49	31	23	15	7	LEMON JELLY Lemonjelly.ky	XL-Beggars Group
13	9	12	8	6	MOUSE ON MARS Idiology	Thrill Jockey	50	43	22	11	9	BEN HARPER AND THE INNOCENT CRIMINALS Live...Virgin	
14	13	33	13	3	RADIOHEAD College EP	Capitol	51	33	45	26	9	NIKKA COSTA Everybody Got... Cheeba Sound-Virgin	
15	12	6	1	11	GUIDED BY VOICES Isolation Drills	TVT	52	53	-	52	2	COUSTEAU Cousteau	Palm
16	11	7	7	5	GRANDDADDY Through A Frosty Plate Glass (EP)	V2	53	R	75	27	8	WAGON CHRIST Musipal	Ninja Tune
17	29	-	17	2	TOOL Lateralus	Volcano	54	-	-	54	1	STROKES The Modern Age (EP)	XL-Beggars Banquet
18	21	-	18	2	FANTASTIC PLASTIC MACHINE Beautiful	Emperor Norton	55	57	-	39	5	SPACEHOG The Hogyssey	Artemis
19	30	62	19	3	HOT WATER MUSIC A Flight And A Crash	Epitaph	56	-	-	56	1	EAT STATIC Crash And Burn!	CyberOctave
20	27	41	20	3	PLACEBO Black Market Music	Virgin	57	23	43	23	4	TURIN BRAKES The Optimist LP	Source-Astralwerks
21	8	10	1	8	RED HOUSE PAINTERS Old Ramon	Sub Pop	58	60	34	34	5	MARCIA BALL Presumed Innocent	Alligator
22	16	16	14	6	BURNING AIRLINES Identikit	DeSoto	59	24	24	24	3	LADYBUG TRANSISTOR Argyle Heir	Merge
					#1 DEBUT		60	-	-	60	1	IDA The Braille Night	Tiger Style
23	-	-	23	1	WHISKEYTOWN Pneumonia	Lost Highway-IDJMG	61	R	-	61	2	SEAFOOD Surviving The Quiet	Big Wheel Recreation
24	17	21	17	5	ALEJANDRO ESCOVEDO A Man Under... Bloodshot		62	-	-	62	1	ANDREW COLEMAN Everything Was Beautiful... Thrill Jockey	
25	20	30	20	3	TO ROCOCO ROT AND I-SOUND Music Is A Hungry Ghost Mute		63	R	42	32	3	JUNO A Future Lived In Past Tense	DeSoto
26	18	18	18	10	SIGUR RÓS Agaetis Byrjun	Fat Cat-PIAS America	64	-	-	64	1	ANUBIAN LIGHTS Naz Bar	Crippled Dick Hot Wax
27	40	35	24	6	BARDÓ POND Dilate	Matador	65	61	-	61	2	PORTASTATIC Looking For Leonard	Merge
28	19	19	19	4	G. LOVE & SPECIAL SAUCE Electric Mile	Okeh-Epic	66	44	58	44	3	SCAPEGOAT WAX Okeeblow	Grand Royal-Virgin
29	15	14	14	6	MANIC STREET PREACHERS Know Your Enemy	Virgin	67	70	-	67	2	I AM THE WORLD TRADE CENTER Out Of... Kindercore	
					#2 DEBUT		68	R	-	36	5	ANDREW BIRD'S BOWL OF FIRE The Swimming... Rykodisc	
30	-	-	30	1	ZERO ZERO AM Gold	Jade Tree	69	R	73	36	7	DASHBOARD CONFESSIONAL The Places... Vagrant	
31	62	-	31	2	CALEXICO Even My... Quarterstick-Touch And Go		70	-	-	70	1	THIRD EYE FOUNDATION I Poo Poo On Your Juju	Merge
32	56	-	32	2	BOUNCING SOULS How I Spent My Summer Vacation Epitaph		71	46	17	17	5	COWBOY JUNKIES Open	Zoë-Rounder
33	14	13	6	9	SHUGGIE OTIS Inspiration Information	Luaka Bop	72	R	64	46	5	ALKALINE TRIO From Here To Infirmary	Vagrant
34	67	-	34	2	ECHO & THE BUNNYMEN Flowers	spinART	73	26	36	23	6	CLIENTELE Suburban Light	Merge
35	39	46	35	3	RUSTIC OVERTONES Viva Nueva	Tommy Boy	74	50	47	42	5	INCREDIBLE MOSES LEROY Electric... Ultimatum-Artemis	
36	36	29	23	5	PINEHURST KIDS Bleed It Dry	Barbaric	75	-	-	75	1	JOE HENRY Scar	Mammoth



5 YEARS AGO

STEREOLAB
Emperor Tomato Ketchup
(Elektra-EEG)

BUTTHOLE SURFERS
Electric Ladyland (Capitol)

BOB MOULD
Bob Mould (Rykodisc)

THE CURE
Wild Mood Swings
(Fiction/Elektra-EEG)

BIKINI KILL
Reject All American
(Kill Rock Stars)



10 YEARS AGO

FISHBONE
The Reality Of My
Surroundings (Columbia)

KING MISSILE
The Way To Salvation
(Atlantic)

PRIMUS
Sailing The Seas Of Cheese
(Interscope-East West)

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

JULIAN COPE
Peggy Suicide (Island)

CMJ RADIO 200

Period Ending 5/29/2001

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	100	-	100	2	DEPECHE MODE Exciter	Mute-Reprise
102	-	-	102	1	MARK EITZEL The Invisible Man	Matador
103	71	37	28	9	LUCKY BOYS CONFUSION Throwing The Game	Elektra-EEG
104	-	-	104	1	STATIC-X Machine	Warner Bros.
105	111	106	87	6	SEAFOOD Surviving The Quiet	Big Wheel Recreation
106	137	108	106	4	FOR STARS We Are All Beautiful People	Future Farmer
107	77	66	47	7	SKINDIVE Skindive	Palm
108	-	-	108	1	ANDREW COLEMAN Everything Was Beautiful, And Nothing Hurt	Thrill Jockey
109	135	98	98	4	MULTIPLE CAT The Golden Apple Hits	Plow City
110	89	63	53	6	MANDALAY Solace	V2
111	98	67	44	7	TSAR King Of The School EP (B-Sides And Demos)	Hollywood
112	151	104	53	10	WAGON CHRIST Musipal	Ninja Tune
113	-	-	113	1	GREYBOY Mastered The Art	Ubiquity
114	79	78	10	10	PETE YORN musicforthemorningafter	Columbia-CRG
115	72	65	65	6	DANIELSON FAMILIE Fetch The Compass Kids	Secretly Canadian
116	63	51	51	6	THE EX Dizzy Spells	Touch And Go
117	128	153	117	4	GIRLS AGAINST BOYS Series 7 Soundtrack	Koch
118	107	123	107	5	MAD CADDIES Rock The Plank	Fat Wreck Chords
119	92	76	29	10	TIPSY Uh-Oh!	Asphodel
120	119	-	119	2	PORTASTATIC Looking For Leonard	Merge
121	60	32	2	12	DAFT PUNK Discovery	Virgin
122	-	-	122	1	MISHIMA USA Hold My Breath	Catapult
123	102	93	22	11	MATMOS A Chance To Cut Is A Chance To Cure	Matador
124	159	158	108	5	SYSTEMATIC Somewhere In Between	TMC-Elektra-EEG
125	139	125	125	4	NO MOTIV Diagram For Healing	Vagrant
126	87	-	87	2	OVAL Commers	Thrill Jockey
127	-	-	127	1	WELLWATER CONSPIRACY The Scroll And Its Combinations	TVT
128	129	128	111	6	DJ SMASH Phonography	Blue Note
129	148	148	118	5	KEN NORDINE A Transparent Mask	Asphodel
130	112	95	21	12	DAVE MATTHEWS BAND Everyday	RCA
131	133	-	131	2	PEE WEE FIST Flying	Kimchee
132	104	86	18	9	ATOM AND HIS PACKAGE Redefining Music	Hopeless
133	-	-	133	1	AFRO CELT SOUND SYSTEM Volume 3: Further In Time	RealWorld
134	197	-	134	2	KARL DENSON Dance Lesson #2	Blue Note
135	178	138	135	3	EX MODELS Other Mathematics	Ace Fu
136	130	101	101	5	RUBY Short-Staffed At The Gene Pool	Thirsty Ear
137	122	114	86	9	OHGR Welt	Spitfire
138	152	79	5	13	BLACK BOX RECORDER The Facts Of Life	Jetset
139	67	47	47	7	COUCH Profane	Matador
140	82	45	2	14	IDLEWILD 100 Broken Windows	Food-Odeon-Capitol
141	142	112	112	5	DESTROYER Streethawk: A Seduction	Misra
142	156	144	23	11	SOFT BOYS Underwater Moonlight	Matador
143	143	154	138	4	VARIOUS ARTISTS Traveler '01	Six Degrees
144	95	59	59	7	BOB MARLEY & THE WAILERS Catch A Fire (Deluxe Edition)	Tuff Gong-IDJMG
145	-	-	145	1	VARIOUS ARTISTS Modular Systems	Eighteenth Street Lounge
146	131	126	126	4	JON AUER 6 1/2	Pattern 25
147	146	105	75	7	PUSH STARS Opening Time	Co-Op Pop-Wicked Disc
148	85	56	41	9	INDIA.ARIE Acoustic Soul	Motown
149	-	-	149	1	WIDESPREAD PANIC Don't Tell The Band	Sanctuary
150	123	120	65	6	HELICOPTER HELICOPTER By Starlight	Lunch

CMJ RADIO 200

Period Ending 5/29/2001

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	-	-	151	1	BOYS' STAR LIBRARY If I Was Born A Girl	BumbleBEAR
152	138	-	138	2	VARIOUS ARTISTS Rocket Girl Compilation	Rocket Girl (UK)
153	140	-	140	2	ICARUS LINE Mono	Crank
154	99	92	92	6	BUDDY GUY Sweet Tea	Silvertone-Jive
155	109	91	91	4	THINKING FELLERS UNION LOCAL 282 Bob Dinners Presents...	Communion
156	-	-	156	1	KHAN No Comprendo	Matador
157	-	-	157	1	RON SEXSMITH Blue Boy	spinART
158	113	109	109	6	ATERCIOPELADOS Gozo Poderoso	BMG U.S. Latin-Arista
159	118	73	3	13	ROCKET FROM THE CRYPT Group Sounds	Vagrant
160	145	-	141	3	ASPERA Sugar + Feathered	Big Wheel Recreation
161	161	169	161	3	GO-GO'S God Bless The Go-Go's	Beyond
162	126	80	76	11	ERIC CLAPTON Reptile	Reprise-Warner Bros.
163	-	-	163	1	DARK FANTASTIC Goodbye Crooked Scar	Up
164	168	116	105	8	MERCURY PROGRAM All The Suits Began To Fall Off	Tiger Style
165	76	75	54	7	US MAPLE Acre Thrills	Drag City
166	-	-	166	1	FILM SCHOOL Brilliant Career	Metoo!
167	-	-	167	1	WILLIE NELSON Rainbow Connection	Island-IDJMG
168	124	118	46	9	LUCKSMITHS Why That Doesn't Surprise Me	Candle-Drive-In
169	R	142	142	2	VARIOUS ARTISTS A Nod To Bob	Red House
170	199	-	170	2	BUZZ POETS Buzz Poets	Arx
171	134	62	38	9	RAMMSTEIN Mutter	Universal
172	105	71	71	5	ARLING-CAMERON-SWARTE Sound Shopping	Basta
173	150	130	100	9	BOARDS OF CANADA In A Beautiful Place In The Country (EP)	Warp
174	162	170	105	4	LLOYD COLE The Negatives	March
175	173	85	85	8	NEBULA Charged	Sub Pop
176	-	-	176	1	J.J. CALE Live	Back Porch
177	141	191	141	4	TRACY + THE PLASTICS Muscler's Guide To Videonics	Chainsaw
178	147	-	147	2	MAGNET Caffeine Superstar	Magnetic
179	R	147	109	5	POLYSICS Hey Bob My Friend	Asian Man
180	125	127	96	7	CALIFONE Roomsound	Perishable
181	R	-	98	5	DYNAMITE BOY Somewhere In America	Fearless
182	-	-	182	1	DAVE CARTER & TRACY GRAMMER Drum Hat Buddha	Signature
183	181	-	181	2	WATERDOWN Never Kill The Boy On The First Date	Victory
184	158	87	51	12	DELBERT MCCLINTON Nothing Personal	New West
185	-	-	185	1	EMMYLOU HARRIS Anthology: The Warner/Reprise Years	Rhino
186	167	117	117	7	RETSIN Cabin In The Woods	Carrot Top
187	-	-	187	1	LOOPDROP Loopdrop	Rocket Girl (UK)
188	R	-	178	4	EUPHORIA Beautiful My Child	Six Degrees
189	172	-	172	2	TRICKY WOO Les Sables Magiques	Sonic Unyon-Tee Pee
190	121	103	103	6	SUM 41 All Killer No Filler	Island-IDJMG
191	-	-	191	1	IMITATION ELECTRIC PIANO Imitation Electric Piano EP	Drag City
192	183	-	183	3	BONNIE PRINCE BILLY Ease Down The Road	Palace-Touch And Go
193	132	94	23	11	CLUTCH Pure Rock Fury	Atlantic
194	187	174	174	3	LAURA NYRO Angel In The Dark	Rounder
195	192	135	50	8	CINERAMA John Peel Sessions	Manifesto
196	-	-	196	1	ELTRO Velodrome	Absolutely Kosher
197	-	-	197	1	ROSENBERGS Mission: You	Discipline Global
198	182	133	133	4	TOM RUSSELL Borderland	Hightone
199	-	-	199	1	BAABA MAAL Missing You	Palm
200	-	-	200	1	NATACHA ATLAS Ayeshteni	Mantra-Beggars Group



15 YEARS AGO

SIOUXSIE & THE BANSHEES
Tinderbox (Geffen)

LOU REED
Mistrial (RCA)

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

JOE JACKSON
Big World (A&M)

HÜSKER DÜ
Candy Apple Grey (Warner Bros.)



20 YEARS AGO

THE WHO
Face Dances (WB)

PRETENDERS
Extended Play (Sire)

PHIL COLLINS
Face Value (Atlantic)

GREG KIHN
Rockihnroll (Beserkley)

SANTANA
Zebop! (Columbia)

HEY CMJ REPORTERS! FORGET EMAILING REPORT ONLINE!

ENTER YOUR PLAYLIST
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WEEK, AND YOU'LL NEVER WORRY
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REPORTS. YOU CAN ALSO UPDATE
YOUR STATION INFORMATION,
UPDATE REGULAR AND SPECIALTY
MUSIC DIRECTOR NAMES AND
PHONE NUMBERS, ALL FROM YOUR
OWN COMPUTER.

CONTROL YOUR OWN DESTINY!

GO TO WWW.CMJ.COM/INDUSTRY

NOW,

CLICK ON "INTERNET REPORTERS LOGIN HERE," AND FOLLOW
THE SIMPLE INSTRUCTIONS.

RADIO 200 ADDS

Period Ending 5/29/2001

www.cmj.com

POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	105	DEPECHE MODE Exciter	Mute-Reprise
2	95	OSKER Idle Will Kill	Epitaph
3	88	WIDESPREAD PANIC Don't Tell The Band	Sanctuary
4	62	DICKIES All This And Puppet Stew	Fat Wreck Chords
5	50	ELTRO Velodrome	Absolutely Kosher
6	41	MY MORNING JACKET At Dawn	Darla
7	39	SI*SE Si*sé	Luaka Bop
8	38	STEREO MC'S Deep Down & Dirty (CD5)	Island-IDJMG
9	37	CROSSBREED Synthetic Division	Artemis
10	36	PS I LOVE YOU Heart Df Stone	Rocket Girl (UK)
11	36	PLEASURE FOREVER Pleasure Forever	Sub Pop
12	33	AFRO CELT SOUND SYSTEM Volume 3: Further In Time	RealWorld
13	31	WEST OF WAKEFIELD Connecting The Dots	Matchpale
14	26	INSPECTION 12 In Recovery	Honest Don's
15	24	DOLOUR Waiting For A World War	Sonic Boom
16	22	TSOL Disappear	Nitro
17	22	NORTH OF AMERICA This Is Dance Floor Numerology	Matlock
18	16	ZIAKAS The Theory Df Everything	Hi-Fidelity
19	16	VIOLET BURNING Faith And Devotions Of A Satellite Heart	Violet Burning
20	11	TRICKY Blowback	Hollywood

GOING FOR ADDS

www.cmj.com

JUNE 12

BIG WRECK The Pleasure & The Greed	Atlantic
BUILT TO SPILL EP	Warner Bros.
BUSY SIGNALS Pretend Hits	Sugar Free
HISSYFITS Letters From Frank	DeSoto
IFFY Boat Bondo	Food Chain
QUINTON Quinton	Hoover
SHINS Dh, Inverted World	Sub Pop
TED LEO The Tyranny Df Distance	Lookout!
THE CULT Beyond Good And Evil	Lava-Atlantic
TRAVIS The Invisible Band	Epic
VARIOUS ARTISTS Morricone RMX	Reprise

JUNE 19

AMERICAN STEEL Jagged Thoughts	Lookout!
HUSKING BEE Four Color Problem	Doghouse
IVY Long Distance	Nettwerk
LITTLE LEAGUE HERO Start	Engine Shed
REVEILLE 3-Song Sampler	Elektra-EEG
SILVER Angel And I	Silver
SUMMER HYMNS A Celebratory Arm Gesture	Misra
VARIOUS ARTISTS Fashion TV	V2

JUNE 26

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

CMJ Music Marathon 2001 Registration Form

Contact Information

Name: _____

Company/Call Letters/Affiliation: _____

Title/Occupation: _____

Address: _____

City: _____ State: _____ Zip/Postal Code: _____

Daytime Phone: () _____ Fax: () _____

Email: _____

General Information

How did you hear about CMJ Music Marathon?

Attended in the past (# of years) _____ Friend/co-worker

CMJ Mailing CMJ poster CMJ website Other website, specify: _____

Ad in CMJ New Music Report Ad in other magazine, specify: _____ Other: _____

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

Type of business: Band/Artist Booking Agency Commercial Radio

College/Non-commercial radio Conference/Event Film Industry Independent Promotion

Internet/Multimedia Co. Management Music Publisher Producer

Publicity Press Retail Outlet Software/Technology Student

Trade Organization Other: _____

Record Label: Major Indie Online

I want to be listed in the online directory of registrants: Yes No

Registration Price

College Radio Discount Packages (must have valid ID): # of students participating: _____

Before May 1:

\$125/ea. (5 or more students) \$100/ea. (10 or more students)

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

General Registration:

\$350 (before April 1) \$375 (before May 1) \$400 (before July 1) \$445 (before August 31)

Walk-up registration price: \$495

Student Registration (must have valid ID):

\$150 (before April 1) \$175 (before May 1) \$200 (before July 1) \$245 (before August 31)

Walk-up registration price: \$295

Payment Information

Payment is enclosed in the form of:

Visa MasterCard American Express Discover Check Money Order

Credit Card #: _____

Expiration Date: ____ / ____ / ____

Name (as it appears on card): _____

Cardholder's signature: _____

Waiver Statement

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

Signature: _____ Date: _____

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

Online Registration:
 www.cmj.com/marathon

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

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

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

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

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

Fax to:
 646-230-4444

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



June 11

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

Man's Ruin
 GSL
 Man's Ruin

June 12

ANATA Dreams Of Death And Dismay
APEX THEORY
ASTEROID NO. 4 King Richard's Collectibles
BLINK 182 Take Off Your Pants And Jacket
CAM'RON
COLDCUT Re:olution (CD5/7")
FERRY CORSTEN Global Transmission
DE PHAZZ Death By Chocolate
RICHARD ELLIOT Forbidden Fruit
ELECTRIC LIGHT ORCHESTRA Eldorado (reissue)
ELECTRIC LIGHT ORCHESTRA Discovery (reissue)
ELECTRIC LIGHT ORCHESTRA Secret Messages (reissue)
ELECTRIC LIGHT ORCHESTRA Time (reissue)
TRILOK GURTU The Beat Of Love
HALFCKOCKED The Last Star
TOM T. HALL Ultimate Collection
INDICATORS Beauty Is A Whore
ANDREAS JOHNSON Liebling
KEVORKIAN DEATH CYCLE Relax (CD5)
NUSRAT FATEH ALI KHAN The Final Studio Recordings (2CD)
RAHAT NUSRAT FATEH ALI KHAN Rahat Nusrat Fateh Ali Khan
KNIGHTZ OF BASS Reborn
BOB MARLEY & THE WAILERS Burnin' (reissue)
BOB MARLEY & THE WAILERS Catch A Fire (reissue)
BOB MARLEY & THE WAILERS Live (reissue)
BOB MARLEY & THE WAILERS Natty Dread (reissue)
BOB MARLEY & THE WAILERS Rastaman (reissue)
MAYOR MCCA Me Is He
MONROE BROTHERS Volume 2: Just A Song Of Old Kentucky
NEOTROPIC La Prochaine Fois (2CD)
NEW LOST CITY RAMBLERS 40 Years Of Concert Recordings
PEARLFISHERS Across The Milky Way
PHILADELPHIA EXPERIMENT The Philadelphia Experiment
PUYA Union
PHIL RANELIN Vibes From The Tribe (reissue)
QUINTON Quinton
ROOMFUL OF BLUES Watch You When You Go
SCORPIONS Millennium
SENSATIONAL Get On My Page
SHOWOFF
SIANSPHERIC The Sound Of The Colour Of The Sun
SOLE Fly Away

Relapse
 DreamWorks
 Rainbow Quartz
 MCA
 Entertainment-Epic
 Ninja Tune
 Moonshine
 Blue Thumb
 GRP
 Epic Legacy
 Epic Legacy
 Epic Legacy
 Epic Legacy
 Blue Thumb
 Megatronic-DreamWorks
 Hip-O
 Shut Eye
 Reprise
 Metropolis
 American Legacy
 Sony Legacy
 Bomb Hip-Hop
 Universal
 Universal
 Universal
 Universal
 Universal
 Sonic Unyon
 Rounder
 Ntone
 Rounder
 Marina
 RopeADope
 MCA
 Hefty
 Hoover
 BEYE
 Universal
 Ipecac
 Maverick
 Sonic Unyon
 DreamWorks

SOLUNA
STEREO MC'S Deep Down And Dirty
SEBASTIEN TELLIER L'Incrovable Verite
TESLA Millennium
THIRD WORLD Ultimate Collection
THULSA DOOM The Seats Are Soft, But The Helmet Is Way Too Tight
TRICKY WOO Les Sables Magiques
JOHN VANDERSLICE Time Travel Is Lonely
VARIOUS ARTISTS A Twist Of Marley
VARIOUS ARTISTS Funeral Songs
VARIOUS ARTISTS Terminal Buzz: Y (3CD)
VARIOUS ARTISTS Unwrapped
VARIOUS ARTISTS WWF Smackdown
WALKMEN The Walkmen
WOLFSHEIM Spectators

DreamWorks
 Island
 Record Makers-Astralwerks
 Universal
 Hip-O
 This Dark Reign
 Sonic Unyon
 Barsuk
 GRP
 Relapse
 Shut Eye
 Hidden Beach-Epic
 Columbia
 StarTime
 Metropolis

June 15

BEANS Crane Wars

Zum

June 17

JOY ELECTRIC Legacy Vol 1: The White Songbook

BEC

June 18

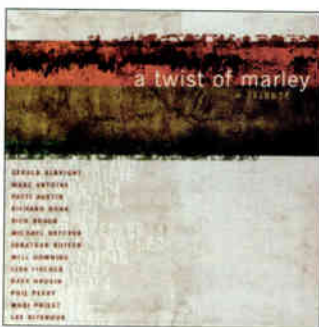
REBECCA GATES Ruby Series

Badman

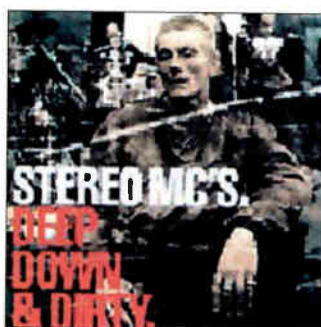
June 19

AMERICAN STANDARD The New American Standard Classics
AMERICAN STEEL Jagged Thoughts
ANYONE Is You
MARC ANTOINE Cruisin'
LOUIS ARMSTRONG Louis And The Angels (reissue)
LOUIS ARMSTRONG Louis And The Good Book (reissue)
LOUIS ARMSTRONG Satchmo In Style (reissue)
ASLEEP AT THE WHEEL Millennium
AN'S INTERZONE Requiem For Jack Kirby
GEORGE BENSON QUARTET It's Uptown (reissue)
GEORGE BENSON QUARTET The George Benson Cookbook
MICHAEL BRECKER Nearness Of You: The Ballad Book
BURNING SPEAR Ultimate Collection
TERRY CALLIER
CALLING Camino Palmiero
CHICAGO UNDERGROUND QUARTET Chicago Underground Quartet
VINCENT CLARKE & MARTYN WARE Spectrum Pursuit
THE CLEAN
DAZZ BAND Millenium Collection
DANIEL DEBOURG Tell The World
ERIC B. & RAKIM Millenium Collection
ESHAM Tongues
F MINUS Suburban Blight
FARTZ What's In A Name?
FLYING BURRITO BROTHERS Millennium
FORCE MASS MOTION Future Groove Collection
EDITH FROST Wonder Wonder
GANGSTA BOO Both Worlds: *69
DIZZY GILLESPIE Have Trumpet Will Excite (reissue)
DIZZY GILLESPIE AND STAN GETZ Diz And Getz (reissue)
GROUNDHOGS
HAAZZ & CO Unlawful Noise
TOM HARRELL Paradise
DICK HECKSTALL-SMITH & FRIENDS Blues & Beyond
INSOLENCE
SIMON JOYNER Hotel Lives

Maggadee
 Lookout!
 Roadrunner
 GRP
 Verve
 Verve
 Verve
 Universal
 GREGG BENDI-Atavistic
 Columbia Legacy
 Columbia Legacy
 Verve
 Hip-O
 Mr. Bongo
 RCA
 Thrill Jockey
 Vehicle Mute
 Merge
 Universal
 DreamWorks
 Hip-O
 Overcore
 Hellcat
 Alternative Tentacles
 Universal
 Future Groove-Mute
 Drag City
 Loud
 Verve
 Verve
 Blue Storm-Spittfire
 Atavistic
 RCA
 Blue Storm-Spittfire
 Maverick
 Atavistic-Truckstop



VARIOUS ARTISTS A Twist Of Marley (GRP)
STEREO MC'S Deep Down And Dirty (Island)



June 12
 June 12

REPORTING DATES

June 8 - June 12
June 15 - June 19
June 22 - June 26

*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

CFBU
St. Catharines, ON 103.7 FM
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905.646.6670
cfbu@cmjradio.net

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519.320.3261
chrw@cpw.com

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Theo Ivo
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cfbr@cmjradio.net

CHSR
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Shantell Powell
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chsr@cmjradio.net

CISM (C)
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Elaine Roy
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chsr@cmjradio.net

CJLO
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Louis & Omar
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CKCU (C)
Calgary, AB 90.9 FM
Dan Strain
403.270.3902
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CHMA
Sackville, NB 108.9 FM
Dimitri Frit
506.354.2271
chma_mus@cmjradio.net

CHYZ
Quebec City, 93.3 FM
Dimitri Frit
418.351.2131
chyz@cmjradio.net

CJXS
Montreal, QC 105.5 FM
Dimitri Frit
514.351.9731
chyz@cmjradio.net

CJSS
Burnaby, BC 93.3 FM
Eric Borne
604.291.3076
cjss@cmjradio.net

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KCSB (C) Santa Barbara, CA 01.0 FM Corina Luckenbach 803.377

KKXK (A) (C) Santa Barbara, CA 01.0 FM Tony Roman 803.377

KDWB Dillon, MT 90.9 FM Thomas Weinstein 406.873.7156

KFM (A) Grand Forks, ND 90.7 FM Michael Olson 701.777.4590

KGR6 Long Beach, WA 89.9 FM Marshall Kraft 362.803.9111

KLBC Long Beach, CA 1500 AM Ethan Hackett 562.400.4300

KMUD (A) Los Angeles, CA 91.1 FM Kate Kline 707.923.2919

KRPH Sacramento, CA 61.0 AM Brian Brown 916.826.3257

KRQX Sacramento, CA 98.5 FM Chris Breda 916.334.7777

KRSP San Francisco, CA 89.1 FM Chandra Park 415.777.7777

KCSN Northridge, CA 88.5 FM Ken 818.707.5778

KDNK (A) Carbondale, CO 90.5 FM Ken 970.943.0138

KEPC (A) Colorado Springs, CO 89.7 FM Ken 719.546.4483

KGLT (A) Bismarck, ND 91.0 FM Kelly Skrupin 701.546.3181

KGUR (A) San Luis Obispo, CA 97.5 FM Ed Rosenberger 805.944.1102

KLPI Ruston, LA 89.1 FM Marc Stolt 318.257.4883

KPHS Pasadena, CA Ca FM Jonathan Lewis 909.798.1102

KRLY Huntington, IN 90.5 FM John Wilkins 507.944.1102

KSCR Los Angeles, CA 1560 AM Brian Macdonald 213.740.5727

KSHU Huntington, IN 90.5 FM Chris Carnoch 936.284.1344

KCSS Sacramento, CA 91.0 FM George Santos 916.671.3178

KDXX Grand Forks, ND 90.5 FM Mike Carson 701.777.7888

KEWL Wheeling, OH 89.9 FM Bryan Burrows 907.756.2480

KLGL St Louis, MO 1220 AM Ken 314.968.7162

KHNS Kaines, IA 102.3 FM Ken 515.242.4820

KLSC (A) Baton Rouge, LA 91.1 FM Ken 225.381.4820

KPSU Portland, OR 1450 AM Angelo M. Deloia 503.251.1322

KRCC (A) Colorado Springs, CO 91.5 FM Ken 719.473.4801

KSDJ Brookings, SD 90.7 FM Tom Johnson 605.888.3358

KSLC McMinnville, OR 80.3 FM Jim 503.431.2550

KCSU (C) Fort Collins, CO 90.5 FM Nathan Dewey 970.247.1111

KDUR (A) Durham, NC 91.0 FM Brian Lippert 919.247.1111

KFAI (A) Minneapolis, MN 106.7 FM David 612.711.1111

KGNU (A) Boulder, CO 88.5 FM Elaine Erb 303.448.0885

KIWR Council Bluffs, IA 89.7 FM Meri Ford 712.293.3443

KMSA Grand Junction, CO 91.3 FM Davidavenport 970.248.1719

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KSHU Huntington, IN 90.5 FM Chris Carnoch 936.284.1344

KCWU Ellensburg, WA 89.1 FM Heather Barnes & Sandra Halabi 509.963.2268

KDVS (C) Davis, CA 90.3 FM Heidi 916.841.7892

KDWB Dillon, MT 90.9 FM Thomas Weinstein 406.873.7156

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KSMF (A) 88.1 FM
KSMF (A) 88.1 FM

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Fort Worth - Texas, TX 06.7 FM
Erick Chandler
617.257.7531

KTSW
San Marcos, TX 09.9 FM
Rachel Boyd
761.245.0413

KUCR
Riverside, CA 08.3 FM
Barry Backford
951.787.1511

KUOI (C)
Hoscon, ID 00.3 FM
Cristina Carney
208.845.8413

KYMR (A) (C)
Newry City, CA 99.5 FM
Paul Green
531.265.5511

KXCR
ECHO & THE BU
RUBY
FLUCE

KZSC (C)
Santa Cruz, CA 08.1 FM
Paul Green
531.265.5511

WASU
WASU, NC 00.5 FM
Paul Green
617.257.7531

WBSW
WBSW, MA 100.1 FM
Paul Green
617.257.7531

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L.B. Watson
541.435.0112

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Socorro, NM 00.7 FM
Chad Johnson
505.435.0112

KTHU
Hollywood, FL 00.3 FM
Chad Johnson
505.435.0112

KUGS (C)
Bellingham, WA 00.3 FM
Chad Johnson
505.435.0112

KUOM (C)
Hempstead, NY 77.0 FM
Chad Johnson
505.435.0112

KVSC
St. Cloud, MN 00.1 FM
Chad Johnson
505.435.0112

KXLU (C)
Los Angeles, CA 00.9 FM
Chad Johnson
505.435.0112

KZUU
Charlottesville, VA 91.5 FM
Chad Johnson
505.435.0112

WAWL
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Chad Johnson
505.435.0112

WBUK
Burlington, WI 01.1 FM
Chad Johnson
505.435.0112

KSRN
San Rafael, CA 08.1 FM
Wally Wolfes
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KTFD (A)
Lubbock, TX 104.3 FM
Jeff Brown
807.580.1070

KTTX (C)
Lubbock, TX 00.1 FM
Eric Thompson
807.580.1070

KUMD (C)
Duluth, MN 103.3 FM
Scott Sells
218.724.2061

KURE
Ames, IA 00.5 FM
Andrew Salt
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Gainesville, TX 01.1 FM
Benjamin Donnoe
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Glenn Helms
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KZMU
Moab, UT 07.8 FM
Glenn Helms
435.258.8824

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435.258.8824

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Ben Iott
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Jeremy Smith
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KUNJ (A)
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Al Schreier
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KUWS (C)
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Drew Hendrick
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435.258.8824

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Bonnie Hart
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Al Tappa
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KTRU (C)
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Al Tappa
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KUCI (C)
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Michael Hubbard
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Al Tappa
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Al Tappa
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KZOW
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Yicki Doll
971.822.8196

WALF
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Yicki Doll
971.822.8196

WBNY (C)
Buffalo, NY 91.3 FM
Theresa Papp
716.876.3000

WBEA (A) (C)
Columbus, OH 96.5 FM
Maggie Brennan
614.461.1111

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WCSC (C) Chicago, IL 89.3 FM Cathryn Sunday 216.89.3721...

WDBM (C) Detroit, MI 88.9 FM Beth Perrins 917.542.1194...

WCBC (A) Dayton, OH 90.5 FM John DeWitt 217.352.8238...

WEFT (A) Chicago, IL 90.1 FM Wally Dreyer 217.352.8238...

WERG (A) Erie, PA 89.5 FM Dennis J. Lank 814.831.5941...

WFCF (A) St. Augustine, FL 88.5 FM Jim Mullen 813.822.6540...

WFMU (C) Jersey City, NJ 91.1 FM Brian Turner 973.961.1111...

WGLS (A) Glensboro, NJ 89.7 FM Sue Smalley 908.663.9437...

WHRW (C) Binghamton, NY 90.5 FM John Lee 607.731.2139...

WCSS (A) Northampton, MA 96.5 FM Matt Murray 508.285.2819...

WCCR (A) West Chester, PA 91.7 FM Rebecca Miller 610.435.2414...

WCCC (A) Sanford, NC 90.5 FM Jeff Russell 919.775.5401...

WGBK (A) Killington, VT 105.3 FM Dan Ewald 802.472.3156...

WGLI (C) Auburn, IL 91.1 FM Ryan Hansen 334.644.4114...

WERS (A) (C) Boston, MA 89.5 FM Jeff Goodman 617.874.8462...

WFCI (A) Franklin, IN 89.5 FM Bruce Calisti 317.738.8206...

WFNY (A) Fairport, NY 93.3 FM Andrew Mower 518.425.2668...

WGSU (A) Geneva, NY 89.3 FM Jim Mullen 716.245.5486...

WHSN (A) Bangor, ME 88.3 FM Mark Hinton 202.973.1011...

WCCR (A) Fresno, CA 98.9 FM Noah Elmore 708.709.3518...

WCVF (A) Fresno, CA 98.9 FM Jim Briggs 716.673.3420...

WCDE (A) Richmond, VA 90.1 FM Adam Lumbini 804.828.8698...

WCCB (A) Boston, MA 89.9 FM Adam Lumbini 814.852.8997...

WURU (A) Erie, PA 89.5 FM Matt Orland 814.831.5941...

WFDD (C) Teaneck, NJ 89.1 FM Jerry Rubino 201.592.2808...

WFRM (A) Frostburg, MD 91.9 FM Rob Condy 301.581.4143...

WHCS (A) New York, NY 550 AM Eunice Franklin 212.772.4276...

WHUS (C) Stars 91.7 FM Cindy Brannan 800.446.4007...

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WCKS (A) Alondale, MI 1610 AM Mike Curtis 616.855.2817...

WCYJ (A) Wausau, WI 88.7 FM Jim Rumanus 715.827.4757...

WCCR (A) Hanover, NH 98.5 FM Art Kowich 603.881.3313...

WECI (A) Richmond, IN 91.5 FM Matt Murgoyne 765.983.1246...

WEIU (A) Charleston, IL 88.9 FM Joe Heumann 217.581.7370...

WERW (A) Syracuse, NY 1570 AM John Vacanti 315.443.2021...

WFHB (A) Bloomington, IN 91.3 FM Jim Mullen 317.232.1200...

WCBK (A) Glenview, IL 88.5 FM Andy Strickland 847.486.4487...

WHPK (A) Chicago, IL 88.5 FM Emily White 773.702.8288...

WICB (C) Itasca, NY 91.7 FM Emily White 773.702.8288...

WCHI (A) Madison, CT 91.1 FM John Linn 860.439.2853...

WDBK (A) Blackwood, NJ 91.5 FM Richard Sarkisian 800.277.7200...

WGGC (A) Downers Grove, IL 88.3 FM Scott Berman 630.271.8914...

WGLS (A) Geneva, NY 89.7 FM Wally Dreyer 315.781.3812...

WESN (A) Bloomington, IL 88.1 FM Cam Rowland 618.458.2785...

WFIT (A) New York, NY 340 AM Bill Miller 212.717.7198...

WGOR (A) Plainfield, VT 91.1 FM Lucia Ducharme 802.884.7785...

WIDR (A) Palmdale, CA 89.1 FM Sara Markman 616.387.8308...

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Josh Brittain
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Ruth Agnew
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www.wvfo.com

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Rick Shapiro
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Ryan Matz
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www.wmtu.com

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WIOB
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Adam Hasty
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NICOLA LAMERS
RON SEXSMITH
RUFUS WAINWRIGHT
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JOHN OF ARC
- KRUU** Berkeley, CA 81.1 FM
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- KSDJ** Brookings, SD 90.7 FM
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- KSJS** San Jose, CA 90.5 FM
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STEREO MC'S
DEPECHE MODE
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STEREO
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USAF Academy, CO 104.3 FM
D.J. Red
719.332.4644
HIFESTIC
REDMAN
JURASSIC-5
QUASIMOTO
LOOTPACK
PETER ROCK
STYLES OF BEYOND
HAIKU DETAT

KLSU
Baton Rouge, LA 91.1 FM
Brenton Francois
225.386.4620
KRUQI
LIL RELATIVES
FOREIGN LEGION
QUASIMOTO
LOOTPACK
PETER ROCK
STYLES OF BEYOND
HAIKU DETAT

KUWS
Superior, WI 91.3 FM
John Edgar Bayliss
715.336.3530
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ZION I
MR. SHORT KHOP
OUTLAWZ
SCARBACE
LAYZIE BONE
SILMIA CALHOUN
INDIA ARIE
CONY
LIL WAYNE

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kuws@wi.edu
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SCARBACE
LAYZIE BONE
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INDIA ARIE
CONY
LIL WAYNE

WDCB
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Bill Freeman
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wdcbb@hotmail.com
JURASSIC-5
JAHMEEM
DELTRON 3030
INDIA ARIE
JAHMEEM
SCARUB
DRECHE MODE
WASTELANZ
EVE
R. KELLY
WASTELANZ

WIRE
Normal, OK FM
Nilton Odele
405.325.0121
nilton@wire.com
BUS DRIVER
ANGEL
MICHAEL FRANTI &
CAROL DENSON
SCARUB
DRECHE MODE
WASTELANZ
EVE
R. KELLY
WASTELANZ

WPKN
Bridgeport, CT 89.5 FM
Dave
937.331.9756
philicowen@hotmail.com
JEFF SHARLE
SHE A FEMALE TRI
KOOOL G R AP
GORILLAZ
SANDER KLEINBER
TIMO MAAS
MAX GRAHAM
ALEX GORDON
FUNKSTAR DE LUXE
ADAM X

WRUR
Cleveland, OH 88.5 FM
Michael Davidson
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LIT BUKEM
MELANGE
PROJECT PITCHFORK
MUJAI
WARPROUTINE
MATMOS
TRAVELER 11
GEORGE SARAH
KEOKI

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Mike Davis
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GRL-BY
ANGEL
COMPOST 100
SHANTEL
BEATNUTS
CAPPADONNA
75 ARE TAKES YOU
MUD UP
SLUR THE SHOCKER
CASA MASH
BIG PUN

WZBC
Chapel Hill, NC 90.3 FM
Brian Lumaig
617.552.3511
ASSEMBLAGE 23
HIFESTIC
PROJECT PITCHFORK
ECHO IMAGE
DEATHLINE INTL
GRIDLICK
XXYN
DAS ICH
SOMATIC RESPONSES
DIVERJE

CFMU
Hamilton, ON 93.3 FM
Mike Bowman
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cfmums@msu.mcmaster.ca
HIFESTIC
PETER ROCK
GORILLAZ
JURASSIC-5
RUN LA RUN
OUTKAST
TALIB KWELI AND H
OTKUT
DI CLUE
LYRICIST LOUNGE V

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MICHAEL FRANTI &
CAROL DENSON
SCARUB
DRECHE MODE
WASTELANZ
EVE
R. KELLY
WASTELANZ

WPTS
Pittsburgh, PA 92.1 FM
Chris DiBarrio/Shelby
412.648.7592
lass121@pitt.edu
AIR
MIRWAIS
MI COLE
FANTASTIC PLASTIC
KEOKI
SOULSTICE
HYBRID
WAGON CHRIST
DAFT PUNK
DZAN & KAMI

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TALIB KWELI AND H
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WQFS
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Dan Snyder
336.316.7252
AIR
RYBY
BOARDS OF CANADA
MODULAR SYSTEMS
MOUSE ON MARS
CHIASM
LEMON JELLY
EAT STATIC
ERIC TRUFFAZ
DJ SMASH

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EVE
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SCARUB
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wrasharts@hotmail.com
TROUBLEMAKERS
GEORGE ACOSTA
GRIDLICK
HI-FIDELITY DUB 5
REDBY
AURAL BLASPHEMY
MI COLE
VATA
ASSEMBLAGE 23
LIT BUKEM

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DI CLUE
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KLSU
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Brenton Francois
225.386.4620
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R. KELLY
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BUS DRIVER
ANGEL
MICHAEL FRANTI &
CAROL DENSON
SCARUB
DRECHE MODE
WASTELANZ
EVE
R. KELLY
WASTELANZ

WRBC
Lewiston, ME 91.5 FM
Miris Lyrain
207.777.7532
KHAN
PIG IN A CAN
DAFT PUNK
OHGR
GREYBOY
SHANTEL
TO ROCCO ROT AND
VITALZSTEP
TIMO MAAS
JOHN DEBO
MAX GRAHAM

WRUR
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MUJAI
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MATMOS
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GEORGE SARAH
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COMPOST 100
SHANTEL
BEATNUTS
CAPPADONNA
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SLUR THE SHOCKER
CASA MASH
BIG PUN

WZBC
Chapel Hill, NC 90.3 FM
Brian Lumaig
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ASSEMBLAGE 23
HIFESTIC
PROJECT PITCHFORK
ECHO IMAGE
DEATHLINE INTL
GRIDLICK
XXYN
DAS ICH
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DIVERJE

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PETER ROCK
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LOOTPACK
PETER ROCK
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HAIKU DETAT

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SCARUB
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JOHN TEADA
TEEBU
EXIT STRATEGY
EDGERS & OPT
BOB SINCLAR
ROY DAVID JAY
TOTAL SCIENCE
ARI 2
JURNEK XL
QUIET DAZE

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WREK
Atlanta, GA 91.1 FM
Will Rank
404.894.2468
ASSEMBLAGE 23
SOMATIC RESPONSES
GRIDLICK
WAGON CHRIST
AURAL BLASPHEMY
SUBSTANZ T
SHIMMI
DAS ICH
MELANGE
NORB

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EVE
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Riverside, IL 88.9 FM
Ballo
708.465.0300
ADAM X
DIVERJE
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PROJECT PITCHFORK
TIMO MAAS
OHGR
GRAND TOURISM
SEB FOUNTAINE
VITALZSTEP
GREYBOY

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MUJAI
WARPROUTINE
MATMOS
TRAVELER 11
GEORGE SARAH
KEOKI

WYUC
Yellow Springs, OH 91.3 FM
Mike Davis

WMSC Upper Montclair, NJ 90.3 FM DJ Chase 973.835.4257

MR. LIF L THE SYMPHONY ANGEL MF DOOM AKBAR BHS BIG L GREYBOY BUS DRIVER CANNIBAL OX

WNAA Rochester, NY 750 AM Noe Street Burroughs 716.259.2857 wnac@wnaa.com

WOWL Boca Raton, FL 91.7 FM Steven Williams 561.291.3759

WPTS Pittsburgh, PA 92.1 FM Brandon Yocopoulos 412.640.7992

WRAS Atlanta, GA 88.5 FM Randall Witz 404.851.2240

WRBB Boston, MA 104.9 FM Jesse Masso 617.723.4339

WRFL Lexington, KY 88.1 FM Sharon Abdullah 606.257.1557

WRKC Wilkes-Barre, PA 88.5 FM Phil Brandon 717.208.5591

WRWC Piquetteville, NY 90.3 FM Vertical Files 732.445.0105

WRWR New York, NY 88.9 FM Thomas Buttriss 708.856.0300

WRSK Westbury, NY 90.3 FM Big Philly 732.734.2831

WWSA Staten Island, NY 88.9 FM Steve Butler 718.253.1140

WWSO South Orange, NJ 88.5 FM Scott Pannone 973.761.9768

WWSB Stony Brook, NY 90.1 FM Michael Moore 516.528.5500

WWTX Knoxville, TN 90.3 FM Tony Foy/Johnny 865.574.2228

WWSF West Palm Beach, FL 88.7 FM Randy Lee/Phil 888.641.1078

WVGS State College, PA 91.8 FM Chad Brown 717.681.5507

WWVP Colchester, VT 88.7 FM Brian Harvey 802.556.2554

WWUU Morgantown, WV 91.7 FM Karianna 304.283.3229

WWXX Grand Junction, CO 88.1 FM Ken Hamilton 970.241.8801

WYZZ Durham, NC 88.7 FM Jim DeWitt 919.864.2957

CFCR Saskatoon, SA 90.5 FM Joss 306.664.8878

CFMU Hamilton, ON 93.3 FM Mike Bowman 905.228.9148

CHRW London, ON 94.7 FM Scott Pannone 519.861.3801

CHSR Victoria, BC 97.5 FM Scott Kitchens 250.433.0988

CIBL Montreal, QC 90.3 FM Sylvain Lafrance 514.258.2140

CIAM Detroit, MI 91.5 FM Tony Foy/Johnny 865.574.2228

CISF Carlsbad, CA 90.5 FM Phaedra 707.523.2513

CISR Edmont, AB 88.5 FM Craig Elliot 780.482.5244

CISW Calgary, AB 90.9 FM Adam Galloway 403.228.3982

CKUT Montreal, PQ 90.3 FM Vertical Files 514.388.3229

KAFM Grand Junction, CO 88.1 FM Ken Hamilton 970.241.8801

KALX Berkeley, CA 90.7 FM Lawrence Jay 510.842.1111

KAMP Tucson, AZ 1570 AM Jonns Duncan 520.728.4849

KAO5 Olympia, WA 89.3 FM Scott Pannone 360.866.6000

KAZU Pacific Grove, CA 80.3 FM Melissa Walker 408.280.2997

KBCS Bellevue, WA 91.3 FM Bruce Wright 206.838.4300

KBUT Crested Butte, CO 90.3 FM Scott Pannone 970.388.4828

KDKK Carlsbad, CA 90.5 FM Phaedra 707.523.2513

KDVS Davis, CA 90.3 FM Steven A. Scott 530.755.2923

KECG El Cerrito, CA 88.1 FM Cory Mason 925.228.3257

KFAI Minneapolis, MN 100.7 FM Chris D'Amico 612.341.3144

KFSR Las Cruces, NM 91.5 FM Elmo DeCruz 505.848.4640

KFRS Fresno, CA 90.7 FM Bill Traylor 559.271.4500

KGNV Boulder, CO 88.5 FM Elaine Egan 303.443.4849

KHNS Haines, AK 102.3 FM Eric Calver 907.586.1670

KJRO San Diego, CA 90.5 FM Scott Pannone 619.438.4080

KLBC Long Beach, CA 1500 AM Linda Everett 562.538.4300

KLNU Albuquerque, NM 89.9 FM Scott Pannone 505.277.8022

KNUM New York, NY 770 AM Aaron Scopigno 612.233.3580

KVCR Colorado Springs, CO 91.5 FM Jeff Bieri 719.473.4801

KRFB Arcata, CA 610 AM Brian Brown 707.826.3257

KRUX Las Cruces, NM 91.5 FM Elmo DeCruz 505.848.4640

KSVR Mt. Vernon, VA 90.1 FM Sunner Lundquist 388.416.7111

KTAO Topeka, MO 101.9 FM John Handwerker 505.738.3626

KTEK Socorro, NM 88.7 FM Eric Beckstead 505.443.4849

KJOO Kalamazoo, MI 104.3 FM Eric Calver 907.586.1670

KTRU Houston, TX 91.7 FM Scottie McCommid 713.340.4080

KUGS Bellingham, WA 88.3 FM Mark Hill 360.802.2936

KUNM Albuquerque, NM 89.9 FM Scott Pannone 505.277.8022

KUOM Minneapolis, MN 770 AM Aaron Scopigno 612.233.3580

KVCR Colorado Springs, CO 91.5 FM Jeff Bieri 719.473.4801

KVSC St. Cloud, MN 88.1 FM Alton Harroff 320.255.3126

KXCI Tucson, AZ 91.3 FM Bruce Wright 520.823.1000

KZMU Mead, UT 89.7 FM 435.259.8924

PBZC Bloomington, IN 88.5 FM Will Child 609.894.8311

WCBE Columbus, OH 90.5 FM Maggie Brennan 614.252.4478

WCRN Amherst, MA 88.3 FM Ann Taylor 413.251.1416

WCNI New London, CT 91.1 FM Judith Gill 860.439.2853

WTRF Rochester, NY 89.7 FM Tom Lindquist 716.415.2000

WWRB North Adams, MA 91.1 FM Mike Walter 413.862.5121

WDCR Richmond, VA 90.1 FM Herb King 804.288.8698

WDFS Dayton, OH 89.5 FM Mike Reisz 530.265.5531

WEFT Champaign, IL 90.1 FM Bob Bishop 217.259.9338

WMFO Madison, WI 81.5 FM Steve Miller/Dan 608.825.0800

WWRU Waterbury, CT 88.7 FM Abby Shavin 203.752.3688

WFHB Bloomington, IN 91.3 FM Jenacko@wfhb.org 617.232.1200

WVIC New York, NY 540 AM Michael Collins 212.521.7778

WJMY Jersey City, NJ 91.1 FM Richard Segall 908.439.2853

WTRF Rochester, NY 89.7 FM Tom Lindquist 716.415.2000

WVOW Boca Raton, FL 91.7 FM Mike Williams 561.291.3759

WVPC Plymouth, MA 91.7 FM Chris Bacia 617.535.2242

WVPR Bridgeport, CT 89.5 FM Phil Bowler 203.381.8756

WRAS Atlanta, GA 88.5 FM Betty Arthoda 404.851.2240

WRWB Boston, MA 104.9 FM John B. 817.372.4318

WRWB Waterbury, CT 88.7 FM Abby Shavin 203.752.3688

WRWB Waterbury, CT 88.7 FM Abby Shavin 203.752.3688

WLFL Lexington, KY 88.1 FM Bill Cheves 606.257.1557

WMSW Milwaukee, WI 91.7 FM Mike Brennan 414.227.8842

WNCN Charlotte, NC 90.7 FM Brian Butler 704.336.3111

WVOW Boca Raton, FL 91.7 FM Mike Williams 561.291.3759

WVPC Plymouth, MA 91.7 FM Chris Bacia 617.535.2242

WVPR Bridgeport, CT 89.5 FM Phil Bowler 203.381.8756

WRAS Atlanta, GA 88.5 FM Betty Arthoda 404.851.2240

WRWB Boston, MA 104.9 FM John B. 817.372.4318

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WRWB Waterbury, CT 88.7 FM Abby Shavin 203.752.3688

WXLN Longwood, FL 88.3 FM Bill Cheves 606.257.1557

WYCW Chicago, IL 88.3 FM Fritz Jones 815.962.7786

WYWS Yellow Springs, OH 91.3 FM Patrick Kennedy 513.530.8400

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WYWS Yellow Springs, OH 91.3 FM Patrick Kennedy 513.530.8400

CFBU St. Catharines, ON 103.7 FM... cfbu@sigara.com

KALX Berkeley, CA 90.7 FM... kalex@kalexradio.com

KFSR Fresno, CA 90.7 FM... kfsr@kfsr.com

KVMR Blackfoot, ID 91.5 FM... kvmr@kvmr.com

WDBK Blackfoot, ID 91.5 FM... wdbk@wdbk.com

FRWFM Fremont, ND 91.0 FM... frwfm@frwfm.com

WNTI Blackfoot, ID 91.0 FM... wnti@wnti.com

WRWC Hartford, CT 89.3 FM... wrwc@wrwc.com

ALFA RADIO NETWORK Little Ferry, NJ FM... alfara@alfara.com

TOOO A PULMON Fresno, CA FM... tooo@tooo.com

CFCR Saltzton, SA 90.5 FM... cfcrc@cfcr.com

KAMP Tucson, AZ 1570 AM... kamp@kamp.com

KBLT Bozeman, MT 91.9 FM... kblt@kblt.com

KVSC St. Cloud, MN 88.1 FM... kvsc@kvsc.com

WDBM East Lansing, MI 89.9 FM... wdbm@wdbm.com

WHUS Storms, CT 91.7 FM... whus@whus.com

WNUR Evanston, IL 88.3 FM... wnur@wnur.com

WRUR Westfield, MA 88.5 FM... wrur@wrur.com

KKON Colorado, CO 90.5 FM... kkon@kkon.com

WHFR Bozeman, MT 89.3 FM... whfr@whfr.com

CFRE Mississauga, ON 91.4 FM... cfre@cfre.com

KATU Pacific Grove, CA 90.3 FM... katu@katu.com

KGNU Englewood, CO 88.5 FM... kgnu@kgnu.com

KWVA Madison, WI 88.1 FM... kwva@kwva.com

WDCS Richmond, VA 90.1 FM... wdcsc@wdcsc.com

WIRE Madison, WI 88.1 FM... wire@wire.com

WRPT Westfield, MA 88.5 FM... wrpt@wrpt.com

WRWC Cleveland, OH 91.1 FM... wrwc@wrwc.com

KKON Colorado, CO 90.5 FM... kkon@kkon.com

WHFR Bozeman, MT 89.3 FM... whfr@whfr.com

CHSR Fredericktown, ND 97.9 FM... chsrr@chsrr.com

KBCS Bellevue, WA 91.3 FM... kbcsc@kbcsc.com

KHNS Haines, AK 102.3 FM... khns@khns.com

KZMU Moab, UT 97.7 FM... kzmu@kzmu.com

WDCS Richmond, VA 90.1 FM... wdcsc@wdcsc.com

WFLM Appleton, WI 91.1 FM... wflm@wflm.com

WOWL Boca Raton, FL 89.7 FM... wowl@wowl.com

WTJU Charlottesville, VA 91.1 FM... wtju@wtju.com

KKON Colorado, CO 90.5 FM... kkon@kkon.com

WHFR Bozeman, MT 89.3 FM... whfr@whfr.com

CIBL Muskegon, MI 101.5 FM... cibl@cibl.com

KBSA Missoula, MT 89.9 FM... kbsa@kbsa.com

KKUP Cupertino, CA 91.5 FM... kkup@kkup.com

KMUS Muskegon, MI 101.5 FM... kmus@kmus.com

WPCS Dayton, OH 88.5 FM... wpsc@wpsc.com

WKNU Hartford, CT 91.5 FM... wknu@wknu.com

WPCR Plymouth, MA 91.7 FM... wpcr@wpcr.com

WQVE Westfield, MA 91.5 FM... wqve@wqve.com

KKON Colorado, CO 90.5 FM... kkon@kkon.com

WHFR Bozeman, MT 89.3 FM... whfr@whfr.com

CJAN Detroit, MI 91.5 FM... cjan@cjan.com

KBTU Crested Butte, CO 90.3 FM... kbtu@kbtu.com

KKCC Colorado Springs, CO 91.5 FM... kkcc@kkcc.com

WBEZ Chicago, IL 91.5 FM... wbez@wbez.com

WMTT Westfield, MA 90.7 FM... wmtt@wmtt.com

WPKN Westfield, MA 90.5 FM... wpkn@wpkn.com

WQVE Westfield, MA 91.5 FM... wqve@wqve.com

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KKON Colorado, CO 90.5 FM... kkon@kkon.com

WHFR Bozeman, MT 89.3 FM... whfr@whfr.com

CJFS Burnaby, BC 90.9 FM... cjfs@cjfs.com

KCOZ Point Lookout, IL 91.7 FM... kcoz@kcoz.com

KKSC Burlington, VT 88.5 FM... kksc@kksc.com

KSMF Burlington, VT 88.5 FM... ksmf@ksmf.com

WBUO Bowling Green, OH 88.1 FM... wbuo@wbuo.com

WUWU Westfield, MA 91.7 FM... wuwu@wuwu.com

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KKON Colorado, CO 90.5 FM... kkon@kkon.com

WHFR Bozeman, MT 89.3 FM... whfr@whfr.com

CJSR Hamilton, AB 88.5 FM... cjsr@cjsr.com

KSCS Burlington, VT 88.5 FM... kscs@kscs.com

KSMF Burlington, VT 88.5 FM... ksmf@ksmf.com

WBUO Bowling Green, OH 88.1 FM... wbuo@wbuo.com

WUWU Westfield, MA 91.7 FM... wuwu@wuwu.com

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CJWS Calgary, AB 90.9 FM... cjws@cjws.com

KDKK Carbondale, CO 90.5 FM... kdck@kdck.com

KSMF Burlington, VT 88.5 FM... ksmf@ksmf.com

WBUO Bowling Green, OH 88.1 FM... wbuo@wbuo.com

WUWU Westfield, MA 91.7 FM... wuwu@wuwu.com

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KKON Colorado, CO 90.5 FM... kkon@kkon.com

WHFR Bozeman, MT 89.3 FM... whfr@whfr.com

CKUT Montreal, PQ 90.3 FM... ckut@ckut.com

KJFC Los Altos Hills, CA 89.7 FM... kjfc@kjfc.com

KSMF Burlington, VT 88.5 FM... ksmf@ksmf.com

WBUO Bowling Green, OH 88.1 FM... wbuo@wbuo.com

WUWU Westfield, MA 91.7 FM... wuwu@wuwu.com

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WBUO Bowling Green, OH 88.1 FM... wbuo@wbuo.com

WUWU Westfield, MA 91.7 FM... wuwu@wuwu.com

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WUWU Westfield, MA 91.7 FM... wuwu@wuwu.com

KKON Colorado, CO 90.5 FM... kkon@kkon.com

WHFR Bozeman, MT 89.3 FM... whfr@whfr.com

INTERNSHIPS

GoBig! Entertainment, home of GoBig! Records, is seeking in-house interns for its Los Angeles-based office. Must be a music and extreme-sports fanatic, 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.

New York-based **Instinct Records** is seeking interns for a full-time, entry-level, paid position in its college/retail promotion department. Fax a resume to 212.366.5979.

Jetset Records is seeking interns to assist in the radio and retail departments. Experience in dumping bodies and kneecapping a plus. College credit is available. For more info, call Brendan at

212.625.0202; email: brendan@jetsetrecords.com. CMJ is seeking interns to help out for approximately 10 hours per week for college credit. Hours are flexible, but interns must be available on Tuesdays. The position is unpaid but numerous perks are available. Email Julie Levitt at juliel@cmj.com.

LABEL

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 resumes 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



TOO CONFUSED TO GET LUCKY: Members of Lucky Boys' Confusion and friends after the band's April performance at the House Of Blues. L-R (bottom row) Mike DePippa, Michael Young, Greg Dorfman (top row) Dave Cash, Neela Marneil, John Biondolillo, Kaustubh, Scott Burton, Joe, (center) Mark Czarra, Adam, Jason, Ryan, Alan Smith, Jayn.

long hours. Fax resume to 818.883.6471; email: KrisRipley@yahoo.com, subject: DTR Employment.

Hollywood Records is seeking college representatives in the following markets: Los Angeles, New York, Chicago, Washington, D.C., Boston, Seattle, Dallas, Atlanta and others. College credit and a monthly stipend are available. Candidates must be responsible, creative, flexible, know their market, love music

and have a rock 'n' roll sense of humor. A car and computer are pluses, but not mandatory. Email resume to Melissa.Langer@disney.com or call 800.603.3043.

K7! Records, responsible for the DJ Kicks series, Kruder & Dorfmeister and A Guy Called Gerald, is seeking a label manager with marketing experience. Fax cover letter and resume to 212.685.8731, Attn: Ian Baptiste.

INDUSTRY SHUFFLE

Heather Chambers has been named Director of Media Buying for Elektra. She had been Coordinator of Media Buying. • Ted Dougherty has been named Associate National Director of Alternative Radio Promotion for Columbia. He had been in the College and Metal Radio Department. • Cord Himelstein has been named Director of Crossover Promotion for Elektra. He had been the New York City Regional Promotions Manager. Janine Horton has been named National Urban Sales Manager for Elektra. She had been Marketing Coordinator. • Sandy Lorenzo has been named VP of Marketing Services for Sony Music. She had been Senior Director. • Luana Pagani has been named Senior VP of Marketing, Latin Region for Sony Music International. She had been VP of Spanish Language Product. • Ginny Peirats has been named Senior VP of Finance and Administration, Latin Region for Sony Music International. She had been VP of Finance and Administration. • Courtney Powell has been named Associate Director of Street Marketing, Promotion for Elektra. She had been Manager of Rap and Street



Cord Himelstein



Courtney Powell



Janine Horton

Promotion. • Joseph P. Salvo has been named VP, Senior Counsel for Sony Music Entertainment. He had been Senior Director of Business and Legal Affairs for Arista Records.

ROLODEX UPDATE

The permanent headquarters and phone number for J Records are: 745 Fifth Ave., New York, NY 10151; phone: 646.840.5600. • Some Records has moved. Its new address is 51 MacDougal St., #458, New York, NY 10012; phone: 212.228.ROCK (7625).



There's a general impression that Florida doesn't see much action other than a relentless influx of Spring Breakers every March, but look closer and you'll see that the state is a hot bed of musical activity. Outside of countless death metal bands and a few indie rockers such as Home, Limp Bizkit and Marilyn Manson (not to mention countless boy bands) have all called the state of Florida home. Maybe there's something in that beach/swamp combination.

The city of Jacksonville lies in a particularly advantageous spot, nestled at the top of the state. Because of its location, touring bands can play to a Florida audience in Jacksonville without having to travel all the way down to Miami or Orlando. The city is also home to the University of North Florida and Jacksonville University, ensuring an influx of new college students every year. And although there are musical offerings of every genre, hip-hop and DJs abound.

RADIO

WOSP (CC 56; 904.620.2908; www.unf.edu/groups/wosp/; Music Director: Rachel Shimp), the University of North Florida's student-run station, has had a tough go of it in the past — and it's only been around since 1993. The station tried to acquire a low-power FM station, but eventually found the legal red tape and a fight over air space with a nearby church group insurmountable, so it settled instead on closed-circuit cable, making it accessible to the 2,000 students at UNF. In addition, the station only recently recovered from a seismic change in the upper management as its earliest station officers graduated and moved on. But WOSP is back on its feet, according to Music Director Rachel Shimp, and currently has "the best system [it's]

had in a while, with about 13 specialty shows and a good hardworking staff."

Shimp says her goal for WOSP is to "get people involved and passionate about all kinds of music. We have been looked upon as a sort of practice-for-broad-cast-career sort of thing for so long, and I want people to just come in, spin records and be happy spreading good music to the masses!"

Currently, the station's specialty shows include "The Local Meltdown," which highlights musicians from the area; gothic/industrial show "Aesthetic Debris" (hosted by Enrique); femme rock show "The Angry Girl Syndrome" (hosted by Danny D); "The Fade Out" (hosted by Shimp), which plays music to sleep and smooch by, and an electronic show called "Movin To The Underground" (hosted by Doobie and Jin), among others.

Station DJs Aspire and Jin also host the station's hip-hop turntablist show, "The Record High," and use their airtime to work the turntables, with "intelligent scratching, beat making and mixing," according to Jin. The two recently started a club on campus called The Department of Phonographic Experimentation, whose goal is to focus on the art of turntablism and the use of the turntable as an instrument rather than just a record player.

PRESS

For entertainment listings, check out the huge club calendar in the Folio Weekly (9456 Philips Highway, Ste. 11; 904.230.9770; www.folioweekly.com). Online, there's www.jaxlive.com, which lists events at Club 5 and Jack Rabbit's, and www.jacksonville.com, which is the Internet companion to the local newspaper

the Florida Times-Union (1 Riverside Ave.; 904.359.4111).

RETAIL

Music And Memories (3312 Beach Blvd.; 904.346.0798) has a huge selection of cheap hip-hop vinyl, soul, R&B and dance music. Smash Music (777 S. Third St.; 904.246.4955) sells everything from hip-hop to jazz and pop, in addition to music by local bands and DJs. The store also lets customers listen before they buy in one of its three listening booths.

NIGHTLIFE

Some believe Jack Rabbit's (1528 Hendricks Ave.; 904.398.7496; booking: Tim Hall at 904.399.8839) is the best place to see live shows in the area. Superchunk, Flogging Molly, Jimmy Eat World, Rainer Maria, and lots more have graced its stage, in addition to local and national bands playing world, hip-hop, rock and jazz.

Club 5 (1028 Park St.; 904.356.5555; booking: Up Front Entertainment) was bought by the same people who own Jack Rabbit's. The venue hosts mostly larger, national acts — some say it's Jacksonville's version of the House Of Blues. Voodoo Lounge (521 West Forsyth St.; 904.475.9100) is a small venue that hosts jam bands, jazz and hip-hop. The back room is reserved for a hip-hop night on Saturdays, and features local talent on various occasions as well as open mic nights. Also on Forsyth is DV8 (618 West Forsyth St.; 904.356.6363; booking: Michele Servais), formerly 618, which hosts national and local DJs. It also has both an indoor and an outdoor section, and will soon start booking live bands for performances. Also notable is Art Bar (1261 King St.; 904.381.0686), one of the area's most popular places to go for indie rock.

— Lisa Hageman

AIRCHECK

AESTHETIC DEBRIS WOSP CC 56

University Of North Florida
Playlist for Monday, May 21, 2001 10:00 p.m. – midnight
DJ: Enrique

SMP Policy
DAMAGE MANUAL Damage Addict
KLUTE No Remorse
LEATHERSTRIP Sex Dwarf
DEPECHE MODE Dream On
A PERFECT CIRCLE Three Libras
FAITH & THE MUSE Canfus
RHEA'S OBSESSION Too Deep
SNAKE RIVER CONSPIRACY How Soon Is Now
UNV NATION Kingdom
X-MARKS THE PEDWALK Facer
MDFMK Now
THIS MORTAL COIL Another Day
CURVE Horror Land
HAUJOB Less

Aircheck is culled from programming (specialty show or regular format) on a station that reports to CMJ. If you would like your playlist to be included in Aircheck, send it via email to lisah@cmj.com. Be sure to include the date, time and name of the show, along with the name of the DJ.

Vertical text on the left edge of the page, likely a scanning artifact or bleed-through from the reverse side of the page.



Hoover Records Presents

Quinton

Going For Ads June 12

Selected Cuts: America, Left Alone, All Because
Radio: Mia Mind Music 800-843-8575 / MiMiMus@aol.com
Radio: Planetary Group: 800-254-2543 / radio@planetarygroup.com
Hoover Records: Suzy@hooverrecords.com
Attention: PDs, MDs and DJs look for your chance to win
\$1500 at HooverRecords.com



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THAT OFFERS UNSETTLING FLASHES OF BEAUTY." — BLENDER**

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+ "SUMMER PEOPLE"**

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14 LOS ANGELES CA
15 PAMONA CA
16 SAN DIEGO CA
19 DENVER CO
21 ST LOUIS MO
24 PHILADELPHIA PA
25 NEW YORK NY
28 BOSTON MA
29 ALBANY NY
30 WASHINGTON DC
JULY 1 PITTSBURGH PA**

**ANTHONY DELLA — ATLANTIC RECORDS
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