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MUSIC IN THE BUFF

YOUR BODY IS A WONDERLAND

MONOTONIX

DISCUSSES THE IMPORTANCE OF RICHARD SIMMONS

THE NEW DIY

WHAT IT MEANS TO BE
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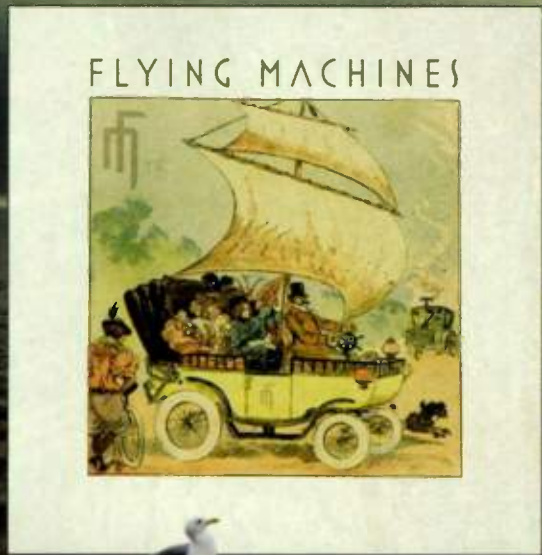


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EDITOR'S LETTERS

(IN RANDOM ORDER)

I find it amusing that the whole sell-out label that used to threaten developing artists not-so-many years ago has been replaced with an ethos that endorses pursuing practically any kind of income one can get from one's music. It used to be that bands would scream about other musicians who whored their wares to a boardroom of ad execs. Now they call you "resourceful" or congratulate you on finding alternate streams of income. That's fine with me; I never liked the fact that bands were penalized for actually making a living. But whether or not a song appeared in a commercial wasn't ever what was being argued about, really. What upsets the diehard fans is the idea that someone is willing to consider outside influences in the creation of their art. Those influences could poison an otherwise creative talent, resulting in shitty pop singles or an inappropriately slick presentation. (Speaking of which, when will Metallica become a verb, as in, "Don't Metallica your photo shoot?")

To some degree, it's natural that the more help one has in moving a career forward, the more people (with their own individual interests) there are involved in decision-making. Doing something on your own is not just a survival tool—which is how it often begins—it's an honest means of self-expression. When you "do it yourself" you have no one to blame, share credit with or stand in your way, but yourself. But if you want to take your craft to a wider audience, you will either need to adopt a business mentality or bring others into the fold who will. The ability to balance those sometimes-opposing forces is the challenge of today's artist.

Rev. MOOSE

EDITORIAL

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Matt from Cymbals Eat Guitars and Hannah Carlen (SPECTRE) pictured here right before they chow down on some tasty new Fenders.



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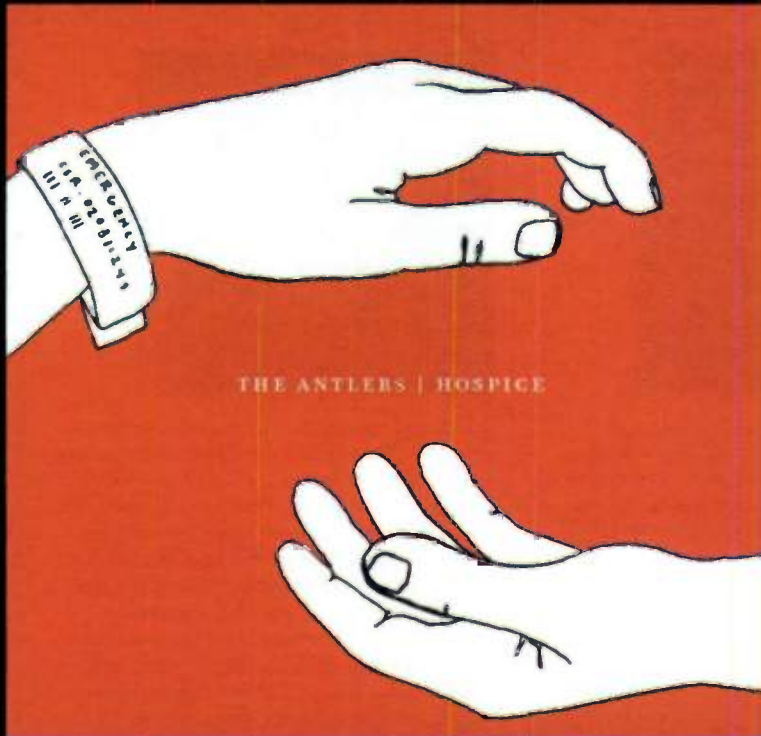
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World Radio History



ANTLERS DIGITAL

Hospice (FRENCH KISS)

When it's time to go big, irony just isn't going to cut it. When a band takes it upon itself to throw the weight of human experience on its back—the pain, the sorrow, the transcendence and all the rest of that stuff—all of those arch poses and ironic haircuts are just going to get in the way. The Antlers' *Hospice* is a song cycle about death and emotional bloodletting with hints of an overarching story and song titles like "Kettering (Or Bedside Manner)" or "Two (I Would Have Saved Her If I Could)" that are charged with doing a fair share of narrative heavy lifting. And if the storyline seems vague to listeners, it, at least, inspired frontman Peter Silberman. His voice is impassioned and warm and can be gentle even when it's blasting like a funeral horn. But as a songwriter Silberman knows that life is about more than dying and pain, which is why *Hospice* makes room for a song like "Bear (Or, Children Become Their Parents Become Their Children)," which marries a lilting, lullaby-like melody to hilarious yet oddly moving lyrics like "and all the while I'll know we're fucked/and not getting unfucked soon." The Antlers, whose lineup also includes drummer Michael Lerner and multi-tasking multi-instrumentalist Darby Cicci, have crafted an album that sounds like the work of three power-trios. *Hospice* moves from cinematic, headphone-pop to gentle ballads coated in wavy, choir-bell keyboards to tower-of-sound guitar epics. There's layers of horns, guitars and thick, churning ambiance as well as layers of sorrow and storytelling, but Silberman's sturdy melodies and gentle humanism keeps the weight from collapsing in itself. And whenever things get too heavy, another cathartic guitar outburst is just a few minutes away. **MICHAEL TEDDER**



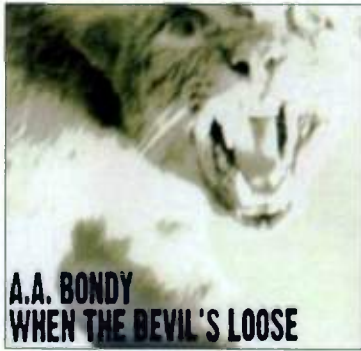
THE CLEAN

Mister Pop (MERGE)

Releasing one of the first singles on the now seminal indie label Flying Nun, New Zealand's original punk purveyors the Clean have been on-and-off since their 1978 inception. Working with other musical projects in the South Island city of Dunedin (including jangly kiwi band the Bats and New York-based Mad Scene) hasn't stopped the band from reforming to further develop its already-influential, loopy sound. 2009 sees the band living lives at opposite ends of the globe, yet a dreamy playfulness remains in their music. Save for live recordings and a career retrospective, *Mister Pop* is the trio's first album in eight years—and this *Pop* was worth the wait. Robert Scott and brothers Hamish and David Kilgour discard stiffly predetermined subgenre lines—prettily pastoral melodies roll off crisp Moogs and spectral "bah-bahs" punctuate the otherwise lyric-less opener "Loog"—and opt instead to orchestrate deep, droning bass fills with classic new-era flower-power. *Pop* is, however, quite literally timeless. Hazy creeper "Asleep In The Tunnel" might have been pulled from a East Asian surf flick, and feedback-laden "Back In The Day" could have been a Warhol-approved jam during New York's early subterranean punk scene. Meanwhile, the plucky retro "Tensile" makes use of today's much-discussed instrumental *du jour*, Auto Tune, and the spiritual lament "All Those Notes" resonates with bubbly vocals and psyche-splashed guitars. *Mister Pop* might be a bit lo-fi, grungy even, but it's still squeaky Clean. **LISA HRESKO**

AA BONDY

When The Devils Loose (XXXX)



AA. Bondy's sophomore release continues in his tradition of weary-eyed, bucolic shanties while refining his distinctive mélange of folk-inflected Americana, urban flare and country-blues. Songs like "To The Morning" and "Oh The Vampire" couple the artist's leathery warble with gentle electrified guitars and a softly tapped snare to create deeply sentimental strains. Bondy has departed from the solo, acoustic backings of his debut album to the grander sound of a full backing band. The album's title track, for instance, provides a heretofore-undemonstrated depth and texture, riddled with multiple shoegaze guitar lines, gravelly violins and understated drums. *When The Devil's Loose*, though markedly different than its predecessor, comes as an organic and welcome installment in Bondy's catalog. **LAC**

ARCTIC MONKEYS

Humbug (DOMINO)



The Arctic Monkeys take it down a notch on their latest release, *Humbug*. The usually up-tempo Brit-rock stars are still recognizable by their unmistakable accents and optimism, but the jams on *Humbug* are, in general, a little slower, a little more mellow than what we've typically seen from the Monkeys. Songs like "Crying Lightning" are darker, more brooding than the band's super-smash "I Bet That You Look Good On the Dance Floor." But change can be good. *Humbug* is more mature than one might expect from the still-quite-young—albeit experienced—band, and luckily, tracks like "Potion Approaching" capture the gusto of the band's earlier, more carefree singles for those who are wary of the growing pains. **EP**

JAY REATARD

Watch Me Fall (MATADOR)



Watch Me Fall is Jay Reatard's second solo venture since 2006. The album is a delicious variety pack of twelve, tightly crafted hits with fiery tempos and heavy beats. The songs are loaded with caffeinated vocals, palpating drumstick taps and handclaps, and yet an occasionally passive tone. Reatard can pull off both the fast-paced and the mellow, often simultaneously, and lyrically, his songs tend to contradict the upbeat tone of the instruments (all of which he plays himself). "Rotten Mind" boasts jumpstarted drums, yet its lyrics suggest exhaustion: "I don't want to be, I don't want to be... be this way." If this album could be described in a singular image, it would be that of a happy punk birthday carnival that features a moon bounce, clowns, sprinklers and a cake the size of a sidewalk block. **CG**

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MÚM

Sing Along To Songs You Dont Know (EUPHONO)



Listening to Múm's new record is like hearing the result of a bunch of incredibly talented children play with everything in their playroom plus synthesizers. This unique seven-person, Icelandic outfit combines distinct rhythms with somber melodies and innocent lyrics. The song topics range from lovers longing to be with one another to the absurd ramblings of a small Icelandic child, and while the songs' content remains varied, titles like "The Smell Of Today Is Sweet Like Breast Milk In The Wind," show that the band's temperament leans more towards the juvenile and jovial than anything seriously solemn. The band continues their musical exploration, combining serious analog instruments with finely tuned whimsical sounds, to an intimate, winsome effect. **EB**

OS MUTANTES

Haih Or Amortecedor (ANTI)



Brazil's most influential tropicália outfit has changed slightly since its influential 1968 debut. On many tracks on their latest album, the band—admittedly founder Sergio Dias Baptista is the only active original member—have slowed its youth-charged garage psych-pop to a manageable sing-a-long speed. This is an Os Mutantes for a new millennium, and even with their more mature direction—hey, it's been over 40 years; it was time to grow up—*Haih* delights with a plucky bounty of barely distinguishable audio nuances. It's a true circus-like pastiche of aural delights. The music continues to build on traditional Brazilian rhythms, which, when paired with bouncy modified instrumentation, recalls Dias' life-long ability to craft impeccable tropicália. **LH**

POLVO

In Prism (MERGE)



It's been 12 years since the release of North Carolina guitar rockers Polvo released their fourth full-length, *Shapes*, a beautiful and fun album, featuring overtones of Middle Eastern hymns and psychedelic interludes. With such an ambitious record, it just didn't seem fair that the band called it quits shortly thereafter, following their last tour in 1998. Luckily quartet has just returned with their fifth effort, *In Prism*. Listeners will immediately recognize the maturation of their innovative sound. Right off the bat, on the album's opener, "Right The Relation," Polvo sounds more direct, smoother and more confident, combining anthemic rock with extra-tasty licks. With only eight tracks, *In Prism* is definitely Polvo's most focused record, a raging comeback of new dynamics and hard-hitting guitar soundscapes. **MS**



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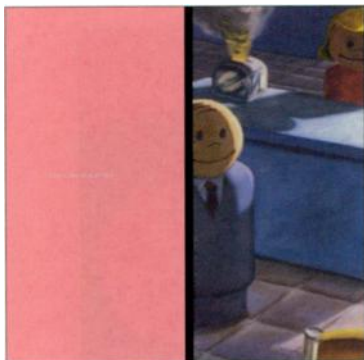


THE TEMPERTAP

RE-ISSUE

SUNNY DAY REAL ESTATE

LP2/Diary (SUB-POP)

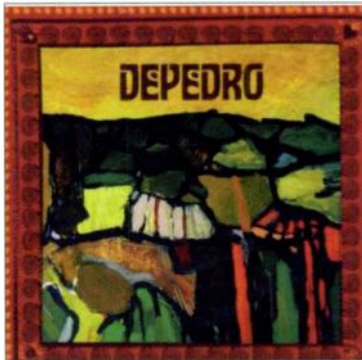


Some may call them the grandfathers of emo, but Sunny Day Real Estate represents more than just one pigeonholed genre. A quintessentially '90s band, the Seattle-based quartet boasts Jeremy Enigk's guttural singing that is reminiscent of Billy Corgan and Kurt Cobain. Sunny Day's instrumentals often glimmer with a melodic, gossamer flair many on Drive Thru Records and the Warped Tour later embodied. The re-released *Diary/LP2* albums capture the band's raw, cathartic style that often ping-pongs between the light and airy to the heavy and more macabre. Their simple, piercing lyrics pack in sprawling imagery, like those on "Red Elephant:" "You climbed the wreck/ Cold diamond heart/ Still beating/ And no one ever knew the reason why." **CG**

Ñ ALTERNATIVE

DEPEDRO

DePedro (NAT GEO)



While fans may recognize Javier Zavala's signature sound from his work with Amparanoia, Vacazul, Los Coronas, or Calexico, the Iberian singer-songwriter reveals uncharted vulnerability and emotional depth on his first solo effort. The album's Tex-Mex infused Castilian tone pairs Zavala's velvety rasp with bilingual lyrics that explore love, lies, and compulsory heartbreak while a full horn section, Spanish guitars and brushed drums form an instrumental backdrop. Songs like "Llorona," Spanish for "weeping lady," showcase the artist's aptitude for fusing contrasting influences as the singer merges Latin-American folklore with his Camaron-inflected vocals, while "¿Qué Puedo Hacer Por Ti?" employs a distinctly south-of-the-border twang. **LAC**

TRIPLE A

LIAM FINN AND ELIZA JANE



Champagne In Seashells (YEP ROC)



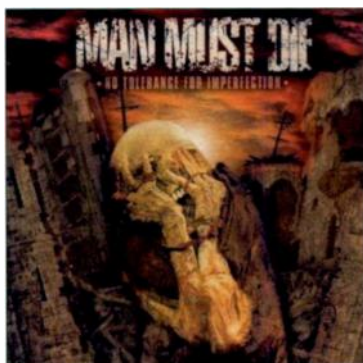
The most exciting part about having two multi-instrumentalists on one record is the sheer unpredictability of the songwriting that a listener can expect from track to track. Liam Finn uses his army of instruments (including a theramin) and harmonizes with the very talented singer Eliza-Jane Barnes to weave together intricate ideas. Each song feels like a complete entity unto itself. While some people like an album to be chapters in the same story, no one can be disappointed with the eclectic variety on *Champagne In Seashells*. The songs bounce between soft pop, rock and forest sounds and is, therefore, saucy, fresh and multi-faceted. **EB**

LOUD ROCK

MAN MUST DIE



No Tolerance For Imperfection (RELAPSE)

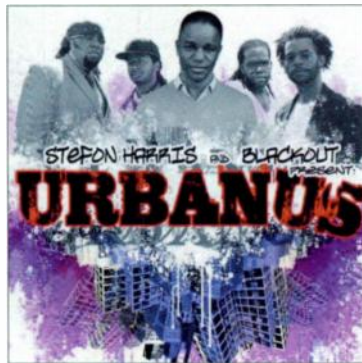


On *No Tolerance For Imperfection*, the Glasgow-based four-piece comes out swinging on the opening title track—a speedy, flailing assault on the ears that features vocalist Joe McGlynn sadistically relinquishing his mush-mouthed ideals in regular fight-song style. The album progresses like a world war with hit after hit of skull-bashing metal, from the anti-fur taunts of "Kill It Skin It Wear It," to the face-melting warning calls of "This Day Is Black." MMD also shows some versatility with the startlingly beautiful doom interlude "What I Can't Take Back." With *No Tolerance*, they proves that being a perfectionist isn't a bad thing, especially if you're in a raging death metal band. **MS**

JAZZ

STEFON HARRIS

Urbanus (CONCORD)



The strength of *Urbanus* is best measured by the unique and varying sound of each track. While some pieces (like "The Afterthought") are reminiscent of the Vince Guaraldi Trio with their acoustic piano sequences, much of the record employs a more creative approach, as the vocoder use on several tracks (including "Christina," which drips as much sexy ambiance as Barry White) illustrates. "Shake It For Me" is a tremendous display of the cohesion of the ensemble—its rhythm acting as a perky foundation for what sounds like a heated conversation between a vibraphone and an alto saxophone. And "Langston's Lullaby" delivers a bit of everything, earning its place as the album's final cut. **PGB**

NEW WORLD

THE SOUND OF WONDER

Rare Electronic Pop From The Lollywood Vaults (B)



Like Bollywood, its more popular neighbor to the south, Pakistan's Lollywood (the glitzy film industry based in Lahore) boasts swanky, celebratory and remarkably hip tunes. Leave it to the reissuesavvy Brits at B-Music to assemble a collection of groovy eastern soundtrack works—restored from their original 7-inch format—from 1973-1980, re-releasing pieces from Pakistani household names that rarely get heard outside their home country. Top-loaded with thumping mechanized percussion, these tracks ripple with Lollywood's choice sound machines: spacey Moogs, emanating the wavering psychedelia of the times. But the truth is that *The Sound Of Wonder*—raw production included—is pop in its purest form. **LH**

Julie Peel

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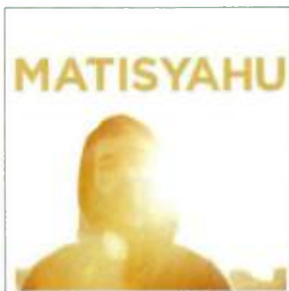
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MATISYAHU

Light
(EPIC)

CMJ.com
Matisyahu's third album focuses on somber melodies and rock ballads instead of rapturous reggae. All of the songs are elaborately produced with Matisyahu's lyrical flow hovering close by.

RIYL: Y-Love, Django King, Balkan Beatbox
KEY TRACKS: "Struggla," "Darkness Into Light," "Smash Lies"
WEB: www.matisyahuworld.com
TOUR DIARY: Matisyahu is currently finishing up a tour in Japan and Australia.
NAMEDROPPING: *Light* was produced by David Kahne, who has worked with Paul McCartney, the Strokes and Sublime.
OF NOTE: Matisyahu's full secular name is Matthew Paul Miller. Because Matthew translates to Matisyahu in Yiddish, the dude rightly assumed that Matisyahu was his Yiddish name, but horrifyingly it was not. His real Yiddish name is Feivish Hershel. Which is quite different. He was advised by his rabbis to stick with Matisyahu, and he did. Thumbs up.



PISSED JEANS

King Of Jeans
(SUB POP)

CMJ.com
This Pennsylvania quartet's latest release is not for fans of Sub Pop's recent folkie efforts. Pissed Jeans' third studio album is full of powerful, angst-ridden, shred-your-throat-with-a-cheese-grate vocals and minimalist, aggressive instrumentation.

RIYL: Agnostic Front, Black Sabbath, Saw
KEY TRACKS: "False Jesu Part 2," "Half Idiot," "She Is Science Fiction"
WEB: www.subpop.com/artists/pissed_jeans
TOUR DIARY: The band has been playing shows up and down the West Coast and in Canada this month.
FUN FACT: Three of the boys went to high school together. Also, frontman Matt Korvette has described their music as trying to achieve "the musical equivalent to watching a toilet flush."
HOMETOWN ADVANTAGE: The band is from Allentown, Pennsylvania, just like the Billy Joel song. Almost.
MOONLIGHTING: Guitarist Bradley Fry has skills in account management, bassist Dave Rosenstrauss knows how to convert cars to run on biodiesel and frontman Matt Korvette boasts experience in claims adjusting for an insurance company. This makes the band members masters of both iconic angst rock and grueling nine-to-five skills.



SHONEN KNIFE

Super Group
(GOOD CHARMEL)

CMJ.com
28 years as a band and still going strong, this Osaka-based, all-female power-punk trio (who has toured with Sonic Youth and Nirvana) returns with an onslaught of infectious pop, their first in three years.

RIYL: Deerhoof, Sleater-Kinney, Half Japanese
KEY TRACKS: "Super Group," "Muddy Bubbles Hell," "BBQ Party"
WEB: www.shonenknife.com
TOUR DIARY: Shonen Knife (that's translates, literally, to "boy knife" in Japanese) will cross the Pacific to tour the US and Mexico this October and November.
FUN FACT: On *Super Group*, aside from singing entirely in English, Shonen Knife also cover the Wings' classic "Jet."
AS SEEN ON: Over their lengthy career, they've hit the stage at Lollapalooza and been featured on the small screen via animated favorites like *Beavis And Butthead* and *The Powerpuff Girls*.
NAME DROPPING: *Super Group* is Shonen Knife's first release on Good Charmel Records, the label of Goo Goo Doll Robby Takac.

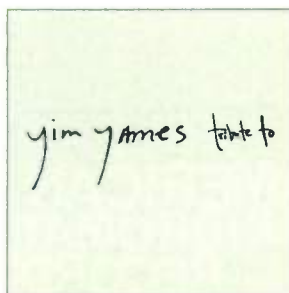


SONDRE LERCHE

Heartbeat Radio
(ROUNDER)

CMJ.com
On his sixth studio album Sondre Lerche ambitiously explores a wide variety of genres. This collection carries hints of everything from jazz to '80s synths, while keeping Lerche's sweet orchestral-pop core intact.

RIYL: Jens Lekman, Kings Of Convenience, Cass McCombs
KEY TRACKS: "Heartbeat Radio," "Like Lazenby," "I Guess It's Gonna Rain Today"
WEB: www.sondrelerche.com
TOUR DIARY: Lerche will embark upon a solo tour of the US and Canada in September to promote the new album. Stops include New York, Toronto, Chicago, Los Angeles and Vancouver.
NAMEDROPPING: Heartbeat Radio features string and horn arrangements by Sean O'Hagan (the High Llamas).
FUN FACT: Lerche is married to Norwegian model and actress Mona Fastvold.
HOMETOWN ADVANTAGE: This album was recorded in Lerche's two hometowns: Bergen, Norway, and Brooklyn, New York.
AS SEEN ON: Lerche became the exclusive songwriter and musical voice for the Steve Carell film *Dan In Real Life* after he was commissioned to compose music for the movie. He and his band can be seen performing in the film's final scene.



YIM YAMES

Tribute To
(ATO)

CMJ.com
This EP, a project of My Morning Jacket's Jim James, is a gorgeous tribute to George Harrison that uses James' impassioned voice and folksy, simple guitar strums to pay homage to six of the former Beatle's best songs.

RIYL: George Harrison, My Morning Jacket, the Beatles
KEY TRACKS: "Behind That Locked Door," "My Sweet Lord," "Long Long Long"
WEB: www.yimyames.com
FUN FACT: This collection was recorded just days after George Harrison's death in 2001.
MOONLIGHTING: James is also currently involved in the Monsters of Folk with Conor Oberst and Mike Mogis of Bright Eyes, as well as M. Ward. Their debut is due out September 22.
WE CARE A LOT: A vegetarian for ethical reasons, James will donate a portion of the proceeds from *Tribute To* to the Woodstock Farm Animal Sanctuary, which rescues livestock from factory farms. "I know this is something that George [Harrison] really believed in," James has said. "George was all about treating all creatures equally and eating responsibly."



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Book 'Em

Reviews By Emily Parlman

From CBGB To The Roundhouse: Music Venues Through The Years

By Tim Burrows
Marion Boyars Publishers
Release Date: August 1

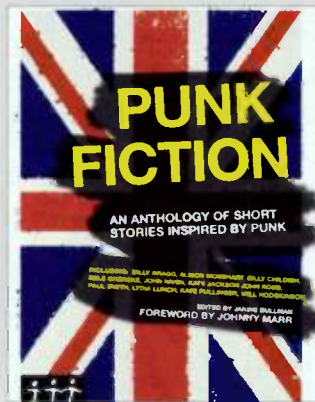
Britain's *Telegraph Magazine* and *Daily Telegraph* culture reporter Tim Burrows gives an exhaustively researched account of historically popular music venues in his debut book. Exploring everything from 18th century jazz nooks to Frank Zappa's near-death experience at L.A. club the Rainbow to popular New Millennium British arena the O2, Burrows provides his reader with a savvy guide to changes in music and club culture. The historical approach ensures *From CBGB To The Roundhouse* a place on any music buff's bookshelf.



Punk Fiction: An Anthology Of Short Stories Inspired by Punk

Edited by Janine Bullman
Portico-Anova
Release Date: September 1

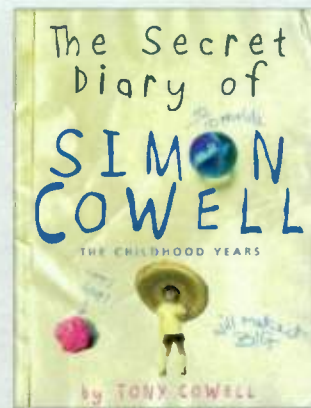
Lovers of the 33 1/3 series, rejoice. Notorious PR exec Janine Bullman is releasing a compilation of short stories written by famous musician contributors like notoriously media-shy Kele Okereke of Bloc Party and dyslexic author and guitarist Billy Childish. The forward was even written by former Smiths guitarist Johnny Marr. Each story is inspired by the title, lyrics, emotion, or attitude of a punk song. The musicians behind the stories all wrote for free under tight deadlines so that the most money possible could be donated to the Teenage Cancer Trust, which is benefiting from the book's sales.



Our Noise: The Story of Merge Records, the Indie Label That Got Big and Stayed Small

By John Cook With Mac McCaughan
Algonquin Books
Release Date: September 15

Released just in time for Merge's 20th anniversary, *Our Noise* is an interview-format history book about the North Carolina-based record label. After a dotting stream-of-consciousness introduction by Ryan Adams, the book launches into a Q&A session between the founders, artists and influential industry fans of Merge. Fans will be especially pleased to note that, included in the ode to all that is Merge, are over three hundred photos taken on the road, in the office and at various concerts.



The Secret Diary of Simon Cowell

By Tony Cowell
JR Books/Aurum
Release Date: September 2009

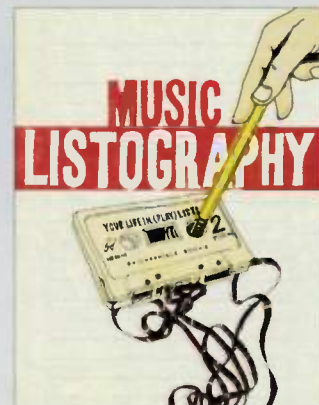
This book single-handedly explains why Simon Cowell reportedly never wants to get married: If this is the "part fact, part fib" biography Simon's big bro publishes, we can only imagine what his best man speech would be like. Childishly written, *The Secret Diary Of Simon Cowell* gives a jokingly "first-hand" account of Simon's early years, and, of course, present in the faux-memoir are Simon's characteristically harsh reviews on everything from Bob Dylan to his mum's cooking.



Woodstock: 3 Days Of Music And Peace

Produced By Genesis Publications with Woodstock Organizer Michael Lang
Genesis Publications
Release Date: August 15

It may be a little late for Father's Day, but this collection of oral history, photos, exclusive Santana vinyl, site map, art and an original festival ticket is a collector's item any groovy dad would go ga-ga over. *Woodstock Experience* is a signed, limited-edition box set, featuring the signatures of fest organizer Michael Lang and folkie Arlo Guthrie. Better act fast if you want one: only 1,000 copies will ever be made and half of the boxes were already ordered on pre-sale.



Music Listography Journal: Your Life In (Play) Lists

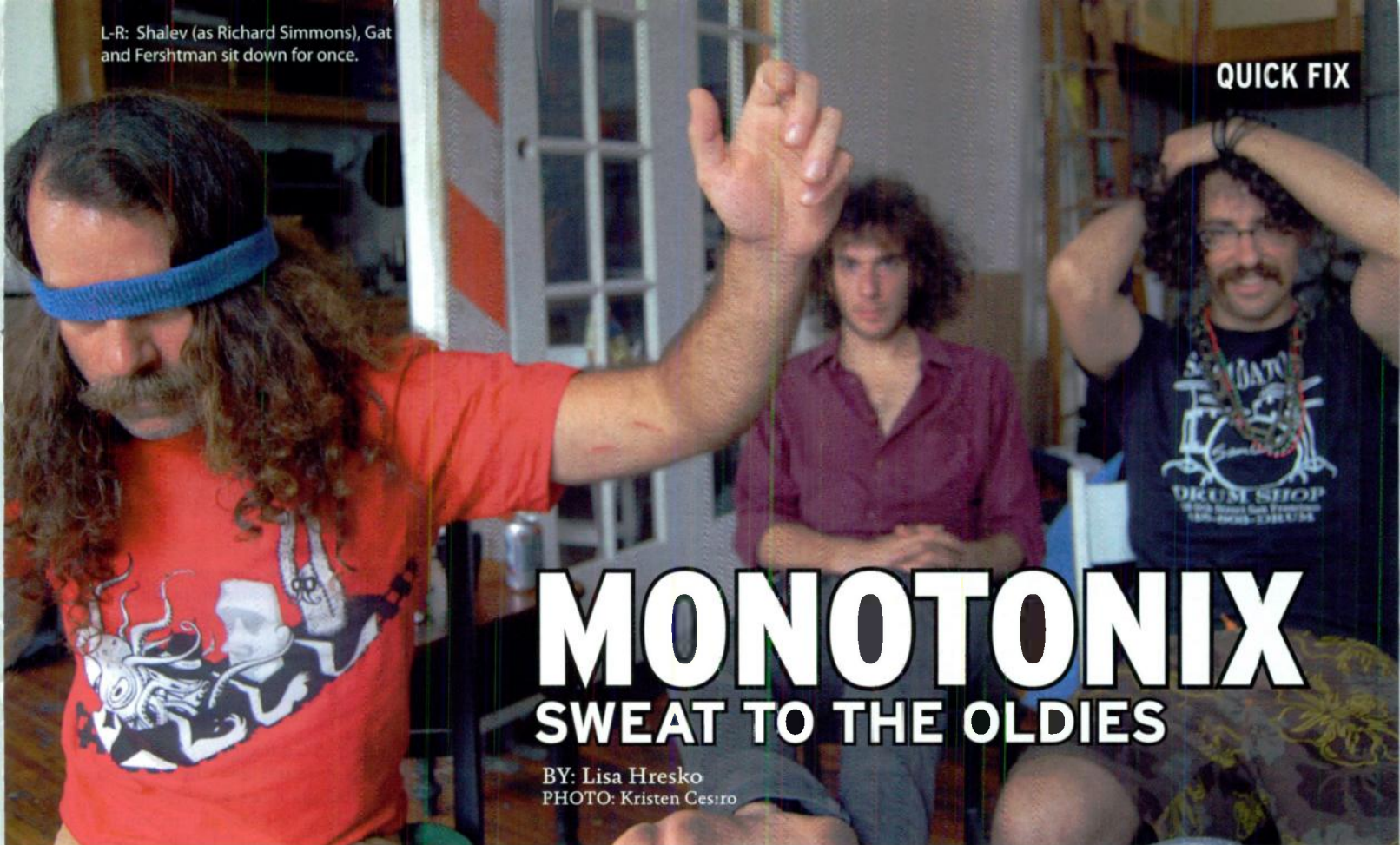
By Lisa Nola
Illustrations by Michael Gillette
Chronicle Books
Release Date: October 2009

Lisa Nola and her illustrator, Michael Gillette, expertly curated this interactive book. Here at CMJ we couldn't guess who one of the jpeg illustrations was of, so we flipped through the book to discover it was a drawing of Soft Cell. "But weren't they, kind of, you know, a one-hit

wonder?" one staffer asked. Well, yes, and they're perfectly placed in a section called List Your Favorite One-Hit Wonders. Music listography like this—songs you'd strip to, favorite fictitious band names, favorite '80s tunes—is the perfect way to track your changes in music.

L-R: Shalev (as Richard Simmons), Gat and Fershtman sit down for once.

QUICK FIX



MONOTONIX

SWEAT TO THE OLDIES

BY: Lisa Hresko
PHOTO: Kristen Cesiro

Not content to entertain from the confines of a stage, frontman Ami Shalev swings from balconies and strips down to his skivvies while covering drummer Haggai Fershtman—who replaced former drummer Ron Shimoni and is often mistaken for Sasha Baron Cohen's Borat—with trash and beer. Yonatan Gat, although not impervious to flying debris, skillfully shreds guitar below a Mars Volta-esque nest of curly locks. Don't dress in your Sunday best; this is a Monotonix show. It's a raucous party, a sauna of filth and fuzzy men, and it's the wildest live show in town, no matter what town you live in. Sitting down to chat with Isreal's gritty thrash punk trio to discuss the band's upcoming album, *Where Were You When It Happened?* (Drag City), CMJ learns about breakfast hot dogs, the "complicated" smell of garbage and the Shalev's unlikely idol.

CMJ: You recorded *Where Were You* in the US, in New Orleans?

Haggai Fershtman: In San Francisco. We worked on the record in New Orleans.

CMJ: Why New Orleans?

Ami Shalev: [gestures to Gat] It was his idea.

Yonatan Gat: It was my idea, not my decision...We have a friend there that set us up with a place to place and an apartment and we went. I discovered that's it a very interesting place.

AS: Our friend came to visit us in New Orleans, and she met at the airport Richard Simmons. He came to her and said, "I see you got a soul, we are soulmates," and he hug her and everything. She took a picture with him. This Richard Simmons

guy, I didn't know his name, but I remember I saw him in *The Ricki Lake Show* in the mid-'90s. And then I recognize her with Richard Simmons in the picture, and I said, "Ah, he is my idol." And then yesterday, an amazing thing happened—while I am walking back home in the park, there's one guy that walked 10 meters in front of me with a dog and one kind of weird guy came in from of him and said, "What is the name of the dog? Is it Richard Simmons?" And then I walk up with my friend, and he told him, "No, this is Richard Simmons!" And they said "You're Richard Simmons?! I would like to shake your hand!"

CMJ: What does a Monotonix show smell like?

AS: I swim in it every night.

HS: Want to smell the drum?

AS: It's like a combination between a shit and a vomit.

CMJ: And trash dumped on people?

AS: [Shaking his head] No, I think trash is too complicated a smell.

CMJ: How do you concentrate on music while playing such a wild show?

YG: We don't, we're just thinking about getting a trashcan to the head.

CMJ: Do you have to train to do your stage antics?

Ami: [Pointing to himself and flexing] Richard Simmons!

CMJ: How will you integrate some of the new songs, like the slow keyboard jam "Hunt You Down," live?

AS: [long pause] It is a problem.

YG: We will play it.

HS: To make the show longer.

AS: I just realized now, it's a problem.

YG: I think we should break up the band.

AS: Maybe it's going to be the classic song that the band never performs.

YG: Those songs are too sophisticated. Technology today won't allow us to play those songs live.

AS: Yeah, we don't have a budget to buy a keyboard.

CMJ: How is playing the festival circuit versus small clubs? It's very different to watch.

AS: It's very different to perform. It's a different energy. You need to have bigger moves [at a festival] so people will react to what you do.

HS: We played at a hot dog place in Canada.

AS: It was a festival, and they wanted us to play a small a show.

HF: It had versions of hot dogs with peanut butter sauce, a hot dog with wasabi—

YG: I had peanut butter, jam and Cap'n Crunch hot dog. I went for the breakfast hot dog.

AS: I went for the traditional... I like to be in good shape, get ready for the [upcoming] show for the Italian people, show them what it's like to be Richard Simmons the next generation. And I'm sure that Richard Simmons takes a very good sleep before shows.

STORY: MARISA AVELING
PHOTO: NABIL ELDERKIN

KID CUDI

THE MAN ON THE MOON WON'T REVEAL TOO MUCH

It's 2 p.m. in Los Angeles and Kid Cudi, the musical alias of Cleveland, Ohio, native Scott Mescudi, is still a little groggy. "I was out raging last night, so I'm sort of recovering now," he admits. It's a busy time for the melodic MC, who has been preparing his debut, *Man On The Moon: The End Of Day* (Motown Universal), for a September 15 release. While he remains coy about the full details, Cudi does reveal that Common, Kanye West and MGMT all make appearances, and that electronic duo Ratatat did some production work. "We put together this really detailed story, but without being so literal," he says.

CMJ: Can you describe the sound of your album in a few words?

KC: That's just something you're going to have to wait 'til it's out and do your own analysis.

CMJ: You're not even going to throw us a tiny bone?

KC: If you've read my blog and seen enough of my interviews, then you would know I've been working on creating something that can't be labeled and can't be explained. So I've really made something I can't explain, I can't break it down to you, I can't describe it. It's like I've made a new type of thing and I don't wanna name it, it's just music. So you're asking me to do something that I can't do. I'm sorry, I just really can't put it into words. But what I can say is, "People, if you're a fan of the mixtape stuff and you're interested in learning the method to the madness behind 'Day And Night,' then you'll be really be intrigued by the album and you'll be into it."

CMJ: On your blog, you wrote an entry that said that after this album you're not going to make any more albums. Do you still stand by that?

KC: No, I'm just going to do three to four albums, and then that's it.

CMJ: Why?

KC: The Kid Cudi saga is done. I do have a story to tell, and once it's told, there's nothing more to say. And once you hear my first album you'll understand. Cuz you'll be like, "Damn, this is really in-depth and good. As a first album, it's really great piece of work." It's like how you gonna top this? And that's my challenge everyday. I wanna always outdo the last thing I did.

And as far as just the story and the journey, I'm talking about this transition I'm taking in my life from being broke to being a household name, it's something to talk about, it's something that people need to hear. Because kids don't understand what artists go through. They're more focused on the glitz and glamour of things, rather than the self-conflict, the natural emotions of a human being who has been propelled into a whole new life. So this first album is the beginning, the grind and getting comfortable in this situation. And then this second album is what I've been dealing with lately. I already kind of have the second album mapped out, like I said I've been dealing with this shit more recently. I'm not going to reveal too much about the second album, but it's going to have the same story mode as the first. I'm in the music business to tell something, to reach people. And once that's told, I'm kind of done. I don't need to say much.



PRAYERS FOR ATHEISTS

A Super-Powered Punk-Hop Call To Arms



STORY BY MICHAEL TEDDER
PHOTO JONATHAN HOFFNER

Jared Paul, Not On His Way To Sunday School

When Jared Paul was growing up in Rhode Island, his best friend's older brother Paul Francis was "like a superhero—funny and smart and could fight a grown man in high school." When the two eventually crossed paths as college students, Francis used his superpowers to destroy Jared's mind.

Francis took his young friend to his first poetry slam. The radical rhetoric, coupled with a screening of a film about the abuses of factory farms, were like ionic rays that would soon imbue Jared with powers of his own. "My head was exploding with knowledge," he recalls. "It was almost the opposite of a nervous breakdown."

He spent the next few weeks learning as much about factory farming as possible, before eventually becoming a vegan. Inspired by Francis' sober example, and noticing how the residents of his poverty stricken-hometown were constrained by their vices, he became straight edge as well. The transformation was underway.

A few years later, Jared was splitting his time between working at a group home, traveling the country as an anti-war protester and performing as a spoken-word artist. Such was his dedication that he originally turned down an offer to open for his old friend, who had transformed into the verbally dexterous alt-rap crusader Sage Francis, so he could focus on touring the nation's poetry slam scene to register voters for the 2004 election. He quickly found that circuit "apathetic" and hopped aboard Francis' Fuck Clear Channel Tour, where he registered 1,000 people to vote.

Paul resumed opener duties for Francis' 2005 tour in support of *A Healthy Distrust*. One of the attendees was Alan Hague, who had previously played in the Massachusetts punk group D-Day before leaving to study journalism and philosophy.

"I was totally blown away by Jared's performance and stage presence, and it was obvious that he cared very much about what he said," says Hague. "I was

also amazed to discover someone with political views and concerns similar to my own—about the environment, the state of democracy, the power and influence of giant corporations on the political process. Several months later, a friend told me that Jared was looking to start up a full band, and that I should get at him."

Though the spirit was there, it took a little while for the skill to catch up. "I had a good timbre for poetry," says Jared, "but I didn't know much about music." he eventually learned how to keep time and edit his verses into song structure. Once the pair shifted from working around Jared's spoken-word pieces to him writing to Alan's instrumentals "the songs really started flowing more easily," Alan remembers. "I know musicians get cheesy when they talk about this," says Jared, "but there was never a time he would give me an instrumental that images didn't just start flooding my mind."

The result was *Prayers For Atheists* and their self-titled EP (released on Francis' Strange Famous label), which rocks like early Public Enemy bum rushing a basement hardcore matinee. Institutions get questioned and apathy gets discouraged, but the pair found room for some snotty punk fun as well. (The lyrics of "Tom Delay" consist primarily of the repeated phrase, "You're going to jail motherfucker!") On the album's highlight, "Psalm For St. Paul," Jared recalls his arrest for non-violent protesting at last year's Republican National Convention, and the grassroots effort to hire a lawyer to fight the bogus charges. Fittingly, he yells in the song that those who came to his aid "are my heroes." And while that's no doubt true, the duo do a good job of inspiring each other as well.

"I figured if I could add good enough music to accentuate the substance of his lyrics," says Alan, "then it would basically be the band I've dreamed about since I was 12."

THE NEW DIY

CMJ Talks With Some Of 2009's Best New Artists, Including The Pains Of Being Pure At Heart, The Screaming Females, Le Loup And Others, About Navigating The New Great Wide Open

Story by Michael Taddler

Additional text by Lisa Hrusko, Christine Griffin, Marisa Avling, Michael Schwab and Lotta Agul6-Cofins



The Screaming Females (Photo: Joseph Steinhardt)

With their mix of punk energy and fuzzed-out swagger, the Screaming Females quickly found a loving home in basement scene of New Brunswick, New Jersey. Moving out of the basements, however, proved trickier.

"We made pretty much every mistake you could make. The first time we tried to book a tour, we got one show. And it was in North Carolina, and we went and played it anyway," says Females drummer/unofficial manager Jarrett Dougherty. "It was a completely crappy show."

Undeterred, Dougherty reached out to Jersey basement alumnus the Ergs for advice. Like a good punk big brother, bassist Joe Erg sat down with him at a bar "and pulled out a map, and pointed out a bunch of towns where we might be able to get shows. Towns you'd never think of like Carbondale, Illinois, and Bloomington, Indiana." The Screaming Females then booked a two-week tour, playing every night. "We had a couple 14-hour drives in there, but we managed to make the tour work."

That's the thing about doing it yourself—there's a lot of people who want to help.

With the music industry, to put it politely, on life support, a new generation of artists are relying on each other and their fans to help them navigate the business on their own terms. *CMJ* asked some of our favorite new artists, such as the Females, the Pains Of Being Pure At Heart and Le Loup about the trials and errors of the new DIY.

► Step One: Manage Yourself

After years of doing it all themselves, this year the Females signed with indie label Don Giovanni and released the acclaimed *Power Move*. The album brought them national press and landed them opening slots with Dinosaur Jr. and the Dead Weather, but it took them a lot of work to suddenly become overnight sensations.

Though he's reluctant to call himself the trio's manager, Dougherty has taken the lead in guiding the band's career, which has included, so far, multiple self-booked national tours and two albums recorded in his attic.

"Somebody needs to be in charge of taking care of whatever business there is to take care of," he says. "You just need someone to do that right from the beginning, and we came from a place where there weren't a lot of people offering to do that kind of stuff right away, so we got good at it."

Though they've begun working with a label, booking agent and publicist, the Females are just as hands-on with and protective of their music as when they first started out.

"I feel like it's rare that there would be a band that doesn't have at least one person that has enough vision to be able to make those kinds of things happen, at least at the starting stages," he says. "Getting other people involved and doing those things just seems like a little bit of a waste to me. It seems like it would dilute whatever vision you have of what your band should be."

A self-described music nerd, Dougherty has learned from memorizing Michael Azerrad's account of the birth of the 1980's DIY rock scene, *Our Band Could Be Your Life*, and watching his friends' bands make their own mistakes.

"When I finally got involved with this project I wanted... to show that we really cared about it," he says. "So, we never put out a demo, we never put out a CD-R with sharpie writing on it. We just immediately went in and recorded a first album and had it pressed up as real CDs, which is wild because I knew bands who were around for four or five years who never put out a real CD."

If the first lesson of self-management is the appearances are important, then the second lesson is that people skills are even more so. "You've got to kind of make friends with a bunch of people," such as indie promoters and album distributors, "and keep in touch with them, which I'm not always the best at," says Dougherty. "But then also, just as long as you are more organized than most people, the people who run shows seem pretty happy about it. Get in touch with them a few months beforehand instead of a few weeks, it's not that hard to do."

► Step Two: Book Yourself

Sure, it's good to keep in touch with the people who are booking the shows. But how do you find them in the first place? "I hate to say it," says Kevin Steinhauser of Rhode Island electro-pop punks Math The Band, "but MySpace really got bands mobile. Every band started doing this, just messaging other people that were within a couple hours away from them, but in places that they didn't know any contacts."

Steinhauser and like-minded DIY bands would use social networks to trade shows—Math The Band would open for a group in their city, and then Steinhauser would return the favor when that band came through Rhode Island, and maybe "house them for three days and feed them" as well. "Then if you hit it off with those people, then maybe they know somebody who's farther out from where you are and they pass along the good word."

Good word spreads quickly. "Before you know it," he says, "you've got a dozen friends in every state and you can pretty much close your eyes and point a finger and know that within two hours driving from there, there's a couch you can sleep on and people that you know."

In addition to MySpace, Steinhauser also recommends Googling the phrase "DIY" and a specific city's name. "A lot of the time there are MySpace sites that list all the DIY venues in that area and how to get in touch with them, which

is immensely useful. You get 10 different e-mails right then and you just go through them." He also likes the show-swapping database Book Your Own Fucking Life and Earn It Yourself.

To Steinhauser, venues such as basements, rented storefronts, Veteran's halls and community centers aren't just a place to play an out-of-town show, they're why he started playing music in the first place.

Growing up, his town had an old church that had been converted to a music hall that was run by a group of high school students (with a token amount of adult supervision). "There'd be well over 150 kids filling this thing up," he remembers. "I went to my first one of those when I was 12 or 13 years old and I left talking to my friend saying, 'Hey we're going to start a band tomorrow.'"

But while show trading can build an early fanbase and cement life-long bonds, not everyone knows what they're doing in the DIY world. Steinhauser says that it's best for bands to bring their own PA system. If they can't afford that, they need to check with the venue and make sure that they have one that suits their needs (or that they even have one, period).

"Because house shows are so easy to do, people go ahead and [book them] without knowing the logistics of how to promote and get people to



Math The Band (Photo: Sarah Cass)

these shows. It's sometimes hard to tell if the people you're talking to actually know what they're doing or not," he says, "Which is where word of mouth comes in handy."

But though it's not without its headaches—Math The Band once ended up playing a show where the audience consisted of the venue's owners and the jazz-fusion band that opened—Steinhauser says there's no better way for a band to nurture its creativity. "The shows we've played that are just like punk rock mansions are the shows where you connect with people," he says. "[They're] the shows where you make life-long connections with people who came to see the band. That's where you kind of get your credibility from, also."



Le Loup (Photo: Jim Thomson)

► Step Three: Record Yourself

Sam Simkoff and his bandmates in the psychedelic-folk quintet Le Loup had just finished touring in support of their debut and were excited to document the band that they had become. Unfortunately, while the band members were in a professional studio, the new, tighter Le Loup was nowhere to be found. "[We] ended up just feeling constrained in terms of time limits, physical parameters and creative tone," says Simkoff of their time trying to record in a studio.

And like pretty much every artist *CMJ* talked to, the group found the answer to their problems via their computer. (It's no small irony that while internet file-sharing has helped obliterate the music industry, the web's ability for fans and bands to connect directly has helped hand-made creativity flourish.)

Le Loup decided to record the album on its own in a cabin and a basement. But first, they did their research. They scoured Craigslist and eBay for deals on microphones, upgrading from the laptop mic they used on their debut. Websites dedicated to recording techniques, sound engineering and microphone placements were all investigated. "I don't know any

of the technical terms," Simkoff says, "but we used this placement a lot where the mic stands made an 'X' and the mics pointed diagonally in different directions. The internet told us to do that." Le Loup even used MySpace to send a few questions to "a few artists we really admired about how to proceed, and they were all surprisingly nice about getting back to us with awesome feedback."

Le Loup recorded *Family* using Simkoff's Macbook Pro, a "crappy" Mbox 2 audio interface and the problematic Pro Tools LE software. "Be prepared for unexplained errors and system incompatibilities at first," he warns other Pro Tools neophytes.

Also, don't scrimp on the processing power or else the computer won't be able to keep up with the sound files. Simkoff also recommends getting an external hard drive that's made for recording music. "Something that has a lot of space... and preferably has a [high-speed] FireWire connection so that the hard drive and the computer can communicate simultaneously," he says. "We started out with a really cheapo external hard drive with basic USB connection, and the program kept on stopping and starting and lagging and crapping out while we were recording. It would take about four times longer than usual just to successfully record one track."

The room you choose to record in is of special importance. "The shape, size, content and make-up of the room will change the ambient sound a lot," says Simkoff. "We got generally cleaner sounds from smaller rooms with a lot of carpeting and stuff on the walls. Bedrooms are nice for that closer sound, because things won't bounce around as much with all those clothes sitting around. If you want that reverby stuff, hardwood floors in larger emptier rooms are great, as are long stairwells. Wood or concrete stairs work the best, carpeted stairs are kind of useless. If you record in a basement, make sure that the washer and dryers are turned off, as well as air conditioning units, which cut through surprisingly harshly in recordings."

But as important as computer programs, expert advice and carpet decisions are, Simkoff feels that there is no wrong way to get started. "It's a really fun process," he says. "I try and push DIY recording on everybody I can. It's very liberating and allows you to stretch out and try things you wouldn't otherwise."

▶ Step Four: Promote Yourself



Gaslamp Killer (Photo: Theo Jemsion)

So, you've booked a show and made the album. How do you get people to listen? L.A. turntable wizard/electro-hop producer Gaslamp Killer uses Twitter, Facebook and the other usual suspects. "The internet has changed the game, that's for damn sure," he says. But he also recommends that young artists supplement their mouse-clicking with legwork.

"Before MySpace, there was such a thing called 'bum rushing every fucking event in your hood.' I would show up to every party with a bag of records on my back begging the DJ to let me play a five-minute set," he says. "Eventually they let me play and loved it. Today, all these years later, I feel like the social networking sites run the music world. But they don't."

Gaslamp, known to his parents as Will Bensussen, recently released *My Troubled Mind*, a collection of adventurous beats and brain-tickling loops, through Flying Lotus' Brainfeeder imprint. He's starting to make a name for himself worldwide, but for years he was known to force a flier and sales pitch onto any nightclub patron in his vicinity. Which is not to say he ignored notions of modern tact; his MySpace page notes that, "if you try to promote your shit in my comments I will mark them as spam and then delete your ass! I would never be so fucking tacky!"

But though promotion and blogging helped build a buzz, Bensussen insists that talent must be at the heart of everything. "If you're not fucking amazing in this day in age you're not gonna make it." So the best move for young artists is to get as much of your amazing music as possible out there. For Bensussen, this meant highlighting his mixmaster abilities with a series of online mixes of other people's music. Bensussen made these mixes available on his MySpace page and through popular mix-centric sites like Dublab, and eventually garnered enough buzz to DJ a set on BBC Radio, which got uploaded as well. The more you can do for yourself, the better.

"As far as a publicist, manager or agent goes I don't think you need one 'til you have done almost all of the work you're going to do," he says. "If you're dope you can make it. Don't sit around smoking weed complaining why nobody knows who you are."

▶▶ You Can't Do Everything Yourself

There comes a time in every young artist's career when they discover they can't do everything themselves. You may be able to take the DIY route for recording, touring and promotions, but when it comes to contracts, you're going to need a professional lawyer. How do you know when it's time to get a lawyer? It's time "right after somebody hands you your first document to sign and right before you sign it," says entertainment attorney Matthew T. Kaplan Esq, who represents Amanda Palmer and Conor Oberst, among others. Kaplan says that young groups are as likely to see an attorney at a gig as they are a record label, since

entertainment lawyers are often a gateway into the larger music industry. The importance of a lawyer cannot be overstated. "The most innocuous document has been known to haunt bands for years," he says, "and just because it seems like a 'nothing agreement' doesn't mean that there isn't something darker hidden between the lines." And he also stresses that artists should make sure they get the right kind of lawyer. "Some of the worst advice that you can get is from a general practitioner attorney who is not familiar with deals," he says, "but tries to use their knowledge of law, which is perfect for what they do, on a record or licensing deal."

▶ Step Five: Sell Yourself

Getting your music on your MySpace is easier than tuning a guitar, and making a fan site isn't much harder. Digital-marketing services like TuneCore can help you develop a web store to sell your music as well.

But sometimes you need to log off and hit the streets. While the internet has done a number on brick-and-mortar retailers (so long and farewell, Virgin Megastore), the ones that have survived have done so by knowing the current music scene better than everyone, and you would do wise to court their favor. But first, do a little research.

"A lot of the shops that are still going... are much more heavily niche oriented," says Mikey "IQ" Jones, manager of the New York City taste-making independent record store Other Music. "There are shops that specialize in avant-garde jazz or hip-hop or experimental dance music."

"It always does help if you have a good idea of the store's history and what we do here," says Jones. "If it doesn't really fit the context of what we specialize in here, regardless of how good the quality of the music might be... it's not really going to work here."

The support of your local indie stores can help an act grow their fanbase and regional profile, as well as grab the attention of distributors and concert promoters.

Other Music aggressively promoted early releases by Interpol and the Strokes, who gave the store a gold record as a show of gratitude, and Vampire Weekend and Clap Your Hands Say Yeah first sold their albums by consignment in the store and earned early buzz and bigger distribution.

Jones says that after artists drop off their albums, the Other Music staff decide if it is something they may want to carry. The store might order a bunch and feature the release in their weekly newsletter, or they might only order a handful of copies. "Then if it continues to pick up and people are into it, we may say, 'Okay we're going to take some more this time.'"

There are ways to make sure it continues to pick up. "You can't just rely on the store to say, 'Okay, we're going to sell your record now,'" says Jones. "You can't just put the record out and expect people to find it."

"It seems like some people don't quite realize that once you put the record out, it's probably twice as much work making sure that it stays in the stores [and] people are still paying attention to it."

We at *CMJ* would be remiss if we didn't mention that artists should send their albums to their local college radio station. Your city's alternative weeklies, local magazines and prominent local blogs are also worth some stamps. And don't overlook the value of presentation.

"I think, especially today in record-buying culture, people are really interested in buying records that are super unique," says Other Music employee Karen Soskin. "So, for instance, Magik Markers—they bring in very, very limited quantities of hand-burned CD-Rs, hand-screens. "Whenever we get another batch of those, the right people are clued in, and they'll go right to the section, see another hand-screened CD-R and be like, 'I'm getting it. I don't even care if it's like ducks quacking on it for 30 minutes.'"

"If you learn to silk-screen, if you learn to... laser-etch your records, those things are great. It's very DIY. DIY sells pretty fast."

▶▶ A Few Words On Professional Behavior

One of the great things about making your living from your art is that you don't have to wear a tie to work, unless that's the look your group is going for. But it's still your job, which means that it's important to act like a professional when you're on the road. "Getting there on time for soundcheck and load-in is important," says Peggy Wang of the Pains Of Being Pure At Heart. "No matter how popular or big your band is, it's lame to see a band act entitled." Remember, the bands you play with are on the road as often as you are, and word spreads quickly about who is great to work with and who isn't. "If you're an opening band, don't play encores, keep the set short and get your gear offstage super fast," says Pains singer Kip Berman. "In general, be nice to the other band you play with—don't be all competitive and stuff. That attitude sucks."

▶ Step Six: Market Yourself

Heartsrevolution frontwoman Leyla (Lo) Safai is more than just a musician; she's a fist-class, community-oriented businesswoman. Easily identifiable as an electro-punk band that sells art, toys, sweets and creatively rendered merch from its convoy of refurbished—pastel, naturally—1960s ice cream trucks, Heartsrevolution began branding themselves from the get-go.

And it began in their local community. "Two years before the first truck was done, we made these amazing holographic stickers," says Lo. "And [they] didn't have a MySpace or website or information where you could track it. It was just a logo of the unicorns and the heart. It was funny because I would see the stickers on people's bikes or computers or I go into someone's house and it would be in the refrigerator and I'd [ask], 'What is that?' And they'd go, 'I don't know, but it's a really great image.'"

Now with a name, a band and a clear identity, the duo garners international attention with their visual aesthetics and by "making products that we believe in and kind of doing things against the norm." They even spent a pretty penny pressing white heart-shaped vinyl singles, "not because it's a lucrative business," says Lo, "but because you want to make new songs and put them out into the world." But the investment paid off, with the loveable 7-inch garnering attention all over the blogosphere. After playing shows and truckin' around L.A., New York and beyond, the band now has an "international friendship community," a loose group of creatives from Brazil to Canada, who send Lo homemade art to sell in her fleet. It's the much-ballyhooed corporate buzzword "crowdsourcing," but with, you know, pure, artistic intent behind it. The expanded community even helped sell Heartsrevolution T-shirts as well as its albums. "I cannot tell you how many shirts I sold," says Lo. "I was sending them to the most bizarre corners of the world. On what blog or website [were] they finding us?"

"Everybody can find some sort of inspiration from this story in whatever way, whether it be in collaboration with us or some type of partnership or doing it on their own or us helping them," Lo explains. "It's really a network of friends around the world that are working to build a bigger picture."

▶ Step Seven: Budget Yourself

Any group that has toured, made an album and got it into a few stores, and grabbed some attention might reasonably think they can sit back and let the good buzz start rolling in. After all, the DIY path seems to have worked out for bands like Brooklyn's the Pains Of Being Pure At Heart. The daydreaming fuzz-poppers got their start playing self-booked warehouse parties before recording an acclaimed album in their basement with the help of a friend.

But you've still got to figure out how to keep this music career thing going without going broke, and for now the Pains are (mostly) keeping their day jobs. Maybe you should, too.

"I work for a site called BuzzFeed.com and I can work remotely if I have a wi-fi connection, although it's not ideal," says singer/keyboard player Peggy Wang. "I was really, really nervous about approaching my boss about the subject. But he was really understanding about it. He wants me to make tour videos and try to find creative ways to make my touring experience interesting to the site's readers." Bassist Alex Naidus' employers were also supportive and willing to cover for him, but singer/guitarist Kip Berman wasn't as lucky.

"My old work was really cool about firing me," he says. "They are still my friends, but it's impossible to find a lot of jobs that will let you take so much time off."

So, if you have to suck it up and quit, it's of utmost importance to figure out how to save on the road. Wang recommends bringing along an air mattress and sleeping bag to take advantage of the "floor space that people who live in places besides New York City seem to always offer up." And Berman reps for the oft-maligned Motel 6 chain. "You can get four people in a room for about \$50, which is pretty amazing," he says. Also, bring a buddy or four if you can. "Touring with another band can help out with gas and van costs," says Wang.

The Official Pains Of Being Pure At Heart Opinion About Coffee is mixed. Berman advocates java and beef jerky as cheap (and salty) meal for the budget-conscious gas-station

World Radio History



Pains Of Being Pure At Heart (Photo: Annie Powers)

carnivore, while Naidus says he skips the caffeine altogether. "I don't drink coffee, which doesn't sound like a lot, but I think the few bucks a day adds up," he says. "If you can do it, I'd say skip lunch and eat the snacks and food that the venue provides," says Wang, in lieu of the all-jerky diet. Failing that, "grocery shopping is so important in terms of staying healthy on the road," she says.

Doing everything yourself is synonymous with doing things on the cheap. But there comes a time when most bands have to decide if it's time to spring for outside expenses. "A publicist is important because you don't want to have to promote your own band, that seems lame," says Wang. "However, it's definitely a risky expense. I'd say if you're putting out a full-length album, maybe a couple months beforehand is a good time to hire one."

But how do you find one? Actually, the best bet is to worry about the most important things first. "Don't seek those people out, but take time to actually work on the music," Berman says. "If you get to a certain point on your own, those people will start wanting to work with you." They'll also want to start listening to your music and seeing your shows. And before long, some of them might even start asking you for advice about the band they just formed.



MEW

The Next Chapter

STORY: LOTTE AGULLÓ-COLLINS
PHOTO: ALI MARCOPOL

When guitarist Bo Madsen jokingly refers to his band, Mew, as “the world’s only indie stadium band,” their album’s title—daring in its verbal fortitude alone—suddenly makes sense. The twenty-three-word *No More Stories/Are Told Today/I’m Sorry/They Washed Away/No More Stories/The World Is Grey/I’m Tired/Let’s Wash Away* (henceforth referred to as *No More Stories*) continues the Danish alt-rockers’ legacy with its meandering arrangements, strong hooks and intoxicating vocals, but challenges itself in pursuit of a cleaner, brighter sound. “It’s a different record and it’s a step we took to develop the band and try other things,” says Madsen, “We wanted a different sound, and that was one of the first things that we discussed... We wanted something dry and exciting where you could really hear all of the playing and not just the ambience.”

The band’s fifth studio album begins where the critically acclaimed *And The Glass Handed Kites* left off—eerie effect-laden territory—and expands the aspirations of its creators. Several parts on album opener “New Terrain” run backwards in a disorienting aural tug-of-war, unleashing a wall of sound so dense that it nearly cripples the listener when it bears down at the song’s crescendo. Singer Jonas Bjerre’s distorted vocals introduce a newfound levity as he reminisces about the folly of his youth—his bittersweet nostalgia at growing older echoed in the confused acoustic sensation wrought by the recording’s mismatched tracking. As the album progresses Mew bares more of its untapped vibrancy, both in the form of playful meters and jovial melodies (jovial for Mew, at least) in addition to a newfound sonic warmth.

“It’s lighter and more open,” claims Madsen, “more natural. Whereas [*And The Glass Handed Kites*] was more synthetic and cold.” And indeed,



songs like "Hawaii" are swaddled in desperately romantic verses while the band integrates the sweet innocence of their elementary-school children's choir as yet another instance of the album's ubiquitous nostalgia.

Despite their fondness for the past, however, Mew made the decision to forgo the progressive musical segues that bolstered *Kites'* obvious cohesion, aiming this time to retain that solidarity through a "chapter break" effect between each of its fourteen-songs. "With *Kites*, the record hugely benefited from being connected," says Madsen. "The songs got stronger by standing shoulder-by-shoulder like that, so we just tried to figure out other ways to do it."

Madsen, therefore, believes that the album (despite its abbreviated title) "has a very story-telling feel to it, and I think that's the most important thing. It has to feel... connected and not just ten little short stories that don't have enough depth for you to really go into it."

But regardless of their cohesion, each track off of *No More Stories* features its own distinct temperament through content, rhythm and often challenging production. "Introducing Palace Players," pushes its progressive aspects with a deconstructed minute of syncopated guitars and drums before launching into four minutes of swirling Requiem Mass grandeur. "Beach," on the other extreme, follows the outline of a standard pop song (perhaps as closely as a Mew song ever has) with crisp guitars and unaffected drums. "[We wanted] to try and make a record where every song has its own personality," says Madsen, though he also explains, "that takes a while to figure out—like, 'Oh, this song should have a classical angle.'" He sounds somewhat dejected when he considers that such care may not be audible to his audience, but also says, "I think that's one of those really

hard things and things I'm most pleased with on the record."

As further nuances reveal themselves with each listen of Mew's *No More Stories*, the intimate nature of the album's production becomes clear. The band returned to Rich Costey (Nine Inch Nails, Muse, Interpol), a friend and the producer of Mew's 2003 breakthrough, *Frengers*, with the goal of exploring familiarity's benefits. "We wanted to try and work with somebody again," says Madsen. "We hadn't tried working with people that we'd worked with before—and [we wanted to] see if it had any advantages, which I imagined that it did." But the album's volatile, impassioned production was not always the honeymoon the band envisioned. "Rich gets very into [his work] and fights for his stylings like we do," says Madsen. "It gets bloody sometimes, but that's what you do when you care about stuff." Madsen pauses before warmly continuing. "But, of course, you want to work with somebody who really cares."

What Madsen might not realize is that the album's tempestuous creation—bloody as it may have been—has worked in the band's favor. *No More Stories*, while retaining the strong signature of a decidedly maverick rock group, stands to be the band's most accessible and successful work to date.

"We make the music that we like and that we would like to listen to," says Madsen. "I think we're the kind of band that not everyone is going to love it, and not everyone's going to hear, unfortunately. But I think the people that do hear it get interested somehow."

PHASE FIVE NZ MUSIC

Ah, New Zealand: It's not Australia. You don't have to be listening to the brilliant CMJ sponsored Phase Five series of Kiwi music samplers to know that, but it helps. The latest in the series picks out The Checks, barely out of their teens, and places them alongside new offerings from essential Kiwi veterans The Clean and former Straitjacket Fits frontman Shayne Carter in his band Dimmer. The world-touring electronic dance act Minuit and the ascendant cosmic beauty of Bachelorette round out this sampler, to offer a full spectrum of great Kiwi music. Enjoy.

BACHELORETTE

On the CD... 'Mindwarp' and 'The National Grid'. In early 2008, New Zealand's synth-pop songstress, Bachelorette, funded her first groundbreaking United States tour. Along the way, she sold some records to an eager Ryan Adams at a small club in New York City and made fans out of Drag City Records label-heads. She camped out in Portland, Oregon between shows: 'Inspired' by that region's infamous and constant rain, she found herself intently working on songs for her new album. The resulting record, My



Electric Family, flows seamlessly from psychedelic pop to dance grooves to the sci-folk lullabies that dystopic dreams are made of.

"Using pop music as a vehicle for introspection, Bachelorette details the benefit and detriment of technological evolution, making one of the year's best records in the process." Jake O'Connell, Associated Press.

THE CLEAN

On the CD... 'In The Dreamlife You Need A Rubber Soul' and 'Are You Really On Drugs'

Merge Records' 2002 release of The Clean's Anthology opened up a wide audience for this seminal New Zealand group, often cited by the likes of Yo La Tengo and Pavement as one of the most important bands of our lifetime and even recently covered onstage in New York by MGMT! Now, 28 years on from 'Tally Ho', their debut release that launched the fledgling Flying Nun label to the world, the group has released their fifth album proper, Mister Pop (Merge/Arch Hill). If the pace on this album is slightly more sedate than the frenetic clatter of that call to arms debut, it is still imbued with the trademark groove and drang that has made The Clean's dada flavoured pop such a beloved institution. "In The Dreamlife You Need A Rubber Soul" strums along with the Kilgour brothers and Robert Scott in tight yet expansive indie formation while "Are You Really On Drugs" chimes in from faraway with some lovely guitar dissonance from David Kilgour. A band so great that their spin-off projects including The Bats, the Mad Scene, Great Unwashed and Kilgour and Scott's solo projects are all worthy of legendary status in themselves, The Clean define greatness.



DIMMER

On the CD... 'Degrees Of Existence' and 'Cold Water' Two almighty slabs of ferociously articulate alt rock from the undoubted master downunder of the genre, Shayne Carter. Once a Flying Nun stalwart shining through the label's early glory years in a string of Dunedin groups from schoolboy snot-punkers Bored Games through the greatness denied by tragedy of Double Happys to epic guitar heroes Straitjacket Fits, Carter has subsequently spent a decade studiously building an oeuvre under the Dimmer moniker that ought to be compulsory listening for students of How It Should Be Done Seriously. 'Degrees Of Existence' is the title track to Dimmer's self released fourth album (licensed to Warners in NZ) and it rollicks with righteous power. Sister track 'Cold Water' slides down a riff from a mountain top like a rollercoaster out of control. Rarely seen outside their native country, which is really a crying crime, Dimmer were spotted on the West Coast of the USA a year or two back in tandem with the Brian Jonestown Massacre. Let's hope they return with tracks from this new album in tow because on the strength of these two outstanding tunes, their live show's bound to be a good 'un.

THE CHECKS

On the CD... 'Till The Dance Is Over' and 'You And Me'

The Checks' yelling teenage energy and genuine rock'n'roll swagger saw them burst onto the scene a few years back and the UK certainly took the kids from Auckland's North Shore to their hearts with bucketloads of press type gush coming their way from the likes of NME. And for once, we'd like to say, the hype was justified, because if you wanted to see a bunch of kids surging with the power to testify, it was The Checks bounding onto the stage and laying waste with teenage anthems like 'Tired Of Sleeping'. A debut album that took maybe too long coming and didn't hit the jackpot required by its major label backers saw the band making their second album for themselves. And what a relief that must have been. A listen to the assured swagger of 'You And Me', with its intoxicating air of rock power, shows that the album *Alice By The Moon* is, as theburninggear.com recently wrote "solid rock and roll with just enough swampy dirt to suck you in and just enough hooks to pull you back out again. Crunching guitars and creeping beats that look to put *Alice By The Moon* on my year's best albums list so far. For reals."

MINUIT

On the CD... 'Wayho' and 'Vampires'

Find Me Before I Die A Lonely Death Dot Com is a mouthful of an album title, but this avant pop breakin electro trio have always specialized in that kinda thing. Their last release was *I Went To This Party And There Were 88 Guards With Guns*. But anyway. This is an album that the NZ Herald says "finds the band at their inventive best while still focused on the dancefloor and tickling the pop sensibilities of their roots". After jigglin' hips in Berlin and beyond, Minuit teamed up with UK producer Andy Chatterley (Kanye West, remixes for Blondie, Muse, Peter, Bjorn & John) to hone first single 'Wayho'. Studded with delightful buzz and hum, this tune "mixes chirpy with apocalyptic" and proved an overdue

Minuit-fix for fans who sent the track directly to #1 on the New Zealand alternative charts. They trip into stripped back, Minuit-styled, dark folk (yes, folks, folk!) of 'Vampires'. Front woman Ruth Carr is as enigmatic and unmistakable as ever and *Find Me Before I Die A Lonely Death Dot Com* has the eclecticism of Minuit's NZ gold-selling debut, *The 88*, polished by the experience earned over three ribcage rattling OEs playing alongside The Chemical Brothers, The Crystal Method, Adam Freeland, Stanton Warriors, and Plump DJs. This is Minuit at their absolute best.

There's just time for an update on what else to be looking out from New Zealand acts in coming months and it must be said that it is the Finn family moomintrolls who have been most active. The just-released *Seven Worlds Collide* project sees Neil Finn updating his Oxfam charity project in a second 24 song volume featuring the talents of members of Wilco, Radiohead, Lisa Germano and Kiwi friends and family (a lot of family in fact!). Son Liam Finn appears on that record and has also been in the studio this month with mates Eliza Jane Barnes, Connan Mockasin and Lawrence Arabia in a project based around a tour called *Having A Baby* that oozes sweet psychedelic oddness. Other recently released delights include albums from Pie Warmer (Ed Cake), James Duncan and The Verlaines.

As the time is looming we feel it's only right to mention that the New Zealanders are already massing for their party at the CMJ Music Marathon. The line-up's under wraps right now but this shindig has been one of the hotter tickets of the past couple of Music Marathons with the Kiwis really bringing the party to town. This year it is at the Red Bull Space in Soho on opening night (Tuesday October 20th). A whole bunch of bands and the night is fuelled by cocktails courtesy of 42 Below, the tastiest vodka to be found bobbing in the southern seas. Diary now.



COLOR

STORY: Michael Tedder
PHOTOS: Kristen Cesiro

AFTER YEARS OF EXPERIMENTING
OF HEALTH KNOW WHO THEY ARE

CONTRASTS

Long before his band would send seismic shockwaves through the noise-punk underground, drench arenas in feedback while opening for Nine Inch Nails or record one of 2009's most thrillingly unclassifiable albums, HEALTH member Jupiter Keyes worked for an alcoholic nun. A recreational therapist for severely emotionally disturbed girls, he recalls the difficulty of their lives. "The stuff that they had been through, you couldn't even believe it when you'd hear stories," he remembers. "Some of them had been exposed to drugs in the womb, so their brains were just totally wired bizarrely."

Keyes spent a year and a half in state of near constant stress because of the orphanage's administration, and especially the nun. "[She] was just stealing money from the kids," he says. "It was just a really bizarre environment."

This story is worth mentioning for two reasons. Like his previous career, Keyes' art is filled with juxtapositions that borders on the unnatural, if not unthinkable. Just as importantly, like every other member of HEALTH, Keyes was dying to quit his job.

Following a Brooklyn photo shoot, the members of the L.A.-based band—Jupiter, who plays guitar, samples and secondary drums, singer/guitarist Jake Duzsik, bassist/noisemaker John Famiglietti and drummer Benjamin "BJ" Miller—are relaxing at a nearby café and enjoying a friendly game of *Who Wanted To Quit More*. Miller, it seems, takes the blue ribbon for best exit.

"I think I had just gotten fired from a coffee roaster job, right when I joined the band," he says. "So I was just—"

"It was not a pretty exit, either," adds Famiglietti.

"No, it was not."

"BJ has a dramatic flair for quitting jobs," says Famiglietti.

"Pretty much," Keyes asks his friend, "wasn't it you going, 'FUCK YOU!'?"

Duzsik had a job as a medical historian, which involved interviewing people about their injuries for work-related issues. "He'd talk to some poor guy, no insurance, and now... totally fucked," says Famiglietti. "He'd hate himself." (It's worth noting that while two of the members worked in the healthcare industry, the group chose its name for its futuristic connotations, according to Famiglietti.)

As for Famiglietti, he was busy working 15-hour days as a production coordinator for a TV craft show. "I supposed to be telling something with authority to these old camera guys who did not give a shit," he says with a laugh. "So definitely all we were thinking is, 'We gotta do the band. We gotta go on tour. We fucking hate working.'"

Keyes and Duzsik knew each other from college, and Duzsik knew Famiglietti from when they both briefly worked at Guitar Center. Miller was recruited via a Craigslist ad that he says he answered because it mentioned Led Zeppelin. Not only did the members of HEALTH not know each other very well before they formed a band, they also didn't know what kind of band to be. "[We] knew what we didn't want to sound like," says Duzsik. "But we didn't know what we wanted to sound like."

, THE SONIC SCIENTISTS
AND HOW TO CURE YOU.



Jacob Duzsik, Jupiter Keyes, John Famiglietti and BJ Miller contemplate HEALTH care.

World Radio History

THE SHAPE OF NOISE TO COME

But while HEALTH had a lot to learn about itself, its members knew one thing: they wanted to play as many shows as possible. Distance, logic and, well, health be damned. A 16-hour drive to open for four other groups in a Reno basement was not considered unreasonable. Midway through a drive to a tiny Denver venue discovered through MySpace, they had one of the most uncomfortable sleeps of their career. "Everyone was passing out so we stopped in a rest area," recalls Famiglietti. "And [we] slept for I think an hour. Jake's up on a picnic table, [the other guys] just slept in the dirt outside. It was like one hour, and we got back on [the road]. I almost crashed, like, four times."

The group was still figuring out how they wanted to sound at those early performances, but one of their key elements was already in place: their teeth-rattling volume. "We were playing these shows, often, to kids who might not necessarily be into the type of music that we were playing," Keyes says. So, the group would make their performances "so incredibly intense and bombastic, that you almost have to respond to it."

HEALTH was often performing alongside post-punk and hardcore bands. The group was somewhat in that vein, at first, but knew it didn't want to fit into such a specific category. "We wanted you hear it and go, 'I don't know what the hell this is,'" says Duzsik. "So we kept experimenting and making things weirder and weirder and weirder until we kind of developed our own musical style. [It] took months and months and months of being in a practice space. And having no friends, really. Just let[ting] ourselves be more and more confused. Trial and error."

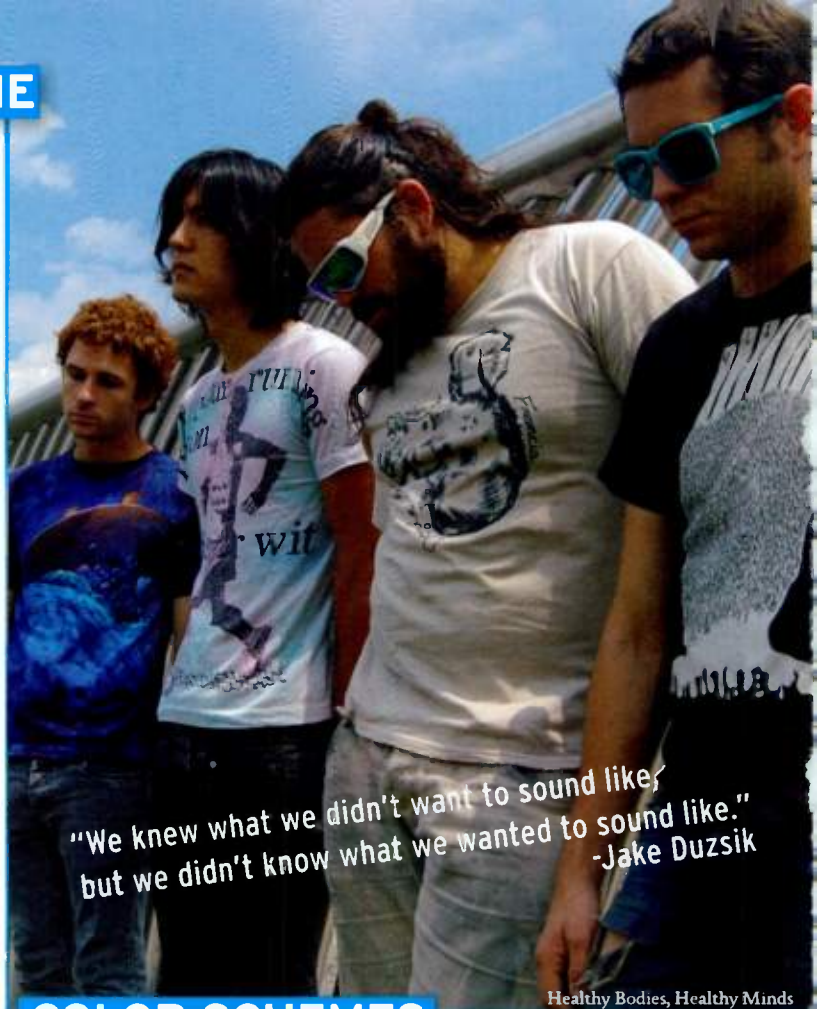
Miller says that HEALTH's sound also owes a lot to the vast amount of touring they did early on. "[We] just kind of became an organism with one another because we spent so much time together that we started to understand how to write together and how to live together," he says.

Inspired by their local noise rock scene and groups like the Mae Shi but not wanting to limit themselves, HEALTH wrote compositions that used abrasive feedback as just one part of a greater whole. They began running microphones through guitar amps—"kind of as a joke," according to Duzsik, "[and] changed the entire band"—and Famiglietti began creating the group's otherworldly waves of sound by running a feedback loop and a microphone through a bass amp. Instead of screaming over their wailing guitars, Duzsik decided to sing ethereal, lullaby-like melodies. Eventually, the organism known as HEALTH had mutated into something unique.

HEALTH's multi-layered recordings manage the unique trick of offering a propulsive, pummeling assault of guitar, drums and searing electronic parts, upbeat, danceable rhythms and hypnotic, oddly soothing waves of sound—not over the course of an album, but simultaneously, at the exact same time on the same song. The group can be abrasive, subtle, tranquil and playful all at once, and it was this mix (documented on a live cassette release) that attracted the attention of Jake Friedman of Lovepump United records. "We never said yes, and he never asked us," says Famiglietti of the label's courtship process. "It was like, we were on the label the first time we talked to them on the phone."

With their sound forming and label situation sorted, HEALTH set out to document what they had become. The Smell's owners let them record their album in their off-hours. It was free, and the brick walls and open space would make it easier to capture the hugeness of Miller's live drum sound. But the venue had shows every night, so the group had to load their equipment in every morning and be gone by dusk. "There was a vaquero bar next door that would play music starting at 1:30 p.m. Loud," Keyes says. "It would be like resonating through the walls. And if we had to do anything that was somewhat quiet, like for vocals, we would have to get there at five in the morning."

The struggle was worth it, though, as their 2007 self-titled debut made for one hell of a coming-out-party for the unclassifiable group. "A lot of noise rock is not at all near the technical level that HEALTH is at," says Travis Egedy of Pictureplane, an early fan who's in the enviable position of now opening for the group's forthcoming tour. "HEALTH are not a noise rock band, they are an incredible rock band that just happens to use noise as one of the many aesthetic elements in their sonic bag of tricks."



"We knew what we didn't want to sound like, but we didn't know what we wanted to sound like."
-Jake Duzsik

Healthy Bodies, Healthy Minds

COLOR SCHEMES

During their performance Miller and Duzsik stick to their main instruments, while Keyes switches off between guitar, drums and sampler, and Famiglietti will often put his bass aside to sit the floor and conjure menacing squelches from his effects pedals. HEALTH has brought their constantly shifting live show across the country, winning as many new fans as they befuddled. A 2008 remix album and an opening slot (hand-picked by Trent Reznor) for Nine Inch Nails brought them further attention. (Broadcasting their feedback through Reznor's state-of-the-art PA was a special treat, apparently.)

But as their profile rose, the group was itching to get to work on their second album. "The songs on the first record took a very long time to write," Famiglietti says. "Now, we know the sound, and so this record we actually wrote considerably faster." The group recorded *Get Color* with producer Manny Nieto, and the new album finds them mixing their disparate parts into a more cohesive whole without sacrificing any intensity. And though his voice is still shrouded by walls of effects and guitar noise, Duzsik's melodies are more prominent and stickier this time around. The group even allowed themselves to write a straight verse-chorus-verse pop song: the single "Die Slow."

HEALTH is so happy with their newfound melodic side and the speed in which they completed their album, that Famiglietti promises an even catchier album next year. All they have to do is write it and record it. "We are at point of evolution that we got it hot," he says. "And I think we can really give it to you in 2010, and you're going to like it. A lot." If he sounds overly confident, well, HEALTH thinks they've earned it. After years of experimenting, they finally know who they are, and what they want to do.

"We never do anything for a jerk-off reason. Like, weird song structures or making things abrasive... it's for a feeling," says Famiglietti. "And we want to make effective music that gets you off in different ways. I'm looking for a real feeling. There's a reason you have us in your iTunes, because you want to feel like that."

Top 200

PERIOD ENDING 8/11/2009
CONTRIBUTING REPORTERS THIS WEEK: 256

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	11	WILCO Wilco (The Album) #1 TRIPLE A	Nonesuch
2	2	3	2	9	DINOSAUR JR. Farm	Jagjaguwar
3	4	5	3	5	DEAD WEATHER Horehound	Third Man
4	10	115	4	3	FRUIT BATS The Ruminant Band	Sub Pop
5	5	4	3	11	SONIC YOUTH The Eternal	Matador
6	8	10	6	4	PORTUGAL THE MAN The Satanic Satanists	Equal Vision
7	7	12	7	10	JAPANDROIDS Post-Nothing	Polyvinyl
8	9	21	8	4	YACHT See Mystery Lights	DFA
9	3	2	1	10	DIRTY PROJECTORS Bitte Orca	Domino
10	6	7	6	8	REGINA SPEKTOR Far	Sire
11	13	8	8	7	MOBY Wait For Me	Mute
12	29	-	12	2	WYE OAK The Knot	Merge
13	12	6	1	13	GRIZZLY BEAR Veckatimest	Warp
14	11	9	2	19	PHOENIX Wolfgang Amadeus Phoenix	Glassnote
15	28	27	15	4	BAD VEINS Bad Veins	Dangerbird
16	21	31	16	4	MEGAFAUN Gather, Form, And Fly	Hometapes
17	18	19	17	5	DISCOVERY LP	XL
18	17	36	17	3	CYMBALS EAT GUITARS Why There Are Mountains	Sister's Den
19	33	-	19	5	THROW ME THE STATUE Creaturesque	Secretly Canadian
20	19	18	18	5	WE WERE PROMISED JETPACKS These Four Walls	Fat Cat
21	123	-	21	2	PISSED JEANS King Of Jeans	Sub Pop
22	22	22	22	5	MAGNOLIA ELECTRIC CO. Josephine	Secretly Canadian
23	25	15	6	11	EELS Hombre Lobo	Vagrant
24	16	13	13	7	GOD HELP THE GIRL God Help The Girl	Matador
25	14	16	12	7	STARLIGHT MINTS Change Remains	Barsuk
26	23	20	18	7	THOSE DARLINS Those Darlins	Oh Wow Dang
27	30	25	19	6	CASS MCCOMBS Catacombs	Domino
28	35	45	28	6	EDWARD SHARPE AND THE MAGNETIC ZEROS Up From Below	Vagrant
29	15	14	11	7	BIBIO Ambivalence Avenue	Warp
30	26	29	26	6	BAND OF SKULLS Baby Darling Doll Face Honey	Shangri-La
31	37	35	31	4	DATAROCK Red	Nettwerk
32	24	28	24	7	MOST SERENE REPUBLIC ...And The Ever Expanding Universe	Arts And Crafts
33	-	-	33	1	MODEST MOUSE No One's First And You're Next TOP DEBUT	Epic
34	31	11	8	9	DEER TICK Born On Flag Day	Partisan
35	70	183	35	3	GENERATIONALS Con Law	Park The Van
36	39	41	36	6	RURAL ALBERTA ADVANTAGE Hometowns	Saddle Creek
37	27	24	22	6	BOWERBIRDS Upper Air	Dead Oceans
38	48	-	38	2	YPPAH They Know What: Ghosts Know	Ninja Tune
39	36	40	36	9	KASABIAN West Ryder Pauper Lunatic Asylum	RCA
40	34	34	19	9	MOS DEF The Ecstatic	Downtown
41	20	17	16	8	TINY MASTERS OF TODAY Skeletons	Mute
42	32	26	8	9	SUNSET RUBDOWN Dragonslayer	Jagjaguwar
43	66	-	43	2	POSTMARKS Memoirs At The End Of The World	Unfiltered
44	60	102	44	4	FIERY FURNACES I'm Going Away	Thrill Jockey
45	40	30	16	8	MARS VOLTA Octahedron	Warner Bros.
46	43	37	5	14	PASSION PIT Manners	Frenchkiss
47	53	47	25	10	SON VOLT American Central Dust	Rounder
48	42	38	37	6	MINUS 5 Killingsworth	Yep Roc
49	44	42	3	13	BLACK MOTH SUPER RAINBOW Eating Us	Graveface
50	84	-	50	2	PLASTISCINES About Love	Nylon



WILCO



DINOSAUR JR.



DEAD WEATHER



FRUIT BATS



SONIC YOUTH

FEATURED PLAYLISTS

KZSC (Santa Cruz)

- UUVVWZ
- FRUIT BATS
- LOW ANTHEM
- NETHERFRIENDS
- RURAL ALBERTA ADVANTAGE
- THOSE DARLINS
- THROW ME THE STATUE
- SONIC YOUTH
- WILCO
- AIR WAVES
- PREAK FAEANS
- LITTLE CLAY
- NURSES
- BLACK DRUMSET
- THE DO
- ENVY CORPS
- JAPANDROIDS
- MONSTERS OF FOLK
- REVERIE SOUND REVUE
- ROYALCHORD
- WYE OAK
- YOU CAN BE A WESLEY
- PRE
- CASS MCCOMBS
- MOTEL MOTEL
- GOBBLE GOBBLE
- CHURCH
- BOWERBIRDS
- FALCAO AND MONASHEE
- SEAN WALSH AND THE...

WRPI (Troy)

- NOCTURNES
- FRUIT BATS
- YACHT
- MAGNOLIA ELECTRIC CO.
- PORTUGAL THE MAN
- WE WERE PROMISED JETPACKS
- ROYALCHORD
- CYMBALS EAT GUITARS
- NURSES
- BLACK MOLD
- PATRICK WOLF
- TREVOR GIULIANI
- BRIAN GLAZE AND THE...
- KASABIAN
- POSTMARKS
- HOWLING BELLS
- MEGAFAUN
- DEAD WEATHER
- YPPAH
- WYE OAK
- EYEDEA AND ABILITIES
- TINY MASTERS OF TODAY
- THROW ME THE STATUE
- MOST SERENE REPUBLIC
- CAGE
- THIS IS A SHAKEDOWN!
- PISSED JEANS
- MINUS 5
- CHALI 2NA
- THOSE DARLINS

DIGITAL BURN

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TRACKS:


MAN MUST DIE 
Gainsayer
RELAPSE RECORDS

CALE PARKS
One At A Time
ARTS & CRAFTS PRODUCTIONS

THE ANTLERS 
Two
FRENCHKISS RECORDS

ASSIACK
Tennessee Driver
SIDEWALK RECORDS

SHONEN KNIFE 
Super Group
GOOD CHAMEL RECORDS

PRAYERS FOR ATHEISTS 
Psalm For St. Paul
STRANGE FAMOUS RECORDS

PORTUGAL THE MAN
Do You
APPROACHING AIR BALLOONS/EQUAL VISION

PHIL AND THE OSOPHERS
Cheap Livin
RRMC RECORDINGS

DRUG RUG
Never Tell
BLACK & GREENE RECORDS

LIAM FINN AND ELIZA IANE 
Plane Crash
YEP ROC RECORDS

Top 200

PERIOD ENDING 8/11/2009
CONTRIBUTING REPORTERS THIS WEEK: 256

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
51	-	-	51	1	NURSES Apple's Acre	Dead Oceans
52	38	23	15	7	TINY VIPERS Life On Earth	Sub Pop
53	90	62	53	7	OHBIJOU Beacons	Last Gang
54	75	63	54	4	TALBOT TAGORA Lessons In The Woods Or A City	Hardly Art
55	-	-	55	1	THE DO A Mouthful	Get Down!
56	49	49	49	6	BIG D AND THE KIDS TABLE Fluent In Stroll	SideOne Dummy
57	46	48	1	14	IRON AND WINE Around The Well	Sub Pop
58	166	-	58	2	PATRICK WOLF The Bachelor TOP MOVER	Nylon
59	47	32	27	6	PETE YORN Back And Fourth	Columbia
60	63	59	10	12	ELVIS COSTELLO Secret, Profane And Sugarcane	Hear
61	41	33	24	6	BJORK Live From Olympic Studios: Songs From The Volta Tour	Nonesuch
62	45	50	45	5	SUMMER CATS Songs For Tuesdays	Slumberland
63	56	70	56	6	HOWLING BELLS Radio Wars	Nettwerk
64	67	39	1	17	CAMERA OBSCURA My Maudlin Career	4AD
65	55	69	53	6	UUUVVVWZ UUUVVVWZ	Saddle Creek
66	107	-	66	2	PICTUREPLANE Dark Rift	Lovepump United
67	74	76	60	7	LEVON HELM Electric Dirt	Vanguard
68	101	123	68	4	SOFT BLACK The Earth Is Black	Plays With Dolls
69	73	90	69	4	WE BECAME ACTORS This Is Where We Stand [EP]	Pretty Kids
70	71	89	70	4	KLEERUP Kleerup	Astralwerks
71	59	53	47	6	GANGLIANS Monster Head Room	Woodstix
72	52	51	50	7	MAJOR LAZER Guns Don't Kill People, Lasers Do	Downtown
73	61	82	61	6	WELL HUNG: 20 FUNK-ROCK ERUPTIONS FROM BENEATH COMMUNIST HUNGARY Various Artists	B
74	79	101	74	3	SET YOUR GOALS This Will Be The Death Of Us	Epitaph
75	62	87	62	4	CHALI 2NA Fish Outta Water #1 HIP-HOP	Decon
76	78	64	62	7	TY SEGALL Lemons	Goner
77	86	67	67	5	PINE HILL HAINTS To Win Or To Lose	K
78	-	-	78	1	ENVY CORPS Kid Gloves [EP]	Tempo Club
79	51	43	31	8	LEMONHEADS Varshons	The End
80	95	55	1	19	METRIC Fantasies	Self-Released
81	117	-	81	2	LITTLE CLAW Human Taste	Ecstatic Peace
82	57	60	57	5	GREGORY PEPPER AND HIS PROBLEMS With Trumpets Flaring	Fake Four.
83	91	-	83	2	JOE HENRY Blood From Stars	Anti
84	-	-	84	1	CALE PARKS To Swift Mars	Polyvinyl
85	76	91	76	3	GOBBLE GOBBLE Neon Graveyard	Self-Released
86	92	93	86	7	FUTURE OF THE LEFT Travels With Myself And Another	4AD
87	103	85	10	14	ST. VINCENT Actor	4AD
88	65	88	65	4	TREVOR GIULIANI Subcontrario (In Stereo)	Dovecote
89	99	61	61	5	SPOON "Got Nuffin" [Single]	Merge
90	64	72	32	8	DEERHUNTER Rainwater Cassette Exchange	Kranky
91	89	56	42	7	PDX POP NOW! 2009 Various Artists	PDX Pop
92	85	92	59	7	SHAD The Old Prince	Black Box
93	97	109	93	3	GOLDENROD Paintings For Prophets	Beasts Content
94	-	-	94	1	BROADWAY CALLS Good Views, Bad News	SideOne Dummy
95	174	-	95	2	THE SOUND OF WONDER: RARE ELECTRONIC POP FROM THE LOLLYWOOD... Various Artists	B
96	50	44	39	8	FOREIGN BORN Person To Person	Secretly Canadian
97	109	118	97	3	JEZABELS The Man Is Dead	Custom Made
98	98	54	15	10	RANCID Let The Dominoes Fall	Epitaph
99	77	57	50	6	PTERODACTYL Worldwid	Jagjaguwar
100	120	-	100	2	NOCTURNES A Year Of Spring	Nocturnes

Top 200

PERIOD ENDING 8/11/2009
CONTRIBUTING REPORTERS THIS WEEK: 256

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
101	163	122	101	4	BRIAN GLAZE... Green Living World Famous In San Francisco	
102	88	81	56	7	REVERIE SOUND REVUE Reverie Sound Revue	Boomp!
103	83	75	75	6	JETS OVERHEAD No Nations	Vapor
104	139	-	104	2	MONSTERS OF FOLK "Say Please" [Single]	Shangri-La
105	138	-	105	2	EYEDEA AND ABILITIES By The Throat	Rhymesayers
106	-	-	106	1	ROYALCHORD The Good Fight	Supply And Demand
107	135	106	14	16	WHITE RABBITS It's Frightening	TBD-ATO
108	69	73	69	4	CLARK Toxems Flare #1 RPM	Warp
109	-	-	109	1	HELADO NEGRO Awe Cwe	Asthmatic Kitty
110	72	71	60	6	YOUNG FRESH FELLOWS I Think This Is	Yep Roc
111	68	46	24	9	TORTOISE Beacons Of Ancestorship	Thrill Jockey
112	160	-	112	2	BOTTLE ROCKETS Lear Forward	Bloodshot
113	-	-	113	1	PENELOPES Priceless Concrete Echoes	Le Plan
114	58	52	38	8	STARDEATH AND WHITE DWARFS The Birth	Warner Bros.
115	181	103	1	22	YEAH YEAH YEAHS It's Blitz	Interscope
116	54	66	54	6	BOOGIE BOARDER Pizza Hero	Famous Class
117	105	119	105	3	SOLLILAUQUISTS OF SOUND No More Heroes	Anti
118	-	-	118	1	DRUG RUG Paint The Fence Invisible	Black And Greene
119	154	-	119	2	BLACK MOLD Snow Blindness Is Crystal Antz	Flemish Eye
120	-	-	120	1	ENTRANCE BAND The Entrance Band	Universal
121	121	104	104	7	WAR TAPES The Continental Divide	Sarathan
122	87	58	58	7	BUILDERS AND THE BUTCHERS Salvation Is A Deep...	Gigantic
123	106	132	106	4	VAGINA PANTHER Vagina Panther	Metive
124	102	105	102	5	ANIMAL COLLECTIVE Summertime Clothes Remix	Domino
125	173	112	112	5	THE PRESENT Soundtrack	Universal Republic
126	142	155	61	12	FEATURES Some Kind Of Salvation	Self-Released
127	113	137	113	3	JAYHAWKS Music From The North Country	Sony Legacy
128	116	80	54	8	MATH THE BAND Don't Worry	Slanty Shanty
129	96	65	16	10	IGGY POP Preliminares	Astralwerks
130	124	95	54	10	MIIKE SNOW Miike Snow	Downtown
131	-	160	110	4	CEU Vagarosa	Six Degrees
132	100	74	62	8	EUGENE MCGUINNESS Eugene McGuinness	Domino
133	112	111	111	5	BACHELORETTE My Electric Family	Drag City
134	93	100	76	6	MEW No More Stories [EP]	Columbia
135	-	-	135	1	HISTORICS Strategies For Apprehension	Metropolitan Indian
136	146	-	136	2	MALCOLM MIDDLETON Waxing Gibbous	Full Time Hobby
137	144	156	137	3	OWL CITY Ocean Eyes	Universal Republic
138	164	-	138	2	WIYOS Broken Land Bell	Self-Released
139	183	-	139	2	HIMALAYA Himalaya	Self-Released
140	134	126	39	13	STEVE EARLE Townes	New West
141	150	96	12	11	VIVA VOCE Rose City	Barsuk
142	169	125	32	12	AU REVOIR SIMONE Still Night... Our Secret Record Company	
143	-	-	143	1	A HAWK AND A HACKSAW Delivrance	The Leaf Label
144	108	86	32	9	GIRL IN A COMA Trio B.C.	Blackheart
145	115	133	115	3	FORT KNOX FIVE Radiofree DC Remixes	Fort Knox
146	110	179	110	3	COLOR TURNING Good Hands Bad Blood	Soft Driver
147	148	-	93	9	DAVE MATTHEWS BAND Big Whiskey And The Groogrux...	RCA
148	122	78	41	8	PHENOMENAL HANDCLAP BAND Phenomenal...	Friendly Fire
149	129	153	129	3	MOTEL MOTEL New Denver	The Rebel Group
150	-	-	150	1	STRANGE ATTRACTORS Sleep And You Will See	Past/Futures

Top 200

PERIOD ENDING 8/11/2009
CONTRIBUTING REPORTERS THIS WEEK: 265

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
151	-	-	151	1	MOUNT EERIE Wind's Poem	P.W. Elverum And Sun
152	147	-	147	2	AWOL ONE AND FACTOR Owl Hours	Fake Four
153	155	-	153	2	ONEIDA Rated G	Jagjaguwar
154	127	94	8	14	CONOR OBERST AND THE MYSTIC... Outer South	Merge
155	158	146	146	5	MISS DERRINGER Winter Hill	Nickel And Dime
156	-	-	156	1	THIS IS A SHAKEDOWN! Love Kills	Reversed Image Unlimited
157	136	135	135	3	NOVALIMA Cota Cota Remixed	Cumbancha
158	197	164	158	3	ANA POPOVIC Blind For Love	Eclecto Groove
159	152	139	137	6	VERBS Trip	Jay-Vee
160	-	-	160	3	SUNN O))) Monoliths And Dimensions	Southern Lord
161	-	-	140	2	SARAH JAROSZ Song Up In Her Head	Sugar Hill
162	198	-	122	10	39 CLOCKS Zoned	De Stijl
163	-	108	138	3	CHURCH Song Force Crystal	Tender Loving Empire
164	180	159	100	7	HA HA TONKA Novel Sounds Of The Nouveau...	Bloodshot
165	-	-	165	1	CARE BEARS ON FIRE Get Over It	S-Curve
166	-	-	109	7	ANTLERS Hospice	Frenchkiss
167	-	-	167	1	ZE 30: ZE RECORDS 1979-2009 Various Artists	Strut
168	149	165	149	3	SINKANE Sinkane	Emergency Umbrella
169	-	152	152	2	SEAN BONES Fings	Frenchkiss
170	104	107	96	8	LOW ANTHEM Oh My God, Charlie Darwin	Nonesuch
171	125	117	29	9	JOAN OF ARC Flowers	Polyvinyl
172	176	151	151	3	BROKEN RECORDS Until The Earth Begins To Part	4AD
173	132	-	113	5	BLACK RIO 2: ORIGINAL SAMBA SOUL Various Artists	Strut
174	168	134	8	18	KING KHAN AND THE SHRINES What Is?!	Vice
175	-	-	175	1	AIR WAVES Air Waves	Cat Bird
176	-	166	166	2	ED HALE Ballad On Third Avenue	Dying Van Gogh
177	156	120	120	4	FALCAO AND MONASHEE Falcao And Monashee	Borne
178	119	83	35	9	PORTLAND CELLO PROJECT The Thao And...	Kill Rock Stars
179	143	98	87	8	PATTERSON HOOD Murdering Oscar (And Other...	Ruth St.
180	81	68	38	8	AMAZING BABY Rewild	Shangri-La
181	-	192	127	15	ALLEN TOUSSAINT The Bright Mississippi	Nonesuch
182	177	-	177	2	PANAMA! 2: LATIN SOUNDS... Various Artists	Soundway
183	133	110	22	16	CROCODILES Summer Of Hate	Fat Possum
184	-	142	31	10	DEASTRO Moondagger	Ghostly International
185	118	193	18	15	PINK MOUNTAINTOPS Outside Love	Jagjaguwar
186	126	-	126	2	DRAKKAR SAUNA 20009	Marriage
187	-	173	79	11	DAVE ALVIN AND THE GUILTY WOMEN Dave Alvin...	Yep Roc
188	-	-	88	1	MADNESS The Liberty Of Norton Folgate	101
189	-	-	180	2	TIMBER TIMBRE Timber Timbre	Arts And Crafts
190	153	-	153	2	NETHERFRIENDS Calling You Out	Emergency Umbrella
191	140	168	4	20	PETER BJORN AND JOHN Living Thing	Almost Gold
192	-	-	192	1	PEARL JAM Backspacer	Self-Released
193	188	-	88	2	FRITZ HELDER AND THE... Greatest...	Nelstar-Last Gang
194	161	140	44	11	LOVELY FEATHERS Fantasy Of The...	Sparks-Tommy Boy
195	111	113	10	16	BOB DYLAN Together Through Life	Columbia
196	141	-	141	2	MAGIC MAGIC Magic Magic	Self-Released
197	114	-	114	2	BLACK DRUMSET The Black Drumset	Self-Released
198	-	-	98	1	SIX FINGER SATELLITE Half Control	Load
199	-	141	33	10	MEWITHOUTYOU It's All Crazy! It's All False!	Tooth And Nail
200	80	84	80	7	PEGGY SUE Lover Gone [EP]	Yep Roc

Radio Select Tracks

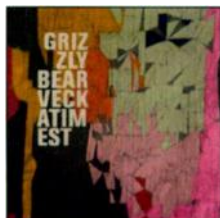
PERIOD ENDING 8/9/2009
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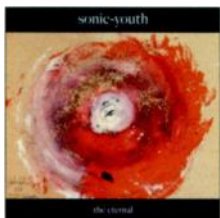
TW	LW	ZW	PK	WKS	SPINS	ARTIST + TITLE	LABEL
1	2	2	1	6	126	SPOON Got Nuffin	Merge
2	1	1	1	12	124	WILCO You Never Know	Nonesuch
3	3	3	1	14	121	GRIZZLY BEAR Two Weeks	Warp
4	4	53	4	3	117	MONSTERS OF FOLK Say Please	Shangri-La
5	12	12	5	12	77	PHOENIX Lisztomania	Glassnote
6	6	7	2	13	70	PHOENIX 1901	Glassnote
7	13	62	7	3	69	PETE YORN AND SCARLETT... Relator	Rhino
8	23	28	8	4	66	DAVID GRAY Fugitive	Downtown
9	20	6	6	9	65	MODEST MOUSE Satellite Skin	Epic
10	7	5	3	11	64	DIRTY PROJECTORS Stillness Is The Move	Domino
10	16	10	1	16	64	DAVE MATTHEWS BAND Funny The Way...	RCA
12	17	4	4	6	62	WILCO You And I	Nonesuch
13	10	11	10	7	60	WILCO Wilco (The Song)	Nonesuch
13	5	13	2	25	60	METRIC Help, I'm Alive	Last Gang
15	9	9	9	13	59	PASSION PIT The Reeling	Frenchkiss
16	24	24	16	7	58	REGINA SPEKTOR Laughing With	Sire
16	37	57	17	6	58	GOD HELP THE GIRL God Help The Girl	Matador
18	21	32	18	3	57	DEAD WEATHER Treat Me Like...	Warner Bros.
19	8	8	6	6	55	MOBY Pale Horses	Mute
20	38	20	20	9	54	SONIC YOUTH Antenna	Matador

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RADIO SELECT TOP FIVE



GRIZZLY BEAR



SONIC YOUTH



WILCO



REGINA SPEKTOR



PHOENIX

Radio Select Albums

PERIOD ENDING 8/9/2009
WWW.CMJ.COM/MEDIAGUIDE

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Mediaguide

TW	LW	ZW	PK	WKS	SPINS	ARTIST + TITLE	LABEL
1	1	1	1	11	399	WILCO Wilco (The Album)	Nonesuch
2	2	2	1	13	239	GRIZZLY BEAR Veckatimest	Warp
3	7	9	3	7	224	REGINA SPEKTOR Far	Sire
4	8	4	2	12	219	SONIC YOUTH The Eternal	Matador
5	5	5	2	13	211	PHOENIX Wolfgang Amadeus Phoenix	Glassnote
6	4	3	2	10	205	DIRTY PROJECTORS Bitte Orca	Domino
7	6	6	6	10	173	EELS Hombre Lobo	Vagrant
8	14	7	1	18	164	BOB DYLAN Together Through Life	Columbia
9	3	8	2	13	159	PASSION PIT Manners	Frenchkiss
10	12	11	10	4	158	DEAD WEATHER Horehound	Third Man
11	68	40	11	8	157	MODEST MOUSE No One's First And...	Epic
12	13	10	8	8	149	DINOSAUR JR. Farm	Jagjaguwar
13	39	-	13	2	147	FRUIT BATS The Ruminant Band	Sub Pop
13	10	17	4	19	147	METRIC Fantasies	Self-Released
15	17	23	15	8	139	DEER TICK Born On Flag Day	Partisan
16	30	16	16	7	138	BIBIO Ambivalence Avenue	Warp
17	16	20	16	6	137	DISCOVERY LP	XL
17	25	15	1	26	137	DARK WAS THE NIGHT Various Artists	4AD
19	28	14	14	8	133	LEVON HELM Electric Dirt	Vanguard
19	11	13	9	6	133	MOBY Wait For Me	Mute
21	40	46	21	6	132	GOD HELP THE GIRL God Help The Girl	Matador
22	20	37	20	3	129	PORTUGAL THE MAN The Satanic Satanist	Equal Vision
23	24	30	23	5	126	SPOON "Got Nuffin" [Single]	Merge
24	15	22	1	47	120	KINGS OF LEON Only By The Night	RCA
25	33	-	25	2	117	MONSTERS OF FOLK "Say Please" [Single]	Shangri-La
25	9	12	9	9	117	MOS DEF The Ecstatic	Downtown
27	42	31	14	21	112	BLACK JOE LEWIS AND... Tell 'Em What...	Lost Highway
28	19	18	11	13	110	IRON AND WINE Around The Well	Sub Pop
29	23	27	23	6	109	STARLIGHT MINTS Change Remains	Barsuk
30	83	98	30	4	108	MEGAFAUN Gather, Form, And Fly	Hometapes
30	43	21	1	29	108	NEKO CASE Middle Cyclone	Anti
32	22	33	2	23	107	YEAH YEAH YEAHS It's Blitz	Interscope
33	21	25	16	9	106	PETE YORN Back And Fourth	Columbia
34	51	-	34	2	102	JAPANDROIDS Post-Nothing	Polyvinyl
34	18	19	15	8	102	SON VOLT American Central Dust	Rounder
34	31	28	9	14	102	CONOR OBERST AND THE... Outer South	Merge
37	77	67	37	4	99	EDWARD SHARPE AND... Up From Below	Vagrant
38	34	36	4	12	96	ELVIS COSTELLO Secret. Profane...	Hear
39	-	-	39	1	95	GENERATIONALS Con Law	Park The Van
40	37	50	20	23	94	GOMEZ A New Tide	ATO
41	26	26	7	15	93	BEN HARPER AND... White Lies For Dark Times	Capitol
42	27	29	4	12	90	BLACK MOTH SUPER RAINBOW Eating Us	Gravface
42	47	24	21	15	90	DAVE MATTHEWS BAND Big Whiskey...	RCA
44	45	41	29	10	88	RANCID Let The Dominoes Fall	Epitaph
45	59	58	45	3	86	MAGNOLIA... Josephine	Secretly Canadian
45	57	42	42	9	86	MIKE SNOW Miike Snow	Downtown
47	36	38	5	16	85	CAMERA OBSCURA My Maudlin Career	4AD
48	49	62	8	24	84	MATT AND KIM Grand	Fader
49	38	32	32	8	83	STARDEATH AND WHITE... The Birth	Warner Bros.
50	32	34	32	15	82	WHITE RABBITS It's Frightening	TBD-ATO

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THIS WEEK'S CONTRIBUTING REPORTERS

3WK St. Louis MO	KRFC Fort Collins CO	WBWC Berea OH	WPCD Champaign IL
BIRN Boston MA	KRFP Moscow ID	WCBN Ann Arbor MI	WPKN Bridgeport CT
Bagel Radio San Francisco CA	KRSC Claremore OK	WCCS Norton MA	WPRB Princeton NJ
Bearcast Radio Cincinnati OH	KRTU San Antonio TX	WCDB Albany NY	WPRK Winter Park FL
BreakThru Radio New York NY	KRUA Anchorage AK	WCNI New London CT	WPSC Wayne NJ
CFMU Hamilton ON	KRUI Iowa City IA	WCSB Cleveland OH	WPTS Pittsburgh PA
CFRE Mississauga ON	KRUX Las Cruces NM	WCVF Fredonia NY	WRAS Atlanta GA
CFRU Guelph ON	KRVS Lafayette LA	WCYT Fort Wayne IN	WRBB Boston MA
CFUR Prince George BC	KRZA Alamosa CO	WDBM East Lansing MI	WRBC Lewiston ME
CFUV Victoria BC	KSBR Mission Viejo CA	WDCE Richmond VA	WRCT Pittsburgh PA
CHMR St. Johns NF	KSCL Shreveport LA	WDWN Auburn NY	WREK Atlanta GA
CHRW London ON	KSCU Santa Clara CA	WECL Richmond IN	WRFL Lexington KY
CHUO Ottawa ON	KSJS San Jose CA	WEEM Pendleton IN	WRIR Richmond VA
CHYZ Quebec City QC	KSMF Ashland OR	WEFT Champaign IL	WRKC Wilkes-Barre PA
CILU Thunder Bay ON	KSPC Claremont CA	WEGL Auburn AL	WRNC Ashland WI
CISM Montreal QC	KSRO Thief River Falls MN	WERS Boston MA	WRPI Troy NY
CJAM Windsor ON	KSSU Sacramento CA	WERU East Orland ME	WRRR Lawrenceville NJ
CJLO Montreal QC	KSUN Rohnert Park CA	WESS East Stroudsburg PA	WRRG River Grove IL
CJSW Calgary AB	KSYM San Antonio TX	WESU Middletown CT	WRSU New Brunswick NJ
CJUM Winnipeg MB	KTCU Fort Worth TX	WFDU Teaneck NJ	WRTC Hartford CT
CSCR Toronto ON	KTCV Kennewick WA	WFHB Bloomington IN	WRUR Rochester NY
KALX Berkeley CA	KTRU Houston TX	WFMU Jersey City NJ	WRUV Burlington VT
KAMP Tucson AZ	KTSW San Marcos TX	WFWM Frostburg MD	WRUW Cleveland OH
KANM College Station TX	KUCR Riverside CA	WGLS Glassboro NJ	WRVU Nashville TN
KAOS Olympia WA	KUGS Bellingham WA	WHFR Dearborn MI	WSBU St. Bonaventure NY
KAUR Sioux Falls SD	KUMD Duluth MN	WHPC Garden City NY	WSCA Portsmouth NH
KBCS Bellevue WA	KUNI Cedar Falls IA	WHPK Chicago IL	WSDP Plymouth MI
KBGA Missoula MT	KUOI Moscow ID	WHRY Norfolk VA	WSFX Nanticoke PA
KBOO Portland OR	KUOM Minneapolis MN	WHSN Bangor ME	WSJU Jamaica NY
KBSU Boise ID	KUPS Tacoma WA	WHUS Storrs CT	WSLU Canton NY
KBUT Crested Butte CO	KUT Austin TX	WICB Ithaca NY	WSOU South Orange NJ
KCAC Camden AR	KUWS Superior WI	WIDB Carbondale IL	WSUM Madison WI
KCHO Chico CA	KVCU Boulder CO	WIDR Kalamazoo MI	WSYC Shippensburg PA
KCMP St. Paul MN	KVMR Nevada City CA	WISU Terre Haute IN	WTCC Springfield MA
KCOU Columbia MO	KVNF Paonia CO	WITR Rochester NY	WTJU Charlottesville VA
KCPR San Luis Obispo CA	KVSC St. Cloud MN	WIXQ Millersville PA	WTSR Ewing NJ
KCRW Santa Monica CA	KWCR Ogden UT	WJCU University Heights OH	WTTU Cookeville TN
KCSB Santa Barbara CA	KWCW Walla Walla WA	WKDU Philadelphia PA	WTUL New Orleans LA
KCSS Turlock CA	KWLC Decorah IA	WKKL West Barnstable MA	WUAG Greensboro NC
KCSU Fort Collins CO	KWUR St. Louis MO	WKNC Raleigh NC	WUMD North Dartmouth MA
KCWU Ellensburg WA	KWVA Eugene OR	WLFM Pomona NJ	WUML Lowell MA
KDHX St. Louis MO	KXCI Tucson AZ	WLTL La Grange IL	WUMM Machias ME
KDNK Carbondale CO	KXJZ Sacramento CA	WLUR Lexington VA	WUNH Durham NH
KDVS Davis CA	KXLU Los Angeles CA	WLUW Chicago IL	WUSB Stony Brook NY
KEOL La Grande OR	KXUA Fayetteville AR	WLVR Bethlehem PA	WUSC Columbia SC
KEUL Girdwood AK	KXUL Monroe LA	WMBR Cambridge MA	WUTK Knoxville TN
KEXP Seattle WA	KZFR Chico CA	WMCX West Long Branch NJ	WVFS Tallahassee FL
KFAI Minneapolis MN	KZMU Moab UT	WMEB Orono ME	WVIA Pittston PA
KFJC Los Altos Hills CA	KZSC Santa Cruz CA	WMHB Waterville ME	WVKR Poughkeepsie NY
KFSR Fresno CA	KZSU Stanford CA	WMPG Portland ME	WVOF Fairfield CT
KGAR Lemoore CA	M3 Radio New York NY	WMSE Milwaukee WI	WWHR Bowling Green KY
KGLT Bozeman MT	MUSIC CHOICE New York NY	WMUA Amherst MA	WWPV Colchester VT
KGNU Boulder CO	Montco Radio Blue Bell PA	WMUC College Park MD	WWSF Stevens Point WI
KHNS Haines AK	NVWR Reno NV	WМУH Allentown PA	WWUH West Hartford CT
KHOL Jackson WY	RLC Piscataway NJ	WMXM Lake Forest IL	WVVU Morgantown WV
KHSU Arcata CA	Radio Phoenix Phoenix AZ	WNCW Spindale NC	WXAC Reading PA
KLPI Ruston LA	SCAD Radio Savannah GA	WNRN Charlottesville VA	WXAV Chicago IL
KNOM Nome AK	SCAD-Atlanta Radio Atlanta GA	WNSU Fort Lauderdale FL	WXCU Columbus OH
KOPN Columbia MO	SomaFM San Francisco CA	WNYO Oswego NY	WXDU Durham NC
KOTO Telluride CO	WAWL Chattanooga TN	WNYU New York NY	WXLV Schnecksville PA
KPUR Forest Grove OR	WBER Penfield NY	WONC Naperville IL	WXOU Rochester MI
KRCB Rohnert Park CA	WBNY Buffalo NY	WORT Madison WI	WXYC Chapel Hill NC
KRCC Colorado Springs CO	WBOR Brunswick ME	WOUB-AM Athens OH	WZMB Greenville NC
KRCL Salt Lake City UT	WBSD Burlington WI	WOXY.COM Cincinnati OH	radioio.com Orange Park FL

WHAT'S RISING AT RADIO 200

CHECK COMPLETE PLAYLISTS
AT CMJ.COM/NMR/AIRPLAY

PISSED JEANS

King Of Jeans (SUB POP)



This rowdy four-piece's rambunctious, delightfully abrasive sound is enough to induce incontinence, successfully spraying up Radio 200 with a powerful golden shower (123-21).

RADIO: Sasha Morgan
sasham@subpop.com

NURSES

Apples Acre (DEAD OCEANS)



This Portland, Oregon trio tends to Radio 200's wounds with its sonic healing powers, in turn receiving a stellar debut (D-52) in exchange for their warm, brown sugary touch.

RADIO: Hannah Carlen
hannah@spectremusic.com

THE DO

A Mouthful (GET DOWN!)



Pronounced 'Doe, a deer (a female deer)', this Parisian-based duo bounds lightly through the Radio 200 forest, landing on their feet for an impressive debut (D-51).

RADIO: Doug Blake
doug@piratepirate.com

PATRICK WOLF

The Bachelor (NYLON)



The UK's Patrick Wolf proves that he is still so hot right now, positively shooting fire from the eyes of his fourth album and doing burnouts down the hall of the Radio 200 house (166-58).

RADIO: Josh Bloom
josh@fanaticpromotion.com

TRIPLE A TOP FIVE



WILCO



GRIZZLY BEAR



EELS



SON VOLT



DIRTY PROJECTORS

Triple A

PERIOD ENDING 8/11/2009
CONTRIBUTING REPORTERS THIS WEEK: 26

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	10	WILCO Wilco (The Album)	Nonesuch
2	2	4	1	12	GRIZZLY BEAR Veckatimest	Warp
3	3	3	2	10	EELS Hombre Lobo	Vagrant
4	31	13	4	9	SON VOLT American Central Dust TOP MOVER	Rounder
5	7	2	2	9	DIRTY PROJECTORS Bitte Orca	Domino
6	5	9	5	4	DEAD WEATHER Horehound	Third Man
7	11	5	4	10	SONIC YOUTH The Eternal	Matador
8	4	10	4	8	REGINA SPEKTOR Far	Sire
9	13	8	8	8	DEER TICK Born On Flag Day	Partisan
10	9	22	9	6	MOBY Wait For Me	Mute
11	6	7	6	7	LEVON HELM Electric Dirt	Vanguard
12	8	6	3	19	PHOENIX Wolfgang Amadeus Phoenix	Glassnote
13	24	-	13	2	JOE HENRY Blood From Stars	Anti
14	14	11	11	6	EDWARD SHARPE AND THE MAGNETIC ZEROS Up From Below	Vagrant
15	10	14	2	14	IRON AND WINE Around The Well	Sub Pop
16	16	-	16	2	GENERATIONALS Con Law	Park The Van
17	21	15	2	12	ELVIS COSTELLO Secret, Profane And Sugarcane	Hear
18	23	12	12	7	DINOSAUR JR. Farm	Jagjaguwar
19	27	-	19	3	DAVE MATTHEWS BAND Big Whiskey And The Groogrux King	RCA
20	29	-	20	2	WIYOS Broken Land Bell	Self-Released
21	19	31	19	3	PORTUGAL. THE MAN The Satanic Satanists	Equal Vision
22	-	-	22	1	YACHT See Mystery Lights TOP DEBUT	DFA
23	-	-	23	1	FRUIT BATS The Ruminant Band	Sub Pop
24	-	-	24	1	BAD VEINS Bad Veins	Dangerbird
25	-	25	17	10	DAVE ALVIN AND THE GUILTY WOMEN Dave Alvin And The Guilty Women	Yep Roc
26	28	19	16	7	MOS DEF The Ecstatic	Downtown
27	12	30	6	12	STEVE EARLE Townes	New West
28	-	-	13	10	WHITE RABBITS It's Frightening	TBD-ATO
29	-	-	29	1	JAPANDROIDS Post-Nothing	Polyvinyl
30	-	-	30	1	DISCOVERY LP	XL
31	-	-	13	11	ST. VINCENT Actor	4AD
32	-	-	32	1	PISSED JEANS King Of Jeans	Sub Pop
33	35	40	24	4	SARAH JAROSZ Song Up In Her Head	Sugar Hill
34	-	-	34	1	GOD HELP THE GIRL God Help The Girl	Matador
35	-	28	22	6	OCOTE SOUL SOUNDS Coconut Rock	ESL
36	-	20	9	12	METRIC Fantasies	Self-Released
37	-	-	1	23	M. WARD Hold Time	Merge
38	-	-	38	1	BUDOS BAND Budos Band [EP]	Daptone
39	-	23	23	4	SPOON "Got Nuffin" [Single]	Merge
40	20	-	20	3	NOVALIMA Coba Coba Remixed	Cumbancha

Chart information is based on combined airplay reports of Triple A releases from CMJ's panel of college, commercial and non-commercial radio stations. A digest version of this chart reaches over 100,000 active music consumers in CMJ New Music Monthly. Visit www.cmj.com/nmr

Adds

TW	ADDS	ARTIST + TITLE	LABEL
1	6	THESE UNITED STATES Everything Touches Everything	United Interests
2	4	ANTLERS Hospice	French Kiss
3	3	FLORENCE AND THE MACHINE Lungs	Universal
3	3	REIGNING SOUND Love And Curses	In The Red
3	3	MOUNT EERIE Wind's Poem	P.W. Elverum And Sun

Loud Rock

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

PERIOD ENDING 8/11/2009
CONTRIBUTING REPORTERS THIS WEEK: 127

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	6	OBITUARY Darkest Day	Candlelight
2	2	1	1	6	KILLSWITCH ENGAGE Killswitch Engage (2009)	Roadrunner
3	-	-	3	1	SLAYER "Hate Worldwide" [Single] TOP DEBUT	Columbia
4	3	4	3	5	CLUTCH Strange Cousins From The West	Weathermaker
5	34	-	5	2	BEHEMOTH Evangelion TOP MOVER	Metal Blade
6	9	11	6	4	JUDAS PRIEST A Touch Of Evil: Live	Epic
7	7	9	7	4	SUFFOCATION Blood Oath	Nuclear Blast
8	8	8	8	7	SUNN O))) Monoliths And Dimension...	Southern Lord
9	16	-	9	2	ANAAL NATHRAKH In The Constellation Of The...	Candlelight
10	6	3	3	7	JOB FOR A COWBOY Ruination	Metal Blade
11	4	5	1	9	DEVILDRIVER Pray Fer Villains	Roadrunner
12	10	7	4	9	COALESCENCE Ox	Relapse
13	5	6	2	8	DREAM THEATER Black Clouds And Silver Linings	Roadrunner
14	15	21	14	3	AUGUST BURNS RED Constellations	Solid State
15	11	10	2	8	GOATWHORE Carving Out The Eyes Of God	Metal Blade
16	13	23	13	3	DIVINE HERESY Bringer Of Plagues	Century Media
17	31	-	17	2	BORN OF OSIRIS A Higher Place	Sumerian
18	-	-	18	1	WINDS OF PLAGUE The Great Stone War	Century Media
19	14	16	14	6	HAVOK Burn	Candlelight
20	21	18	18	5	ARKAEA Years In The Darkness	E1
21	-	-	21	1	HANK 3 AND ASSJACK Assjack	Curb
22	25	27	22	3	ANAKA The Glorified Crusade	Godsend
23	20	12	12	5	SUICIDE SILENCE No Time To Bleed	Century Media
24	22	19	19	4	BURY YOUR DEAD It's Nothing Personal	Victory
25	12	17	4	7	VOIVOD Infini	Relapse
26	27	14	6	8	ALESTORM Black Sails At Midnight	Napalm
27	-	35	4	13	ISIS Wavering Radiant	Ipecac
28	24	31	24	3	AUTUMN OFFERING Requiem	Victory
29	-	-	9	10	STRATOVARIUS Polaris	Armoury-earMUSIC
30	35	28	13	6	MADDER MORTEM 8 Ways	Peaceville
31	23	20	1	15	HEAVEN AND HELL The Devil You Know	Rhino
32	-	-	32	1	BEATALICA Masterful Mystery Tour	Oglio
33	-	-	33	1	MAN MUST DIE No Tolerance For Imperfection	Relapse
34	39	26	26	3	HAIL OF BULLETS Warsaw Rising [EP]	Metal Blade
35	-	-	35	1	AUGURY Fragmentary Evidence	Nuclear Blast
36	18	13	11	5	DARKEST HOUR The Eternal Return	Victory
37	-	-	37	1	KORPIKLAANI Karhep	Nuclear Blast
38	33	33	33	3	SHADOWS FALL "King Of Nothing" [Single]	Ferret
39	32	-	32	2	FIVE FINGER DEATH... "Hard To See" [Single]	Prospect Park
40	17	-	17	2	HE IS LEGEND It Hates You	Tragic Hero

Chart information is based on combined airplay reports of Loud Rock releases from CMJ's panel of college, commercial and non-commercial radio stations. A digest version of this chart reaches over 100,000 active music consumers in CMJ New Music Monthly. Visit www.cmj.com/nmr.

Adds

TW	No. Adds	ARTIST + TITLE	LABEL
1	61	MUNICIPAL WASTE 3 Song Sampler	Earache
2	53	GWAR Lust In Space	Metal Blade
3	48	MERAUDER God Is I	Regain
4	46	HOWL Howl [EP]	Relapse
5	38	ECLIPTICA Impetus	Frontiers

Loud Rock Select Albums

PERIOD ENDING 8/9/2009
WWW.CMJ.COM/MEDIAGUIDE

Powered by
Mediaguide

TW	LW	2W	PK	WKS	SPINS	ARTIST + TITLE	LABEL
1	1	1	1	17	88	RANCID Let The Dominoes Fall	Epitaph
2	2	5	2	8	47	KILLSWITCH ENGAGE Killswitch Engage	Roadrunner
3	3	3	1	21	44	KMFDM Blitz	Metropolis
4	6	6	4	3	42	ANAKA The Glorified Crusade	Godsend
5	5	8	5	6	38	OBITUARY Darkest Day	Candlelight
6	64	-	6	2	36	AUGUST BURNS RED Constellations	Solid State
7	10	10	7	4	32	JUDAS PRIEST A Touch Of Evil: Live	Epic
8	38	-	8	2	30	PISSED JEANS King Of Jeans	Sub Pop
8	4	7	2	5	30	CLUTCH Strange Cousins...	Weathermaker
10	8	4	2	9	28	DEVILDRIVER Pray For Villains	Roadrunner
11	9	9	9	7	26	HAVOK Burn	Candlelight
12	11	24	8	28	25	CANNIBAL CORPSE Evisceration Plague	Metal Blade
13	7	15	7	3	24	FIVE FINGER DEATH PUNCH War Is The Answer	The Firm
13	-	-	14	1	24	SUFFOCATION Blood Oath	Nuclear Blast
15	13	2	2	8	23	DREAM THEATER Black Clouds And Silver...	Roadrunner
15	35	91	10	6	23	SUNN O))) Monoliths And Dimensions	Southern Lord
15	14	12	1	50	23	TOXIC HOLOCAUST An Overdose Of Death	Relapse
18	17	45	17	3	22	DIVINE HERESY Bringer Of Plagues	Century Media
19	30	16	13	10	21	ANTI-FLAG The People Or The Gun	Side One Dummy
19	23	22	1	27	21	MASTODON Crack The Sky	Reprise

Important: In order for your music to be eligible for appearance on CMJ LOUD ROCK SELECT ALBUMS, you must service Mediaguide with all albums, EPs and singles (including remixes and edits). Please visit the "Submit Music" tab of www.musicmonitor.com or www.cmj.com/airplaymanager and follow the instructions for submission.

Loud Rock Select Tracks

PERIOD ENDING 8/9/2009
WWW.CMJ.COM/MEDIAGUIDE

Powered by
Mediaguide

TW	LW	2W	PK	WKS	SPINS	ARTIST + TITLE	LABEL
1	1	1	1	21	42	KMFDM Me And My Gun	Metropolis
2	3	3	1	17	26	RANCID Last One To Die	Epitaph
3	7	2	1	9	25	RANCID East Bay Night	Epitaph
4	2	7	2	3	24	FIVE FINGER DEATH PUNCH Hard To See	Prospect Park
5	4	5	4	8	21	KILLSWITCH ENGAGE Starting Over	Roadrunner
6	6	8	6	3	19	SHADOWS FALL King Of Nothing	Everblack Industries
7	-	-	7	1	17	AUGUST BURNS RED Meddler	Solid State
8	8	11	3	9	16	DEVILDRIVER Pray For Villains	Roadrunner
8	-	-	9	1	16	ANAKA Erase	GS
10	52	-	10	2	14	PISSED JEANS False Jesii Part 2	Sub Pop
10	5	6	5	3	14	ANAKA The Glorified Crusade	GS
12	10	45	4	5	13	KILLSWITCH ENGAGE A Light In A...	Roadrunner
12	39	48	13	8	13	RANCID Dominoes Fall	Epitaph
14	22	12	5	6	12	OBITUARY List Of Dead	Candlelight
14	13	14	4	6	12	MAYLENE AND THE SONS OF... Just A Shock	Ferret
14	28	17	16	9	12	ANTI-FLAG When All The Lights...	Side One Dummy
17	32	-	17	2	11	SLAYER Hate Worldwide	Columbia
17	97	-	18	2	11	SET YOUR GOALS The Few That Remain	Epitaph
17	33	50	19	4	11	JUDAS PRIEST Eat Me Alive	Epic
17	27	16	16	3	11	AUTUMN OFFERING The Curtain Hits The Cast	Victory

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RPM

PERIOD ENDING 8/11/2009
CONTRIBUTING REPORTERS THIS WEEK: 111

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	5	CLARK Totems Flare	Warp
2	4	-	2	2	YPPAH They Know What Ghosts Know	Ninja Tune
3	2	2	1	6	MOBY Wait For Me	Mute
4	3	3	2	7	BIBIO Ambivalence Avenue	Warp
5	7	7	5	4	FORT KNOX FIVE Radiofree DC Remixes	Fort Knox
6	23	-	6	2	YACHT See Mystery Lights TOP MOVER	DFA
7	9	8	7	4	KLEERUP Kleerup	Astralwerks
8	10	9	7	7	MAJOR LAZER Guns Don't Kill People, Lasers Do	Downtown
9	6	5	5	7	REBOTINI Music Components	Le Plan
10	14	31	10	3	DATAROCK Red	Nettwerk
11	8	6	4	11	MISS KITTIN AND THE HACKER Two	Nobody's Bizzness
12	5	4	1	10	TIGA Clap!	Last Gang
13	26	-	13	2	PENELOPES Priceless Concrete Echoes	Le Plan
14	30	-	14	2	BLACK MOLD Snow Blindness Is Crystal Antz	Flemish Eye
15	-	-	15	1	FELIX DA HOUSECAT He Was King TOP DEBUT	Nettwerk
16	11	14	11	4	JOSH ONE Tolerance	Boomnote
17	16	22	16	3	DAEDELUS AND JOGGER Friends Of Friends Remixed	FoF
18	12	11	11	5	DJ FOOD One Man's Weird Is Another Man's World...	Ninja Tune
19	17	23	17	3	HUUN HUUR TU AND CARMEN RIZZO Eternal	Electrofone
20	28	12	1	13	CRYSTAL METHOD Divided By Night	Tiny E
21	-	-	21	1	ANJULIE Anjolie	Hear
22	-	36	13	6	PETER PROJECT Peter Project	Fuzzy Logic
23	13	39	1	12	THE FIELD Yesterday And Today	Kompakt-Anti
24	21	25	2	20	JUNIOR BOYS Begone Dull Care	Domino
25	33	17	1	16	PREFUSE 73 Everything She Touched Turned Ampexian	Warp
26	22	35	22	4	NOVALIMA Coba Coba Remixed	Cumbancha
27	24	30	24	4	DISCOVERY LP	XL
28	-	-	28	1	PICTUREPLANE Dark Rift	Lovepump United
29	20	21	20	4	FRITZ HELDER AND THE... Greatest Hits	Nelstar-Last Gang
30	19	29	19	7	LATIN PROJECT Musica De La Noche	TLP
31	29	-	29	5	MIKE SNOW Mlike Snow	Downtown
32	37	24	12	10	PHOENIX Wolfgang Amadeus Phoenix	Glassnote
33	-	-	33	1	MANOEUVRES 3: A COLLECTION... Various Artists	So Called
34	15	15	6	11	NICKODEMUS Sun People	ESL
35	32	10	2	13	JUAN MACLEAN The Future Will Come	DFA
36	38	34	18	12	PASSION PIT Manners	Frenchkiss
37	-	20	20	3	900X Music For Lubbock, 1980	Asthmatic Kitty
38	35	-	35	2	KEVIN SAUNDERSON History Elevate	KMS-Fabric
39	31	16	16	9	PIGFACE 6	Full Effect
40	-	38	11	9	NOSAJ THING Drift	Alpha Pup

Chart information is based on combined airplay reports of Hip-Hop releases from CMJ's panel of college, commercial and non-commercial radio stations. A dipset version of this chart reaches over 100,000 active music consumers in CMJ New Music Monthly. Visit www.cmj.com/nmm

Adds

TW	ADDS	ARTIST + TITLE	LABEL
1	57	FELIX DA HOUSECAT He Was King	Nettwerk
2	43	SCOTT HARDKISS Technicolor Dreamer	God Within
3	30	INFECTED MUSHROOM Smashing The Opponent Remixes	Perfecto
4	21	VERY BEST Warm Heart Of Africa	Green Owl
5	15	HEROES OF POPULAR WARS Church And McDonald	Self-Re-

Jazz

PERIOD ENDING 8/11/2009
CONTRIBUTING REPORTERS THIS WEEK: 79

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	8	8	1	4	MATT WILSON QUARTET That's Gonna Leave A Mark	Palmetto
2	1	1	1	9	CHRISTIAN MCBRIDE Kind Of Brown	Mack Avenue
3	3	2	2	8	BOBBY BROOM Bobby Broom Plays For Monk	Origin
4	2	4	1	10	CHARLES MINGUS Mingus Ah Um	Sony Legacy
5	4	11	4	6	HAILEY NISWANGER Confeddie	Self-Released
6	6	5	3	10	MILES DAVIS Sketches Of Spain	Columbia-CRG
7	11	6	1	10	GARY BURTON/PAT METHENY... Quartet Live	Concord Jazz
8	18	35	8	3	NICOLE MITCHELL'S BLACK EARTH... Renegades	Delmark
9	10	9	4	7	KURT ELLING Dedicated To You	Concord Jazz
10	17	13	10	6	ETIENNE CHARLES Folklore	Self-Released
11	14	21	3	10	FREDDIE HUBBARD Without A Song: Live In Europe...	Blue Note
12	24	-	12	2	JACKIE RYAN Doozy TOP MOVER	Openart
13	16	19	13	8	DIZZY GILLESPIE ALL-STAR... I'm BeBoppin' Too	Halfnote
14	7	15	4	14	JOE LOVANO Folk Art	Blue Note
15	21	18	1	16	MEDESKI MARTIN AND WOOD Radiolarians II	Indirecto
16	-	-	16	1	JOHN SURMAN Brewster's Rooster TOP DEBUT	ECM
17	12	10	10	7	STEVE LEHMAN OCTET Travail, Transformation And Flow	Pi
18	-	-	18	3	LOUIS HAYES The Time Keeper	18th And Vine
19	5	7	1	16	ALLEN TOUSSAINT The Bright Mississippi	Nonesuch
20	-	-	20	1	JOHN PATITUCCI TRIO Remembrance	Concord Jazz
21	13	30	13	4	CHARNETT MOFFETT The Art Of Improvisation	Motema
22	9	3	1	10	DAVE BRUBECK Time Out	Legacy-Sony
23	25	25	5	12	COREY WILKES AND ABSTRAKT PULSE Cries From...	Pi
24	28	14	5	12	ED PALERMO BIG BAND Eddy Loves Frank	Cuneiform
25	-	17	17	3	EDDIE HARRIS AND ELLIS MARSALIS Homecoming	Elm
26	-	-	21	3	FAST 'N' BULBOUS Waxed Oop	Cuneiform
27	22	12	12	8	CORY WEEDS QUINTET Everything Is Coming Up...	Cellar
28	-	-	28	1	JEREMY DAVENPORT We'll Dance 'Til Dawn	Basin Street
29	15	-	15	2	BILL BANFIELD BAND Spring Forward	Innova
30	-	-	30	1	DAN TEPFER AND LEE KONITZ Duos With Lee	Sunnyside
31	-	37	20	5	JALALA That Old Mercer Magic!	Dare
32	-	-	32	1	LISA HILTON Twilight And Blues	Ruby Slippers
33	-	-	1	23	MILES DAVIS Kind Of Blue	Legacy
34	-	-	30	5	TOWNER GALAHER Courageous Heart	Self-Released
35	-	24	15	7	SOPHIE MILMAN Take Love Easy	Linus
36	-	-	36	1	TAMIR HENDELMAN Playground	Self-Released
37	33	26	18	4	FRED ANDERSON Staying In The Game	Engine
38	-	-	37	4	KAT EDMONSON Take To The Sky	Convivium
39	-	40	21	5	JOE LOCKE AND DAVID HAZELTINE Mutual...	Sharp Nine
40	-	-	40	1	JIM ROTONDI Blues For Brother Ray	Posi-Tone

Chart information is based on combined airplay reports of RPM releases from CMJ's panel of college, commercial and non-commercial radio stations. A dipset version of this chart reaches over 100,000 active music consumers in CMJ New Music Monthly. Visit www.cmj.com/nmm

Adds

TW	No. Adds	ARTIST + TITLE	LABEL
1	9	JOE BONNER The Art Of Jazz Piano	Black Orchid
1	9	MIKE STERN Big Neighborhood	Heads Up
3	8	HERB ALPERT AND LANI HALL Anything Goes Live	Concord
4	7	LISA HILTON Twilight And Blues	Ruby Slippers
4	7	LUIS BONILLA I Talking Now	NJCO-Planet Arts

CONNECT TO THE COLLEGE MARKET WITH NACA.

The college and university touring market in the United States can be a great opportunity for up-and-coming bands and artists to reach a broader fan base and actually generate income on the road. College touring is an effective alternative and complement to the challenges of conventional club touring, as artists commonly perform to "built-in" campus crowds.

The National Association for Campus Activities offers close to 300 showcasing opportunities at seven regional conferences held around the country. Talent buyers from more than 650 colleges attend these conferences to book entertainment for their campuses. You don't want to miss this chance to get your name out to colleges and universities.

Plus, membership gives you access to NACA's online membership directory and much more!

Regional Membership: \$351 (access to schools in one region and option to participate in one regional conference)

National Membership: \$710 (access to schools in all seven regions and option to participate in all seven regional conferences plus the National Convention)

Need more information?

Visit us at www.naca.org or email info@naca.org.

Follow us on Twitter at www.twitter.com/thenaca

Visit our Facebook page at

www.facebook.com/pages/NACA/9212558519

2010-11 NACA Events

Location	Showcase Application Deadline	Event Date
Boston (National Convention)	Sept. 21, 2009	Feb. 13-17, 2010
Minneapolis	Dec. 8, 2009	April 15-18, 2010
Chattanooga, TN	June 1, 2010	Oct. 7-10, 2010
Lancaster, PA	June 8, 2010	Oct. 14-17, 2010
Grand Rapids, MI	June 15, 2010	Oct. 21-24, 2010
Arlington, TX	June 22, 2010	Oct. 28-31, 2010
Hartford, CT	June 29, 2010	Nov. 4-7, 2010
Ontario, California	July 6, 2010	Nov. 11-14, 2010
St. Paul, MN	Nov. 23, 2010	March 31-Apr. 3, 2011

Dates are subject to change. Visit www.naca.org or follow us on Twitter at www.twitter.com/thenaca to stay up to date on NACA events.



Hip-Hop Select Tracks

PERIOD ENDING 8/9/2009
WWW.CMJ.COM/MEDIAGUIDE

Powered by
Mediaguide

TW	LW	ZW	PK	WKS	SPINS	ARTIST + TITLE	LABEL
1	5	8	1	15	25	DRAKE Best I Ever Had	Universal
2	1	1	1	9	24	MOS DEF Auditorium	Downtown
2	4	5	3	7	24	BLACK EYED PEAS I Gotta Feeling	Interscope
2	3	3	1	53	24	MICHAEL FRANTI... Say Hey (I Love You)	Anti
5	-	-	5	1	23	SHAD Intro: Quest For Glory	Black Box
6	10	2	1	10	22	MOS DEF Casa Bey	Downtown
6	31	16	2	20	22	FLO-RIDA Sugar	Atlantic
8	23	84	8	3	19	EYEDEA AND ABILITIES Spin Cycle	Rhymesayers
9	9	6	2	32	18	NOVEL I Am	Capitol
10	15	22	1	34	16	KID CUDI Day 'N' Nite	Universal
11	13	11	8	7	15	LA COKA NOSTRA Choose Your Side	Suburban Noize
11	17	27	10	19	15	GLC Flight School	Epic
13	20	7	1	24	15	T.I. Dead And Gone	Atlantic
14	14	69	14	3	14	RAKIM Holy Are You	Tuscan Villa
14	16	15	12	21	14	MOS DEF Quiet Dog Bite Hard	Downtown
16	2	-	2	2	13	JAY-Z Run This Town	Def Jam
16	7	19	7	3	13	SLAUGHTERHOUSE The One	E1
16	24	32	12	8	13	MOS DEF Twilight Speedball	Downtown
16	11	12	11	9	13	MOS DEF Life In Marvelous Times	Downtown
16	108	73	11	21	13	DJ DRAMA Day Dreaming	Atlantic

Important: In order for your music to be eligible for appearance on CMJ HIP-HOP SELECT TRACKS, you must service Mediaguide with all albums, EPs and singles (including remakes and edits). Please visit the "Submit Music" tab of www.musicmonitor.com or www.cmj.com/airplaymanager and follow the instructions for submission.

HIP-HOP TOP FIVE



MOS DEF



CHALI 2NA



EYEDEA AND ABILITIES



AWOL ONE AND FACTOR



SHAD

Hip-Hop

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

PERIOD ENDING 8/11/2009

CONTRIBUTING REPORTERS THIS WEEK: 87

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	6	CHALI 2NA Fish Outta Water	Decon
2	2	1	1	9	MOS DEF The Ecstatic	Downtown
3	4	17	3	3	EYEDEA AND ABILITIES By The Throat	Rhymesayers
4	3	3	3	4	AWOL ONE AND FACTOR Owl Hours	Fake Four
5	5	5	5	4	CAGE Depart From Me	Definitive Jux
6	10	24	6	3	SOLLILAQUISTS OF SOUND No More Heroes	Anti
7	7	22	7	3	LUSHLIFE Cassette City	Rapster
8	17	31	8	3	D.O. Stay Driven	Northstarr
9	12	15	9	3	IAME I Am My Enemy	Heaven Noise
10	13	10	7	7	BLAQ POET Tha Blaqprint	Self-Released
11	9	4	2	9	SOUL ASSASSINS Intermission	Gold Dust
12	27	8	8	13	SHAD The Old Prince TOP MOVER	Black Box
13	14	7	4	10	BUSDRIVER Jhelli Beam	Anti
14	6	12	6	6	COOKBOOK I Love The 80's	Just-Us
15	16	33	15	4	JOSH ONE Tolerance	Boomnote
16	24	16	14	7	DJ JS-1 Ground Original 2: No Sell Out	Fat Beats
17	8	11	8	4	FORT KNOX FIVE Radiofree DC Remixes	Fort Knox
18	11	6	3	7	SERENGETI AND POLYPHONIC Terradactyl	Anticon
19	25	21	1	19	DOOM Born Like This	Lex
20	32	-	20	2	DUDLEY PERKINS Holy Smokes	Someoathship
21	19	28	19	5	MAJOR LAZER Guns Don't Kill People, Lasers Do	Downtown
22	23	30	15	7	MY-G Database	Indamix
23	-	-	14	11	D-SISIVE Let The Children Die	Urbnet
24	21	9	1	15	ABSTRACT RUDE Rejuvenation	Rhymesayers
25	30	29	23	6	ALCHEMIST Chemical Warfare	ALC
26	-	-	16	6	BIG TONE The Art Of Ink	Tres
27	-	38	1	28	P.O.S. Never Better	Rhymesayers
28	28	32	3	17	MR. LIF I Heard It Today	Bloodbot Tactical Enterprises
29	26	26	1	20	ACEYALONE Aceyalone And The Lonely Ones	Decon
30	15	13	5	7	ALPHABET STEW Mental Soup	Vinyl Fluid
31	-	18	11	10	TORAE AND MARCO POLO Double Barrel	Duck Down
32	-	-	26	3	STREET SWEEPER SOCIAL CLUB Street...	Warner Bros.
33	-	-	33	1	BRWN BFLO BRWN BFLO TOP DEBUT	Self-Released
34	36	-	29	8	HEAVYWEIGHT DUB CHAMPION Rise Of The...	Champion
35	20	23	2	15	DJ VADIM U Can't Lurn Imaginashun	BBE
36	35	-	35	2	TOKI WRIGHT Low Budget High Quality	Self-Released
37	-	-	32	6	FRESH ESPRESSO Glamour	Self-Released
38	39	37	24	18	BROTHER ALI The Truth Is Here [EP]	Rhymesayers
39	37	-	24	6	ODD NOSDAM This Is My Element Soundtrack	Anticon
40	-	-	40	1	SHUNDA K Shunda K: Kollaborations	GMEQCA

Chart information is based on combined airplay reports of Hip-Hop releases from CMJ's panel of college, commercial and non-commercial radio stations. A digest version of this chart reaches over 100,000 active music consumers in CMJ New Music Monthly. Visit www.cmj.com/nmr.

Adds

TW	ADDS	ARTIST + TITLE	LABEL
1	29	JUICE ALEEM Jerusalaam Come	Big Dada
2	21	BLUE SCHOLARS "HI-808" [Single]	Duck Down
3	8	AMANDA BLANK I Love You	Downtown
4	4	CAGE Depart From Me	Definitive Jux
5	3	IAME I Am My Enemy	Heaven Noise

COLLEGE DAY & THE COLLEGE RADIO MIXER

OCTOBER 20

Opening CMJ Music Marathon & Film Festival, the College Radio Mixer will give all radio personnel a unique opportunity to meet their peers in a casual, pressure-free environment.

OCTOBER 22

College Day, a favorite annual event complete with food and performances, will host college radio-specific panels and the CMJ College Radio Awards.

SAVE
THE DATES!
OCTOBER
20TH & 22ND

CMJ09

MUSIC MARATHON & FILM FESTIVAL

OCT 20-24 NYC | CMJ.COM/MARATHON

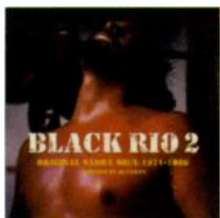
NEW WORLD TOP FIVE



OUMOU SANGARE



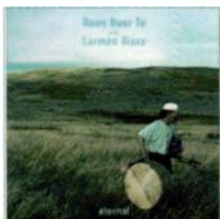
CEU



BLACK RIO 2



OCOTE SOUL SOUNDS



HUUN HUUR TU AND
CARMEN RIZZO

New World

PERIOD ENDING 4/21/2009
CONTRIBUTING REPORTERS THIS WEEK: 95

VIEW AIRPLAY REPORTS IN THEIR ENTIRETY
AT WWW.CMJ.COM/NMR/AIRPLAY

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	9	OUMOU SANGARE Seya	Nonesuch
2	2	2	2	6	CEU Vagarosa	Six Degrees
3	3	3	2	8	BLACK RIO 2: ORIGINAL SAMBA SOUL Various Artists	Strut
4	4	5	3	10	OCOTE SOUL SOUNDS Coconut Rock	ESL
5	6	14	5	3	HUUN HUUR TU AND CARMEN RIZZO Eternal	Electrofone
6	17	33	6	3	KIMI DJABATE Karam	Cumbancha
7	5	4	4	8	NOVALIMA Coba Coba Remixed	Cumbancha
8	7	12	7	6	10 FT. GANJA PLANT Bush Rock	ROIR-Reachout International
9	13	16	9	9	QUEEN IFRICA Montego Bay	VP
10	8	9	2	12	VIEUX FARKA TOURE Fondo	Six Degrees
11	19	13	11	4	LOS TEXMANIACS Borders Y Bailes	Smithsonian Folkways
12	9	8	2	15	STAFF BENDA BILILI Tres Tres Fort	Crammed
13	38	-	13	2	DEPEDRO Depedro	Nat Geo
14	15	15	14	8	BOB MARLEY B Is For Bob	UME
15	14	34	14	5	BOMBA ESTEREO Blow Up	Nacional
16	22	32	16	5	PANAMA! 2: LATIN SOUNDS, CUMBIA TROPICAL &... Various Artists	Soundway
17	23	-	17	3	THE SOUND OF WONDER: RARE ELECTRONIC POP... Various Artists	B Music
18	12	6	6	5	LURA Eclipse	Four Quarters
19	11	7	1	13	ZAP MAMA ReCreation	Heads Up
20	18	21	18	7	MAJOR LAZER Guns Don't Kill People, Lazars Do	Downtown
21	29	25	21	3	DARBUKI KINGS Been Laden You Too Long	Darbuki King
22	10	10	1	29	AMADOU AND MARIAM Welcome To Mali	Nonesuch
23	-	-	23	1	TARRUS RILEY Contagious	VP Music Group
24	26	19	18	5	REGGAE GOLD 2009 Various Artists	VP
25	24	11	2	18	EASY STAR ALL-STARS Easy Star's Lonely Hearts Dub Band	Easy Star
26	30	22	4	18	BUJU BANTON Rasta Got Soul	Gargamel
27	20	17	12	8	LATIN PROJECT Musica De La Noche	TLP
28	-	36	5	17	DENGUE FEVER Sleepwalking Through The Mekong	M80
29	-	-	29	1	SARA TAVARES Xinti	Four Quarters
30	-	-	21	5	TIEMPO LIBRE Bach In Havana	Sony Classical
31	40	29	24	7	JUSTIN ADAMS AND JULDEH CAMARA Tell No Lies	ESL
32	16	18	5	11	NICKODEMUS Sun People	ESL
33	31	26	13	14	DUBBLESTANDART Return From The Planet Dub	Collision
34	21	-	21	2	MICHAEL OLATUJA Speak	Backdrop-ObliqSound
35	25	35	24	5	WELL HUNG: 20 FUNK-ROCK ERUPTIONS FROM BENEATH... Various Artists	B Music
36	-	-	36	1	MAITEI AMERICA: HARPS OF PARAGUAY Various Artists	Smithsonian Folkways
37	-	-	22	8	QUANTIC AND HIS COMBO BARBARO Tradition In Transition	Tru Thoughts
38	32	30	8	15	PLAYING FOR CHANGE: SONGS AROUND THE WORLD Various Artists	Hear
39	-	-	39	1	HAWAIIAN NISEI SONGS Various Artists	Hana Oia
40	27	20	3	37	NIGERIA 70: LAGOS JUMP Various Artists	Strut

Chart information is based on combined airplay reports of New World releases from CMJ's panel of college, commercial and non-commercial radio stations. A digest version of this chart reaches over 100,000 active music consumers in CMJ New Music Monthly. Visit www.cmj.com/nmr.

Adds

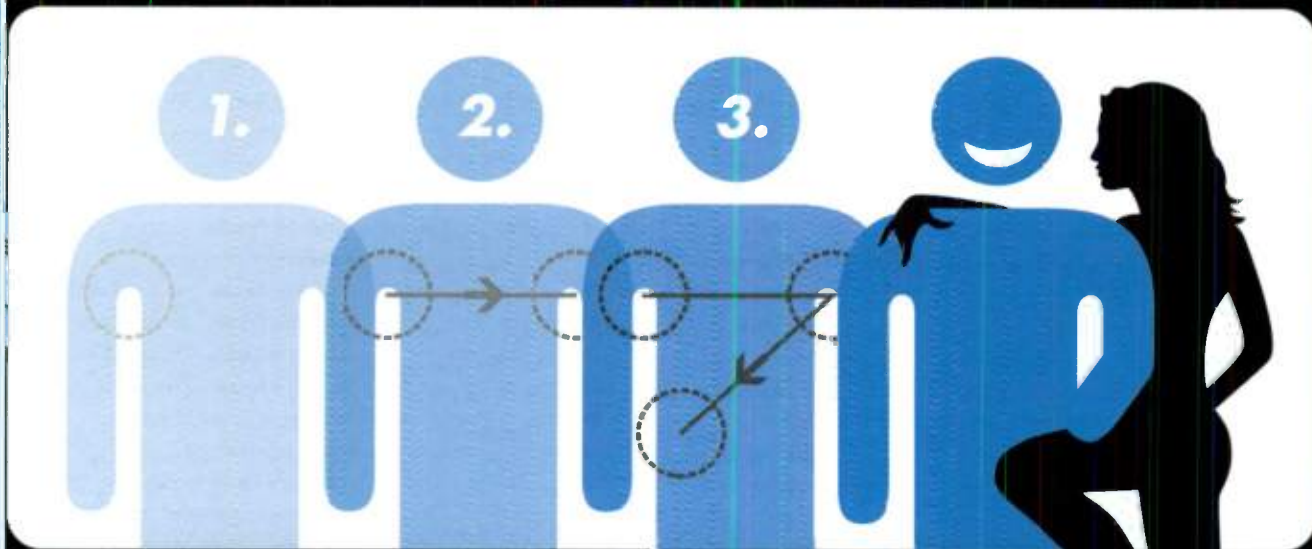
TW	ADDS	ARTIST + TITLE	LABEL
1	17	GROUNDATION Here I Am	Young Tree
2	8	HELADO NEGRO Awe Owe	Asthmatic Kitty
3	6	VERY BEST Warm Heart Of Africa	Green Owl
4	5	SARA TAVARES Xinti	Four Quarters
5	3	KIMI DJABATE Karam	Cumbancha

AXE

DEODORANT BODYSPRAY

INSTRUCTIONS:

DOUBLE PITS TO CHESTY



AXE

DEODORANT BODYSPRAY

FOR A MAN TO PERFORM THE
DOUBLE PITS TO CHESTY
THERE ARE FOUR EASY STEPS:



LEARN THE MOVE AT

DoublePitsToChesty.com

- 1 Point Can at the first Pit of your choice and Spray
- 2 Move Can to opposite Pit and Spray again.
- 3 Continue Spray from that Pit across the Chest.
- 4 Reap the rewards of the **DOUBLE PITS TO CHESTY**

Alternative Select Albums

PERIOD ENDING 8/9/2009
WWW.CMJ.COM/MEDIAGUIDE

Powered by
Mediaguide

TW	LW	ZW	PK	WKS	SPINS	ARTIST + TITLE	LABEL
1	4	9	1	13	55	LOS AMIGOS INVISIBLES Commercial	Nacional
2	3	8	2	10	45	ZIZEK ZZK Sound Vol. 2	Nacional-ZZK
3	1	2	1	6	40	CEU Vagarosa	Six Degrees
4	2	1	1	10	34	OCOTE SOUL SOUNDS Coconut Rock	ESL
5	7	13	5	8	33	BOMBA ESTEREO Blow Up	Nacional
6	5	4	1	12	26	NICKODEMUS Sun People	ESL
7	37	-	7	2	24	DEPEDRO Depedro	Nat Geo
8	8	10	6	9	18	LATIN PROJECT Musica De La Noche	TLP
8	28	30	1	80	18	WHAT'S HAPPENING IN... Various Artists	Luaka Bop
10	6	3	3	15	17	FEDERICO AUBELE Amatoria	ESL
11	10	42	2	14	15	BOBBY SANABRIA Kenya Revisited Live	Jazzheads
11	-	-	12	3	15	YOMO El Cuarto Bate	Gold Star
13	16	12	1	19	11	MEXICAN INSTITUTE OF SOUND Soy Sauce	Nacional
14	12	25	2	13	10	TIEMPO LIBRE Bach In Havana	Sony Classical
15	17	14	1	33	9	NOVALIMA Coba Coba Remixed	Cumbancha
15	33	23	15	38	9	EL TRONO DE MEXICO Almas Gemelas	Fonovisa
15	45	26	1	43	9	BUENA VISTA SOCIAL CLUB At Carnegie Hall	Nonesuch
15	19	-	4	38	9	MONARETA Picotero	Nacional
15	25	36	1	77	9	BAJOFONDO Mar Dulce	Decca
20	13	22	13	9	8	PITBULL "I Know You Want Me (Calle Ocho)" [Single]	Ultra
20	168	17	1	26	8	RH Quintana Roo	Nacional
20	14	20	1	24	8	LOS FABULOSOS CADILLACS La Luz Del Ritmo	Nacional
20	36	-	3	57	8	SONANTES Sonantes	Six Degrees
24	61	93	24	3	7	FRED HERSCH Fred Hersch Plays Jobim	Sunnyside
24	21	34	3	25	7	FIDEL Crucial Cuts	Nacional
24	105	-	3	40	7	SEÑOR COCONUT Around The World	Nacional
24	79	35	1	45	7	JUANA MOLINA Un Día	Domino
24	26	62	1	61	7	GRUPO FANTASMA Sonidos Gold	Aire Sol
29	30	11	5	9	6	TITO PUENTE Dance Mania	Sony Legacy
29	67	66	30	13	6	ESPINOZA PAZ Yo No Canto, Pero Lo Intentamos	Disa
31	15	16	4	14	6	MARCIO LOCAL Says Don Day Don Dree...	Luaka Bop
32	31	6	6	17	6	CLAUDIA ACUNA En Este...	Marsalis Music
33	-	69	32	13	6	LA ARROLLADORA... Mas Adelante	Disa
34	22	59	8	44	6	LILA DOWNS Shake Away	Manhattan
35	119	-	35	55	6	PACIFIKA Asuncion	Six Degrees
36	39	96	16	14	5	CECILIA NOËL A Gozár	Compass
37	146	67	19	20	5	DON OMAR "Idon" [Single]	Machete
38	40	68	11	17	5	ZOE Reptiletric	EMI Mexico
39	44	18	1	41	5	EL GUINCHO Alegranza!	XL-Young Turks
40	56	84	2	63	5	KASSIN +2 Futurismo	Luaka Bop
41	116	-	41	12	5	BABY BOY Ya No Llores... Let Me Love You	Siente
42	9	94	9	3	4	MARIO GRIGOROV Paris To...	Warm And Genuine
43	29	15	15	35	4	AVENTURA The Last	Premium Latin
44	98	99	44	4	4	BANDA MS "Cahuates Pistaches" [Single]	ASL / Disa
45	70	-	22	8	4	CHOCO ORTA Ahora Mismo	Caminalo
46	50	28	19	19	4	TITO 'EL BAMBINO' El Patron	EMI-Televisa
47	101	-	47	11	4	AVIZO Recordando Josefa	powerhouse
48	75	53	7	40	4	SEÑOR COCONUT El Baile...	Nacional-Emperor Norton
49	77	56	14	37	4	BANDA EL RECODO "Te Presumo" [Single]	Fonovisa

Important: In order for your music to be eligible for appearance on CMJ R ALTERNATIVE SELECT ALBUMS, you must service Mediaguide with all albums, EPs and singles (including remixes and edits). Please visit the "Submit Music" tab of www.musicmonitor.com or www.cmj.com/airplaymanager and follow the instructions for submission.

Alternative Select Tracks

PERIOD ENDING 8/9/2009
WWW.CMJ.COM/MEDIAGUIDE

Powered by
Mediaguide

TW	LW	ZW	PK	WKS	SPINS	ARTIST + TITLE	LABEL
1	-	NR	1	1	15	Yomo Descara	Gold Star
2	17	21	2	9	12	Uproot Andy Brooklyn Cumbia	Nacional
3	-	NR	3	2	12	Los Amigos Invisibles Dub-Dubi	Nacional
4	9	NR	4	3	11	Bomba Estereo La Boquilla	Nacional
5	5	11	5	7	10	Bomba Estereo Fuego	Nacional
6	171	97	6	18	10	Cabrera Erectuos Cactus	Luaka Bop
7	1	13	1	5	9	CeU Cangote	Six Degrees
8	3	71	2	10	8	Los Amigos Invisibles Sueno Erotico	Nacional
9	29	72	9	10	8	Los Amigos Invisibles Mentiras	Nacional
10	107	17	10	7	8	The Latin Project Verbenza (w/...	T.L.P.
11	11	18	3	10	8	Pitbull I Know You Want Me (Calle Ocho)	Ultra
12	6	14	1	10	7	Ocote Soul Sounds... The Revolt Of The...	ESL
13	16	44	11	8	7	Fauna Guachito Gil	Nacional
14	82	NR	14	2	6	DePedro La Memoria	World's Fair Label
15	-	NR	15	1	6	DePedro Como El Viento	World's Fair Label
16	10	28	4	9	6	Sonido Del Principe Cartagena	Nacional
17	66	77	17	13	6	Espinoza Paz Lo Intentamos	ASL / Disa
18	32	36	3	9	5	Ocote Soul Sounds... Pan, Chamba Y Techo	ESL
19	23	20	7	8	5	Ocote Soul Sounds... Vendende Saude E Fe	ESL
20	24	65	10	7	5	Ocote Soul Sounds... El Diablo Y El Nau...	ESL
21	33	66	9	9	5	Ocote Soul Sounds... Coconut Rock	ESL
22	59	43	15	8	5	Alex Krygier Cumbia Tucumana	Nacional
23	20	37	13	8	5	Meneo La Licuadora	Nacional
24	-	NR	24	1	5	Frikstailers Cumbia Kamisama	Nacional
25	98	46	4	10	5	Nickodemus La Lluvia (w/ Richard Shepherd)	ESL
26	21	19	1	12	5	Nickodemus Sun Children / N'Dini	ESL
27	101	NR	27	3	5	Los Amigos Invisibles Loco Por Tu Amor	Nacional
28	7	9	7	15	5	Federico Aubele Sueno...	Eighteenth Street Lounge
29	-	NR	29	11	5	La Arrolladora Banda... Ya Es...	Edimonsa / Disa
30	-	24	9	16	5	RH+ Sambacanuta	Nacional

Important: In order for your music to be eligible for appearance on CMJ R ALTERNATIVE SELECT ALBUMS, you must service Mediaguide with all albums, EPs and singles (including remixes and edits). Please visit the "Submit Music" tab of www.musicmonitor.com or www.cmj.com/airplaymanager and follow the instructions for submission.

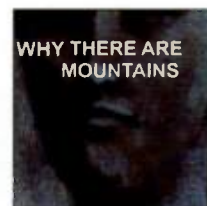
Radio Select Self-Released

PERIOD ENDING 8/9/2009
WWW.CMJ.COM/MEDIAGUIDE

Powered by
Mediaguide

TW	ARTIST + TITLE	LABEL
1	CYMBALS EAT GUITARS Why There Are Mountains	Self-Released
2	FEATURES Some Kind Of Salvation	Self-Released
3	WIYOS Broken Land Bell	Self-Released

Important: In order for your music to be eligible for appearance on CMJ R RADIO SELECT SELF-RELEASED, you must service Mediaguide with all albums, EPs and singles (including remixes and edits). Please visit the "Submit Music" tab of www.musicmonitor.com or www.cmj.com/airplaymanager and follow the instructions for submission.



CYMBALS EAT GUITARS



FEATURES



WIYOS

Top 200 Adds

PERIOD ENDING 8/11/2009
 COMPILED FROM NEW ALBUMS MADE AVAILABLE FOR AIRPLAY

POS.	TOTAL ADDS	ARTIST + TITLE	LABEL
1	69	NURSES Apple's Acre	Dead Oceans
2	59	PISSED JEANS King Of Jeans	Sub Pop
3	49	THE DO A Mouthful	Get Down!
4	44	ENVY CORPS Kid Gloves [EP]	Tempo Club
4	44	ROYALCHORD The Good Fight	Supply And Demand
4	44	CALE PARKS To Swift Mars	Polyvinyl
7	43	PATRICK WOLF The Bachelor	Nylon
8	38	ENTRANCE BAND The Entrance Band	Universal
9	34	BROADWAY CALLS Good Views, Bad News	Side One Dummy
10	33	HISTORICS Strategies For Apprehension	Metropolitan Indian
11	30	HELADO NEGRO Awe Owe	Asthmatic Kitty
11	30	DRUG RUG Paint The Fence Invisible	Black And Greene
13	25	BLACK MOLD Snow Blindness Is Crystal Antz	Flemish Eye
14	21	MODEST MOUSE "Perpetual Motion Machine" [Single]	Epic
14	21	A HAWK AND A HACKSAW Delivrance	The Leaf Label
14	21	MAKE ME House Of Brakes	Self-Released
17	19	CARE BEARS ON FIRE Get Over It	S-Curve
18	18	PREAK FAEANS Wintering Out	cAFF-FLICK
19	17	PENELOPES Priceless Concrete Echoes	Le Plan
20	16	APSCI Best Crisis Ever	Quannum



NURSES

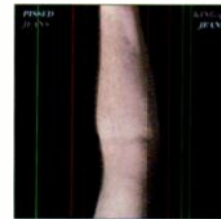


THE DO



ROYALCHORD

MOST ADDED TOP FIVE



PISSED JEANS



ENVY CORPS



FUN



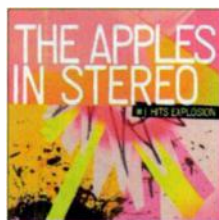
WILD BEASTS



STREET LEGAL



LULLABYE ARKESTRA



APPLES IN STEREO

AUGUST 25

- VLADISLAV DELAY *Tummaa*
- EMMURE *Felony*
- ENDSTILLE *Verführer*
- LIAM FINN AND ELIZA JANE *Champagne In Seashells*
- LITA FORD *Selections From Wicked Wonderland* [EP]
- FUN *Aim And Ignite*
- GORDON GANO AND THE RYANS *Under The Sun*
- LULLABYE ARKESTRA *Threats/Worship*
- MATISYAHU *Light*
- MUNICIPAL WASTE *Massive Aggressive*
- OUT LOUD *Out Loud*
- RUMATERA *My Crew*
- TWISTED NERVE 10TH ANNIVERSARY...
- UNANIMATED *In The Light Of Darkness*
- WILD BEASTS *Two Dancers*

- Leaf
- Victory
- Regain
- Yep Roc
- JLRG
- Nettwerk
- Yep Roc
- Vice
- Epic
- Earache
- Frontiers
- Boogie
- B
- Regain
- Domino

SEPTEMBER 1

- ANGHER *Hidden Truth*
- APPLES IN STEREO *Hits Explosion*
- ARCTIC MONKEYS *Humbog*
- CELAN *Halo*
- JUPITER ONE *Sunshower*
- REVEREND HORTON HEAT *Laughin' And Cryin'...*
- STREET LEGAL *Bite The Bullet*

- Dark Star
- Yep Roc
- Domino
- Exile On Mainstream
- Ryko
- Yep Roc
- Frontiers



DEEP COVER

Portugal. The Man's *The Satanic Satanist*

By Emily Parliman

CMJ sat down with John Baldwin Gourley, lead singer and guitarist for Portugal. The Man, to discuss the architectural, origami-like packing for his band's latest album, *The Satanic Satanist*. Gourley designed the cover, which is more or less a sculpture, with his close friend Austin Sellers. Though the songs are amazing enough to warrant an iTunes download, you'll regret not stopping into a record store to pick up the full package when it looks this good.

CMJ: Was it intentional to make the album cover a sort of *objet d'art*?

JBG: Totally. In my opinion, the CD is such a dying format. And it really took a lot of time to figure out a way to pull this off without it being too expensive. It's been talked about a lot in the past. Austin and I have thrown around this idea before and, with the last record, Makenna Combs tried some things with die-cuts and cool packaging, but—yeah, we just kind of went for it with this record. In the end, the whole thing turned out to be one solid piece, one glue spot, no plastic. The booklet was completely taken out, we just made it into a poster. We saved some money in a lot of areas and [laughs] overspent in others.

CMJ: Does the end result meet the original concept, or did the idea change over time as budget and feasibility became real factors?

JBG: It's actually exactly what the original concept was. I was looking through some of the stuff recently—I have some loose sketches and sketch books where it was drawn out, it's always fun to look back on that kind of stuff—and it's relatively the same idea that got carried through. It was one of those things that I knew if I wasn't set on it, it wouldn't happen. So, I just said it right away, "This is how the package is going to be. It's going to fold like this [gestures]." I did cut-outs and everything and just sort of handed it off to Austin.

CMJ: That's pretty impressive. I heard that when keyboardist Zachary Scott Carothers first heard your idea, he said that he thought it would be impossible.

JBG: I'm maybe not the best at explaining things. I always need to draw out an example. It was so funny when I showed Austin. His immediate reaction was, "Fuck you. You're going to make me do all this work and they're going to turn it down, and I'm going to have to go back to square one and just start all over." But we were just adamant about it, and we just ran with it.

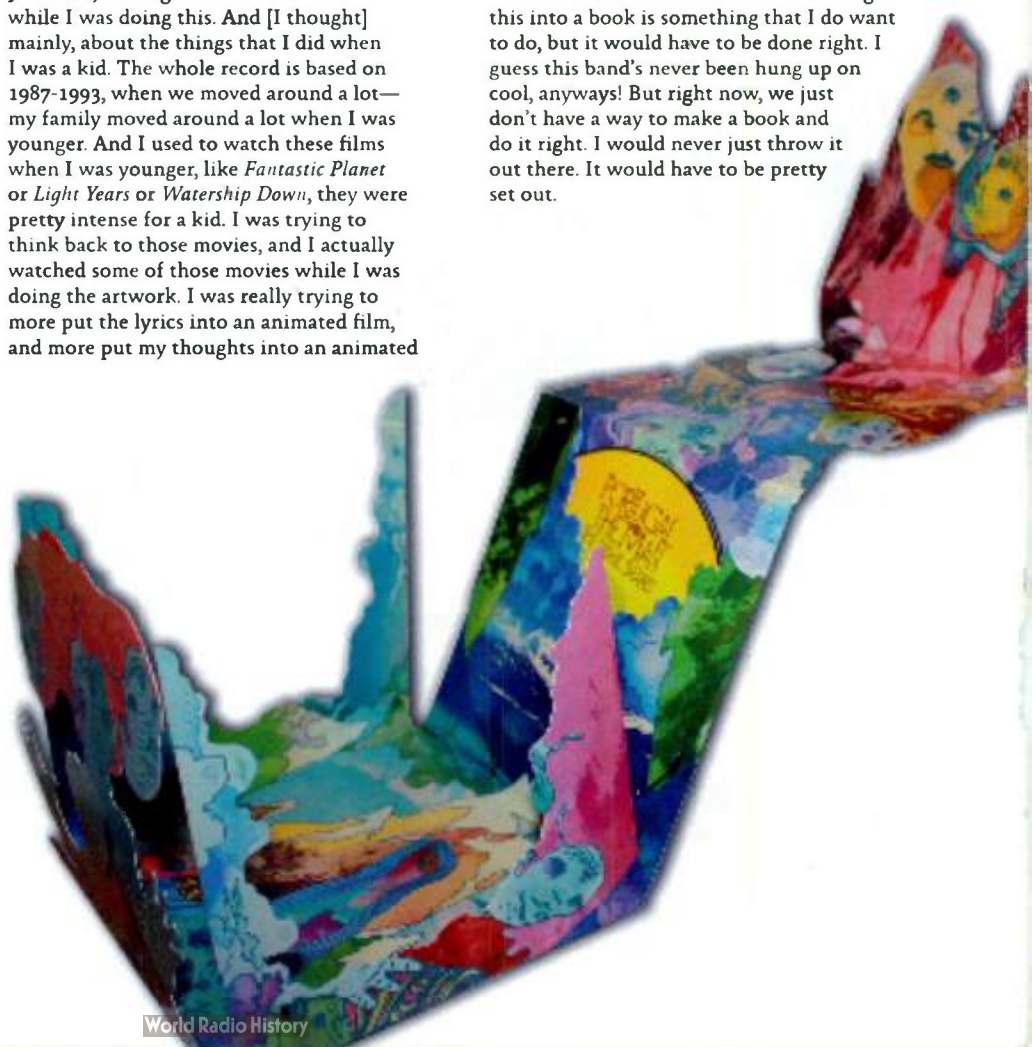
CMJ: Were you listening to the record while you were drawing and trying to take in parts of it and design the album cover with the songs in mind?

JBG: Um, I thought about the record a lot while I was doing this. And [I thought] mainly, about the things that I did when I was a kid. The whole record is based on 1987-1993, when we moved around a lot—my family moved around a lot when I was younger. And I used to watch these films when I was younger, like *Fantastic Planet* or *Light Years* or *Watership Down*, they were pretty intense for a kid. I was trying to think back to those movies, and I actually watched some of those movies while I was doing the artwork. I was really trying to more put the lyrics into an animated film, and more put my thoughts into an animated

film, as far as the package went. You know, there's a whole story that goes around the package that isn't in the lyrics and that no one will ever see, but it was written.

CMJ: Would you ever think about publishing or telling that story?

JBG: It depends. We've talked to friends about animating it and doing a full story and everything. But I'm so into sci-fi, and it's so not rock n' roll. The stuff that we do is so not rock n' roll. And it's really hard to remain credible, in my opinion—and I'd really like to break that down and be like, "We're nerds! This is what we do and this is what we want to do." I think that making this into a book is something that I do want to do, but it would have to be done right. I guess this band's never been hung up on cool, anyways! But right now, we just don't have a way to make a book and do it right. I would never just throw it out there. It would have to be pretty set out.



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ANATOMY OF THE BANDS

BY: Marisa Aveling

Just as the hip bone's connected to the backbone, and the back bone's connected to the shoulder bone (thanks "Dry Bones"), when it comes to bands, a similar thing can be discovered. Here we present the anatomy of the band—a visual breakdown of what makes up both male and female (musical) bodies.

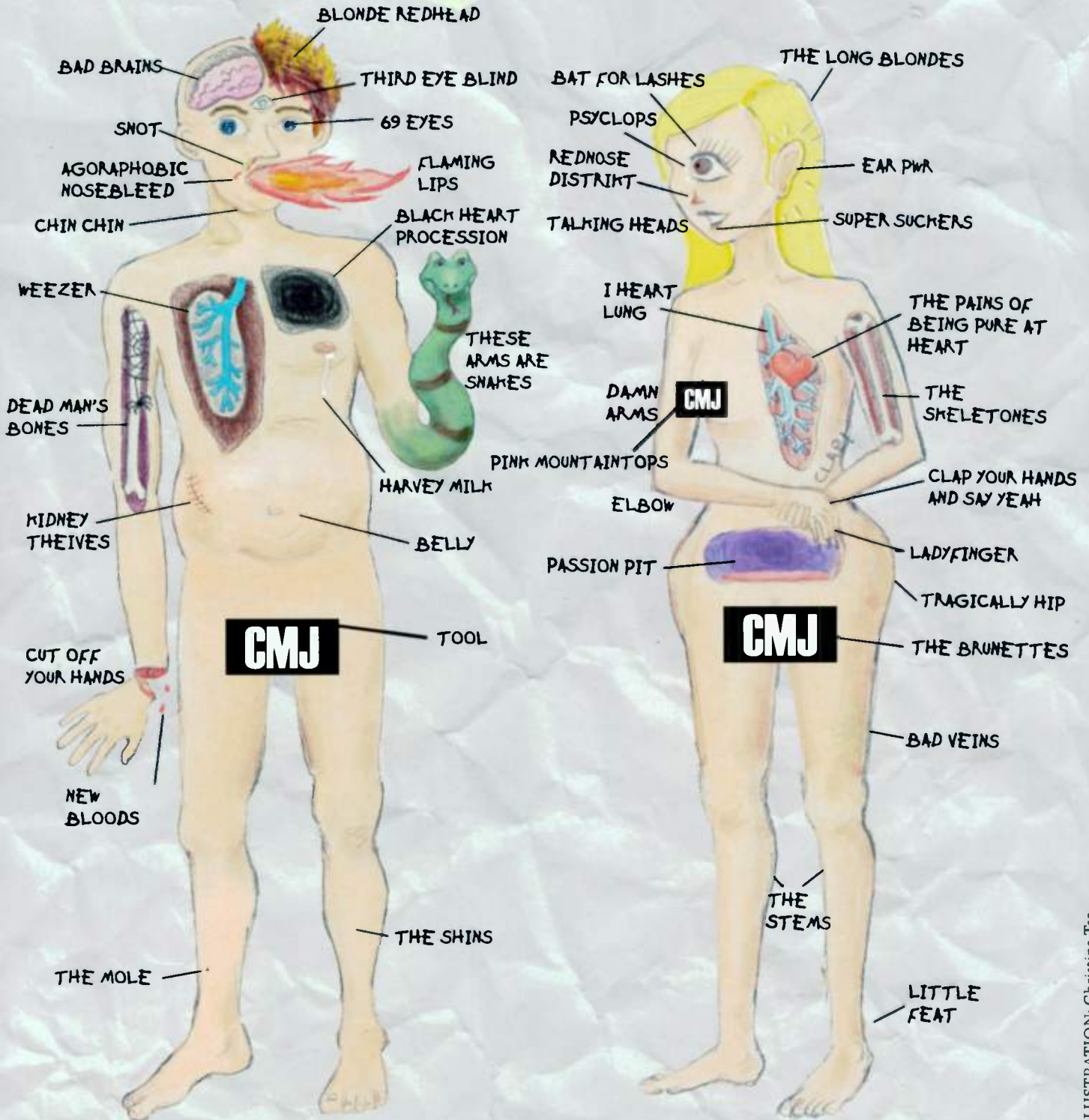


ILLUSTRATION: Christina Tse



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