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CMJ ISSUE 126

# NEWMUSIC<sup>®</sup>

MONTHLY



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## ON THE COVER: MARK LANEGAN 16

Lately, Mark Lanegan's been propping up the bare-bones rock of Queens Of The Stone Age; on the new solo *Bubblegum*, he exhumes a few skeletons of his own. Tom Lanham follows him to the dark side of the spoon.

## RADIO 4 12

Brooklynite dance-punkers Radio 4 mean to save the world through the power of dance with their new *Stealing Of A Nation*. Sort of like *Cop Rock*, only the soundtrack is kickass, and the fues are in public office. And it doesn't suck. Charles Spano gets koetloose.

## THE DILLINGER ESCAPE PLAN 14

The only thing this brainbusting Jersey math-metal troop attacks harder than their guitars, drums, microphones and fans is... chicken. Christopher R. Weingarten licks his fingers. (Even more than usual.)

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The Finn Bros. sing the praises of their cut; Neurosis' Steve Von Till shows us his junk; and in the Office Cooler, JBL helps you give some shitty soundmen their walking papers, and some pasty indie-rockers bring out a whole lotta threesomes. What a sexy, sexy issue.

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**CORRECTION:** In the July issue's review of awesome goth-hopper Dopestyle 1231, we incorrectly listed a lyric as "stab you with a microphone 'til all you stupid white rappers bleed." The line should be "til all you stupid wack rappers bleed." Our interns have all been stabbed in the face with a microphone for their questionable fact-checking skills. Our apologies to Dopestyle... we still hate whity though!

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World Radio History



NEIL FINN, TIM FINN

## THE FINN BROTHERS ON...

### SIBLING RIVALRY

**Neil:** We use that tension to write complex music. And anyway, I'm also always up for a good wrestle.

### BROTHERLY ADVICE

**Tim:** I give it to him whether he asks for it or not.

**Neil:** I don't have to take it though.

### BEING A ROCK SUPERSTAR

**Neil:** I'd rather have a cult following than have a large crowd in attendance, a crowd that's there just for that one hit they heard on the radio. Our audience seems to know all the words to our songs, which is an honor. That being said, I wouldn't mind a hit.

### MOST CERTAINLY NOT BEING LAZY DURING THE 10-YEAR BREAK BETWEEN 1995'S *FINN* AND THE NEW *EVERYONE IS HERE* (Nettwerk), THANK YOU VERY MUCH

**Tim:** We've been doing some solo work and we've been keeping busy. It wasn't like we were doing nothing. And now we live near each other, as well, which makes it easier to record.

### LYRICAL INSPIRATO

**Tim:** We wrote the music in a broader stroke, nothing specific in mind.

**Neil:** That being said, some of the lyrics on the new album were very specific. Like "Disembodied Voices"...

**Tim:** That song's about Neil and I, when we grew up and we would lie down in the dark at night. That song is about the yearning to re-experience youth.

### THE BENEFITS OF PARTNERSHIP

**Neil:** Well, it's pretty awkward doing a photo shoot on your own, you should know. Now I have someone else sitting there and posing awkwardly with me.

### THE NEW ZEALAND-AMERICA LOVE AFFAIR CONTINUES

**Tim:** We're very much looking forward to playing in America and we can assure you maximum energy.

**Neil:** Within reason, of course. We're not as young as we used to be.

*Interview by Arye Dworken.*

# OFFICE COOLER PERKS FOR US JERKS

It wouldn't be prudent to mention exactly what went around the office when the packages of **Brian Eno** reissues arrived—let's just say it was the first (and hopefully last) "No Pants Tuesday." Astralwerks brings back the best pop genius and proto-ambient experiments of *Here Come The Warm Jets*, *Taking Tiger Mountain 'By Strategy*, *Another Green World* and *Before And After Science* with these crystal-clear remasters. Only complaint: How does a man so fond of overanalyzing his work that he published his own diary skip out on the liner notes? Get to work, slacker.



We usually run screaming from football games. Not just because they remind us of getting our asses beat, but because of the NFL-topping drack that graces their soundtracks. No one wants to listen to Hoobastank, New Found Glory or Yellowcard while randomly picking plays they have no hope of understanding. ESPN Videogames tease your pain and has raided

the vaults of America's best indie hip-hop labels for **ESPN NFL 2005** (S\$49.95, PS2 and Xbox). RJD2, Mr. Lif, People Under The Stars, Aceyalone and more will supply the beats while you "rough the kicker" (whatever the hell that is).

Twenty-four hours a day, mysterious shortwave radio transmissions from God-knows-where dependably blast out all kinds of cryptic shit: synthesized voices reciting sets of phonetic letters and numbers, creepy digital noises, looped marches. Maybe the four-disc reissue of *The Conel Project: Recordings Of Shortwave Numbers Stations*



(Initial might be overkill ("Woo! Play the one that goes 'Six two eight eight' Six two eight eight!"), but this cult classic is worth a spin for sound-hunters and conspiracy theorists. Note: Don't sample this unless you have Wilco money. Yankee... Hotel... Substantial out-of-court settlement.

If you've been wanting to bust your local club's sound guy in the face with your Strat, here's a way to fire his ass and earn a degree in D. Y. along the way. JBL's **E-System** is a portable (well, everything is portable if you're strong enough) sound system complete with a Soundcraft mixer, two 400-watt speakers and a pair of AKG microphones. Our only complaint is that it doesn't work with our Ronco Mr. Microphone. Hey, good 'ol lookin'—more info at [www.jbl.com](http://www.jbl.com).



2004 is the year of the great indie-rock threesome. Sandwiched between Merge's yummy 3-CD 15th anniversary retrospective, two pivotal bands take three discs to make their case for the Indie-Rock Hall. Not unlike the Soft Boys, quasi-legendary arch-indies **the Homosexuals** made some remarkably tuneful contributions to London's post-punk scene in the late '70s/early '80s. *Astral Glamour* (Morphius) tells the story in 61 tracks... not that there's anything wrong with that. **Shrimp Boat's** *Something Grand* (AUM Fidelity) unloads 51 tracks of previously unreleased material from their 1985-1993 voyage. The band, which features Sam Prekop and Eric Claridge of the Sea and Cake, along with *Exile In Guyville* producer Brad Wood on drums, laid the ramshackle, skronky groundwork for bands like Pavement.

## GARAGE ROT

I think [our neighbors] eye our garage suspiciously whenever the door's open. It's probably not legal, having all that [clutter]. It's got laundry in the corner, a packing/shipping corner, a studio corner, and 14-foot shelves filled with records everywhere. It's Neurot Recordings' warehouse. It's rows and rows of T-shirts and all the Neurot Recordings releases. There's tons of strange gear just piled in one corner. It's impossible to see from one side to the other—total nightmare. It looks just like code-breaking, a packrat nightmare. It's claustrophobia.

## TREMORS

You wouldn't want to be in there in an earthquake. The couple of people that work with us, I tell them, "I don't know what to tell you if there's ever an earthquake, you just better get the fuck out as fast as you can, 'cause you'll be buried in there."

## MUSIC FROM AIRPORTS

We are right under the path of a small independent airport, there's like one every minute; everybody and their brother's fucking Cessna, stunt biplane or helicopter. We had a few sneak into the project we did a couple years with the *A Sun 7 Never Sets* DVD. Tribes Of Neurot did an acoustical space manipulating record by repeating Alvin Lucier's "I Am Sitting In A Room" experiment: play something into a room and record it, then take that recording and play it through the room, and you do successive generations. The only element is the acoustic space. But over time they change it, so you can't tell it's a plane.

# IN MY ROOM

**WHO:** Steve Von Till of Neurosis

**WHERE:** His suburban garage/recording studio/record label office in San Jose, CA

**WHY:** The Bay Area psych-metal collective recently released a crushing new disc, *The Eye Of Every Storm* (Neurot).

>>>KORY GROW



# THE FAINT

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ON THE VERGE 



## JOANNA NEWSOM

**E**lfin? Sure," says deliriously bent avant-folkstress Joanna Newsom about her pixie-ish appearance—fresh off stage, a petite assemblage of gems and tatters. "I used to get made fun of in school because I had really pointy ears. But now I don't mind them, I just let them do their thing and point away." Newsom's debut, *The Milk-Eyed Mender* (Drag City), finds its unsettling beauty in its ability to stick out in fascinating ways, a hopelessly original document culled from Newsom's many idiosyncrasies: an untrained voice somewhere between curious child and sexy crow, her feverishly syncopated pawing on a giant harp, her obsessions with the dusty folklore of Appalachia and the most convoluted rhyme schemes ("The hexes heat convertly/ Like a slow, low-flying turkey/ Like a Texan drying jerky/ But his meaty mitts can't hurt me") this side of Biggie Smalls. Rhyming "disaster" with "poetaster" and dropping odd-weird-America science like "a thimblesworth of milky moon," Newsom's quirky sophistication bucks the "childlike" albatross often hung around her tunes. "The initial thing that makes me write those songs is a non-intellectual, intuitive, passionate, almost-stream-of-consciousness thing; but I truly believe that there are endless, endless, endless ways to say the same thing. And as long as it's gonna get said, I feel that it can get shaped into the forms I appreciate. But I would very much hope that it doesn't have a sense of over-cleverness, because I'm not interested in weird references and... gadzookery. I'm interested in heart." >>>CHRISTOPHER R. WEINGARTEN





**T**o stay home yowling along to *Physical Graffiti*, music-obsessed teen Carina Round cut class as often as possible, hiding in a huge wardrobe in her bedroom. "I'd say 'bye' to my mom, shut the door as if I were leaving, then stay in that wardrobe until she went to work," snickers the 24-year-old British punk-blues belter. "I can't describe what I felt when I first heard that Zeppelin disc... 'This is it. This... is... it!'" Upset neighbors finally rattled her out, querying her mother about the din shaking their apartment complex every weekday. "Finally I was like, 'Mom, this is bullshit—music is what I really wanna do,'" the college dropout reflects. "Once she got her head 'round that, she was so, so supportive." Round's earned a few other backers since the release of two PJ Harvey-ish albums of her own, *The First Blood Mystery* and the new *The Disconnection* (Interscope). Marilyn Manson asked her to sing a duet, Lou Reed dropped by backstage to praise her at a recent New York show, and on stage at L.A.'s Spaceland, the auburn-haired Round wrestled with her huge acoustic guitar while audience members Gina Gershon, No Doubt's Tony Kanal and early Round supporter Dave "Eurythmics" Stewart cheered on. It wasn't "Kashmir," exactly, but it was close. "For eight years in the U.K., I've worked my ass off," Round declares. "I put a record out by myself because the industry over there has its head in the sand. Now it seems like there's such a buzz about me, I'm like, 'Uhhh... what the fuck is going on?'" Carina Round is finally out of the closet for good. >>>TOM LANHAM



## THE KILLERS

**W**ith melancholy melodies and cavern-echoed croons, *Hot Fuss*—the Island debut from the new wave-ish Killers—sounds decidedly British. Oddly enough, the quartet hails from the most blatantly American metropolis: Las Vegas. Sin City? Oh yeah, grins frontman Brandon Flowers. As a bellhop for the Western-themed Gold Coast Hotel And Casino, the singer witnessed enough sleaze to fill a couple of tawdry pulp novels. Blackjack-playing MILFs—occasionally a few at a time—regularly propositioned the mon-keysuited lad. Once, a man attempting suicide only managed to shoot out his eye before crawling from his room into a blood-soaked hallway. “And I remember when these people called down to ask me to bring some condoms up,” Flowers adds. “When I walked in, people were doing it on both beds and on the floor. And nobody stopped except the girl who answered the door, gave me 20 bucks and said ‘Thanks!’” Flowers had to grab artistic inspiration where he could: After a Hard Rock Café show by Oasis, he was moved to form his own band. Within days, he’d teamed up with guitarist Dave Keuning. “I truly love Oasis,” he purrs. “Their *Masterplan* [b-sides collection] is one of my favorite things ever; I went through such a huge phase I almost got an Oasis tattoo.” Which just might explain the Killers’ cool Anglophile edge. Thanks to overwhelming U.K. success, Flowers eventually ditched the hotel gig to tour England and Europe. But not before he milked it for all it was worth: “My big thing at work was, if I had an idea I’d call Dave’s phone and leave a message. From my phone at the bell desk! I used that phone to call in many of our best ideas.” >>>TOM LANHAM

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Photo by Mike Waring

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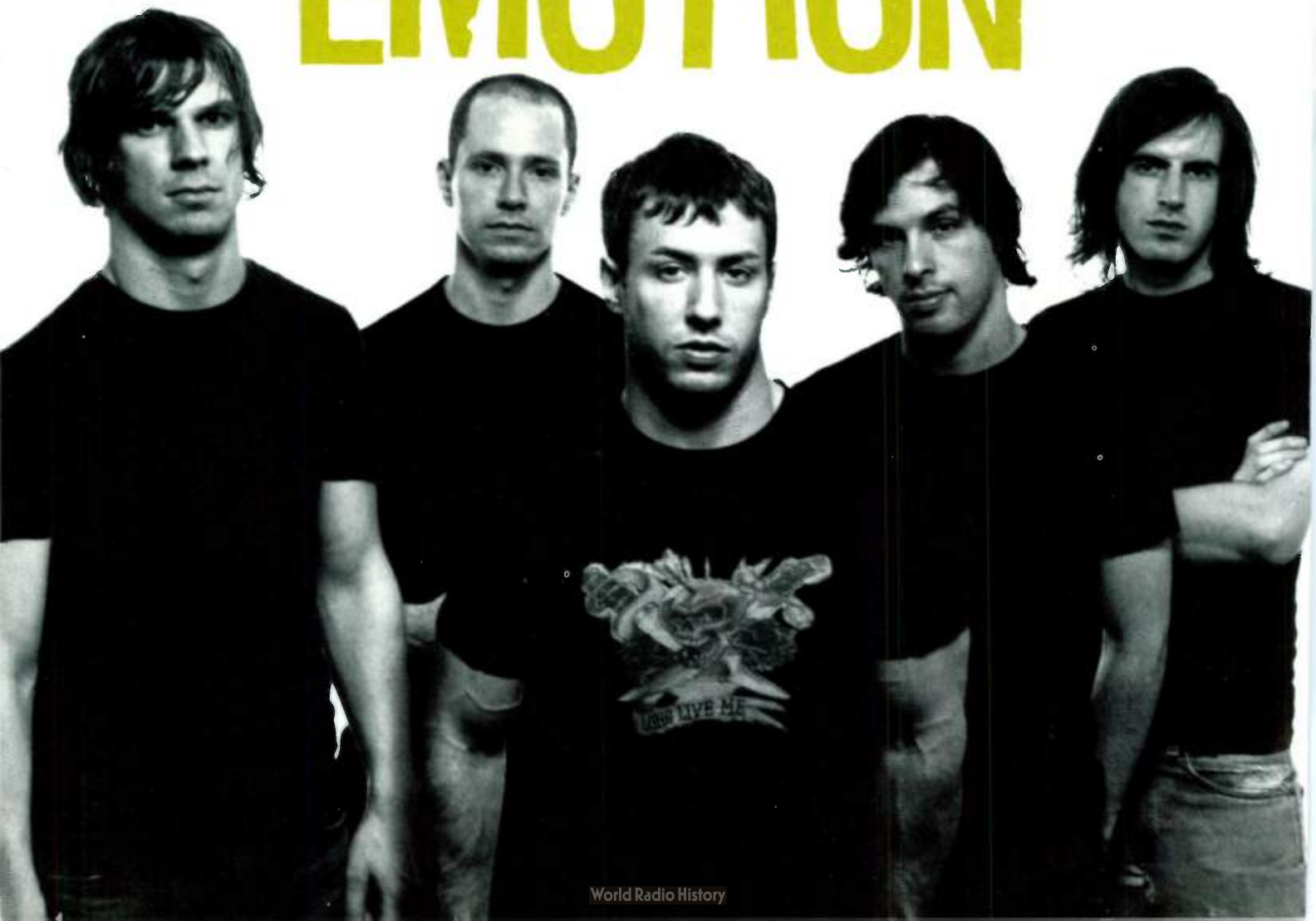


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# DILLINGER ESCAPE PLAN POULTRY IN EMOTION



## We'd say that math-metal mindfuckers THE DILLINGER ESCAPE PLAN have been running around the globe for the last five years like chickens with their heads cut off... but that would just make them hungry.

**T**here was a piece of half-eaten fried chicken and there was a bunch of pigeons picking at it... which doesn't make sense to me because that's cannibalism," says Ben Weinman, guitarist for sadistically convoluted metalcore deconstructionists Dillinger Escape Plan. "But the pigeons were eating this chicken and [Greg] shooed the pigeons away, picked up the chicken and ate the fucking chicken off the ground!"

Ben couldn't be happier with his band's new singer, Greg Puciato. Well, "new" in the sense that *Miss Machine* (Relapse), the long-awaited follow-up to 1999's rabidly adored Naked City-via-Bad Brains mindfuck *Calculating Infinity*, is the first time they've recorded with the guy, who joined in 2002 after Dillinger heard his vocal gymnastics blessing an instrumental they posted to their website. For a while, stubborn hardcore kids at shows would yell for Dimitri Minakakis, the original DEP yelper—with one heckler at Puciato's sweaty, strobe-filled first show at the 2002 CMJ Marathon being the unlucky recipient of a hurled stage monitor to the face ("Honestly, that moment was the moment I knew it was right," laughs Weinman). But, tour after tour, Puciato won them over by being an incredible frontman and personality—the type of guy that would take a shit in a towel and throw it into a London festival crowd as an artistic statement. The type of guy that fought a pigeon for a piece of street chicken. "And then kissed his girlfriend on the mouth," adds Weinman.

"The dude just eats constantly, that's all he does. Constantly. He brings three shirts with him on tour and a giant suitcase filled with tuna. He eats three cans of tuna between every meal, at least three or four cans of tuna, just out of the can with a fork. I think he's just constantly hungry and he drinks water all day. Otherwise he'd die of mercury poisoning. It can't be healthy eating all that fish."

And touring entire months without a day off, the same songs, the same venues, the same five guys with a suitcase full of Starkist? That's healthy? Five years ago, Weinman abandoned a girlfriend of six years and a high-paying web job to devote his life to the flailing 20-limbed Dillinger

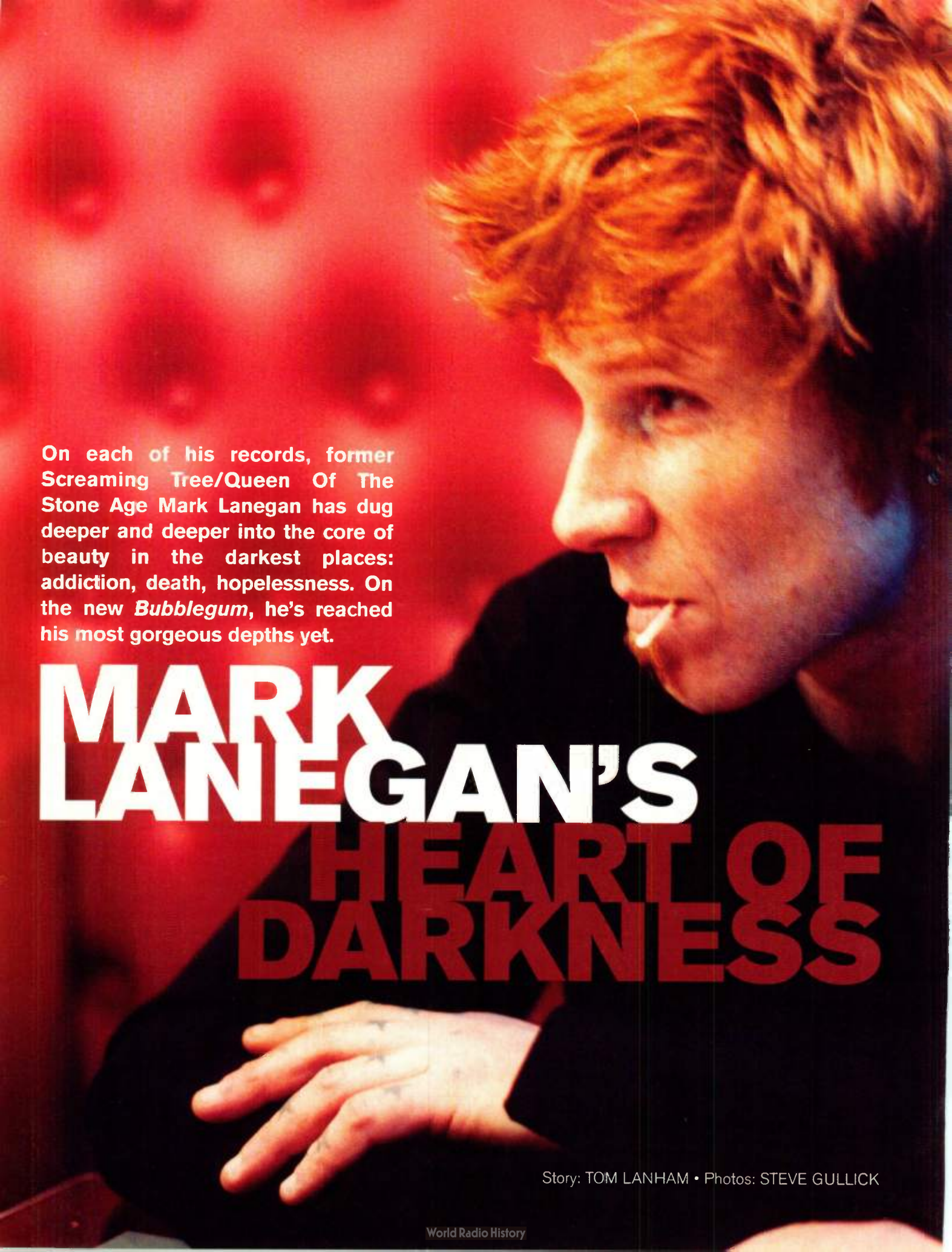
monster. Taxing tour schedules and unwavering devotion has made Ben feel less like the New Jersey psych grad who started the most impossible-sounding band on earth to "create that CD that we never really had in our collection," and more like a person he plays on TV, little more than a picture and some quotes that accompany an article.

"My life consists of everything surrounding this band," he says. "I'm not even Ben, I'm just 'Ben from Dillinger.' That's all. I have no ties to anybody in my life that doesn't know me as that, except for my parents. At all. It's almost like if I took the band away, I just wouldn't exist." Ben From Dillinger starts looking at his life in the third person—another episode of *The Weinman Show*—now the kid that played weirdo time signatures and punishing hardcore to escape the trappings of suburbia is starting to see how the other half lives. "You don't have the same kinds of things in common with people anymore. You start to sit there and envy people who have normal lives, to a degree. And those people just envy what you do. It's just seems kind of different when I talk to my old friends. The kind of concerns they have are just so different than mine. They're leasing some kind of awesome Lexus truck and they have their two weeks vacation, and every other day they have to work. You just can't relate to people the same way. You can't."

Of course this affects their relationships with the opposite sex—the main lyrical thread through *Miss Machine*, an album that not only makes their mathbook-melting riff vivisections even more bludgeoning, but experiments with actual melodies, sounding like a post-screamo Nine Inch Nails, Tomahawk or non-sucky Incubus.

Despite the bleak and endless slog, Dillinger finds moments of undiluted joy. But, as a moment from their European trek with System Of A Down shows, when you love chicken as much as Puciato does, joy comes by the bucketload. "Some dude threw this big piece of chicken at him, thinking they were getting one on him. He was so excited, he just stopped singing, sat down, ate the whole fucking thing. He was so happy, he almost forgot he was supposed to be singing." **NMM**

STORY: CHRISTOPHER R. WEINGARTEN • PHOTO: J. HUBBARD



On each of his records, former Screaming Tree/Queen Of The Stone Age Mark Lanegan has dug deeper and deeper into the core of beauty in the darkest places: addiction, death, hopelessness. On the new *Bubblegum*, he's reached his most gorgeous depths yet.

# MARK LANEGAN'S HEART OF DARKNESS

Story: TOM LANHAM • Photos: STEVE GULLICK



This, then, is darkness. Grim and soul-swallowing, delicious and decadent. The absinthe-hazed bohemian Baudelaire, murmuring sepulchral lullabies to his demonic "Lethe" in *Les Fleurs du Mal*. The scythe-wielding Red Death banging skeletal fingers on the chambers of Poe's poor opium-addled brain. The rising of the eldritch Old Ones from within the shadowy mindscapes of Lovecraft. A steel-eyed Robert Mitchum, relentlessly tracking two runaways in *Night Of The Hunter* (and singing all the while for extra shivers). Oh yes—and ex-Screaming Tree Mark Lanegan, snarling across the hellish, clank-percussioned horizon of "Methamphetamine Blues," a dirgelike track from his deceptively-dubbed new *Bubblegum* (Beggars Banquet).

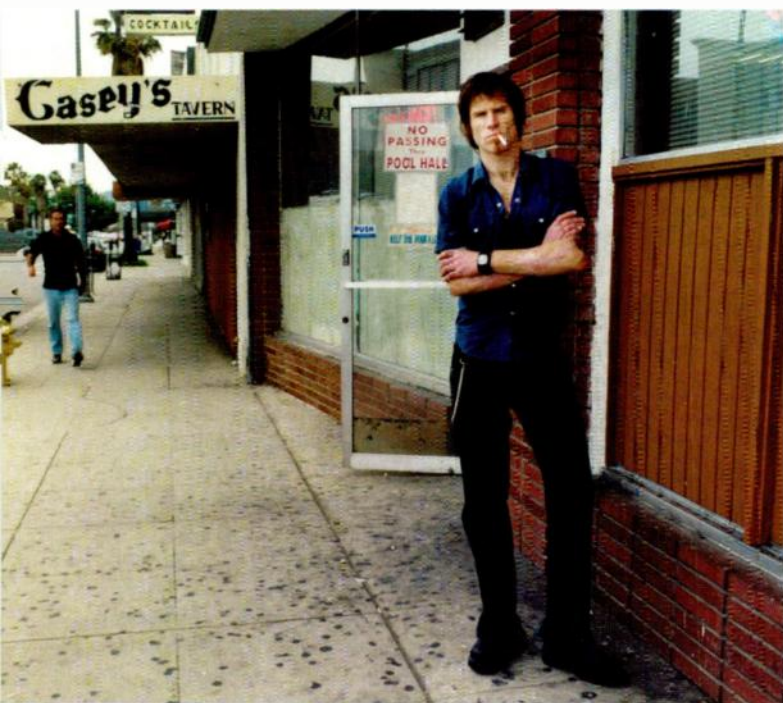
First, amid the bleak cacophony, a wicked cackle rises up from this raspy-throated rake. Then, a Mitchum-ish invocation: "Wake up, wake up children, don't ya hear me comin'?" Then, a plea from the plains of perdition: "I don't wanna leave this heaven so soon." The children hear him coming, all right. And all across the village, they've closed their closet doors tight and checked twice beneath the bed, because this ain't no fluffy, green *Monsters, Inc.* beastie. This is Lanegan, darkness personified, so murky you couldn't pick him out of a police lineup or—like the family from *Frailty*—even catch him on surveillance tapes. And he sings of illicit substances like crystal meth with the same horror/fascination with which filmmaker Jonas Åkerlund attacked the subject in his head-spinning *Spun*. So Lanegan is that greatest of vicarious delights: the pleasure-seeker who stares so longingly into the abyss that he eventually tumbles in, howling all the way down. Darkness is his advantage; darkness is most definitely his talent. You may not want to snort a septum-searing line of speed after listening to the man's music, but you'll feel like you already have.

In *Bubblegum's* sinister heavy-metal single "Sideways In Reverse," Lanegan moans paeans to something that "fights like a bitch and kicks like a horse" and confesses to being a "dead high wire, well, make a connection." The language of this siren song is also dark, almost gutter-level—a vernacular steeped in the streets. And it's no joke, no tough-guy posturing. Lanegan is Robert Mitchum. And with unusually self-deprecating wit, he'll admit that "every one of these god-damn songs is about [drugs], and when I'm talking about love, it's not a human love." He laughs, low and rumbling, like thunder threatening to blacken all your skies. "But that's just me. And luckily, some people can connect to this shit, this music, that aren't junkies. But I always figured that I was making this music for my own people." You either get it or you don't, he says.

"Methamphetamine Blues" has got a little bit of speed psychosis going on in there, but that's probably because I was awake for a few days when I did it."

The way the late-thirtyish Lanegan talks about himself, you'd think he was some sewer-hopping C.H.U.D., possibly one of those compressed alternate-universe outcasts from *Phantasm*. With good reason: A U.K. critic, noticing his hooded gaze and plethora of body art, dubbed him the Scariest Man In Rock. At a recent European festival, Lanegan was so taken with the blues-punk duo the Kills that he strolled backstage to compliment them. Upon seeing him, the band cowered in a corner. "And I just kept right on moving," Lanegan sighs. He has several running jokes on the situation. The tattoos running down to his knuckles "are just so no one will sit next to me on the bus," he snickers. What do they read? "Youthful Indiscretion," he deadpans drolly. And his addictions—which have run the gamut from liquor to cocaine, crack, crystal and finally, heroin—led one of his old record companies to paraphrase a book/film classic: "They actually used to call me, not The Man With The Golden Arm, but the Million Dollar Arm. But wow! Fuck! It's just been a blur. But it's a good one though, 'cause I'm still standing."

How did Lanegan begin his descent into the maelstrom? It could've all started in high school, when the Washington-bred lad drank too much tequila during a Saxon concert at the Yakima Speedway. He awoke, mid-show, to find the ugliest girl in school openly fucking him on the bleachers, while his classmates watched, horrified, from the seats above. He never drank Cuervo again. "And I knew I had a problem with alcohol early on, because other guys didn't go haywire on it quite like I did," he assesses. When pressed, Lanegan can trace the Dorian Gray darkness back even further to his preteen years. "It was that morbid curiosity, that unhealthy fascination," he now understands. "I remember the first time I saw pictures of guys with tattoos, I was like, 'I wanna be covered with that shit, too!' And the first time I heard about heroin, I was like, 'You know what? I'm gonna be a heroin addict too!' And I wasn't even 10 yet—it was a really weird thing." Before long, Lanegan had begun a debilitating dance of death with heroin that would last a full decade. He'd already watched his older brother struggle to shake the beast ("He was the kinda guy who might show up and take your TV set every year—that's how you knew he was back in town"), to no avail. So Lanegan wound up "homeless up there in the fucking snow and ice, on and off for about a year. Some people would let me stay with 'em every now and then, but then somebody else would come by, looking for me to kill me for burning 'em on drug deals. Shit like that. You know—penny-ante shit that people do when they're out there. Like borrowing my guitar player's shit and selling it. So toward the end," he coughs, "I wasn't in any glamorous place, that's for sure."



Lanegan heard several warning bells—like getting busted in San Francisco for crack-cocaine possession (the charges were later dropped)—but he didn't heed them. Still later, he says, "I was in more trouble with the law and they gave me a break, but I was also in trouble with the other side of the fence." Fortunately, one of his few remaining well-wishers tracked him down through a pawn shop he frequented. "He sent me some literature about this program for guys like me that would fly me to California. So I got there, the guy picked me up and took me to a rehab, where I really didn't plan on going. And that was the beginning of me changing my way of thinking. It didn't happen for good that time," he clarifies. "It took two more beatdowns. So I haven't [been clean] as long as I'd like. But today I'm good, my quality of life today is really good, and I'm okay with that."

On the surface, Lanegan's life might've appeared quite calm. From their late-'80s efforts on SST through to major-label breakthroughs like '91's *Unleash the Anesthesia* and '92's *Sweet Oblivion*, the Seattle-based Screaming Trees both courted that city's then-burgeoning grunge movement and (through neo-psychedelic guitarwork and astral-plane lyrics) neatly circumnavigated it. Meanwhile Lanegan palled around with Kurt Cobain—even recorded with him—and counted Alice In Chains frontman Layne Staley as one of his closest friends. Their untimely ends shook him to the core, but still he pursued his bad habits, although the public had yet to brand him a user. By the time the Trees called it quits with *Dust* in '96, Lanegan had already released two funeral exercises in Gothic folk, *The Winding Sheet* and *Whiskey For The Holy Ghost*. As a promotional perk, his label sent out *Holy Ghost* shot glasses. The irony was there in spectral spades. Lanegan got married, divorced, and word of his dark deeds began to surface. His ex-wife, he chuckles, used to tell folks that he was blessed with multiple personalities—all of them bad. "And another girl said, 'You know what, Mark? You're always a lampshade, never a light.' But I looked at myself as an escapist. All these things we've been talking about? They're just means of escaping whatever reality we might be in right now. At times I may have thought I was a dandy or an aesthete, but not any more. I've realized I just have a sick mind. I saw this special on the Discovery Channel where they said that the closest thing to the mind of a serial killer is in artists and visionaries. And I have to say, if something else had gone a little bit wrong with me, maybe we'd be burying bodies in the back. Once sex gets linked up with death, you've got Ted Bundy."

Historically, however, some of the best art has been fueled by both mind-altering substances and the desperate visions they incur. When you listen to bedeviled blues guitarist Robert Johnson sing, it sounds as if he truly did have a hellhound on his trail. Ditto for equally tortured jazz artists like Charlie Parker—

**"The first time I heard about heroin, I was like, 'You know what? I'm gonna be a heroin addict too!' And I wasn't even 10 yet!"**

you can almost hear that monkey on their back, shrieking through their instruments. The same goes for more modern troubadours like Nick Cave, Tom Waits, Leonard Cohen, whose words positively drip with decadence. You don't need to be told these performers once lived sordid, streetwise lives. You simply put on one of their albums and hear it.


"That's why that shit still rings true," declares Lanegan, who now calls Hollywood home. "More true for me than a lot of current rock music. I mean, I know very little about contemporary folk music or blues, but most of it that I've been exposed to I've found kinda hokey and cheesy and not real. So I'd rather listen to Robert Johnson just about any day of the week. Or old Appalachian murder ballads—I love that shit." Another ominous Lanegan laugh. "And it's been a constant source of inspiration for me—you can rewrite that shit a hundred million times. God knows I have! Uh, in my own way, y'know, lift a line here or there."

*Bubblegum* certainly taps into that retro folk-blues vibe. With, of course, several volts of hard-rocking adrenaline, perhaps a by-product of the singer's recent work with Queens Of The Stone Age. The set starts slow, on the elegiac Sydnum/organ rhythm of "When Your Number Is Up." "Turn out the lights/ Don't see me drawn and hollow," Lanegan intones with the gravity of a pall-bearer. The protagonist will almost—but not quite—die. "It starts off on a dark note, but gets lighter as the song goes on," its author explains. "So this seems like my most lighthearted record. Uhhhh... to me, anyway."

"Hit The City" (with guest PJ Harvey) feels like *Nebraska*-era Springsteen after one too many stimulants, and the rest of the somber disc—"Bombed," "Strange Religion," "Can't Come Down"—follows a similarly Gothic-folk path. Wreathed in Lanegan's world-weary smoky breath (a coarse, granulated sound that comforts as it grates), the songs sound like surrender. Like a traveller collapsing on a friendly couch after an exceptionally long journey. The issue can't help but be addressed: Are consciousness-expanding experiences a necessary evil for an artist? Lanegan isn't sure. He was dabbling in narcotics, he says, back when he worked at a Texaco station, when he worked at various Washington eateries, and even when he was combing fields with combines. "And this is not to say that I promote drugs in any shape or form, because I don't, and I know that they don't work for me anymore. But I gotta say, with the speed, I did find that I got a lot done. Very meticulously. I mean, I cleaned the house to perfection." Lanegan pauses before a key delivery. "But speed might be the only drug—maybe marijuana sometimes, when I was a kid—that really helped enhance my creativity. Cocaine and heroin? They just made it impossible to work. And I know, because I stayed with that stuff right up until all my tickets were punched. I looked around and saw that all my friends had died, and I wasn't that much older than most of them. The old gang wasn't there anymore, and neither was anybody else 'cause nobody wanted to hang out with me in the places where I hung out towards the end. I mean, there are no old, successful junkies."

That's the lesson taught by every rehab around the world: You use? You die. Simple a choice as light over perpetual darkness. But, to paraphrase an old *Star Wars* adage, the lure of the dark side is strong. An older, wiser Lanegan believes now that you might be able to visit the dark side when you're younger. "But the trick is to just not stay there for half your life. I've found that it doesn't work too well—most guys who stay there that long just don't ever come back, y'know?"

"Besides, I'm almost 40, man—I'm just too old for this shit. Inside, though, I still feel like I'm a teenager back at the Yakima Speedway." Where that homely hussy saw her advantage and took it? Lanegan guffaws, an oddly upbeat sound this time. "Yeah, she took it! She took a drunken young man to task! And those, my friend, are your most important life lessons." **NMM**



**“If something else  
had gone a little bit  
wrong with me, maybe  
we’d be burying  
bodies in the back.”**

**CMJ Music Marathon 2004 Registration Form**

**Contact Information**

Name:

Company/Call Letters/Affiliation:

Title/Occupation:

Address:

City:  State:  Country:  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 website  Other website, specify:

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

Age:  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**

**General Registration:**

\$400 (before July 1)  \$445 (before August 13)

\$495 (before October 1)  \$545 (after October 1)

• Pre-registration ends October 6, walk-up thereafter

**Student Registration (must have valid ID):**

\$200 (before July 1)  \$225 (before August 13)

\$245 (before October 1)  \$295 (after October 1)

• Pre-registration ends October 6, walk-up thereafter

**Payment Information**

Payment is enclosed in the form of:

Visa  MasterCard  American Express  Discover  Check  Money Order

Credit Card or Check #:

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 \$545 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 Inc. (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 2004. Badges are non-transferable unless requests are made to and agreed to by CMJ in writing by October 1, 2004. I have read, understand and agree to the above.

Signature:  Date:

**CMJ Music Marathon 2004**  
**Oct. 13 - 16, 2004**  
**New York, NY**  
**Javits Center**

**Online Registration:**  
[www.cmj.com/marathon](http://www.cmj.com/marathon)

**Last day to pre-register:**  
**October 6, 2004**  
 (walk-up registration thereafter)

Y The name and affiliation on your badge will appear exactly as they are on this form.

Y Signed waiver statement mandatory

Y Payment must accompany registration form

Y 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.

Y 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 October 1, 2004.

Y All contact information will be listed in the online directory of registrants unless otherwise specified.

Y 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.)  
**Wed. Oct. 13: 10am - 8pm**  
**Thurs. Oct. 14: 10am - 6pm**  
**Fri. Oct. 15: 10am - 6pm**  
**Sat. Oct. 16: 10am - 2pm**

**Mail to:**  
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**151 W. 25th St., 12th Floor**  
**New York, NY 10001**

**Fax to:**  
 917-606-1914

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# CMJ ALERT

THE NEW MUSIC REPORT

Since 1978, the CMJ Network has been the primary source for information and chart data on college, non-commercial and commercial alternative radio airplay.



**#1 COLLEGE RADIO**  
**WILCO'S GHOST IS A**  
**whitechocolate space egg**

**FIERY FURNACES**  
**THEIR TASTY BUPNS**  
**TAKE MOST ADDED**

**THE ROOTS**  
*The Tipping Point* tips the  
scales at Retail

**THE HIVES**  
**TYRANNOSAURUS MAKES A**  
**JURASS KICKIN' #1 DEBUT (1)**

**EVERY POST**  
**COUNTS**  
SOUND OFF ON  
ON MUSIC, POLITICS  
AND MORE:  
[WWW.CMJ.COM/98/](http://WWW.CMJ.COM/98/)

## Musicians And McSweeney's Get A MoveOn

**ALERT 875** John Flansburgh of They Might Be Giants isn't afraid of the "I" word. "I'm a knee-jerk liberal from way back, but I'm pretty moderate in an old-fashioned way," he says. "But what's happening now is *not* what was happening five years ago. We're living through a horrible time. As a citizen there are very few times when I've felt so compelled to step up and try to affect change." So Flansburgh, along with author Dave Eggers<sup>(2)</sup> of hipster intelligentsia publishing house McSweeney's, worked with MoveOn.org to create two fundraisers



**BUSH IS NOT THE BOSS OF THEM:** Linnell and Flansburgh

in the form of a CD called *The Future Soundtrack For America* (Barsuk) and companion book *The Future Dictionary Of America*. The CD features a mix of live and previously unreleased music from They Might Be Giants, Death Cab For Cutie, R.E.M., Elliott Smith, Tom Waits, Yeah Yeah Yeahs and more. The satirical book boasts an equally impressive line-up including Jonathan Franzen, Stephen King, Joyce Carol Oates and Kurt Vonnegut.



"We reached out to MoveOn because I think everybody involved appreciated that there was something thoughtful about MoveOn's approach. The fact that it's a citizens group was important to us. Everything about it was an interesting education," says Flansburgh, who had to deal with the intricacies of compiling mostly unreleased music as well as managing the guidelines that govern Political Action Committees.

"What's interesting to find out is how restricted that activity is, and for good reason. You don't want religious groups, mainstream or fringe, getting involved in funding public policy, or foreign governments lobbying our elected officials for influence. I'm happy that those regulations are there," he says, taking care to note that he is not a representative of MoveOn. "It makes you realize that democracy and the setup of this country is really special, and when it works it's a really remarkably progressive idea. We need to protect it. A lot of basic things about what's good about this country are being challenged, and we need to all rally together and get a brand new president. If there's anything that could give people clarity on the current adminis-

tration it's the events of the past year and a half. We are in the most useless war of all time and it's going to be a mess for a long time."

While Flansburgh's hopes for regime change are quite direct, the political messages listeners can take from the music on the comp aren't always so overt. In many ways, the compilation and what it supports is the message. "I generally hate it when rock performers tell people how to think," he says. "What's interesting about many of the songs here is that because they're under the umbrella of MoveOn, it allows the poetry of the songs to jump out at you in a way that you might not get from a regular listening experience. For example, the Jimmy Eat World cover of Guided By Voices' 'Game Of Pricks.' You can only listen to it in one way when you hear it on the MoveOn record," he says. "And the record opens with [a cover of the Zombies'] 'This Will Be Our Year' by OK Go, and that's the point here. It was a tie last time. That was probably the most coherent day of the Bush administration. If only they could bring the kind of clarity that they brought to manipulating the election to actually running the country."

The compilation is music for America's future, but Flansburgh and TMBG partner John Linnell opted to reach back to the 1800s to cover "Tippecanoe And Tyler Too," William Henry Harrison's political chestnut. "It's the original campaign song. It swept the nation," notes Flansburgh. "It's a creative song and it's mean-spirited in a terrific way that I think people have forgotten. A campaign song can really dig into the competition. There's nothing wrong with hating the opposition."

>>>STEVE CIABATTONI

(1) Yes, we know that the Tyrannosaurus was from the Cretaceous era.  
(2) This is the footnote for Dave Eggers.

# MAS Mutual Admiration Society




a collaboration between glen phillips (toad the wet sprocket)  
and sara watkins, sean watkins & chris thile (nickel creek).

[mutual-admiration-society.com](http://mutual-admiration-society.com)

[nickelcreek.com](http://nickelcreek.com)

[glenphillips.com](http://glenphillips.com)

[seanwatkins.com](http://seanwatkins.com)

 [sugarhillrecords.com](http://sugarhillrecords.com)

(SUG-1067)

## TOUCH MY HEART

a tribute to

## JOHNNY PAYCHECK

what tribute records are supposed to sound like. produced by robbie fulks.  
artists include neko case, al anderson, marshall crenshaw, gail davis, robbie  
fulks, dallas wayne, george jones, mavis staples, hank williams III, jim  
lauderdale, dave alvin, johnny bush, billy yates, bobby bare jr., mike ireland,  
larry cordle, radney foster, jeff tweedy, buck owens, bobby bare

IN STORES ON AUGUST 10th

  
[sugarhillrecords.com](http://sugarhillrecords.com)

(SUG-1068)

# TOP 5



WILCO



PJ HARVEY



BEASTIE BOYS



THE CURE



POLYPHONIC SPREE

# CMJ RADIO 200

PERIOD ENDING 7/26/2004  
 CONTRIBUTING REPORTERS THIS WEEK: 381  
 VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT  
[www.cmj.com/nmr/airplay](http://www.cmj.com/nmr/airplay)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	1	WILCO A Ghost Is Born	Nonesuch
2	2	2	2	2	PJ HARVEY Uh Huh Her	Island
3	4	4	3	5	BEASTIE BOYS To The 5 Boroughs	Capitol
4	9	19	4	4	THE CURE The Cure	Geffen
5	5	10	5	5	POLYPHONIC SPREE Together We're Heavy	Good-Hollywood
6	3	3	1	10	SONIC YOUTH Sonic Nurse	Geffen
7	13	20	7	4	I AM THE WORLD TRADE CENTER The Cover Up	Gammon
8	15	—	8	2	BELLE AND SEBASTIAN Books [EP]	Rough Trade
9	6	8	6	7	RJD2 Since We Last Spoke	Definitive Jux
10	11	12	10	5	THE FALL The Real New Fall LP	Narnack
11	14	13	11	8	A.C. NEWMAN The Slow Wonder	Matador
12	12	15	12	5	KILLERS Hot Fuss	Island
13	8	5	2	11	MAGNETIC FIELDS i	Nonesuch
14	23	35	14	3	CONCRETES The Concretos	Astralwerks
15	19	23	15	4	SAHARA HOTNIGHTS Kiss And Tell	RCA
16	10	9	5	8	!!! Louden Up Now	Touch And Go
17	20	29	17	4	REVEREND HORTON HEAT Revival	Yep Roc
18	16	18	16	5	ALBUM LEAF In A Safe Place	Sub Pop
19	103	—	19	2	OLD ENOUGH TO KNOW BETTER: 15 YEARS OF MERGE RECORDS Various Artists	Merge
20	18	11	3	10	MORRISSEY You Are The Quarry	Attack-Sanctuary
21	92	—	21	2	OLD 97'S Drag It Up	New West
22	7	6	6	8	HELIO SEQUENCE Love And Distance	Sub Pop
23	25	26	23	6	MY CHEMICAL ROMANCE Three Cheers For Sweet Revenge	Reprise
24	17	7	7	9	BAD RELIGION The Empire Strikes First	Epitaph
25	42	—	25	2	SPARTA Porcelain	Geffen
26	28	31	26	6	TIGER ARMY III: Ghost Tigers Rise	Hellcat
27	22	16	12	8	STREETS A Grand Don't Come For Free	Vice-Atlantic
28	21	24	21	6	ANIMAL COLLECTIVE Sung Tongs	Fat Cat
29	—	—	29	1	HIVES Tyrannosaurus Hives	Interscope
30	27	21	21	7	DJ SHADOW Live! In Tune And On Time	Geffen
31	—	—	31	1	ROOTS The Tipping Point	Geffen
32	24	32	24	5	GRAVENHURST Flashlight Seasons	Warp
33	26	14	11	8	LES SAVY FAV Inches	Frenchkiss
34	36	45	34	5	TILLY AND THE WALL Wilc Like Children	Team Love
35	53	64	35	4	PLASTIC CONSTELLATIONS Mazatlan	2024
36	35	17	1	14	MODEST MOUSE Good News For People Who Love Bad News	Epic
37	37	57	37	4	FORTY FIVES High Life High Volume	Yep Roc
38	54	126	38	3	MIDTOWN Forget What You Know	Columbia
39	46	54	39	6	BURNING BRIDES Leave No Ashes	V2
40	33	25	17	12	GOMEZ Split The Difference	Virgin
41	38	46	38	6	JIM WHITE Drill A Hole In That Substrate And Tell Me What You See	Luaka Bop
42	30	34	26	7	JESSE SYKES AND THE SWEET HEREAFTER Oh, My Girl	Barsuk
43	32	38	32	4	JONATHAN RICHMAN Not So Much To Be Loved As To Love	Vapor
44	—	—	44	1	SUNSHINE FIX Green Imagination	spinART
45	58	112	45	3	ROGUE WAVE Out Of The Shadow	Self-Released
46	49	72	46	5	CHUMBAWAMBA Un	Koch
47	65	59	47	5	BY DIVINE RIGHT Sweet Confusion	spinART
48	48	39	39	6	BEBEL GILBERTO Bebel Gilberto	Six Degrees
49	94	97	49	3	X-ECUTIONERS Revolutions	Columbia
50	41	47	34	6	GIFT OF GAB Fourth Dimensional Rocketships Going Up	Quannum Projects

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). Visit [www.cmj.com/nmr](http://www.cmj.com/nmr). © 2004 The CMJ Network, 151 W. 25th St., 12th Floor, New York, NY 10001.

**DEBUTS**



**THE HIVES**



**THE ROOTS**



**SUNSHINE FIX**



**FUNERAL FOR A FRIEND**



**FIERY FURNACES**

**CMJ RADIO 200**

PERIOD ENDING 7/30/2004

CONTRIBUTING REPORTERS THIS WEEK: 381

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT

[www.cmj.com/nmr/airplay](http://www.cmj.com/nmr/airplay)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
51	31	30	27	5	<b>BLACK DICE</b> Creature Comforts	DFA
52	44	53	44	7	<b>DAVE ALVIN</b> Ashgrove	Yep Roc
53	72	66	53	5	<b>FROM FIRST TO LAST</b> Dear Diary, My Teenage Angst Has A Body Count	Epitaph
54	85	94	54	3	<b>BOOM BIP</b> Corymb	Lex
55	29	22	13	8	<b>HAYDEN</b> Elk-Lake Serenade	Badman
56	61	197	56	3	<b>GERLING</b> Bad Blood	Fenway
57	69	93	57	3	<b>HEADSET</b> Space Settings	Plug Research
58	39	41	25	6	<b>NINA NASTASIA</b> Dogs	Touch And Go
59	63	87	59	4	<b>MINISTRY</b> Houses Of The Molé	Sanctuary
60	64	61	60	6	<b>PAPER CHASE</b> God Bless Your Black Heart	Kill Rock Stars
61	68	63	61	6	<b>PLEASURE CLUB</b> The Fugitive Kind	Brash
62	34	44	34	6	<b>CALL AND RESPONSE</b> Winds Take No Shape	Badman
63	57	48	38	7	<b>ELENI MANDELL</b> Afternoon	Zedtone
64	50	75	50	5	<b>RACHEL GOSWELL</b> Waves Are Universal	4AD-Beggars Group
65	55	40	2	14	<b>MISSION OF BURMA</b> ONOFFON	Matador
66	80	81	66	6	<b>JESSE MALIN</b> The Heat	Artemis
67	—	—	67	1	<b>FUNERAL FOR A FRIEND</b> Casually Dressed And Deep In Conversation	Ferret
68	71	69	68	7	<b>SKINNY PUPPY</b> The Greater Wrong Of The Right	SPV
69	43	37	37	7	<b>ROYAL CITY</b> Little Heart's Ease	Three Gut-Rough Trade
70	—	—	70	1	<b>FIERY FURNACES</b> Blueberry Boat	Rough Trade
71	98	103	71	3	<b>COHEED AND CAMBRIA</b> Live At La Zona Rosa	Equal Vision
72	47	27	4	11	<b>BETA BAND</b> Heroes To Zeros	Astralwerks
73	89	125	73	5	<b>QUANTIC</b> Mishaps Happening	Ubiquity
74	45	28	12	11	<b>MATT POND PA</b> Emblems	Altitude
75	83	—	75	2	<b>FOR STARS</b> It Falls Apart	Future Farmer
76	81	52	32	9	<b>RYAN ADAMS</b> Love Is Hell	Lost Highway
77	—	—	77	1	<b>LONGWAVE</b> Life Of The Party [EP]	RCA
78	144	—	78	2	<b>THEY MIGHT BE GIANTS</b> The Spine	Zoë-Rounder
79	73	91	73	4	<b>COMMUNIQUE</b> Poison Arrows	Lookout!
80	95	161	80	3	<b>THIEVERY CORPORATION</b> The Outernational Sound	ESL
81	40	33	28	9	<b>RACHAEL YAMAGATA</b> Happenstance	RCA Victor
82	87	80	80	5	<b>DESPISTADO</b> The Emergency Response	Jade Tree
83	60	88	60	4	<b>SALVATORE</b> Tempo	Racing Junior
84	133	—	84	2	<b>BRANDTSON</b> Send Us A Signal	Militia Group
85	76	60	60	8	<b>KEANE</b> Hopes And Fears	Interscope
86	56	84	56	3	<b>ATOMIC 7</b> En Hillbilly Caliente	Mint
87	77	73	29	8	<b>MISS KITTIN</b> I Com	Astralwerks
88	—	—	88	1	<b>F-UPS</b> F-Ups	Capitol
89	51	50	11	14	<b>PATTI SMITH</b> Trampin'	Columbia
90	70	58	42	12	<b>LOS LOBOS</b> The Ride	Hollywood
91	—	—	91	1	<b>MICHAEL FRANTI AND SPEARHEAD</b> Songs From The Front Porch	iMUSIC
92	74	55	55	4	<b>TRACY AND THE PLASTICS</b> Culture For Pigeon	Troubleman Unlimited
93	142	—	93	2	<b>FAITHLESS</b> No Roots	Arista
94	59	65	8	13	<b>SECRET MACHINES</b> Now Here Is Nowhere	Reprise
95	101	99	95	5	<b>SEÑOR HAPPY</b> I'm Sorry	Q Division
96	169	—	96	2	<b>KEN STRINGFELLOW</b> Soft Commands	Yep Roc
97	52	42	30	8	<b>JAY FARRAR</b> Stone, Steel And Bright Lights	Artemis
98	88	78	77	6	<b>JOSH ROUSE</b> The Smooth Sounds Of Josh Rouse	Rykodisc
99	158	—	99	2	<b>LOS MOCOSOS</b> American Us	Six Degrees
100	183	—	100	2	<b>TROUBLE WITH SWEENEY</b> Fishtown Briefcase	Burnt Toast Vinyl



# CMJ RADIO 200

PERIOD ENDING 7/20/2004  
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[www.cmj.com/nmr/airplay](http://www.cmj.com/nmr/airplay)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	—	—	101	1	NANOOK OF THE NORTH The Taby Tapes	Parasol
102	90	68	61	6	BR. DANIELSON Brother Is To Son	Secretly Canadian
103	62	43	8	11	PEDRO THE LION Achilles Heel	Jade Tree
104	96	96	96	4	SO MANY DYNAMOS When I Explode	Skrocki
105	122	119	88	10	COWBOY JUNKIES One Soul Now	Zoë-Rounder
106	—	—	106	1	VIBRATION Ear To The Ground	BC
107	113	165	107	5	QUINCY JONES AND BILL COSBY The Original	Concord
108	162	—	108	2	DENISON WITMER / RIVER BENDS And Flows	Tooth And Nail
109	109	152	109	4	VANDALS Hollywood Potato Chip	Kung Fu
110	97	108	96	7	BLUE-EYED SON West Of Lincoln	Eenie Meenie
111	114	100	65	7	SIXTOO Chewing On Glass And Other Miracle Cures	Ninja Tune
112	106	137	106	5	EIGHTEEN VISIONS Obsession	Trustkill
113	99	51	51	6	SOVIETTES II	Adeline
114	182	—	114	2	ANTIBALAS AFROBEAT ORCHESTRA Who Is...	Artemis
115	67	49	49	13	CONTROLLER CONTROLLER History	Paper Bag
116	141	122	116	4	EMPEROR X Tectonic...	Snowglobe-Discos Mariscos
117	123	194	117	3	GAMITS Antidote	Suburban Home
118	—	—	118	1	VELVET TEEN Elysium	Slowdance
119	82	70	19	12	MCLUSKY The Difference Between	Too Pure-Beggars Banquet
120	165	—	120	2	TRAINDODGE The Truth	Asctetic
121	—	—	121	1	AEROC Viscous Solid	Ghostly International
122	116	176	116	5	THE RACE If You Can	Flameshovel
123	117	107	106	5	MIGALA La Incredible Aventura	Acuarela
124	124	153	124	3	GUTTERMOUTH Eat Your Face	Epitaph
125	—	—	125	1	MITTENS Mittens	Man With A Gun
126	200	—	126	2	FREE MORAL AGENTS Everybody's	GSL
127	—	—	127	1	MOCK ORANGE Mind Is Not Brain	Silverthree
128	—	—	128	1	DOCTOR MIX AND THE REMIX Wall Of Noise	Acute
129	84	146	84	4	MOTORHEAD Inferno	Sanctuary
130	147	120	49	8	THIRD UNHEARD... Various Artists	Stones Throw
131	78	85	10	14	JOLIE HOLLAND Escondida	Anti
132	75	92	26	14	DEVENDRA BANHART Rejoicing In The Hands	Young God
133	136	90	70	8	TAPES N TAPES Tapes N Tapes	Ibid
134	118	162	118	3	SPILL CANVAS Sunsets And Car Crashes	One Eleven
135	112	139	112	3	FIREWORKS GO UP You're Welcome	Baryon
136	79	36	34	7	TANGIERS Never Bring You Pleasure	Sonic Unyon
137	91	67	4	14	LORETTA LYNN Van Lear Rose	Interscope
138	105	123	105	7	AUTHORITY ZERO Andiamo	Lava
139	132	110	110	8	J.J. CALE To Tulsa And Back	Sanctuary
140	66	62	27	12	OZOMATLI Street Signs	Concord
141	148	159	141	4	UMPHREY'S MCGEE Anchor Drops	SCI Fidelity
142	120	—	120	2	MYSTIC CHORDS OF MEMORY Mystic Chords...	Rough Trade
143	159	—	143	2	FAN MODINE Homeland	Grimsey
144	108	56	24	7	BLACK EYES Cough	Dischord
145	—	—	145	1	ROOTS OF ORCHIS Crooked Ceilings	Slowdance
146	104	113	104	6	N. LANNON Chemical Friends	Badman
147	178	131	28	11	JUANA MOLINA Tres Cosas	Domino
148	—	—	148	1	LISMORE We Could Connect Or We Could Not	Soft Abuse
149	195	—	149	2	CAVIAR The Thin Mercury Sound	Aezra
150	—	—	150	1	LETTER KILLS The Bridge	Island

# CMJ RADIO 200

PERIOD ENDING 7/20/2004  
CONTRIBUTING REPORTERS THIS WEEK: 381  
VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT  
[www.cmj.com/nmr/airplay](http://www.cmj.com/nmr/airplay)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	127	17	61	11	HAWTHORNE HEIGHTS The Silence...	Victory
152	93	71	71	11	BATTLES EP C	Monitor
153	134	134	37	9	PIEBALD All Ears, All Eyes, All The Time	Side One Dummy
154	138	111	72	7	TWO LONE SWORDSMEN From The Double Gone Chapel	Warp
155	152	150	150	3	ROBOTS IN DISGUISE Robots in Disguise	Recall
156	167	—	156	2	MULTI-PANEL Alone In The Field	Unschoolcd
157	86	105	86	5	DIRTY PROJECTORS Slaves' Graves And Ballads	Western Vinyl
158	R	149	5	19	FRANZ FERDINAND Franz Ferdinand	Domino
159	125	79	10	11	THERMALS Fuckin A	Sub Pop
160	151	—	151	2	STOCKHOLM SYNDROME Holy Happy Hour	Terminus
161	115	145	88	6	DAVID GRUBBS A Guess At The Riddle	Drag City
162	153	—	153	2	TRES CHICAS Sweetwater	Yep Roc
163	135	173	135	4	ELA Stapled To Air	Third Earth
164	—	—	164	1	DR. JOHN N'Awlinz Dis Dat Or D'Udda	Blue Note
165	—	—	165	1	TODD SNIDER East Nashville Skyline	Oh Boy
166	187	—	166	2	PHISH Undermind	Elektra
167	—	—	167	1	MILTON MAPES Westernaire	Aspyr
168	101	138	18	14	MIRAH C'mon Miracle	K
169	R	148	148	2	BOBBY BARE JR. From Your End Of The Leash	Bloodshot
170	R	144	144	8	SCISSOR SISTERS Scissor Sisters	Universal
171	146	174	146	3	BRIEFS Sex Objects	BYO
172	102	86	62	8	DELAYS Faded Seaside Glamour	Rough Trade
173	R	124	104	6	TO ROCOCO ROT Hotel Morgen	Domino
174	179	—	174	2	NICK DRAKE Made To Love Magic	Island
175	111	76	24	11	AUF DER MAUR Auf Der Maur	Capitol
176	139	196	114	7	ETTA JAMES Blues In The Bone	RCA Victor
177	—	—	177	1	LARS FREDRIKSEN AND THE BASTARDS Viking	Hellcat
178	130	163	130	7	NUMBER ONE FAN Compromises	Pat's
179	156	—	149	8	VETIVER Vetiver	DiCristina
180	R	—	157	3	COTTONBELLY X Amounts Of Niceness	Wrong
181	188	181	181	3	BODEANS Resolution	Zoë-Rounder
182	110	83	46	9	FELIX DA HOUSECAT Devin Dazzle...	Emperor Norton
183	150	166	150	3	NEUROSIS The Eye Of Every Storm	Neurot
184	180	200	180	3	LORI MCKENNA Bittertown	Signature Sounds
185	R	104	93	7	KINISON What Are You Listening To?	Atlantic
186	189	—	186	2	AVETT BROTHERS Mignonette	Ramseur
187	—	—	187	1	LEO KOTTKE Try And Stop Me	RCA
188	131	109	80	8	THRICE The Artist In The Ambulance [Bonus EP]	Island
189	—	—	149	1	ATREYU The Curse	Victory
190	145	—	145	2	MARAH 20,000 Streets Under The Sky	Yep Roc
191	—	—	151	1	UMBRELLA SEQUENCE Sparkler Cliche	Self-Released
192	—	—	142	1	SWINGIN' UTTERS Live In A Dive	Fat Wreck Chords
193	199	175	175	3	BROTHER ALI Champion [EP]	Rhymesayers
194	140	106	46	12	SAM PHILLIPS A Boot And A Shoe	Nonesuch
195	171	188	171	3	TRAGEDY ANDY It's Never Too Late...	Pop Smear
196	—	—	196	1	RICHIE HAVENS Grace The Sun	Stormy Forest
197	—	—	197	1	GUNSHY No Man's Blues	Latest Flame
198	128	116	116	6	MOCO Out To Go	Pit Pony
199	121	—	121	3	DJ SPOOKY Celestial Mechanix...	Thirsty Ear
200	R	164	152	4	POOR BOY: THE SONGS OF NICK DRAKE Various	Songlines

# RADIO 200 ADDS

COMPILED FROM NEW ALBUMS BEING SPUN BY STATIONS  
PERIOD ENDING 7/20/2004  
www.cmj.com

POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	179	FIERY FURNACES Blueberry Boat	Rough Trade
2	134	MACHA Forget Tomorrow	Jetset
3	113	TAKING BACK SUNDAY Where You Want To Be	Victory
4	99	MIKE WATT The Second Man's Middle Stand	Red Ink
5	97	THE SHORE The Shore	Maverick
6	64	PIDGEON From Gutter With Love	Absolutely Kosher
7	52	MC LARS The Laptop EP	Sidecho
8	46	DILLINGER ESCAPE PLAN Miss Machine	Relapse
9	46	TANYA DONELLY Whiskey Tango Ghosts	4AD
10	44	PHOENIX Alphabetical	Source-Astralwerks
11	42	SCREENS The Screens	Self-Released
12	41	PRINCE PO The Slickness	Lex
13	36	LOVEDRUG Pretend You're Alive	Militia Group
14	33	CITIZEN COPE The Clarence Greenwood Recordings	Arista
15	26	DR. JOHN N'Awlinz Dis Dat Or D'Udda	Blue Note
16	25	THE FLESH Sweet Defeat	Gern Blandsten
16	25	DSUPER Straight To The Sun	Wildside
18	21	NIKOLA SARCEVIC Lock-Sport-Krock	Epitaph
19	19	BABY STRANGE Put Out	Primary Voltage
20	18	COMETS ON FIRE Blue Cathedral	Sub Pop

# CORE RADIO

BASED ON CMJ'S MOST INFLUENTIAL STATIONS  
PERIOD ENDING 7/20/2004  
CONTRIBUTING REPORTERS THIS WEEK: 106  
VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT  
www.cmj.com/nmr/airplay

TW	LW	ZW	PK	WK	ARTIST + TITLE	LABEL
1	1	1	1	5	WILCO A Ghost Is Born	Nonesuch
2	2	2	2	6	PJ HARVEY Uh Huh Her	Island
3	4	5	3	5	BEASTIE BOYS To The 5 Boroughs	Capitol
4	5	10	4	4	POLYPHONIC SPREE Together We're Heavy	Good-Hollywood
5	3	3	1	10	SONIC YOUTH Sonic Nurse	Geffen
6	13	22	6	3	THE CURE The Cure	Geffen
7	8	6	6	4	THE FALL The Real New Fall LP	Narnack
8	12	12	8	8	A.C. NEWMAN The Slow Wonder	Matador
9	9	21	9	3	I AM THE WORLD TRADE CENTER The Cover Up	Gammon
10	14	—	10	2	BELLE AND SEBASTIAN Books [EP]	Rough Trade
11	6	8	5	7	RJD2 Since We Last Spoke	Definitive Jux
12	18	29	12	3	CONCRETES The Concretetes	Astralwerks
13	7	4	1	10	MAGNETIC FIELDS i	Nonesuch
14	10	9	4	7	!!! Louden Up Now	Touch And Go
15	17	17	15	5	KILLERS Hot Fuss	Island
16	19	26	16	3	REVEREND HORTON HEAT Revival	Yep Roc
17	—	—	17	1	OLD ENOUGH TO KNOW BETTER... Various Artists	Merge
18	11	7	7	7	HELIO SEQUENCE Love And Distance	Sub Pop
19	—	—	19	1	OLD 97'S Drag It Up	New West
20	16	16	16	6	ANIMAL COLLECTIVE Sung Tongs	Fat Cat
21	15	18	15	4	ALBUM LEAF In A Safe Place	Sub Pop
22	22	28	22	4	SAHARA HOTNIGHTS Kiss And Tell	RCA
23	21	14	9	7	LES SAVY FAV Inches	Frenchkiss
24	20	15	13	8	STREETS A Grand Don't Come For Free	Vice-Atlantic
25	23	13	3	10	MORRISSEY You Are The Quarry	Attack-Sanctuary
26	30	20	20	6	DJ SHADOW Live! In Tune And On Time	Geffen
27	36	56	27	4	FORTY FIVES High Life High Volume	Yep Roc
28	35	47	28	5	DAVE ALVIN Ashgrove	Yep Roc
29	29	11	11	8	BAD RELIGION The Empire Strikes First	Epitaph
30	31	36	30	4	TILLY AND THE WALL Wild Like Children	Team Love
31	—	—	31	1	ROOTS The Tipping Point	Geffen
32	25	35	25	4	JONATHAN RICHMAN Not So Much To Be Loved As To Love	Vapor
33	40	23	12	9	GOMEZ Split The Difference	Virgin
34	38	33	33	6	BEBEL GILBERTO Bebel Gilberto	Six Degrees
35	27	45	26	6	GIFT OF GAB Fourth Dimensional...	Quannum Projects
36	26	38	26	4	GRAVENHURST Flashlight Seasons	Warp
37	—	—	37	1	SUNSHINE FIX Green Imagination	spinART
38	28	30	25	6	JESSE SYKES AND THE SWEET HEREAFTER Oh, My Girl	Barsuk
39	49	—	39	2	SPARTA Porcelain	Geffen
40	41	44	40	4	MY CHEMICAL ROMANCE Three Cheers For Sweet Revenge	Reprise
41	24	25	21	5	BLACK DICE Creature Comforts	DFA
42	46	72	42	3	HEADSET Space Settings	Plug Research
43	32	43	32	5	JIM WHITE Drill A Hole In That Substrate...	Luaka Bop
44	—	—	44	1	HIVES Tyrannosaurus Hives	Interscope
45	34	39	17	5	NINA NASTASIA Dogs	Touch And Go
46	57	34	2	13	MISSION OF BURMA ONOFFON	Matador
47	62	—	47	2	QUANTIC Mishaps Happening	Ubiquity
48	53	49	48	4	TIGER ARMY III Ghost Tigers Rise	Helicat
49	56	70	49	3	MINISTRY Houses Of The Molé	Sanctuary
50	48	37	30	6	ELENI MANDELL Afternoon	Zedtone

# TRIPLE A

PERIOD ENDING 7/20/2004  
CONTRIBUTING REPORTERS THIS WEEK: 40  
VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT  
www.cmj.com/nmr/airplay

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	6	WILCO A Ghost Is Born	Nonesuch
2	2	2	2	6	PJ HARVEY Uh Huh Her	Island
3	4	5	3	7	DAVE ALVIN Ashgrove	Yep Roc
4	6	9	4	4	POLYPHONIC SPREE Together We're Heavy	Good-Hollywood
5	17	—	5	2	OLD 97'S Drag It Up	New West
6	9	8	6	6	BEBEL GILBERTO Bebel Gilberto	Six Degrees
7	7	7	7	4	BEASTIE BOYS To The 5 Boroughs	Capitol
8	3	4	3	9	SONIC YOUTH Sonic Nurse	Geffen
9	14	16	8	10	COWBOY JUNKIES One Soul Now	Zoë-Rounder
10	25	—	10	2	THE CURE The Cure	Geffen
11	10	6	2	13	LOS LOBOS The Ride	Hollywood
12	20	—	12	5	RJD2 Since We Last Spoke	Definitive Jux
13	32	—	13	2	LOS MOCOSOS American Us	Six Degrees
14	13	11	11	9	J.J. CALE To Tulsa And Back	Sanctuary
15	35	—	15	4	CHUMBAWAMBA Un	Koch
16	5	3	1	9	MAGNETIC FIELDS i	Nonesuch
17	12	13	12	5	JIM WHITE Drill A Hole In That Substrate And...	Luaka Bop
18	38	20	14	7	ELENI MANDELL Afternoon	Zedtone
19	—	—	19	1	MICHAEL FRANTI AND SPEARHEAD Songs From...	iMUSIC
20	30	25	20	3	I AM THE WORLD TRADE CENTER The Cover Up	Gammon

# CMJ RETAIL 50

PERIOD ENDING 7/20/2004  
www.cmj.com

TW	LW	ARTIST + TITLE	LABEL
1	—	<b>ROOTS</b> The Tipping Point (257302)	Geffen
2	2	<b>BEASTIE BOYS</b> To The 5 Boroughs (84571)	Capitol
3	1	<b>LLOYD BANKS</b> The Hunger For More (282602)	Interscope
4	7	<b>MODEST MOUSE</b> Good News For People Who Love Bad News (87125)	Epic
5	3	<b>WILCO</b> A Ghost Is Born (79809)	Nonesuch
6	—	<b>JIMMY BUFFETT</b> License To Chill (62270)	RLG-BMG Heritage
7	6	<b>JADAKISS</b> Kiss Of Death (274602)	Ruff Ryders-Interscope
8	5	<b>VELVET REVOLVER</b> Contraband (59794)	RCA
9	4	<b>THE CURE</b> The Cure (287012)	Geffen
10	—	<b>NOTORIOUS B.I.G.</b> Ready To Die (285200)	Bad Boy
11	8	<b>FRANZ FERDINAND</b> Franz Ferdinand (27)	Domino
12	—	<b>POLYPHONIC SPREE</b> Together We're Heavy (162423)	Good-Hollywood
13	—	<b>SPARTA</b> Porcelain (281802)	Geffen
14	11	<b>KILLERS</b> Hot Fuss (84571)	Island
15	9	<b>USHER</b> Confessions (52141)	Arista
16	14	<b>LOS LONELY BOYS</b> Los Lonely Boys (80305)	Or Music
17	10	<b>LIL' WAYNE</b> Tha Carter (153702)	Universal
18	—	<b>DEVIN THE DUDE</b> To Tha X-Treme (42038)	Rap-A-Lot
19	—	<b>WIDESPREAD PANIC</b> Uber Cobra (84698)	Sanctuary
20	13	<b>PJ HARVEY</b> Uh Huh Her (275102)	Island
21	—	<b>FIERY FURNACES</b> Blueberry Boat (83239)	Rough Trade
22	15	<b>D12</b> D12 World (240402)	Shady-Interscope
23	—	<b>THEY MIGHT BE GIANTS</b> The Spine (431041)	Zoë-Rounder
24	—	<b>METALLICA</b> Some Kind Of Monster [EP] (48835)	Elektra
25	—	<b>LARS FREDRIKSEN AND THE BASTARDS</b> Viking (80467)	Hellcat
26	12	<b>BREAKING BENJAMIN</b> We Are Not Alone (162460)	Hollywood
27	28	<b>SHINEDOWN</b> Leave A Whisper (83566)	Atlantic
28	19	<b>KANYE WEST</b> The College Dropout (203002)	Roc-A-Fella-Def Jam-IDJMG
29	21	<b>ANGIE STONE</b> Stone Love (56215)	J
30	29	<b>AVRIL LAVIGNE</b> Under My Skin (59774)	Arista
31	18	<b>SPIDER-MAN 2</b> Soundtrack (92628)	Columbia-Sony
32	20	<b>THIEVERY CORPORATION</b> The Outernational Sound (75)	ESL
33	27	<b>SLIPKNOT</b> Vol. 3 (The Subliminal Verses) (618388)	Roadrunner-IDJMG
34	32	<b>BEBEL GILBERTO</b> Bebel Gilberto (1101)	Six Degrees
35	24	<b>311</b> Greatest Hits (60009)	Volcano
36	37	<b>MAROON 5</b> Songs About Jane (50001)	BMG-Octone
37	34	<b>KEANE</b> Hopes And Fears (250702)	Interscope
38	23	<b>ATREYU</b> The Curse (218)	Victory
39	36	<b>BLACK EYED PEAS</b> Elephunk (000699)	A&M
40	16	<b>DAVE MATTHEWS BAND</b> The Gorge (61633)	RCA
41	22	<b>BRANDY</b> Afrodisiac (83633)	Atlantic
42	25	<b>JUVENILE</b> Juve The Great (171802)	Cash Money
43	17	<b>RUSH</b> Feedback (83728)	Atlantic
44	—	<b>BEENIE MAN</b> Back To Basics (95173)	Virgin
45	31	<b>SONIC YOUTH</b> Sonic Nurse (254912)	Geffen
46	51	<b>MUSE</b> Absolution (668587)	Warner Bros.
47	30	<b>GUNS N' ROSES</b> Greatest Hits (171402)	Geffen
48	41	<b>PRINCE</b> Musicology (92560)	Columbia
49	35	<b>BELLE AND SEBASTIAN</b> Books [EP] (33253)	Rough Trade
50	26	<b>UNEARTH</b> The Oncoming Storm (14479)	Metal Blade

Logo represents priority titles throughout the Music Monitor Network

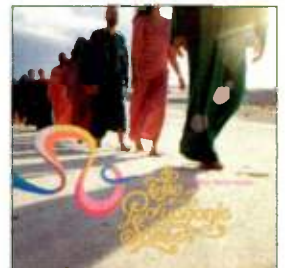
## BREAKOUT 5 ALBUMS TO WATCH



**THE ROOTS**  
The Tipping Point  
Geffen (257302)



**JIMMY BUFFETT**  
License To Chill  
RLG-BMG Heritage (62270)



**POLYPHONIC SPREE**  
Together We're Heavy  
Good-Hollywood (162423)



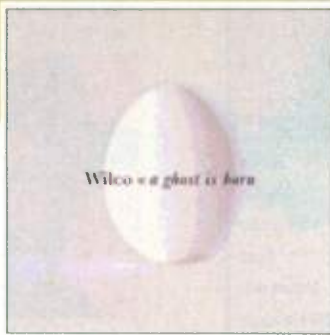
**SPARTA**  
Porcelain  
Geffen (281802)



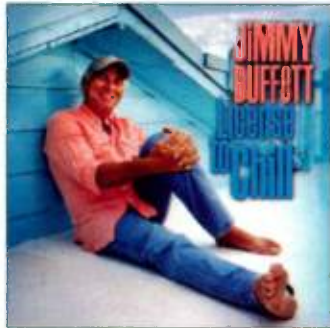
**DEVIN THE DUDE**  
To Tha X-Treme  
Rap-A-Lot (42038)

## IN-STORE PLAY

Based on what clerks are playing while you browse



WILCO



JIMMY BUFFETT

## MAJOR CHAIN

Based on sales figures from national record chains

- |                  |                         |
|------------------|-------------------------|
| <b>WILCO</b>     | <b>JIMMY BUFFETT</b>    |
| KEANE            | ROOTS                   |
| ROOTS            | DE-LOVELY SDTK          |
| HIVES            | LOS LONELY BOYS         |
| KILLERS          | BEASTIE BOYS            |
| FIERY FURNACES   | USHER                   |
| THE CURE         | MODEST MOUSE            |
| MODEST MOUSE     | SPIDER-MAN 2 SDTK       |
| PJ HARVEY        | VELVET REVOLVER         |
| POLYPHONIC SPREE | FRANZ FERDINAND         |
| CONCRETES        | AVRIL LAVIGNE           |
| SONIC YOUTH      | A CINDERELLA STORY SDTK |
| SECRET MACHINES  | WILCO                   |
| SPARTA           | LLOYD BANKS             |
| !!!              | MAROON 5                |

## MUSIC MONITOR NETWORK

COMPILED FROM THE COLLECTIVE PIECE COUNTS OF ALL MUSIC MONITOR NETWORK STORES  
PERIOD ENDING 7/20/2004  
www.cmj.com

TW	LW	ARTIST + TITLE	LABEL
1	—	ROOTS The Tipping Point (257302)	Geffen
2	1	LLOYD BANKS The Hunger For More (282502)	Interscope
3	2	BREAKING BENJAMIN We Are Not Alone (162460)	Hollywood
4	3	JADAKISS Kiss Of Death (274602)	Ruff Ryders-Interscope
5	4	LIL' WAYNE Tha Carter (153702)	Universal
6	—	JIMMY BUFFETT License To Chill (62270)	RLG-BMG Heritage
7	—	DEVIN THE DUDE To Tha X-Treme (42038)	Rap-A-Lot
8	7	USHER Confessions (52141)	Arista
9	8	D12 D12 World (240402)	Shady-Interscope
10	6	VELVET REVOLVER Contraband (59794)	RCA
11	5	BEASTIE BOYS To The 5 Boroughs (84571)	Capitol
12	—	SPARTA Porcelain (281802)	Geffen
13	—	NOTORIOUS B.I.G. Ready To Die (285230)	Bad Boy
14	21	SHINEDOWN Leave A Whisper (83566)	Atlantic
15	13	SLIPKNOT Vol. 3 (The Subliminal Verses) (618388)	Roadrunner-IDJMG
16	10	JUVENILE Juve The Great (171802)	Cash Money
17	—	WIDESPREAD PANIC Uber Cobra (84598)	Sanctuary
18	—	METALLICA Some Kind Of Monster [EP] (48835)	Elektra
19	12	MODEST MOUSE Good News For People Who Love Bad News (87125)	Epic
20	29	AVRIL LAVIGNE Under My Skin (59774)	Arista
21	9	THE CURE The Cure (287012)	Geffen
22	14	KANYE WEST The College Dropout (203002)	Roc-A-Fella-Def Jam-IDJMG
23	20	SPIDER-MAN 2 Soundtrack (92628)	Columbia-Sony
24	27	PETEY PABLO Still Writing In My Diary 2nd Entry (41824)	Jive
25	15	LOS LONELY BOYS Los Lonely Boys (80305)	Or Music

## A.I.M.S.

COMPILED FROM THE COLLECTIVE PIECE COUNTS OF ALL ALLIANCE OF INDEPENDENT MEDIA STORE MEMBERS  
PERIOD ENDING 7/20/2004  
www.cmj.com

TW	LW	ARTIST + TITLE	LABEL
1	—	POLYPHONIC SPREE Together We're Heavy (162423)	Good-Hollywood
2	—	ROOTS The Tipping Point (257302)	Geffen
3	1	WILCO A Ghost Is Born (79809)	Nonesuch
4	—	FIERY FURNACES Blueberry Boat (83239)	Rough Trade
5	—	SPARTA Porcelain (281802)	Geffen
6	3	BEASTIE BOYS To The 5 Boroughs (84571)	Capitol
7	2	THE CURE The Cure (287012)	Geffen
8	4	PJ HARVEY Uh Huh Her (275102)	Island
9	5	MODEST MOUSE Good News For People Who Love Bad News (87125)	Epic
10	6	KILLERS Hot Fuss (84571)	Island
11	11	ALBUM LEAF In A Safe Place (70640)	Sub Pop
12	8	BELLE AND SEBASTIAN Books [EP] (33253)	Rough Trade
13	14	KEANE Hopes And Fears (250702)	Interscope
14	—	THEY MIGHT BE GIANTS The Spine (431041)	Zoë-Rounder
15	12	LIL' WAYNE Tha Carter (153702)	Universal
16	—	JIMMY BUFFETT License To Chill (62270)	RLG-BMG Heritage
17	—	LARS FREDRIKSEN AND THE BASTARDS Viking (80467)	Hellcat
18	17	JADAKISS Kiss Of Death (274602)	Ruff Ryders-Interscope
19	9	SONIC YOUTH Sonic Nurse (254912)	Geffen
20	10	FRANZ FERDINAND Franz Ferdinand (27)	Domino
21	15	HELIO SEQUENCE Love And Distance (633)	Sub Pop
22	19	BEBEL GILBERTO Bebel Gilberto (1101)	Six Degrees
23	13	LLOYD BANKS The Hunger For More (282602)	Interscope
24	—	DEVIN THE DUDE To Tha X-Treme (42038)	Rap-A-Lot
25	16	VELVET REVOLVER Contraband (59794)	RCA

# HIP HOP

PERIOD ENDING 7/20/2004  
 CONTRIBUTING REPORTERS THIS WEEK: 135  
 VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT  
[www.cmj.com/nmr/airplay](http://www.cmj.com/nmr/airplay)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	9	<b>GIFT OF GAB</b> Fourth Dimensional...	Quannum Projects
2	2	2	1	9	<b>RJD2</b> Since We Last Spoke	Definitive Jux
3	3	4	3	5	<b>BEASTIE BOYS</b> To The 5 Boroughs	Capitol
4	4	3	3	7	<b>BROTHER ALI</b> Champion [EP]	Rhymesayers
5	20	—	5	2	<b>ROOTS</b> The Tipping Point	Geffen
6	6	7	6	5	<b>DUJEOUS</b> City Limits	Third Earth
7	9	—	7	2	<b>AWOL ONE</b> Awol One	Paladin
8	7	8	7	6	<b>DJ SHADOW</b> Live! In Tune And On Time	Geffen
9	5	5	1	9	<b>YESTERDAYS NEW QUINTET</b> Stevie	Stones Throw
10	14	16	10	3	<b>HEADSET</b> Space Settings	Plug Research
11	8	10	8	5	<b>X-ECUTIONERS</b> Revolutions	Columbia
12	10	6	8	8	<b>STREETS</b> A Grand Don't Come For Free	Vice-Atlantic
13	12	15	12	7	<b>SIZZLA</b> Jah Knows Best	RAS-Sanctuary
14	19	12	7	14	<b>NAS</b> Illmatic: 10th Anniversary Platinum Edition	Columbia
15	11	11	3	9	<b>THIRD UNHEARD...</b> Various Artists	Stones Throw
16	—	—	16	1	<b>BOOM BIP</b> Corymb	Lex
17	17	20	6	12	<b>TIME MACHINE</b> Slow Your Roll	Glow In The Dark
18	—	—	18	1	<b>SHARKEY</b> Sharkey's Machine	Baby Grande
19	13	13	1	17	<b>MADVILLAIN</b> Madvillainy	Stones Throw
20	23	26	16	7	<b>JOHNNY FIVE</b> Summer	Basement

# NEW WORLD

PERIOD ENDING 7/20/2004  
 CONTRIBUTING REPORTERS THIS WEEK: 100  
 VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT  
[www.cmj.com/nmr/airplay](http://www.cmj.com/nmr/airplay)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	7	<b>BEBEL GILBERTO</b> Bebel Gilberto	Six Degrees
2	2	2	2	7	<b>YOUSOU N'DOUR</b> Egypt	Nonesuch
3	3	3	1	12	<b>ANGELIQUE KIDJO</b> Oyaya!	Columbia
4	6	8	4	6	<b>TARIKA</b> 10 Beasts, Ghosts And Dancing With History	Triloka
5	13	18	5	4	<b>ANTIBALAS AFROBEAT ORCHESTRA</b> Who Is This America?	Artemis
6	8	7	6	13	<b>LOS AMIGOS INVISIBLES</b> The Venezuelan Zingason Vol 1	Luaka Bop
7	10	23	7	5	<b>GREECE: A MUSICAL ODYSSEY</b> Various Artists	Putumayo
8	15	30	8	3	<b>LOS MOCOSOS</b> American Us	Six Degrees
9	12	10	9	5	<b>MIRIAM MAKEBA</b> Reflections	Heads Up
10	5	9	5	5	<b>LILA DOWNS</b> Una Sangre One Blood	Narada
11	11	11	11	7	<b>SIZZLA</b> Jah Knows Best	RAS-Sanctuary
12	—	—	12	1	<b>OMARA PORTUONDO</b> Flor De Amor	Nonesuch
13	7	5	4	11	<b>OJOS DE BRUJO</b> Bari	World Village-Harmonia Mundi
14	4	4	2	13	<b>OZOMATLI</b> Street Signs	Concord
15	9	13	4	10	<b>ARTO LINDSAY</b> Salt	Righteous Babe
16	14	6	3	12	<b>JUANA MOLINA</b> Tres Cosas	Domino
17	19	14	7	9	<b>NUEVO LATINO</b> Various Artists	Putumayo
18	16	12	12	7	<b>SPANISH HARLEM ORCHESTRA</b> Across 110th Street	Red Ink
19	26	17	17	7	<b>MENTO MADNESS</b> Various Artists	V2
20	20	26	20	6	<b>SHIYANI NGCOBO</b> Introducing Shiyani Ngcobo	World Music Network

# RPM

PERIOD ENDING 7/20/2004  
 CONTRIBUTING REPORTERS THIS WEEK: 149  
 VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT  
[www.cmj.com/nmr/airplay](http://www.cmj.com/nmr/airplay)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	4	<b>THIEVERY CORPORATION</b> The Outernational Sound	ESL
2	1	1	1	7	<b>QUANTIC</b> Mishaps Happening	Ubiquity
3	3	4	3	7	<b>SKINNY PUPPY</b> The Greater Wrong Of The Right	SPV
4	4	6	4	5	<b>SASHA</b> Involver	Global Underground
5	5	7	5	8	<b>KASKADE</b> In The Moment	Om
6	14	13	6	4	<b>FAT JON</b> Lightweight Heavy	Exceptional
7	8	5	4	8	<b>RJD2</b> Since We Last Spoke	Definitive Jux
8	16	34	8	3	<b>RYUICHI SAKAMOTO</b> Chasm	iTunes.com-KAB
9	—	—	9	1	<b>THE ORB</b> Bicycles And Tricycles	Sanctuary
10	9	9	7	7	<b>COTTONBELLY</b> X Amounts Of Niceness	Wrong
11	10	10	10	7	<b>DJ SHADOW</b> Live! In Tune And On Time	Geffen
12	7	2	1	10	<b>FELIX DA HOUSECAT</b> Devin Dazzle And...	Emperor Norton
13	19	16	13	4	<b>I AM THE WORLD TRADE CENTER</b> The Cover Up	Gammon
14	12	14	10	7	<b>TO ROCOCO ROT</b> Hotel Morgen	Domino
15	25	18	15	6	<b>LOS AMIGOS INVISIBLES</b> The Venezuelan Zingason Vol 1	Luaka Bop
16	6	8	3	8	<b>MISS KITTIN</b> I Com	Astralwerks
17	—	—	17	1	<b>AEROC</b> Viscous Solid	Ghostly International
18	20	26	18	3	<b>RODNEY HUNTER</b> Hunter Files	G-Stone
19	28	38	19	3	<b>BOOM BIP</b> Corymb	Lex
20	11	15	6	7	<b>DECEPTIKON</b> Lost Subject	Merck

# JAZZ

PERIOD ENDING 7/20/2004  
 CONTRIBUTING REPORTERS THIS WEEK: 119  
 VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT  
[www.cmj.com/nmr/airplay](http://www.cmj.com/nmr/airplay)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	8	<b>QUINCY JONES AND BILL COSBY</b> The Original Jam	Concord
2	2	1	1	8	<b>BEN ALLISON</b> Buzz	Palmetto
3	5	13	3	3	<b>BOBBY WATSON</b> Horizon ReAssembled	Palmetto
4	3	3	2	11	<b>JOHN SCOFIELD TRIO</b> Live: EnRoute	Verve
5	6	9	5	11	<b>JAMIE CULLUM</b> Twentysomething	Verve
6	4	4	4	5	<b>MCCOY TYNER</b> Illuminations	Telarc
7	7	6	4	6	<b>MULGREW MILLER</b> Live At Yoshi's	Maxjazz
8	14	7	1	14	<b>DIANA KRALL</b> The Gir' In The Other Room	Verve
9	34	14	9	3	<b>HAPPY BIRTHDAY NEWPORT</b> Various Artists	Sony
10	8	5	5	7	<b>GREG OSBY</b> Public	Blue Note
11	10	19	7	11	<b>HIROMI</b> Brain	Telarc
12	18	22	12	3	<b>BILL TAPIA</b> Tropical Swing	MoonRoom
13	12	—	12	5	<b>LARRY CORYELL</b> Tricycles	Favored Nations Cool
14	17	17	14	5	<b>JAZZ ON THE LATIN SIDE ALL STARS</b> The Last Bullfighter	Saungu
15	22	33	15	4	<b>BENNY GREEN/RUSSELL MALONE</b> Bluebird	Telarc
16	31	19	12	13	<b>RUSSELL MALONE</b> Playground	Max Jazz
17	11	10	4	12	<b>JOE LOVANO</b> I'm All For You	Blue Note
18	26	11	11	4	<b>GEORGE SHEARING</b> Like Fine Wine	Mack Avenue
19	25	26	13	6	<b>OLIVER LAKE</b> Dat Love	Passin Thru
20	13	12	12	7	<b>SPRING HEEL JACK</b> The Sweetness Of The Water	Thirsty Ear

# LOUD ROCK COLLEGE

PERIOD ENDING 7/20/2004  
CONTRIBUTING REPORTERS THIS WEEK: 171  
VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT  
[www.cmj.com/nmr/airplay](http://www.cmj.com/nmr/airplay)

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	3	1	5	UNEARTH The Oncoming Storm	Metal Blade
2	1	1	1	6	ATREYU The Curse	Victory
3	4	6	3	5	KITTIE Until The End	Artemis
4	3	2	2	6	MOTORHEAD Inferno	Sanctuary
<b>#1 DEBUT</b>						
5	—	—	5	1	DILLINGER ESCAPE PLAN Miss Machine	Relapse
6	5	10	5	4	MINISTRY Houses Of The Molé	Sanctuary
7	6	4	1	13	KILLSWITCH ENGAGE The End Of Heartache	Roadrunner-IDJMG
8	10	11	8	6	OTEP House Of Secrets	Capitol
9	11	14	9	4	FORSAKEN Traces Of The Past	Century Media
<b>UP 8 POSITIONS</b>						
10	18	16	10	3	SUSPERIA Unlimited	Tabu
11	7	5	2	9	SLIPKNOT Vol. 3 (The Subliminal Verses)	Roadrunner-IDJMG
12	14	15	12	5	EIGHTEEN VISIONS Obsession	Trustkill
13	15	40	13	3	ZAO The Funeral Of God	Ferret
14	12	13	12	4	CANDIRIA What Doesn't Kill You...	Red Ink
15	9	7	6	6	HEAVEN SHALL BURN Antigone	Century Media
16	19	—	16	2	A PERFECT MURDER Unbroken	Victory
17	24	—	17	2	CATTLE DECAPITATION Humanure	Metal Blade
18	16	24	16	9	TWELVE TRIBES The Rebirth Of Tragedy	Ferret
19	13	17	13	5	NEUROSIS The Eye Of Every Storm	Neurot
20	—	—	20	1	FUNERAL FOR A FRIEND Casually Dressed And...	Ferret
21	21	8	2	13	DEATH ANGEL The Art Of Dying	Nuclear Blast
22	27	—	22	2	ACACIA STRAIN 3750	Prosthetic
23	20	19	5	14	SUFFOCATION Souls To Deny	Relapse
24	23	—	23	2	JUNGLE ROT Fueled By Hate	Olympic
25	17	9	6	10	BEYOND THE EMBRACE Insect Song	Metal Blade
26	30	20	1	14	IN FLAMES Soundtrack To Your Escape	Nuclear Blast
27	29	18	10	9	CRISIS Like Sheep Led To Slaughter	3D
28	33	30	28	6	HEAVILS Heavilution	Metal Blade
29	—	—	29	1	MEGADETH The System Has Failed Sampler	Sanctuary
30	—	—	30	1	ONLY CRIME To The Nines	Fat Wreck Chords
31	—	—	31	1	FROM FIRST TO LAST Dear Diary, My Teenage Angst...	Epitaph
32	25	29	8	10	MISERY SIGNALS Of Malice And The Magnum Heart	Ferret
33	37	34	19	8	MONSTER MAGNET Monolithic Baby!	SPV
34	38	—	11	8	A18 Dear Furious	Victory
35	28	21	17	5	VENOMOUS CONCEPT Retroactive Abortion	Ipecac
36	—	—	36	1	FORENSICS Things To Do When You Should Be Dead...	Magic Bullet
37	—	—	37	1	PIGMY LOVE CIRCUS The Power Of Beef	Go-Kart
38	—	—	38	1	PETTIT PROJECT Cheerocracy	Sonic Unyon
39	R	—	22	3	1349 Beyond The Apocalypse	Candlelight
40	R	27	25	4	TODAY IS THE DAY Kiss The Pig	Relapse

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

## ADDS COMPILED FROM NEW ALBUMS BEING SPUN BY STATIONS

1	113	DILLINGER ESCAPE PLAN Miss Machine	Relapse
2	105	OTEP House Of Secrets	Capitol
3	97	CATTLE DECAPITATION Humanure	Metal Blade
4	95	MEGADETH The System Has Failed Sampler	Sanctuary
5	58	HOLLYWOOD ROSE Roots Of Guns N' Roses	Cleopatra

# LOUD ROCK CRUCIAL SPINS

PERIOD ENDING 7/20/2004  
CONTRIBUTING REPORTERS THIS WEEK: 51  
VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT  
[www.cmj.com/nmr/airplay](http://www.cmj.com/nmr/airplay)

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
1	4	5	1	5	212	143	69	KITTIE Until The End	Artemis
2	1	1	1	5	210	171	39	ATREYU The Curse	Victory
3	2	4	2	5	186	159	27	UNEARTH The Oncoming Storm	Metal Blade
4	5	7	3	5	180	139	41	MOTORHEAD Inferno	Sanctuary
5	7	3	1	9	165	130	35	SLIPKNOT Vol. 3 ...	Roadrunner-IDJMG
6	3	2	1	13	157	149	8	KILLSWITCH ENGAGE The End Of ...	Roadrunner-IDJMG
7	8	8	7	4	135	122	13	MINISTRY Houses Of The Molé	Sanctuary
8	6	6	6	5	134	133	1	CANDIRIA What Doesn't Kill You...	Red Ink
9	9	9	9	5	122	114	8	OTEP House Of Secrets	Capitol
10	10	12	8	9	119	105	14	TWELVE TRIBES The Rebirth Of Tragedy	Ferret
11	11	10	1	14	112	92	20	IN FLAMES Soundtrack To Your Escape	Nuclear Blast
12	16	14	5	9	98	74	24	BEYOND THE EMBRACE Insect Song	Metal Blade
13	13	—	13	2	94	88	6	ZAO The Funeral Of God	Ferret
14	22	26	1	14	84	60	24	MACHINE HEAD Through The Ashes...	Roadrunner-IDJMG
15	15	16	15	3	83	74	9	SUSPERIA Unlimited	Tabu
16	12	13	1	19	81	89	-8	FEAR FACTORY Archetype	Liquid 8
17	14	11	11	7	74	86	-12	HEAVEN SHALL BURN Antigone	Century Media
18	23	49	18	4	72	56	16	HASTE THE DAY Burning Bridges	Solid State
19	17	23	17	5	69	68	1	EIGHTEEN VISIONS Obsession	Trustkill
20	30	15	3	12	66	44	22	DEATH ANGEL The Art Of Dying	Nuclear Blast
21	28	34	12	14	65	46	19	SATYRICON Volcano	eatURmusic-Red Ink
22	19	21	1	22	63	62	1	GOD FORBID Gone Forever	Century Media
23	33	—	3	13	62	40	22	MARTYR AD On Earth As It Is In Heil	Victory
<b>UP 26 POSITIONS</b>									
24	50	—	24	2	60	26	34	PIGMY LOVE CIRCUS The Power Of Beef	Go-Kart
25	27	19	18	7	58	47	11	FEAR MY THOUGHTS The Great Collapse	Lifeforce
26	34	—	26	2	57	39	18	ACACIA STRAIN 3750	Prosthetic
<b>#1 DEBUT</b>									
27	—	—	28	1	56	—	0	DILLINGER ESCAPE PLAN Miss Machine	Relapse
28	42	20	8	9	56	33	23	AMEN Death Before Music!	eatURmusic-Columbia
29	25	25	25	4	56	48	8	FORSAKEN Traces Of The Past	Century Media
30	20	—	21	2	56	62	-6	A PERFECT MURDER Unbroken	Victory
31	24	35	20	8	55	49	6	HEAVILS Heavilution	Metal Blade
32	R	45	17	11	49	—	18	DOWNSET. Universal	Hawino
33	39	—	35	2	49	36	13	CATTLE DECAPITATION Humanure	Metal Blade
34	29	30	21	8	49	45	4	NONPOINT Recoil	Lava-Atlantic
35	26	39	3	15	49	47	2	ALL THAT REMAINS This Darkened Heart	Prosthetic
36	49	31	13	8	46	27	19	MONSTER MAGNET Monolithic Baby!	SPV
37	38	18	18	9	46	36	10	CRISIS Like Sheep Led To Slaughter	3D
38	37	24	24	4	43	36	7	NEUROSIS The Eye Of Every Storm	Neurot
39	32	17	2	17	42	43	-1	SOULFLY Prophecy	Roadrunner
40	31	29	4	18	39	43	-4	CLUTCH Blast Tyrant	DRT

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 COMPILED FROM NEW ALBUMS BEING SPUN BY STATIONS

1	39	OTEP House Of Secrets	Capitol
1	39	DILLINGER ESCAPE PLAN Miss Machine	Relapse
1	39	CATTLE DECAPITATION Humanure	Metal Blade
4	35	MEGADETH The System Has Failed Sampler	Sanctuary
5	16	HATESPHERE Ballet Of The Brute	Century Media

# WELL HUNG ARTISTS

THE VOTES ARE IN\*



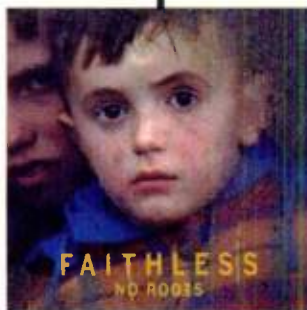
**SAHARA HOTNIGHTS**  
*Kiss & Tell* (RCA)



**RADIO 4**  
*Stealing Of A Nation* (Astralwerks)



**DILLINGER ESCAPE PLAN**  
*Miss Machine* (Relapse)



**FAITHLESS**  
*No Roots* (Arista)

## AUGUST NEW MUSIC MOBILE

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your favorite independent  
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ARI HEST  
CAKE  
TRENT DABBS  
FUNERAL FOR A FRIEND  
SLOW MOTION REIGN  
INSTRUCTION  
KILLRADIO  
ZAO  
RISE AGAINST  
AUTUMDIVERS  
SLANG  
SPARKY DOG

\*As selected by our panel of  
fine retailers listed below

**Atomic Records**  
1813 E Locust St.  
Milwaukee, WI 53211

**Boo Boo Records**  
978 Monterey St.  
San Luis Obispo, CA 93401  
1800 Grand Ave.  
Suite O  
Grover Beach, CA 93433

**CD Central**  
377 S Limestone St.  
Lexington, KY 40508

**Criminal Records**  
466 Moreland Ave. NE  
Atlanta, GA 30307

**DCCD**  
2423 18th St. NW  
Washington, DC 20009

**Fingerprints**  
4612 B East 2nd St.  
Long Beach, CA 90803

**Good Records**  
617 N Good Latimer Expy  
Dallas, TX 75204

**Graywhale CD Exchange**  
248 S 1300 E  
Salt Lake City, UT 84102

256 East 12300 S  
Draper, UT 84020  
4300 Harrison #7  
Ogden, UT 84403  
3843 West 5400 S  
Suite D  
Kearns, UT 84113

1010 N Main  
Logan, UT 84341

1763 W 4700 S  
Taylorsville, UT 84118

852 West Hillfield Rd. Suite C  
Layton, UT 84041

**Grimey's**  
2825 Bransford Ave.  
Nashville, TN 37204

**Homer's Music And Gifts**  
1114 Howard St.  
Omaha, NE 68102

530 North Saddle Creek Rd.  
Omaha, NE 68132

2457 S 132 St.  
Omaha, NE 68144

**Homer's Music And Gifts**  
1015 Galvin Rd. S  
Bellevue, NE 68005

126 N 14th St.  
Lincoln, NE 68508

1228 N 27th  
Lincoln, NE 68502

6105 O St.  
Lincoln, NE 68510

**Independent  
Records And Video**  
3030 E Platte Ave.  
Colorado Springs, CO 80909

420 W 4th St.  
Pueblo, CO 81003

123 E Bijou St.  
Colorado Springs, CO 80903

5680 Hwy 85/87  
Fountain, CO 80906

3040 W Colorado  
Colorado Springs, CO 80904

937 E Colfax Ave.  
Denver, CO 80218

**Jackpot Records**  
3736 SE Hawthorne Blvd.  
Portland, OR 97214

203 SW 9th Ave.  
Portland, OR 97205

**Let It Be Records**  
1001 Nicollet Ave.  
Minneapolis, MN 55403

**Looney Tunes**  
31 Brookvale Ave.  
West Babylon, NY 11704

**Luna Music**  
1315B W 86th St.  
Indianapolis, IN 46260

**Music Millennium**  
3158 E Burnside  
Portland, OR 97214  
801 NW 23rd  
Portland, OR 97210

**Park Avenue CDs**  
528 Park Avenue S  
Winter Park, FL 32789

#102A UCF Union  
Orlando, FL 32816

**Record Archive**  
1880 E Ave.  
Rochester, NY 14610

1394 Mount Hope Ave.  
Rochester, NY 14620

**Rock-A Billy's  
New And Used CDs**  
8411 Hall Rd.  
Utica, MI 48317

**Record Emporium**  
3346 N Paulina Ave.  
Chicago, IL 60657

**The Record Exchange**  
1105 W Idaho St.  
Boise, ID 83702

**Sea Level Records**  
1715 W Sunset Blvd.  
Los Angeles, CA 90026

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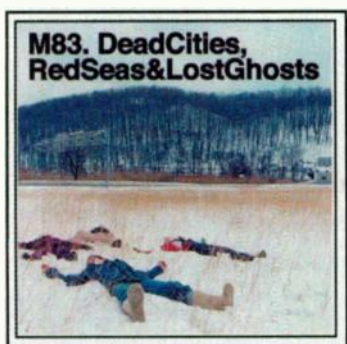
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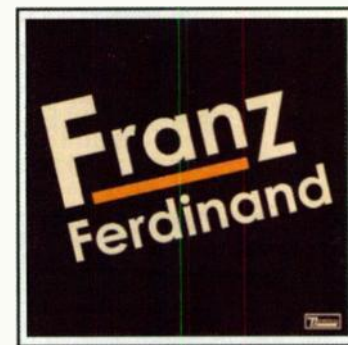
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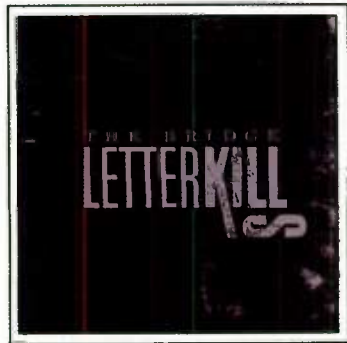
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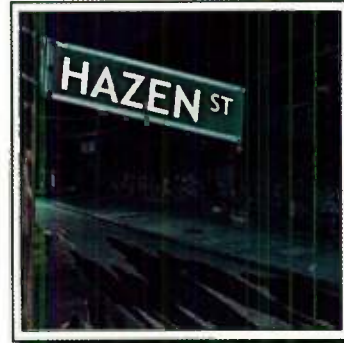
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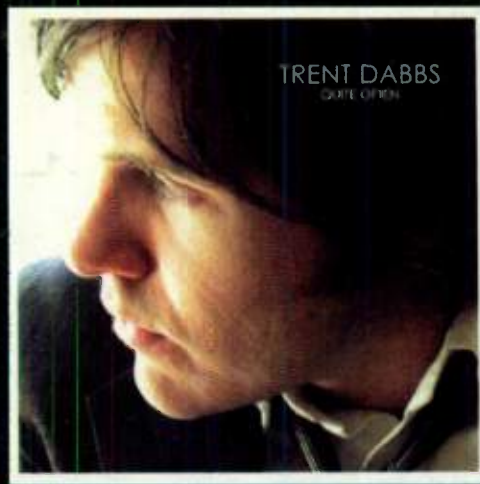
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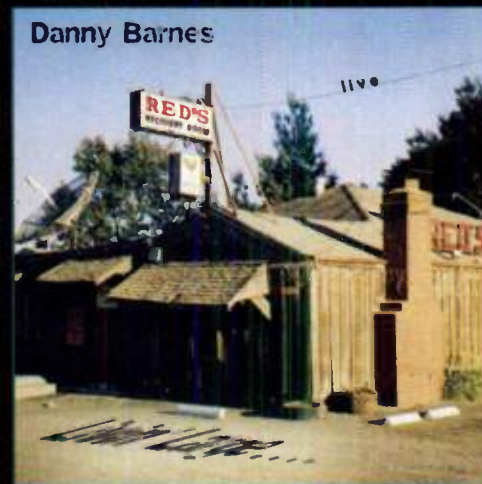
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## Danny Barnes

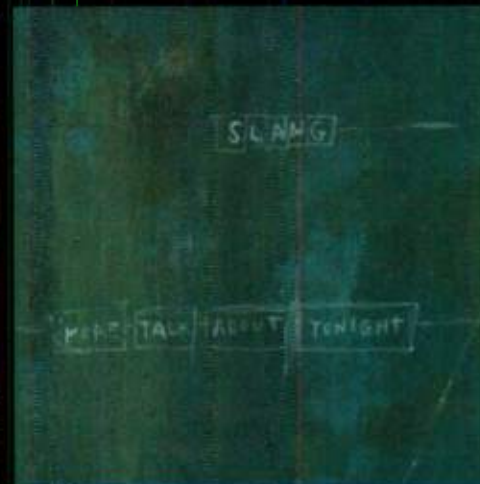
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World Radio History





# BEST NEW MUSIC

**ADEM**

**THE GRIS GRIS**

**MOUSE ON MARS**

**THE ROGERS SISTERS**



**ADEM**

**Homesongs** Domino

**A**h, the bedroom producer—the introspective artist locked away in solitude, pouring his heart out over anything lying around that makes a cool sound. Not that Adem Ilhan has always been a hermit; in fact, as the bassist in Brit post-rockers Fridge, he's spent plenty of time working with other people. But it's only by retreating into himself that Adem not only matches the musical eminence of his higher-profile bandmate, Kieran Hebden (a.k.a. Four Tet, who helped mix *Homesongs*), but reminds us of exactly why Badly Drawn Boy's debut album knocked us for a loop almost five years ago. Adem plays acoustic guitar, but he's just as adept at building a song around a xylophone or glockenspiel—the sole constant being a musical minimalism that lets his soft, endearing voice remain the wistful centerpiece. Musically, there are enough familiar aspects here to make you feel like Adem is someone you already know: At his most grandiose, as on the slow-building "These Are Your Friends," he recalls a more mellow Chris Martin; at his most jolly ("Everything You Need"), he comes off like the English Sondre Lerche; and at his most somber (see the slide-guitar riddled "Cut"), well, he's powerfully, remarkably himself. Certainly proof that you could be making much better use of your bedroom—assuming, of course, you also have the talent and insight Adem displays here. >>>DOUG LEVY

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 Home, sweet home  
 R.I.Y.L.  
 Badly Drawn Boy, Coldplay,  
 Sondre Lerche



## THE GRIS GRIS

The Gris Gris Birdman

**T**he Gris Gris sure love the garage rock... but don't really deal in songs, per se. Well, they have one especially good one, "Mary #38," which would sound like a brilliant White Stripes rip if it had distortion and didn't sound like it was recorded in a gymnasium. But no, the Gris Gris really love the sound of garage rock—that classic psychedelic reverb on 13th Floor Elevators tracks that made every pulse sound like the sky was opening up and bleeding, those echo-chamber vocals on the Nuggets records that made every whisper sound like an apotheosis or a drug fit, those guitar solos of questionable origin that howl in epileptic terror, those damn tambourines. Moving from Texas (the birthplace of psych) to California (the breeding ground of psych), Gris Gris' Greg Ashley has gone through great pains to create a monstrous reverb with no real point of reference that conjures up all kinds of signifiers (Phil Spector? Velvet Underground? The Seeds? Neutral Milk Hotel?), and it's pretty damn cool to boot. From the "Psychotic Reaction" rip of "Plain Vanilla" to the "Pale Blue Eyes"-meets-Can throb of "Raygun," that awesome, drugged-out, blissful reverb proves that it's the star of *The Gris Gris* over and over again. With the damn tambourines coming a close second. >>>CHRISTOPHER R. WEINGARTEN



## MOUSE ON MARS

Radical Connector Thrill Jockey

**M**ouse On Mars is one of the tougher nuts to crack in the IDM non-genre. The duo, composed of German technophiliacs Jan St. Werner and Andi Toma, has spent nearly a decade trying to split the difference between noisy edit-tronica and dance-pop's ass-shaking immediacy. 2001's *Idiology* made a valiant effort to reconcile the two, eschewing most of the soft ambience that made early records inconsistent in favor of a more bracing, beat-driven style. While that record felt somewhat fractured, *Radical Connector* finds pop gaining some serious—and coherent—ground. As on *Idiology*, gauzy beats skitter along and hyperactive vocal manipulations pop up at every turn, but *Connector* burns far more methodically than its predecessors. For the first time, the group's music prompts some honest-to-god dancefloor euphoria: "The End" chews up a hip-hop beat, sounding like a Massive Attack track run through a busted laptop (with sultry chanteuse Niobe crooning an appropriately apocalyptic mantra). "Wipe That Sound" and "Blood Comes," with their entirely discernable choruses and party-ready hooks, are certain to be blasted at choicer hipster house parties around the country. These are tracks that manage to rock both the body and the mind. If the Mice were hard to trap before, the seamless appropriation of pop idioms on *Connector* renders them, happily, almost indefinable. >>>JOE MARTIN



## THE ROGERS SISTERS

Three Fingers Troubleman Unlimited

**F**antasies are nice/ But they're just fantasies," sputters Jennifer Rogers matter-of-factly on the Rogers Sisters' *Three Fingers*. The Brooklyn hipster-rock trio aptly (and eagerly) explores their '80s fantasies throughout the disc, indulging their fetish on the Cars sound-alike "Freight Elevator" and wearing Pat Benatar-via-Williamsburg haircuts on the sleeve. As Jennifer (guitar) and her sister Laura (drums) both previously played in feminist math-rock quartet Ruby Falls, and bassist Miyuki Furtado cut his teeth in Gerty (named after Gertrude Stein), the Rogers Sisters are no strangers to politics. 2002's *Purely Evil* prominently featured King George Bush The Second on its cover (presumably accusing him of being just that), and they point some more fingers on *Three Fingers*. "Check Level" questions Bush's homeland agenda and "keeping the terrorist at bay," ending the song with Furtado screeching, "We're the voice! The voice of America," atop a Vapors-esque guitar line. But the disc's pinnacle, "The Secrets Of Civilization," expertly balances the Sisters' political agenda with everything they learned from the Reagan years: B-52-ish call-and-response (including retrosexual Kate Pierson shrieks), a phased drum intro à la Prince's "Kiss" and a string section better than anything Duran Duran could ever dream of. But even if the Rogers Sisters get most of their rock 'n' roll fantasies from VH1 Classic, aren't fantasies the best part of retro-rock anyway? >>>KORY GROW

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Roky II  
R.I.Y.L.  
Strawberry Alarm Clock,  
the Count Five, Soledad Brothers

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Indefinable dance music  
R.I.Y.L.  
Daft Punk,  $\mu$ -ziq, Autechre

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File Under  
Tin roof... rusted!  
R.I.Y.L.  
The B-52's, Toni Basil, Ruby Falls

# REVIEWS

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 TRENT DABBS  
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 E.S.T.  
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 SONS AND DAUGHTERS  
 TOMMY STINSON  
 UNBUNNY  
 VIKTOR VAUGHN  
 VELVET CRUSH  
 THE WHIRLWIND HEAT



## A GIRL CALLED EDDY

**A Girl Called Eddy** Anti-

Sounding like a cross between Nico's sing/speak huskiness and Dusty Springfield's understated soulfulness, singer Erin Moran (a.k.a. A Girl Called Eddy) puts her own melancholic stamp on the 11 tunes of heartbreak and loss housed in her self-titled debut. The songs sport soaring melodies and doleful, intelligent lyrics—think Burt Bacharach composing for Nancy Sinatra with the Velvet Underground as backing band, or Ennio Morricone and Tom Waits writing saloon songs for Marianne Faithfull. Producer/Pulp

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 File Under  
 Past presence  
 R.I.Y.L.  
 Almee Mann, Burt Bacharach,  
 Marianne Faithfull

lends his backing band, Low Edges, who provide a stellar backdrop that echoes the best of pop music from 40 years ago, augmented with a 21st-century polish. There's not a weak track here—several of these gems could be hits, including "Tears All Over Town," which slowly builds to an operatic Orbison-esque climax, "The Long Goodbye," with its big chiming guitar hook and instantly memorable chorus, or the blend of Bacharach and Beatles accented by a deliriously unhappy string orchestra called "People Used To Dream About The Future." Despite being much too young to remember the '60s herself, Moran sure has done her homework. >>>J. POET



## BEEP BEEP

**Business Casual** Saddle Creek

In an era choked with faceless post-punk bands playing herky-jerky guitars, Chris Hughes, singer/guitarist for Omaha's Beep Beep, has developed a simple formula for being heard over the din of mediocrity: *Wail really loudly.* Hughes sounds like he's being electrocuted for most of *Business Casual's* 27 minutes, which just happens to be the perfect compliment for the band's nervy, danceable guitar serration. On tracks like "Misuse Their Bodies" and "Electronic Wolves," the usual circa-1979 suspects are invoked (Gang Of Four, Talking Heads, Joy Division), but Beep Beep tempers their old-school jones with some rest-

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[www.ilovebeepbeep.com](http://www.ilovebeepbeep.com)  
 File Under  
 Nerve-damaged new wave  
 R.I.Y.L.  
 Les Savy Fav, Q And Not U,  
 the Rapture

less-as-hell new-school Dischording. The strident vocals and tense rhythms of "Oh No!" suggest a less percussive Q And Not U, begging the question of whether the band's name was cribbed from that band's debut (*No Kill No Beep Beep*). Similarly, Hughes' voice has a habit of climbing up into the atonal yowling that both Black Eyes and the Rapture fought to copyright last year. What makes Beep Beep work is the smooth synthesis of all these somewhat obvious influences into a cogent, respectable whole. If Beep Beep haven't quite figured out how to capture Q And Not U's urgency or Gang Of Four's manic screech, they seem more than willing to learn, making *Business Casual* a promising voice in the otherwise blasé post-punk crowd. >>>JOE MARTIN



## BITTER BITTER WEEKS

**Revenge** My Pal God

A bitter week might be when your dog dies and your girlfriend leaves you. But a bitter, bitter week would be when your girlfriend leaves you for your best friend shortly after your dog and exotic bird perish in a house fire. It's doubtful that Brian McTear was thinking so literally when he chose his recording moniker, but with his second release, *Revenge*, one wouldn't be rash to mistake it for a definition. This sophomore effort is elegantly produced with the same minimalist tendencies that McTear, a Philadelphia producer and studio man by day, achieved on his

2003 self-titled debut. McTear once again manages a satisfyingly full sound and range, often using only guitar, voice and a microphone. Highlights include a spirited live version of the Lucys' "Song For John"; the searing opener "Revenge," which may be the finest update the near-dead protest-song genre has heard in some time; and "Kings," a departure from the other tracks with its relatively lavish production: a proper rhythm section and a brighter pop sensibility at which, perhaps surprisingly, McTear seems remarkably adept. While it might be best to wait for the clouds to gather a bit before listening to *Revenge*, once you're in a suitable frame of mind, McTear's talent for penning intriguing, if sad, songs and recording them simply, but movingly, will bring joy to appreciative ears. >>>KARL WACHTER

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[www.bitterbitterweeks.com](http://www.bitterbitterweeks.com)

File Under

Rainy-day fund

R.I.Y.L.

Big Star, Rufus Wainwright,

Mercury Rev, Red House Painters



## THE CHINESE STARS

**A Rare Sensation** Three One G

Outpunching Radio 4, outfunking !!! and out-Rapturing the Rapture, the Chinese Stars' spasmodic disco-punk flaunts its members' previous pedigrees, which include art-punkers Arab On Radar and Six Finger Satellite. The band shaped its debut disc (last year's *Turbo Mattress*) like a deadly throwing star, complete with razor-sharp corners and bristly musical wit. The band's latest, *A Rare Sensation*, comes across more rubbery than cutting: Drawing from Gang Of Four's brazen four-on-the-floor propulsiveness, *Sensation* flexibly blends elastic guitars over stabby snares and jived-up bass, and its crystal-clear production makes it easier to enjoy than *Mattress*. Former AoR singer Eric Paul exudes depraved sexuality and sings lascivious lyrics throughout the disc, matching experimentalist-rocker Neil Burke's (of Men's Recovery Project) phallic cover art, peppering songs like "Getting The Death Card" with salacious commentary like "I love the way she sends my teeth home to her parents... I keep taking the necessary pills because/ Antidepressants make me love her." Paul Vieira's bent-string guitar riffs on "Electrodes In Captivity" cascade into former Six Finger Satellite keyboardist/bassist Rick Pelletier's Kraftwerk-like synths so gently, the dancefloor won't miss a syncopated step as Paul recants lyrics of "passion in the slaughterhouse"—especially since they've made room for passion in the Slaughterhouse of Jealous Lovers. >>>KORY GROW

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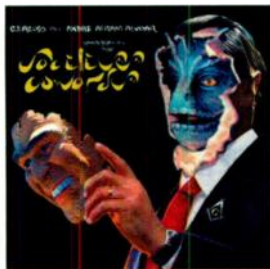
House of the rising jealous lovers

R.I.Y.L.

Arab On Radar,

the Rapture, Radio 4

blends elastic guitars over stabby snares and jived-up bass, and its crystal-clear production makes it easier to enjoy than *Mattress*. Former AoR singer Eric Paul exudes depraved sexuality and sings lascivious lyrics throughout the disc, matching experimentalist-rocker Neil Burke's (of Men's Recovery Project) phallic cover art, peppering songs like "Getting The Death Card" with salacious commentary like "I love the way she sends my teeth home to her parents... I keep taking the necessary pills because/ Antidepressants make me love her." Paul Vieira's bent-string guitar riffs on "Electrodes In Captivity" cascade into former Six Finger Satellite keyboardist/bassist Rick Pelletier's Kraftwerk-like synths so gently, the dancefloor won't miss a syncopated step as Paul recants lyrics of "passion in the slaughterhouse"—especially since they've made room for passion in the Slaughterhouse of Jealous Lovers. >>>KORY GROW



## CIRCUS VS. ANDRE AFRAM ASMAR

**Gawd Bless The Faceless Cowards** Mush

Faced with the residue of post-9/11 sensitivity and the media's endless loop of jingoist rah-rahing, even the loudest voices of Dubya dissent in America tend to be a little cautious. Your buddies extolled the virtues of *Fahrenheit 9/11*, but only by tempering their accolades with the caveat: "Yeah, well, Moore does skew the facts now and then." Well, *Gawd Bless The Faceless Cowards* ain't cautious about shit in its freewheeling post-hip-hop Bushbashing. Here Bush sucks, Saddam sucks, the biblical prophecies are true, aliens have landed and this CD is just "another artifact for

the Atlantians on planet Alien Ant Farm." Like the Last Poets fueled on David Icke books (you know, the guy who says the world is run by an Illuminati of shape-shifting lizards), California's crazin' Circus runs through woozy anti-government word splatters that touch on the obvious to the ludicrous. Whether his *X-Files*-addled conspiracy raps are intended as gospel, metaphor or joke is unknown... and beside the point. Both his art and politics involve info overload and swimming in streams of consciousness, so trip on the lyrics, follow his disjointed speak-rap or get lost in the gleefully aimless hip-hop/electronica beats of Andre Afram Asmar. The dizzying collage of truth and fiction, beats and noise leaves the listener pretty confused and conflicted—thus reflecting the true sensation of anti-Bush sentiment better than any other anti-Bush record this year. >>>CHRISTOPHER R. WEINGARTEN

Link

[www.dirtyloop.com](http://www.dirtyloop.com)

File Under

Jesus, lizards!

R.I.Y.L.

Saul Williams, Mike Ladd,

AWOL One And Daddy Kev



## CLINIC

**Winchester Cathedral** Domino

*Winchester Cathedral*, Clinic's third full-length release, finds the band still exploring the same musical landscapes they laid out in three early EPs (since put together on one album)—a dreamy mix of Nuggets-era garage rock and post-punk tension. The album has everything you've come to expect from Clinic: furiously terse guitar ("WDYYB"), instrumental freakouts ("Vertical Take Off In Egypt"), haunting lulls ("Home") and droning melodic and clarinet solos that ooze the sepia tones of Ennio Morricone's *Companeros* score on almost every track. The vocals are typically cryptic: Singer Ade Blackburn aims to use his voice the way Ornette Coleman plays the saxophone, shifting effortlessly from a lulling falsetto to spastic barks. What the album doesn't have is the welcome surprise of their early work. *Internal Wrangler* was tension on the verge of explosion, while *Walking With Thee* reveled in disquieting beauty; *Cathedral* just sounds oddly familiar, like the band is drawing on itself for inspiration. The metallic guitar reverb of "Vertical Take Off In Egypt" mirrors *Wrangler*'s "2nd Foot Stomp," while "Circle Of Fifths" replaces the keyboard prance of *Walking*'s "Come Into Our Room" with a furious piano coda that pulsates like the keys are shaking off a thick layer of dust. That's not to say the album isn't exhilarating—it often is. It's just that a band so devoutly weird (the guys still don surgical masks when performing) shouldn't sound so content walking in place. >>>ANDY DOWNING

Link

[www.cliniconline.org](http://www.cliniconline.org)

File Under

Internal Wrangler: Take 3

R.I.Y.L.

Nuggets, 13th Floor Elevators,

the Beta Band

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## CHRIS STAMEY TRAVELS IN THE SOUTH

Though he's well-known as a producer (Whiskeytown, Yo La Tengo, Le Tigre), journeyman musician (Golden Palominos, Alex Chilton, Matthew Sweet), and co-founder of kudzu-pop originals the dBs, *Travels in the South* is the first studio album in over a decade from pop alchemist **CHRIS STAMEY**. His elegant songwriting and pristine sculptures in sound make *Travels* worth the wait. Featuring guest appearances from Ryan Adams, Tift Merritt, Don Dixon, Ben Folds and others.



## MARAH 20,000 STARS UNDER THE SKY



*20,000 Streets Under the Sky* is, by their own estimation, the album: Dave & Serge Bielanko of **MARAH** have always wanted to make. This is the sound of a band gleefully taking their lives back into their own hands.



## KEN STRINGFELLOW SOFT COMMANDS

Posies co-founder, sideman to the stars and world citizen **KEN STRINGFELLOW** is equally adept at the grandeur of Spector, the subtlety of Nilsson, the sonic invention of Lee "Scratch" Perry, and the eclecticism of everything in between. *Soft Commands* is his Yep Roc debut.



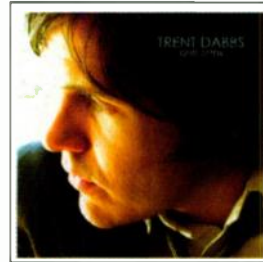
## VARIOUS ARTISTS

### Confuse Yr Idols (A Tribute To Sonic Youth)

Narnack

As large as they loom as a formative influence on the last several mini-generations of underground/alternative rock, Sonic Youth don't immediately come to mind as a great candidate for a tribute album. For starters, the music they built their reputation on largely eschews typical pop structures in favor of more meandering, abstract arrangements. And then there's the issue of instrumentation: Thurston Moore and Lee Ranaldo's arsenal of oddly tuned guitars are so integral to Sonic Youth's sound that they weren't

sure they would ever play their early material again after their equipment was stolen a few years back. So it's no surprise to find so few familiar names among the dozen contributors to *Confuse Yr Idols*. What is surprising is how faithful so many of these interpretations are. There are a few curveballs: Mike Langlie, who records under the name Twink, turns Goo's "Cinderella's Big Score" into something that has more to do with the fairy tale than Sonic Youth. And Tub Ring give "Kool Thing" a Holiday-Inn-lounge-band makeover replete with tinkling jazzy keyboards and fake horn accents before going off on an electro-punk jag that segues into a heavy metal stomp. More typical, though, is what Elf Power do with Sister's "Kotton Krown." By replacing Moore and Ranaldo's electric chordings with acoustic guitar, and clearing away the original's fog of feedback, they reveal that there's structure even beneath Sonic Youth's more out-there experimentations. >>>MATT ASHARE



## TRENT DABBS

### Quite Often *Sweet Tea-Terminus*

With the sole exception of the noisy guitar jam that accents "TV Jealousy," every melancholy tale of romantic dysfunction on singer/songwriter Trent Dabbs' debut, *Quite Often*, falls into a lethargic, mid-tempo groove that's long on atmosphere and short on dynamic range. Born and raised in Mississippi and now making up part of Nashville's underground pop scene, Dabbs delivers his bad news in a pleasant pop/rock moan that falls somewhere along the Rufus Wainwright/John Mayer/Robert Smith continuum. And like those artists, his words tend

to get lost in the mix—where many songwriters put a focus on making sure listeners understand what they're saying, Dabbs often goes more for mood than meaning: When he says he's "swerving out of control" in "On Heavy," he sounds as relaxed as he does on the dreamy lullaby "The Love Goes," where he invites his lover to "come over here, let's rock ourselves to sleep." Slowly recorded over the past two years with producer Dennis Herring (Modest Mouse, Counting Crows, Elvis Costello), *Quite Often* sparkles with a bright mix of acoustic strings and electronic accents, but in the end there's just too much frosting and not enough cake. >>>J. POET

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### TREVOR DUNN'S TRIO CONVULSANT

Sister Phantom Owl Fish *Ipecac*

Hey, man. Seriously, if you don't stop smoking so much weed and staying up all night quoting *The Big Lebowski* with your stupid buddies with the ugly goatees, you're never gonna finish grad school. Oh yeah, and Mr. Bungle ain't getting back together, so shut up! Bungle bassist Trevor Dunn (also of disorienting riff-ticklers Fantômas and occasional conspirator with high-priest of avant fuckeduperry John Zorn) has composed a record (his second) that has all the endearing things about his previous band—Melvins-defying metal arrhythmics, a love of Carl

Stalling, passages of inspired wank—but strips it down to a tidy jazz trio. All the post-Naked City time-sig slicin' and dicin' is present (this is the guy that co-wrote "Platypus," Bungle's most schizophrenic workout), but it's made more arresting by the sparseness—drums, guitar and Trevor's meaty upright. Dunn's obviously been hanging around with downtown New York guys a lot, and his players follow suit: drummer Ches Smith tumbling about like Susie Ibarra with lots of delicious negative space and guitarist Mary Halvorson pulling out Baileyisms when she's not pulling out Buzzoisms. The trio's rockist and jazzist leanings work together so flawlessly that Trevor's intrepid trio could bridge metalheads, jazz-geeks and (if they can quit gossiping on the Internet about the new Meshuggah album) even aging Bungle fans. >>>CHRISTOPHER R. WEINGARTEN

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File Under  
Jazz from hell  
R.I.Y.L.  
Naked City, Susie Ibarra,  
Fred Frith



### E.S.T.

Seven Days Of Falling *GUL*

E.S.T. is the acronym for the Esbjörn Svensson Trio, a troika from Sweden whose distinctive take on jazz in the trio setting has attracted positive notices from the usual batch of jazz scribes, and, of all people, rock critics. One might ask, with some justification: What do rock critics know about jazz? Generally not much worth mentioning, but in the case of their praise of E.S.T., they're indeed on to something: Esbjörn Svensson, Dan Berglund and Magnus Öström are much closer aesthetically to Brad Mehldau or Greg Osby than Medeski Martin And Wood. So it isn't

that rock pundits have found a Nordic MMW complete with the attentive eclecticism, but rather, E.S.T.'s strong rhythmic bend is fascinating writers beyond jazz. For a helping of the more free-form, rhythm-driven aspect of E.S.T., cue up "Did They Ever Tell Cousteau?" and "Mingle In The Mincing-Machine"; fascinating tracks, but they don't really set the mood of the CD. The title track and "Why She Couldn't Come," keyed by Svensson's pensive, hypnotic piano restlessly searching for an elusive melody, express the real core feel of this record—a densely textured sound that feels quite like Sweden's very long, dark winters. *Seven Days Of Falling* is a consistently compelling performance and a must-listen for U.S. jazzheads—a real Scandinavian beauty. >>>PHILIP VAN VLECK

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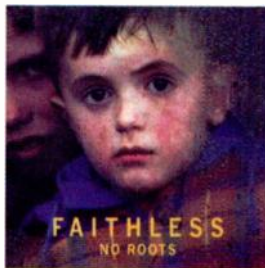
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Blissful Buddhist beats

R.I.Y.L.

Massive Attack, Dido,

Basement Jaxx

down in favor of the musical exploits of star-crossed cohorts Sister Bliss and Maxi Jazz. While Dido handles the chorus of a single song (the title track), Bliss delivers everything from trip-hop beats to inspired house throughout the disc, with Jazz laying his trance-inducing vocals over anything she throws his way. The single mix of "Mass Destruction" joins the Beastie Boys' recent output in using a booty-shaking groove to deliver a political message, but elsewhere things are much more subtle. In fact, with every track deliberately written in the key of C, and a careful balance set between instrumental and vocal-driven numbers, there's a linear quality at work that makes this more like a full-length composition than a collection of individual songs. >>>DOUG LEVY

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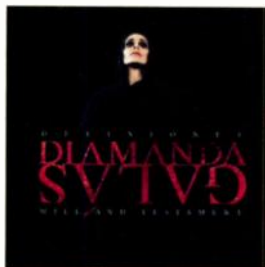
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## DIAMANDA GALÁS

Defixiones: Will And Testament;

La Serpenta Canta Mute

"You die because you are the face of the future." In her latest annihilation-opera, *Defixiones*, performance artist/provocateur Diamanda Galás sets Syrian poet Adonis (Ali Ahmad Said)'s poem "The Desert" to music—and his words perfectly underline her message. One of two simultaneously released double-CDs finally issued Stateside, it chronicles the genocides of Armenian, Assyrian and Greek peoples in Asia Minor that the "new European Community" denies occurred, Screamin' Jay Hawkins, György Ligeti, Maria Callas, Yoko Ono throughout to seem pretentious or self-indulgent. She alternates between operatic yet soulful blues vocals ("See That My Grave Is Kept Clean," "Σαν Πεθανω στο Καρabi") and a disturbing Maria Callas-meets-Yoko Ono soprano ("The Desert"), her three-and-a-half-octave range obliquely countering minimal piano playing. The musically lighter of her two releases (though not in tone), *La Serpenta Canta* ("serpenta" symbolizing revenge), serves as a "greatest hits" package, where mostly New American Standards demonstrate her quivering range. Notable covers include threatening versions of Screamin' Jay Hawkins' "I Put A Spell On You," the Supremes' "My World Is Empty Without You" and a take on Hank Williams' "I'm So Lonesome I Could Cry" on which Galás' ghastly vocals dance like flames through stark shadows. As frightening as Galás appears, her bleak sentiments are heartfelt, often exploring the darker side of humanity to find a path to the light. >>>KORY GROW

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Galás, Callas: What's the difference?

R.I.Y.L.

Screamin' Jay Hawkins, György

Ligeti, Maria Callas, Yoko Ono



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## DAVID GARZA

### A Strange Mess Of Flowers *Wide Open*

David Garza's staggering output of 25 albums since 1989 might make one question the productivity of their own life. It also might make you curious to seek out that impressive body of work—which isn't as easy as it sounds. Major-label offerings like *This Euphoria* or *Overdub* are simple enough to grab, but many of Garza's albums were self-released limited editions whose numbers were long ago gobbled up by diehard fans. But thanks to the new four-disc, 71-song collection *A Strange Mess Of Flowers*, a portion of that hard-to-find material

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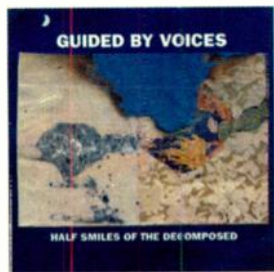
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Pop florist

R.I.Y.L.

David Mead, Prince, Crowded House, Jeff Buckley

is now available. A pop renaissance man possessing remarkable musical range and a voice that can rise to a stunning falsetto, Garza writes hook-laden songs in any number of styles, from swirling psychedelia to Mexican boleros or gentle acoustic numbers. On *Flowers*—which compiles a handful of highlights from his elusive discography, plus re-recorded older numbers, brand new tracks and a DVD of live performances with footage shot at various U.S. venues—there's the loopy bongo shuffle of "What Do I Know," a spoken-word synth workout in "Kickit," the techno stab of "Artcloud Cheer" and elegant Cole Porter-like "For Keeps." Throughout the collection, Garza's greatest strength—his versatility—is on fine display. >>>ALEX GREEN



## GUIDED BY VOICES

### Half Smiles Of The Decomposed *Matador*

In rock, knowing how to leave is as important as knowing when to leave, and Robert Pollard nearly blew it. The late '90s were a "lost weekend" for the Guided By Voices majordomo, a bender of peripatetic GBV lineups, muscle-headed rock and big-label flirtations, like a drunk girl looking for affirmation. But Pollard has chosen to go out on top. *Half Smiles Of The Decomposed*, GBV's announced final album, is its third winner out of four (a semi-streak that began with 2001's *Isolation Drills*), and the friendliest GBV record since 1994's *Bee Thousand*. And if it's not as adventurous as that landmark, or a little milder than usual, it has the strummy feeling of a farewell—Pollard's usual Who pomp joined by a *Zombies*-style wistfulness—and a medium-fi sound that calls no attention to itself. (Obsessive fans of the "low-fi vs. sellout" debate, look elsewhere.) True to his settled sensibility, Pollard stuck with the right lineup for the finale: the foursome from 2003's excellent *Earthquake Glue*, Pollard's tightest band since the heyday of Tobin Sprout. They really earn their keep here: The driving "Gonna Never Have To Die" features perhaps GBV's greatest guitar break, courtesy of ace Doug Gillard. Fired with confidence, Pollard serves up some of his most polished songs, from the anthemic "Everybody Thinks I'm A Raincloud (When I'm Not Looking)" to the elegiac "A Second Spurt Of Growth." Despite the usual mad titles, this is possibly Pollard's least quirky song collection, and it feels right: just the right blend of strange and sentimental for a last call. >>>CHRIS MOLANPHY

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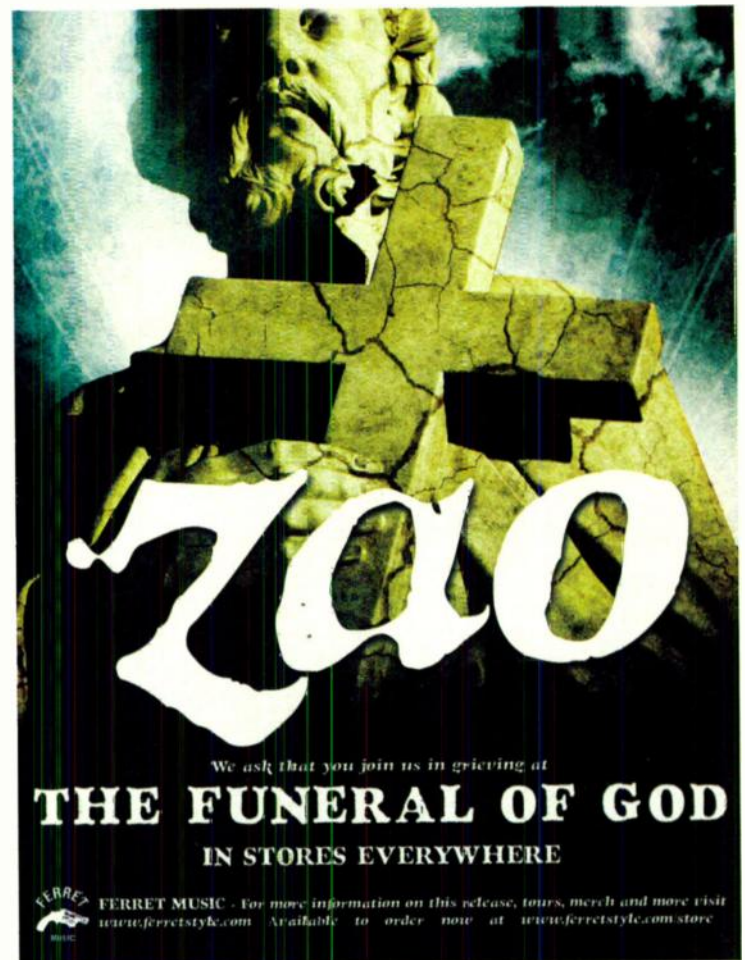
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Elegiac farewell

R.I.Y.L.

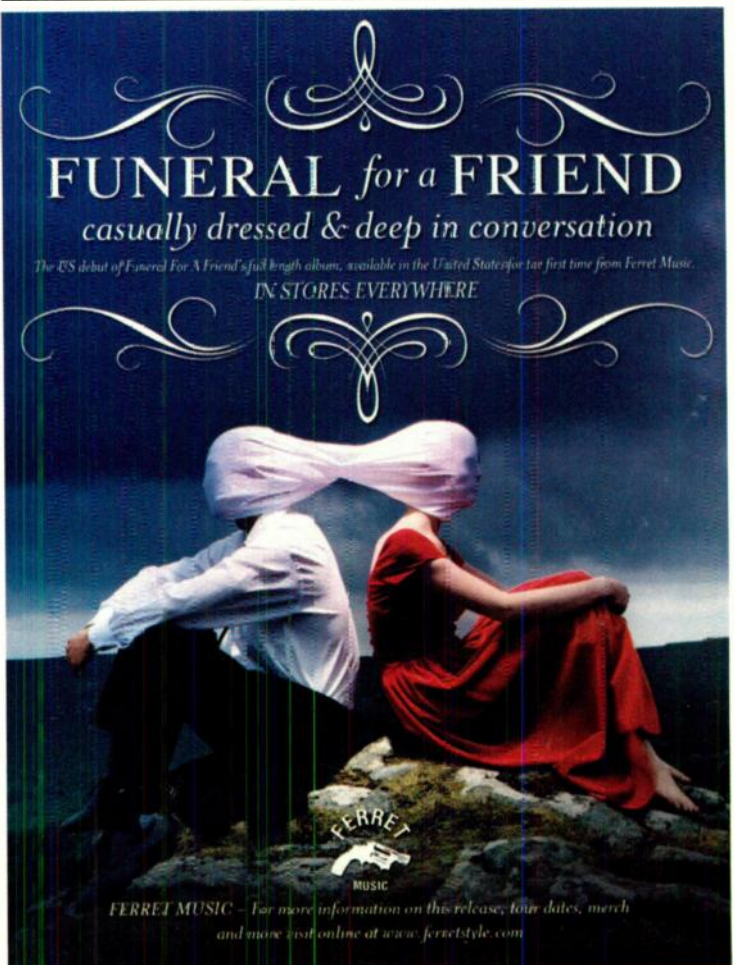
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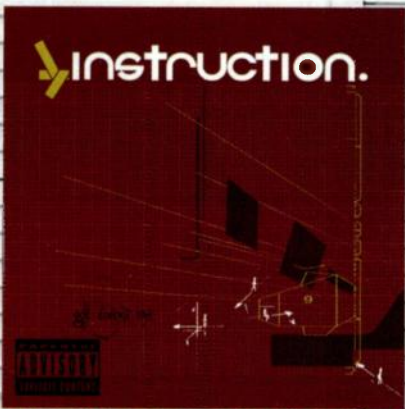
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M83. Dead Cities, Red Seas & Lost Ghosts



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Shoegazing knob-twiddlers

R.I.Y.L.

My Bloody Valentine, recent Primal Scream, Tangerine Dream, Manitoba

M83

Dead Cities, Red Seas & Lost Ghosts Mute

M83 don't write songs, they compose themes—the sort of tracks that would make perfect accompaniment to the opening credits of a big budget sci-fi flick or the highlight reel for some sports triumph. Their music is weighty and impressive—and a bit self-important in its chilly earnestness. *Dead Cities, Red Seas & Lost Ghosts*, the French duo's second album, came out abroad in early 2003, and quickly and justly garnered My Bloody Valentine comparisons for its saturated, pounding soundscapes; it's full of slow, majestic chord progressions, usually on distorted guitars or synthesizers,

that tend to fade in and out of the foreground. The 12 pieces here blend into one undifferentiated whole that eddies from moments of cascading intensity to respites of placid calm, sometimes—as in the case of "Unrecorded"—in the course of one track. Disembodied voices (or filtered and computerized ones) surface occasionally, but only as textures or wordless, majestic choruses à la Sigur Rós ("Beauties Can Die"). *Dead Cities* is a powerful trip, especially when one is immersed in the textures via headphones, but its celebratory fanfares and cinematic symphonies can be as coldly distant as the galaxy that gives the band its name. >>>STEVE KLINGE

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The Jealous sound

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Ramones' *End Of The Century*, Rolling Stones, Herman's Hermits

THE MOONEY SUZUKI

Alive & Amplified Columbia

This is what envy sounds like. You can't blame New York's Mooney Suzuki for feeling like it got the short end of the stick in 2002's garage-rock bull rush. The White Stripes hoarded the critics, the Vines took over the airwaves and the Hives and Strokes ruled the hipster nation, leaving Sammy James Jr.'s quartet looking over the rims of their shades at... not much. Soundtracking a Nike commercial and authoring the title track to *School Of Rock* were allowable if worrisome bids at mainstream acceptance, but the Matrix-produced *Alive & Amplified* officially jumps the shark. The Mooney Suzuki's songs have

always had a charm and pop sensibility that suggested a little structural refinement from some radio alchemists could steer them to the gold-record promised land. Instead, Scott Spock and company buff everything to a Teflon gloss and add hand claps, guest vocalists, tambourines and a dozen other bells and whistles to unsuccessfully mask the band's worst batch of songs. Long-time fans will run screaming from the psychedelic swirls of the title track, while others ("Legal High," "Hot Sugar") miss the scruffy swagger of previous albums. With nary a pop single to be found (which, really, seemed to be the whole point of this collaboration) there's no way to view this as anything besides a career-altering mistake. >>>CHAD SWIATECKI

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## Phoenix Alphabetical



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VH1 or beta?

R.I.Y.L.

Air, Tahiti 80, Ivy

## PHOENIX

**Alphabetical** Astralwerks

It has now become clear that Phoenix wasn't joking around with *United's* MOR-meets-disco sound—a path that often led perilously close to the gates of Steely Dan. Consider the artwork of their sophomore offering, *Alphabetical*, which features a stark grid of black-and-white photos interspersing band members with close-up shots of the tools of their trade: microphones, guitars, mixing boards and a manual typewriter. Given the fact that four years have passed since *United*, and the band's declaration that they

would trade away leisure for relentless lucubrations in their Paris studio, and the conclusion must be that making music this breezy and light as Air is indeed serious and difficult work. And fans of their debut will doubtlessly appreciate their efforts, for *Alphabetical* is a polished, precise and more focused album. The punchy and charismatic "Everything Is Everything" trades intriguing rhythms and intricate guitars with the silky smooth delivery of vocalist Thomas Mars. "Run Run Run," a fetching and dangerously accessible pop song, crossbreeds acoustic riffs with club beats and bleeps. Balanced out by the bittersweet "Love For Granted" and the lilting closing title track, *Alphabetical* is a powerhouse of fearless craft in a field now mined by VH1 pretty much exclusively for laughs. Phoenix provides more evidence that maybe there's more to the '80s than just the '80s. >>>KARL WACHTER

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Sexy swamp blues from a gun

R.I.Y.L.

16 Horsepower, Palace Music, ZZ Top, Jesus And Mary Chain

## THE PINK MOUNTAINTOPS

**The Pink Mountaintops** Jagjaguwar

While it's a blues tradition to use thinly disguised metaphors for sex, the Pink Mountaintops prefer to skip the coded language and go directly to the down and dirty. Opening with a slow beatbox rhythm, a bluesy bassline and spooky keyboards, "Bad Boogie Ballin'" finds Stephen McBean interjecting ZZ Top-like "howhs" into his lust-driven moans. And there's nothing subtle about the intent of "Sweet '69": "Let me wrap my legs around you," he sings atop an irresistible Bo Diddley beat. Essentially a solo project (Canadian McBean used to be in Jerk With A Bomb and has formed

a new band called Black Mountain), the Pink Mountaintops alternate rave-ups such as "Can You Do That Dance?" (yes, that dance, the oldest one) with molasses-slow ballads such as "I (Fuck) Mountains" that would fit in on Palace's *Viva Last Blues*. Mountaintops also bears the marks of the Velvet Underground (the slowly riffing meditation "Leslie"), the Jesus And Mary Chain (the duet "Tourist In Your Town" has Amber Webber playing a role reminiscent of Hope Sandoval's cameo on "Sometimes Always") and Joy Division (a thumping cover of "Atmosphere" that turns the dirge into an anthem). The album's a bit schizophrenic, but McBean's slurring, sex-addled vocals fit both the creepy ballads and the revved-up retro rockers. >>>STEVE KLINGE

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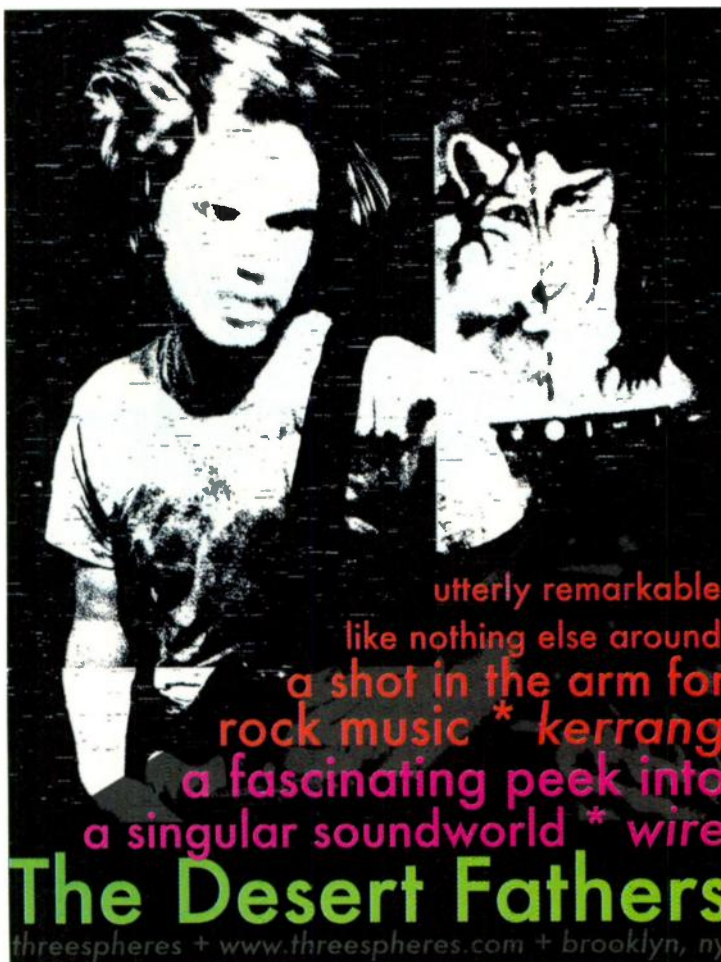
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## VARIOUS ARTISTS

**Por Vida: A Tribute To The Songs Of Alejandro Escovedo Or Music**

Alejandro Escovedo has had at least four lives in his music career thus far, starting with a punk-rock stint with the Nuns in the '70s, moving into his proto-alt-country fling with Rank And File, then on to triple-guitar roots-rock juggernaut the True Believers and then his solo albums, which synthesized his life's work into a series of passionate and grand song cycles. And that's not counting side projects like Buick MacKane. But he nearly ran out of lives in April 2002, when he was hospitalized with hepatitis C. The two-disc *Por Vida*

is both a tribute and a benefit album, with part of the proceeds going toward Escovedo's medical expenses, and it's an impressive compendium, with contributions from artists who influenced Escovedo (John Cale, Ians Hunter and McLagan), family members (brothers Pete, Mario and fellow True Believer Javier; niece Sheila E.), past collaborators (Jennifer Warnes, Chris Stamey) and fellow roots-minded artists (Lucinda Williams, Steve Earle and Son Volt, who reunited specifically for this project). Most versions stick closely to the originals, with emphasis on the serious and stirring mid-tempo ballads from Escovedo's solo albums, such as 1992's brilliant *Gravity*. The best of *Por Vida*, however, comes in the rambunctious, lively "Break This Time"—Escovedo's own appearance and his first new recording since his illness put his prolific career on hold. >>>STEVE KUNGE

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Friends with benefits

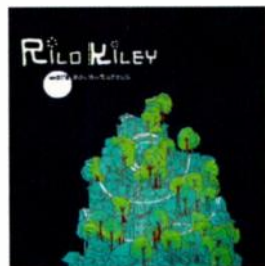
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Neko Case, Bic Runga,

the Elected, the Postal Service

As Rilo Kiley's main songwriting duo is used to growing up in public (Jenny Lewis in *Pleasantville* and *Foxfire*, among others, and Blake Sennett in Nickelodeon's camp classic *Salute Your Shorts*), it's unsurprising to find them audibly coming of age on their new disc, *More Adventurous*, where they finally strike the right balance between Lewis's vocals and the band's music. Lewis creates powerful metaphors throughout the disc, a gift honed on 2002's *The Execution of All Things* and carried by her strong alter-  
napop-meets-alt-country melodies (think Bic Runga via Kasey Chambers). On lead track "It's A Hit," she describes George W. Bush as a chimp deploying troops from a "salt shaker," suburban life as a museum and religion as a sideshow. Throughout, the band accents her bittersweet sarcasm with vibes and lush string arrangements, adding irony to the Loretta Lynn-esque "I Never," and even subtle electronics on "Accidntel Deth" (produced by Postal Service and Dntel Macman Jimmy Tamborello). Lewis penned all but one song's lyrics, and her artistic growth finds her pouring her soul into songs like "Portions For Foxes," contrasting her own diluted morality with born-again sexual anxiety. She begins the song urgently confessing her chain of sin, touchin' leading to sex, "and then there is no mystery left," finally succumbing to her lover's lust. Ironic CD-title jokes aside, adventure definitely proves the band's missing link, placing Rilo Kiley firmly on its way to indie-pop greatness. >>>KORY GROW

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## SAHARA HOTNIGHTS

Kiss & Tell RCA

Scandinavia's sensible furniture and startlingly high standard of living haven't been the most interesting thing about the region for a while now: It's clearly their face-melting metal bands and frantic garage-rock acts. Among the best of the latter is all-girl, all-rock, all-Swedish quartet Sahara Hotnights, and *Kiss & Tell*, the major-label follow-up to their buzz-garnering 2002 debut *Jennie Bomb*, finds the Hotnights continuing in fine form: They've dropped another guitar-driven, bouncy grit-and-grins album. *Kiss & Tell*'s healthier production lifts Maria Andersson's

comely vocals to the forefront, without tidying the mix too much or losing the Hotnights' irresistibly delinquent sneer. Full of moxie, melody and surprisingly muscular guitar, the Hotnights shimmy from the door with "Who Do You Dance For?" and "Hot Night Crash," shake into the "oh-ooo-oh" chorus and synth-effect guitar of pop-punk thrill "Empty Heart," then over to the drums-and-clapping rhythms and jagged guitar work that push the rousing "Walk On The Wire." "Stupid Tricks" strikes with its boasting chorus ("Oh when I'm walkin'...") and "Stay/Stay Away" kills with its Cars danceability. *Kiss & Tell* is larger and poppier than previous recordings, but this doesn't stop the Hotnights from realizing their pushy and brazen desire to break your heart and rock your world. >>>BRAD ANGLE

Link

[www.saharahotnights.com](http://www.saharahotnights.com)

File Under

Robertsfors Rock City!

R.I.Y.L.

Joan Jett, the Donnas,  
the Hives



## SCISSOR SISTERS

Scissor Sisters Universal

This record dropped in the dead of summer, and summer can only mean one thing: time for camp! The New York-based Scissor Sisters embrace a side of the city that's too often overlooked in favor of all the downtown rock—this year's counselors are much more likely to be found cavorting beneath a disco ball in full glam regalia than polishing off a PBR in a dark corner. Joining the tradition of bands that use the "sisters" tag despite being predominantly male (the five-piece has one female member, Ana

Matronic), the group has already enthralled Europe with its exemplary blend of disco, pop and psychedelic rock. A surprisingly good Bee Gees-style makeover of Pink Floyd's "Comfortably Numb" was enough to get people paying attention. Far from a gimmick, the track displays a bold take on music-making—one that shines throughout this dance revolution of a debut, from the piano-rompin' "Laura" to the unforgettable "Tits On The Radio." At the center of it all, frontman Jake Shears (get it? Shears? Scissor?) veers from Elton-worthy crooning to fearless falsetto, molding his voice to each song as craftily as the band molds their over-the-top outfits to their bodies. Plus, the album's closer, "Return To Oz," is an epic story-song that easily stands up to any great operatic pop anthem of the last 30 years. You'll be writing home about this experience, all right. Only, your parents might get a bit confused. >>>DOUG LEVY

Link

[www.scissorsisters.com](http://www.scissorsisters.com)

File Under

Cutting edge crew

R.I.Y.L.

Elton John, Queen, Bee Gees

**"It's heartfelt, yet it rocks"**  
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**SONS AND DAUGHTERS**

*Love The Cup* Domino

A quick glance at the song titles on *Love The Cup*—"Fight," "Broken Bones," "Blood," "Johnny Cash"—is enough to make one wonder if Glasgow's Sons And Daughters have rage issues. Not to worry—the band has a relatively healthy worldview (their website is called [sonsanddaughtersloveyou.com](http://sonsanddaughtersloveyou.com), after all), but like the Man in Black, they have a fondness for grim folklore and the occasional murder ballad. Essentially an EP, *Cup's* seven tracks clock in at just over 25 minutes. In that time, though, Sons & Daughters make an

intriguing case for why they're Franz Ferdinand's new favorite band (Ferdinand handpicked the band to open for them on their first U.S. tour). "Fight" works the sinewy male/female dynamics of X's *Under The Big Black Sun*, Adele Bethel and Scott Paterson trading coolly disaffected vocals while the pluck of Ailidh Lennon's mandolin chimes in to give the tune a rootsy swagger. Even better is "Johnny Cash," a song as lean and agile as a featherweight boxer. Here, the dark shuffle of David Gow's drums gallops through Bethel and Patterson's haunted yelps like Ichabod Crane making a panicked break for Sleepy Hollow. "Cash," like the rest of *Love The Cup*, finds warped beauty in this darkness, hinting that even something as heavy-hearted as a murder ballad can, at times, be oddly life-affirming. >>>ANDY DOWNING

Link

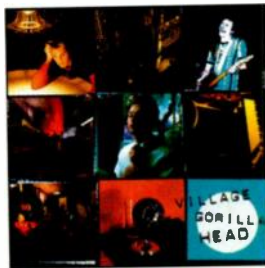
[www.sonsanddaughtersloveyou.com](http://www.sonsanddaughtersloveyou.com)

File Under

Scottish murder ballads make nice

R.I.Y.L.

X, Arab Strap, Franz Ferdinand



**TOMMY STINSON**

*Village Gorilla Head* Sanctuary

In the '90s with Bash And Pop and Perfect, former Replacements bassist Tommy Stinson proved he was more than just an understudy to Paul Westerberg—the catchy post-punk pop of Stinson's short-lived but criminally overlooked outfits showed him a formidable singer/songwriter with the charisma to front his own band. On his first proper solo album, *Village Gorilla Head*, Stinson checks in with 13 new songs of impressive range, with help from old bandmates David Phillips (Perfect), Gersh (Bash And Pop, Perfect) and Dizzy Reed and Richard Fortus (Guns N' Roses). Whether waxing meditative (opener "Without A View") or bringing out a punchy blast of hook-laden pop ("Moment Too Soon"), Stinson has never sounded better. *Village Gorilla Head* benefits most from a varied musical attack: There's the affirming "O.K.," which finds Stinson accompanied with backing vocals from an elementary school chorus; the dreamy title track, which makes a foray into loopy underwater jazz; and "Hey You," which reimagines Dylan with a reggae backbeat. Elsewhere, there's the spiky and buoyant "Something's Wrong," the snarling and straightforward rock of "Motivation," and "Couldn't Wait," which could have fit on any Replacements album. Stinson is a clever lyricist, and irony-laden snippets like "Everything I took for granted/ I would gladly give it all right back," come with astonishing regularity. Energetic and engaging, *Village Gorilla Head* is truly refreshing. >>>ALEX GREEN

Link

[www.tommystinson.com](http://www.tommystinson.com)

File Under

Mini Ape Police

R.I.Y.L.

The Replacements, Foo

Fighters, the Clash

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**UNBUNNY**

*Snow Tires* Hidden Agenda

Jarid del Deo's trio Unbunny has somehow flown under the radar through a gradual migration from Washington state to New Hampshire, releasing a series of pleasingly folk-tinged lo-fi discs on a parade of small labels along the way. Influences are displayed prominently on sleeves with the band's fifth LP, *Snow Tires*: the stark acoustic strumming of "Nightwalking" and "I Knock Things I Haven't Tried" is a direct lift from the Elliott Smith fakebook, while del Deo's nasal voice nods to Neil Young, particularly on understated full-band workouts like the piano-laced "Nothing Comes To Rest." But what initially seems an impressive style-exercise gradually reveals Unbunny's unique charms, largely through cryptic poetry and personal lyrics. On "Pink Lemonade," del Deo repeatedly pleads, "Don't leave me with the shakes" to a melody reminiscent of the Beatles' "Don't Let Me Down." His appeals apparently rebuffed, the closing title track finds the narrator unable to summon more than a whisper as he hauls boxes from his girlfriend's garage and frets over the condition of her tires. Surveying his small town's Main Street Christmas decorations, he mumbles "Do they really think a string of colored lights is gonna rescue me?" Del Deo may not be the sunniest sort, but *Snow Tires* is the best kind of bummer. >>>GLEN SARVADY

Link

[www.unbunny.com](http://www.unbunny.com)

File Under

Sweet melancholy

R.I.Y.L.

Songs: Ohia, early Elliott Smith, mellow Neil Young, Wilco, M. Ward, the One AM Radio

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## VIKTOR VAUGHN

**Venomous Villain** Insomniac

When MF Doom spits at full force, he can conjure up more in a couplet than other rappers do in an entire album. Digest these lines: "Follow your instincts/ I told you time and time again not to swallow pink drinks." The admonishment is as perplexing as the man in the iron mask who dropped them, or Viktor Vaughn, the pseudonym under which he recorded *Venomous Villain*. On the heels of this year's impressive Madvillain collaboration with Madlib and the instrumental track compilation *Special Herbs Vol. 5 And 6*, the hardest

Link

[www.mfdoomsite.com](http://www.mfdoomsite.com)

File Under

Underground enigma

R.I.Y.L.

Kool Keith, Mr. Lif,

Erick Sermon

working producer/emcee in underground hip-hop can't be stopped—although he may want to consider giving himself a break for the sake of quality. Doom introduces the album (which, clocking in at about 33 minutes, comes off more like an extended EP) with all of the trademark elements—cinematic string swells, animated horn stabs and ominous gumshoe reproofs ("What's the trouble, Viktor?")—before the music settles into unremarkable chill tracks. A guest appearance from Kool Keith makes for a vibing groove, but it's not the League of the Superheroes détente you might have hoped for. Perhaps the wisest bit of science wriggles by in the aside: "I did it for the advance, the back end sucks." Translation: Every bit of manna an underground rapper can get from the man is a blessing, but don't expect royalties anytime soon. *Venomous Villain* is neither venomous nor villainous, just a modest effort from a superior talent. >>>NEIL GLADSTONE



## THE WHIRLWIND HEAT

**Flamingo Honey** Dim Mak

In the grand tradition of really-short-song experiments like the Residents' *The Commercial Album* (40 songs in 40 minutes) or They Might Be Giants' "Fingertips" suite (21 songs in 4:25), the Whirlwind Heat present *Flamingo Honey*: 10 songs, 10 minutes, written and recorded in a mere five hours. It's surprising, then, that what sounds like it would be a tossed-off experiment results in an EP far more interesting than their only full-length. *Flamingo Honey* explores many more influences than their we-sure-do-like-Devo debut, 2003's *Do Rabbits Wonder?*: The boisterous noise of "The Meat Packers" and

Link

[www.whirlwindheat.com](http://www.whirlwindheat.com)

File Under

We like short songs

R.I.Y.L.

Early Beck, Mudhoney,

Melvins' *Houdini*, short

attention spans

"Muffles" nods to Mudhoney and *Houdini*-era Melvins; "No Gums," with its serpentine bassline and vaguely hip-hop beat, could be the world's most blissfully short Soul Coughing song; the goofy '80s keys, breathy chant and squealing falsetto of "H Is O" could easily lead a listener to mistake it for a *Midnite Vultures* b-side. The Residents' whole idea with *The Commercial Album* was that your average pop song is only one minute of music repeated three times, so why not forego the repetition and cram in as many songs as should be present on a 40-minute record? The Whirlwind Heat may have only delivered one-quarter of that, but because you don't get the repetition your pop-conditioned brain desires, you'll find yourself hitting "repeat" more than once when the end rolls around. >>>TOM MALLON



## VELVET CRUSH

**Stereo Blues** Action Musik

Long-running duo Velvet Crush has become synonymous with a ragged brand of power-pop, despite a diverse catalog that betrays significantly broader influences. After the acoustic stylings of 2002's *Soft Sounds*, the Crush hit paydirt with a staple of its supposed genre: the breakup album. Paul Chastain deals with his heartbreak by lashing out at everything in sight and turning up the amps, resulting in the band's noisiest record since 1991 mini-classic debut *In The Presence Of Greatness*. "Do what you want, if you can live with it... if you don't give a shit," Chastain taunts on the

Link

[www.velvetcrushrockgroup.com](http://www.velvetcrushrockgroup.com)

File Under

Breakups go better with feedback

R.I.Y.L.

Matthew Sweet, Plimsouls,

Sloan, 20/20

crunchy "Do What You Want," but by *Stereo Blues*' midpoint he's turned as much to introspection as accusation. "I'd give it all to see you smiling your smile," he confesses on the disc's centerpiece "California Incline," before launching into the sort of jagged guitar solo that Richard Lloyd contributed to Matthew Sweet's best work. The synth squiggles, springy guitar lines and impeccable melodies of "Here It Comes" and "Son Of Ray" recall the Plimsouls or 20/20, early '80s icons of drummer Ric Menck's adopted L.A. home (Velvet Crush has been doing the bi-coastal thing for roughly half its existence, Chastain having recently abandoned the band's original Providence, Rhode Island base for his Illinois roots). With *Stereo Blues*, Velvet Crush has finally made an album that keeps with its pigeonhole. And rather than a concession, it sounds like a gem. >>>GLEN SARVADY



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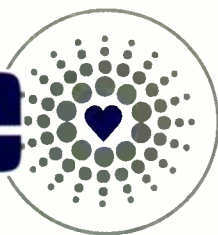
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# The Forms

There hasn't been a debut as confident, as original, or as complete as *Icarus* in years. The Forms are the band to look out for in 2004. **Popmatters**



## Dr. Demento

STORY: DAVID CROSS  
ILLUSTRATION: NICK MEOLA

I am comfortable with who I am... now. For virtually all of my childhood I was a combo platter of uncool, freak and smart-ass. It took a little while for the freak and smart-ass to overtake the uncool and thus, by a matter of physical law, turn uncool into cool. I was never the nature kid with the naturally cut (this was way before anybody "worked out") body dressed simply in jeans and a hippie leather vest, sitting on Big Rock in the middle of the Chattahoochee River strumming an acoustic guitar and singing "Your Song" through a perfect mop of lush, curly hair while 16-year-old Stevie Nicks wannabes got their jaws loosened in anticipation of the transcendent sex they were soon to engage in.

But I was the kid who made them laugh. And in my harmless and eager way, I was never more of a dork, especially if I was trying to appear neither harmless nor eager. In the height of this phase of my life, the only real art form that I could relate to (besides *The Six Million Dollar Man* and *Evil Knievel*) was comedy. Some of the stuff I was into was quite heady and prescient for a kid (Lenny Bruce, Richard Pryor, the Marx Brothers), but some of it was dorky and stupid (*Welcome Back, Kotter*, other shit I've forgotten) and, while we all make mistakes along the way, I can't imagine a bigger waste of time and energy than that which I spent listening to Dr. Demento.

Dr. Demento was an affable retard who, once a week for a couple of hours, aired a nationally syndicated radio show that somehow made its way to suburban Atlanta in the '70s. During these few hours, Dr. Demento (see how crazy he is? He's "demented!") would play intentionally funny songs about going to the mall or football fans or whatever was in the *zeitgeist* at the time. It was possibly the dorkiest thing of its time, and I loved it. No, I worshipped it. I would listen to the whole show. I would write down the names of songs. I would breathlessly await the top 10 "demented" songs. I would

memorize them for later re-singing. An exemplary illustration of just how pathetically dorky the show was is the fact that it made a star out of "Weird Al" Yankovic. This is true. Dr. Demento championed a homemade tape that a youngish Weird Al made and sent in to the show (Weird Al, too, was a huge fan of the Dr.'s). It was a parody of the Knack's "My Sharona" titled "My Bologna." It was as dumb as it sounds. And I loved it. (Please keep in mind that I was like 11 or 12.)

Ironically, knowing the lyrics to this shit would actually make me ever-so-slightly cooler. Jocks and heads wouldn't do something as uncool and lame as listen to two hours of parodies and silly songs about how there's too much junk food ("Junk Food Junkie" by Some Douche Bag) but I would. And I would always be there to sing a couple of lines about how I was crazy and was in danger of being committed ("They're Coming To Take Me Away, Ha-Haaa!" by Another Idiot), which would get me a few laughs and another few seconds of excessively craved acceptance.

But I truly thought some of those songs were funny. That's not my fault, that's the fault of the culture at the time.

Comedy was not considered sexy or cool yet, although it was about to undergo something close to a renaissance very shortly. But I didn't know that. I just thought it was funny. And very few people or things or situations in the white suburban redneck Baptist '70s South were funny. I knew that Monty Python was genius, but it would be years before all those aforementioned assholes caught up to me and my nerdy friends.

But in the interim, I had that dumbass Doctor and his undying devotion to "demented" humor. I appreciated his efforts at culling all this stupid shit and driving to a tiny radio station wherever it was that he lived and putting on this show when no one else in the country seemed to care. I even joined the fan club. Thank you, Dr. Demento.

*Famous funny guy David Cross' It's Not Funny is out now on Sub Pop.*

★ "Demented" is a word that only nerds use to intimate that they are "weird" or have a "twisted" sense of humor. If someone describes themselves as "demented," it means they are only slightly less ordinary than most other people. It's akin to the receptionist who describes herself as "fun." It means the opposite.



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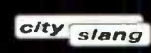
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