RUSTIC OVERTONES
Roots Funk For The Road

L.A. Symphony in Hip-Hop

Hefty reissues in Jazz

La Ley goes MTV Unplugged in N Alt

Dysfunctional Family Picnic in Loud Rock
“Like Badly Drawn Boy, Jay wrenches beautifully eccentric melodies from acoustic-rooted sensibilities. But like Elliott Smith there’s a very natural, unassuming talent of great proportions here.”
—NME.com
FEATURES

8 Rustic Overtones: Into The Great Wide Open
Rustic Overtones made a name for themselves by selling more than 30,000 copies of their own self-released recordings. Now, with the long-delayed release of their official big-label “debut,” the Portland, Maine roots-funk seven-piece finally gets its chance to make good on that formidable start. But its much-talked-about live show that’ll really take them to the ends of the earth.

DEPARTMENTS

4 Essential
Our picks for the best new music of the week: Pernice Brothers, Philadelphia Experiment, Husking Bee, and Iggy Pop.

6 The Week
All the industry news you need to know, bite-sized.

10 Reviews
Appliance, Brand New Immortals, Convoy, Migala, RX Bandits, and M. Ward.

13 Loud Rock
Reviews of the new Ill Nino, Cradle Of Filth and Murder 1 Blues Army records, along with reviews of indie releases by Destroyed By Anger and Chaos Theory, a wrap-up of commercial giant WXKR’s Dysfunctional Family Picnic 5, a few words from the road with Slayer’s Kerry King, and news on Deftones side projects.

17 New World
Boubacar Traore has travel troubles, Papa Noel falls ill, and tour info for Baaba Maal and Lunasa, and reviews of El Hadj N Diaye, Transglobal Underground spin-off Temple Of Sound and Rizwan-Muazzam Qawwali.

18 Jazz
A live review of Keith Jarrett’s Carnegie Hall performance and news on Hefty’s reissue some underground jazz classics; reviews of Remember Shakti, Eric Reed and Brother Jack McDuff’s final studio recording.

20 Hip-Hop
Kurtis Blow and Grandmaster Flash’s new AOL and what’s in the pipe; reviews of 7L & Esoteric and LA Symphony.

22 RPM
Slam fills us in on the last five years, Mekka tours America, and Larry Heard unleashes the sensual and sexy Love’s Arrival. Plus Darren Emerson and Slicker.

24 Ñ Alternative
La Ley records an MTV Unplugged album, new music by Monterrey’s power pop quintet Jumbo, and WATCHA organizers announce another compilation.

25 Triple A
Reviews of new albums from Kelly Joe Phelps and Lee Roy Parnell.

26 CMJ Radio 200
Radiohead at No. 1.

30 Core Radio 75
Radiohead at No. 1.

31 Adds & Going For Adds
Built To Spill at No. 1

32 Upcoming

34 Airplay

50 Get A Job
PERNICE BROTHERS

The World Won’t End (Ashmont)

Joe Pernice is getting closer and closer to a classic sound that allows room for pure, melodic simplicity and lush, detailed arrangements. He’s already hinted at how beautiful a rootsy pop album could be with 2000’s eponymous Chappaquiddick Skyline one-off. World Won’t End is filled with unabashed pop tunes delivered in warm tones by a fully arranged band. The rich sounds and Beatle-inspired melodies suggest a slightly more polished version of the homey, hummable rock that comes out of the Elephant 6 crowd. If Pernice was just trying to show off or simply fishing for Brian Wilson or Big Star comparisons, the album would have suffered under the weight of that ambition. But instead of saying “look what I can do” in these softly sung songs, Pernice says “look what pop can do.” In “Our Time Has Passed,” he weaves a bittersweet string arrangement into its compact verses, chorus and elegant bridge to give the listener a shoulder to cry on. Pernice’s tender power-pop draws heavily on 1970s AM rock, but only where melody and harmony are concerned. The kitsch is left behind with the other retro trappings, allowing the album’s sunny, golden sound to shine through. — Steve Ciabattoni

HUSKING BEE

4 Color Problem (Doghouse)

Emo has been suffering a furious backlash of late, and even diehard fans of that melody-laden twist on angst can’t argue with its deservedness: What was once a dynamic and exciting movement has lapsed into predictability. But there’s still hope for post-hardcore, it’s just harder to find. Japan’s emo scene has been a hotbed lately, with bands like Naht and Eastern Youth injecting ingenuity back into the style. At the Japanemo forefront is Husking Bee, a quartet whose new 4 Color Problem album will likely be on the top 10 lists of droves of emo fans. The Bee takes the most delectable parts of emo’s all-stars—the sugary hooks of the Promise Ring, the soaring melodies of Jimmy Eat World, Braid’s inventive stop/start shifts—and twists them into a graceful mix of familiarity and originality. (Jimmy Eat World frontman Jim Adkins and producer Mark Trombino lend their services to Problem, which can’t hurt HB’s chances of being accepted Stateside.) Singer/guitarist Masafumi Isebe drops the patented sensitive musings in English, and though they don’t always make sense (“I reach Nirvana this awakening/ I’m here now I’ve forgotten myself/ Why do I have two feet?”), it’s near impossible not to sing along. If you’ve felt lost in the mire of paint-by-numbers emo, seek out the Bee: They’ll help you remember why people got so excited about post-hardcore to begin with. — Nicole Keiper
PHILADELPHIA EXPERIMENT
The Philadelphia Experiment (Ropeadope)

The Philadelphia Experiment is a conceptual project between Roots drummer/kingpin Ahmir "?uestlove" Thompson, jazz bassist Christian McBride and critically-acclaimed classical and jazz pianist Uri Caine. While all three grew up in the City of Brotherly Love, McBride is the real unifier here, having gone to high school with Thompson and played early gigs with Caine. Although Caine and Thompson were strangers before they walked into the studio to record this, the three had no problems nailing down a sound and running with it. Primed on vintage funk and plugged into Miles Davis's '70s electric jazz, the Experiment plays jittery instrumental jams replete with deep funk grooves, sublime melodies and classic analog production. Aside from the album's five originals, there are number of re-worked, Philly-themed covers. A broad survey of the city's rich musical history is provided by tunes taken from famed Philly icons like Grover Washington, Jr. ("Mister Magic") and Sun Ra ("Call For All Demons"), local funk jazz legends Catalyst ("Ile Ife") and honorary resident Elton John (a faux-classical take on "Philadelphia Freedom"). Proving that music really is a common language, this Experiment is a successful one. — Tad Hendrickson

IGGY POP
Beat 'Em Up (Virgin)

With David Bowie currently remaking his early folk songs and Lou Reed still recovering from the overlong and overboring Ecstasy, things haven't been looking too good for former glam-punk heroes; leave it to Iggy Pop to deliver a swift kick in the nuts just when it was needed. That kick is Beat 'Em Up, his thirteenth solo effort and probably the heaviest thing he's delivered since the Stooges. Every bit of the rock absent on 1999's quiet, introspective Avenue B has returned and then some. Iggy can once again thank a team of brothers for a sonic shot in the arm; the guitar/drum duo of Whitey and Alex Kirst lends Beat 'Em Up the same burst of energy that Hunt and Tony Sales gave Lust For Life. Album opener "Mask" roars out of the box with a double-time two-chord stomp that sounds like it was ripped straight from a lost Raw Power session; the title track throws gang-style backup vocals over thunderous metal; and "Drink New Blood" boasts a breakneck riff that makes the whole track feel like it's bursting at the seams. Fans of his slower material will appreciate "Football," "Savior" and "Talking Snake," which recapture the world-weary feel of The Idiot. There are, of course, a few bad moves (the overwrought yelping of "Howl," the lyrical disaster "Jerk"), but it's inspiring to see Iggy kicking ass and taking names while his peers go soft. — Tom Mallon
Chet Atkins Dead at 77

Guitarist Chet Atkins died at his home on June 30. The musician had struggled with cancer for years, having survived the removal of a brain tumor in June of 1997 and an earlier bout with colon cancer, before finally succumbing to the disease. He was 77.

During his career, Atkins recorded more than 75 instrumental albums and his guitar stylings appeared on tracks by the likes of Elvis Presley, Hank Williams Sr. and the Everly Brothers. In 1957, Atkins was put in charge of RCA Nashville, where he signed Dolly Parton and Roy Orbison and helped mold the Nashville sound. He left his post in the ’70s to return to performing. During his career, he won numerous awards, including Grammys and a Lifetime Achievement Award.

Island-Def Jam Takes On Soundtracks

In the wake of the success of previous soundtracks on the label, such as The Nutty Professor I & II, Rush Hour and The Fast And The Furious, as well as the contribution of label artists such as Jay-Z, DMX, Method Man and Redman to said projects, the Island Def Jam Music Group will be creating a soundtrack division to centralize film music operations across its labels.

The new division will be headed up by IDJMG President Lyor Cohen and Def Jam Records’ Kevin Liles, who will focus on getting IDJMG artists’ songs on film soundtracks. In addition, Island Def Jam will provide film studios with music supervision and special marketing services.

Love: 1, Nirvana Fans: 0

On June 11, a King County, WA Superior Court judge granted Courtney Love an injunction against the release of a song recorded by Nirvana before Kurt Cobain’s suicide in 1994. Krist Novoselic and Dave Grohl want to include the song on an upcoming 45-track box set to be released in October. The song — known as both “On The Mountain” and “You’ve Got No Right” — was performed at a Nirvana concert in 1993. A trial is set for December 31, 2002.

Love is attempting to dissolve Nirvana LLC, the corporation she formed with Novoselic and Grohl. According to court papers, Love was “emotionally overwrought and distraught” when she signed the agreement that requires any proceeds from the corporation’s assets be split equally between the three parties.

Wotapalava Tour Postponed

Wotapalava, the largest festival to be aimed at a lesbian and gay audience, has been postponed from this year to next. The festival was scheduled to make 18 North American stops in July and August.

Organizers cite the recent withdrawal of Sinead O’Connor and the difficulty of finding a suitable replacement with such short notice as the reason for the postponement. The line-up was to include Pet Shop Boys, Soft Cell, The Magnetic Fields and Rufus Wainwright, as well as DJs Junior Vasquez and Danny Tenaglia.

“We have made this decision with the greatest of reluctance,” commented Pet Shop Boy/Wotapalava creator Neil Tennant, “but it seems impossible to proceed without a complete line-up of artists. We look forward to coming to America next year.”

Those who had already purchased tickets will be given free refunds at the point of purchase.

Aimster: The New Napster

Lawsuits were filed against Aimster on behalf of six major film studios and a group of music publishers. Disney, MGM, Paramount, Sony, 20th Century Fox and Universal allege that Aimster seeks to “supplant Napster as the preferred forum for the illegal copying and distribution of copyrighted works,” according to the complaint filed in a California district court. The studios are seeking an injunction to keep Aimster from facilitating the trading of copyrighted works, in addition to statutory damages. According to published reports, a similar suit was filed in New York on behalf of the group of music publishers, which included the likes of Leiber & Stoller and the estate of Rodgers & Hammerstein.

Just A Bite…

Yahoo has paid $12 million for the equity value of Launch Media, Inc. despite the fact that the company was valued at $50 million mere months ago. (What a bargain!) • Despite the breakup, Ben Folds Five’s 1997 release, Whatever And Ever Amen, will be re-issued to coincide with Fold’s upcoming solo debut, Rockin’ The Suburbs. Both are scheduled for release Sept. 11. • Trent Reznor recently emerged from the studio with a remix of N’E’R’S’D’s single, “Lapdance,” off of its recent debut album, In Search Of….
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bands are chosen by CMJ

50 go on tour to rock the nation

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10 try to LA to compete on stage
For a guy who spent half the previous night sprawled out on a picnic table, Rustic Overtones frontman Dave Gutter sounds remarkably lucid. The neverending Rustic Overtones tour had taken the sextet to the very end of America — Key West, Florida — and as the host of the evening’s main entertainment, he found himself going that extra mile once again for the benefit of his audience.

“See, there’s this new thing that’s been happening that I’ve noticed,” he explains. “We ask for shots onstage sometimes, and people don’t wanna buy six guys shots. So what happens is, they see me as the mouthpiece of the group, so they give me one big shot to do, like it’s on behalf of the entire band. I mean, I didn’t even go out last night after the show! Everyone else went out clubbing or something and I was dead! I was in the van at first, then it started to get so hot in the van... So I grabbed my pillow and just walked around until I found somewhere that I wasn’t afraid of getting attacked by strange bugs or something. And it was a picnic table.”

Dave’s lucky he even made it that far. All he can recall from the night before is watching some gigantic fish swimming in the water nearby trying to eat the ice cubes he dropped in the water, a surplus of the region’s trademark retirees, and the fact that the club looked exactly like the bar in the post-apocalyptic video for Tom Petty’s “You Got Lucky” — and that that very song happened to be playing on the jukebox when the band walked in. “I didn’t really see much else,” he admits. “I got drunk really fast.” This must be what he means when he says the road is filled with “a million priceless stories — it’s how we actually get paid.”

Despite recording much of its new album, ¡Viva Nueva! (Tommy Boy), in 1999, the road has been the Portland, Maine band’s only means of emotional sustenance recently. After releasing three CDs on their own label and selling an impressive 30,000 copies via little more than local store consignment deals and their own merch table, the band was signed to Arista in 1998. But several executive shifts, a discordant appearance at a company party, and one terrible company-issued remix later (“We burned it and peed on it”), the band asked to leave the roster, putting its big label debut on ice.

The strife ended up being a lucky break, however. Though originally helmed by legendary Bowie producer Tony Visconti, the eventual almost-Arista album was compromised into what Dave calls “grotesque, inhuman proportions from being tweaked to try and make it sound like pop trash. So we brought the songs back to their original Visconti mixes,” he explains. “We just remixed it back to what we did originally — the stuff we were really psyched about.”

And then they added some fresh material to spike the cocktail. While in a seemingly interminable wait to discover their fate, the band forged on, recording five new songs at home in their practice space for inclusion on the album. With its slippery, jubilant mix of funk, soul, jazz and pop, the end result is a recording with surprising cohesion considering the tumult. Most importantly, it’s an important step toward one of the band’s biggest goals. “What we’ve been trying to do is just go crazy with making our sound its own thing,” Dave says. “So much so that you can’t even put it into a category. So that it’s the only thing out there like it. Like, back in the day, when I was a big heavy metal head, you could go to the store to buy an album from a heavy metal band, but if they didn’t have it, you could buy another one that would fill that spot for you. But we want it so if you go to the record store for our album and they don’t have it, you have a sinking feeling in your stomach all day until you find it, because there’s nothing else that will fill that void. We want to be the exclusive version.”

Thanks to the band’s deft arranging skills, its live sets also often feature completely different arrangements than the album versions. “We approach the studio and live as two totally different beasts. In the studio, we’re not afraid of adding extra stuff because we’re not planning to play it live with strings or a backing track or something. We’re just not going to have them there, and do something else that’ll get your attention.”

Attention is what Rustic Overtones both deserve and demand. With a reputation for scorching live sets, Dave and his cohorts have little patience for stagnant audiences. “If we’re playing a show and after a few songs, the audience isn’t reacting or getting into it, we...just push right out onto the dancefloor. We get the acoustic, upright bass, the piano, the acoustic guitar, and we set up in the middle of them. Literally right in front of everybody. If they won’t come to us, then we go to them,” he laughs. “It’s awesome.”
“If we’re playing a show and after a few songs, the audience isn’t reacting or getting into it, we just push right out onto the dance-floor. We get the acoustic, upright bass, the piano, the acoustic guitar, and we set up in the middle of them. If they won’t come to us, then we go to them.”
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Recommended If You Like

APPLIANCE

Imperial Metric (Mute)

Over the course of its five years bridging traditional rock instruments with homemade sonic contraptions, London's Appliance has evolved into a handy, reliable post-rock machine. Imperial Metric, the outfit's third-long player, amplifies the ambitions of the band's previous material and emerges as a solid work that swings like a pendulum between spacey rock and armchair electronic. Instrumental tracks such as “FLF” and “Comrades In A Moscow Hotel” sit at the left of the arc, layering simplistic, linear bass lines and keyboard melodies over a backwash of ambient noise and cosmic sound effects. To the right, there are the hazy rock orchestrations of “Land, Sea, Air” and “Gentle Cycle Revolution,” songs replete with spacey, heavily reverbed guitar melodies, hypnotic bass licks and drone-y vocals that slouch with a stoned laziness, à la Primal Scream. Still, Appliance's most intriguing moments come when building a bridge between their two worlds, as evidenced by cuts like “Separate Animals,” where a blanket of electronics buffers the hollow 303 bassline, detached vocals and random assortment of piano and guitar textures.— M. Tye Comer

R.I.Y.L.: To Rococo Rot, Neul, Prolapse
Contact: Mattie White
Phone: 212.255.7670
Email: mattie@mute.com
Release Date: July 17
Add Date: July 10

BRAND NEW

IMMORTALS

Tragic Show (The Music Company-Elektra-EEG)

There's nothing particularly tragic about Brand New Immortals' Tragic Show. In fact, the trio's debut is spunky alt-rock with soulful vocals, the kind that lights up the request lines at commercial radio. “Reasons Why” and “Blacksun” are the kind of “couples” rock songs that will burn themselves into your memory—the perfect thing to listen to while holding hands with your significant other on the ride home from the movies. Well, when you get noted powerhouse rock producer Brendan O'Brien (Red Hot Chili Peppers, Stone Temple Pilots) to man the boards and you've got former Black Crowes bassist (and current yoga junkie) Johnny Colt among the ranks, you should demand nothing less than arena-ready tunes with little nuggets of wisdom (“Your halo is held on with duct tape”) that Everyman can nod his head in agreement with. Tragic Show is glossy rock 'n' roll that would be a perfect addition to the H.O.R.D.E tour. — Amy Sciarretto

R.I.Y.L.: Blues Traveller, Hootie & The Blowfish, New Radicals
Contact: Keith Jenkins
Phone: 212.275.2862
Email: keith.jenkins@elektra.com
Release Date: June 26; at radio now

CONVOY

Black Licorice (Hybrid–Atlantic)

Take the Eagles (the good songs) and cross them with Weezer, or play the Jayhawks alongside Sloan, and you'll have an idea of Convoy's m.o. These California boys have harmony chops learned by rote from the Beach Boys and the molasses-thick Southern temperaments that lead to extended guitar solos (lots of compression) and just the right amount of twang. Those who've heard their two-year-old, self-released lo-fi Pineapple Recording Sessions may be surprised by the pristine production Dave Bianco brought to the table, but if you know Bianco's work with Tom Petty, you'll see why his style worked with Convoy's crunchy, Petty-ish hooks. If the psychedelica-influenced electronic effects that come in toward the end (“Eleventeen”) aren't an organic match for the band's warm style, jammy arena-pleasers like “Alice” redeem them, and the sweet catchiness of opener “Gone So Quick Tomorrow” lightly coats the rest of the album like honey. — Dylan Siegler

R.I.Y.L.: Tom Petty, Old 97's, Sloan
Contact: Nate Cefaratti
Phone: 212.868.7312
Email: nathan@hybridrecordings.com
Add Date: July 17

MIGALA

Arde (Sub Pop)

One of the brightest artistic lights in the diverse Iberian indie-pop scene, Madrid, Spain's Migala is also its resident invoker of shreddows. A lush sextet whose core inspiration lies in the wistful grandeur of Ennio Morricone film scores and Leonard Cohen's monologues on heartbreak's alleyways, it nevertheless isn’t a group of typical Tindersticks-y, sym-folk-ic dread merchants. Many touches of Arde (Spanish translation: “It burns”), the band’s third full-length but only the first released in the U.S., escape the stereotype — accion, plucked acoustic guitar, brushed drums and Abel Hernandez’s husky bi-lingual delivery — that is Migala’s stock-in-trade. On “Fortune's Show of Our Last” they close with a melodic wall that leads one to believe they wouldn’t mind being My Bloody Valentine on any given day. And the film samples of “Primer Tren de La Manana” morph into a hi-hat and rim-shot, almost-house groove that hints that ecstasy plays into Migala’s creative process as much as fragility. Most of the time though, they simply smoke unfiltered cigarettes with their muses, checking out the red spotlight hitting the bowed bass in the corner of the café. — Piotr Orlov

R.I.Y.L.: Calexico, Tindersticks, Red House Painters
Contact: Sara Pourghesemi
Phone: 206.441.8441 ext. 3063
Email: sarap@subpop.com
Release Date: July 17; at radio now
**RX BANDITS**

Progress (DriveThru)
Orange County ska-pop luminaries RX Bandits clearly aren’t interested in wading through the tired Third Wave ska scene anymore. With the appropriately titled *Progress*, the quartet makes it a goal to separate themselves from a field of uninspired punk/ska bands armed only with four chords and trite tales of high school heartbreak. Here the Bandits leap through genres at every turn: “VCG III” kicks off the album with hardcore vigor, complete with screamed backup vocals; “In All Rwanda’s Glory” decries racial injustice in the form of a reggae anthem (c.f. Bob Marley’s “War”); and “Analog Boy” boasts the catchiest pop-punk chorus this side of Blink-182. RX Bandits’ aspiration to progress has not, however, made them forget that what they’re best at making is fun music. *Progress* is hook-laden and will leave you unconsciously bobbing your head throughout. Watch the band show off their new diverse sound to the masses on the 2001 Warped Tour. — Alex Naidus

**M. WARD**

End Of Amnesia
(Future Farmer)
They say in Alcoholics Anonymous that a moment of clarity is that life-changing instance where you wake up and recognize the solution to your problem. Alt-country singer/songwriter M. (Matt) Ward’s debut *End Of Amnesia* is the exhale after such a heavy realization. The Portland bard’s wispy/raspy singing and folksy guitar strumming makes a warm companion to the sense of well-being that comes from being happy to be alive. Depending on your frame of mind, though, it’s also the kind of stuff that could lead you to a stiff drink. Eerie Theremin-like sounds squiggle behind a lazy guitar until Ward begins with a crackling voice, “I asked you to be my best friend, and then I lose ya’ on “Bad Dreams.” “So much water under the bridge,” he coos in soulful harmony with his own voice and a Dobro guitar. “Now my mind walks free…” he goes on. “Flaming Heart” bursts into a foot-stompin’, piano-driven jamboree that harkens to pre-*Odelay* Beck. And if that’s not enough to keep you sober, he invited some of his laid-back friends (Howe Gelb and Lambchop’s Deana Varagona, among others) to help you remember how sweet it really is. — Enrique Lavin
Vocalist Mike DeSalvo has left Canadian brutalcore band Cryptopsy, citing personal reasons for his departure. Word has it that IDJMG has acquired a 50 percent stake in American Recordings, meaning that bands like Slayer, Unida (my favorite stoner rock band) and American Head Charge will be promoted and marketed by Universal, not Columbia/Sony. The fine folks at Solid State Records slipped me a super-advance of Embodyment’s Hold Your Breath, which isn’t due out until October. A little refresher course on Embodyment’s catalogue: Embrace The Eternal (1998) was all out death metal. Then, in 2000, the Texans got new singer Sean Corbray and released The Narrow Scope Of Things, which remained balls-out heavy. But it also established a whole new dynamic to the band’s sound with Corbray’s melodic singing style. Hold Your Breath takes that melodicism a step further with tunes like “K-9” and “Binge and Purge.” Henry Rollins is living proof that you can’t keep the thick-necked cognoscenti down. Rollins Band, fresh from its split with major label Dreamworks, has signed to Sanctuary Records. Hank and co. will release Nice on Aug. 21. Cheers to Sanctuary for proving that while the label has a back catalogue of heritage artists that may not appeal to today’s kids, they still have their finger on the pulse. RCA has inked a new rap-rock band called Headstrong. The band’s debut should be out by the end of the year. In the meantime, check out www.headstrongmusic.com for some tasty treats. If you like 311 or Crazy Town, then you’ll probably join the Headstrong cult. System Of Down has titled its new album Toxicity. Killswitch Engage has signed to Roadrunner Records. The band is tossing around Alive Or Just Breathing as the title. The band’s gracious A&R rep Mike Gitter allowed me to hear some new songs, including “Numbed Days.” This new material is less Eurometal sounding than KSE’s debut, but it’s still got the All Out War-meets-Overcast sound down pat. Amazing! We like.

DEFTONES X FIVE

All the Deftones have side projects. Steph Carpenter (guitar) has a side band called Dr. Kush with Christian Olde Wolbers and Raymond Herrera from Fear Factory and B-Real from Cypress Hill. Material should surface next year. Steph calls it “predominantly rap-metal because of its origins, but it’s not like anything else we do.” Drummer Abe Cunningham has a project called Phallucy, which will issue a limited edition release this summer. Frank Delgado, the band’s deejay, has a side deal called Co-Defendants. And Team Sleep, frontman Chino Moreno’s side project, will finally see the light of day via Maverick in 2002. I can’t wait. Bassist Chi Cheng releases spoken word discs.

KROCK DFP

WXRK is NYC’s rock radio station. Duh. I usually listen to WSOU because I don’t usually listen to commercial radio and I want my metal all day. But when I heard the line up for K-Rock’s 5th annual
Dysfunctional Family Picnic during Howard Stern in the morning. I was salivating like a Pavlovian dog: Adema, Crazy Town, Disturbed, 3 Doors Down, Linkin Park, Papa Roach, Staind, Blink 182, Stone Temple Pilots and the kicker, a reunited Jane’s Addiction. The June 15 ’palooza at Jones Beach Amphitheatre in Long Island felt like being at the main stage at Ozzfest. Four of the bands are Ozzfesters this year. Seeing STP and Jane’s play back-to-back transported me to my sophomore year of college in 1994 sans nostalgia. My love for these bands is still as strong as it was when I used to listen to them back in the day. Adema is a baby band, featuring the Mark Chavez — the little brother of Korn’s Jonathan Davis — on vocals. Unfortunately, I was held up at the gate and didn’t see the band, but I heard them. They churn out solid, commercially-viable rock. Crazy Town’s all about the abs. When the band flexed its muscle for “Butterfly,” a Sea of Long Islanders began swaying in the breeze. Disturbed’s David Draiman picked a fight with a front row heckler after his band’s killer cover of Tears For Fears’ “Shout.” I loved it. Linkin Park and Papa Roach got the biggest responses from the crowds. Linkin Park are the Backstreet Boys of rock radio, while P-Roach’s Coby Dick spent more time in the crowd than he did on stage, bringin’ it to the people. Staind’s Aaron Lewis looked like he smoked 10 bong loads — but he always looks that way and is proud of it — before performing. No matter, Staind gave it up, mixing their new acoustic jams with heavy stuff off Dysfunction. When STP took the stage for its brief, five-song mini set, Scott Weiland appeared on stage in full drag, looking like Hedwig. He made one ugly woman, with his glitter eye shadow and fishtails and long wig, but he sang like the manly man he is. Perry Farrell looked beautiful in a fluorescent green, one-piece suit and hat. While Farrell shook like he’s got Parkinson’s Disease, he and Dave Navarro and their crew played a mini set that consisted primarily of Nothing’s Shocking material, like “The Mountain Song,” “Summer Time Rolls” and “Jane Says,” along with “Been Caught Stealing.” It brought tears to my eyes. Word on the streets is that a reunited Jane’s will embark on a tour this summer.
Cool as hell. That’s all I’ll say about Slayer’s big, bald, heavily tattooed guitarist. I talked to the guitarist — that’s Mr. King to you — during Extreme Steel, his band’s tour with Pantera, Static-X, Skrape, and Morbid Angel.

The craziest thing to happen on the tour so far: In Worcester, the bands and roadies gave each other Sharpie tattoos. The already heavily-inked King walked out with a “Cowboys From Hell” tat.

King’s favorite food on the road: Steak. (Duh!) “I’m definitely a ‘Steaker’ on days off. I’m a total carnivore. What did you expect? I am not going to a goddamn salad bar.”

Tattoo The Planet: An overseas tour featuring Slayer, Pantera, Static-X, Vision Of Disorder and Cradle Of Filth, whose anti-Christian stance makes Slayer look like altar boys. “They are blatant Satanists; they’re probably drinking blood. Yeah, just don’t spit it at me.”

On his friendship with Pantera’s Dimebag Darrell: “We’re like two alcoholic cyclones colliding.”

The “One-Take Wonder” in a Dallas Bathroom: King plays the lead riff in Pantera’s “Goddam Electric.” The tale for the grandkids goes a little something like this. “We were doing Ozzfest in 1999. I had my hands full; I was playing with [Rob] Zombie and doing Slayer. And then Darrel comes to town the day prior to the Dallas show. He calls me; he’s drunk as usual, leaves a message that sounded like he wanted me to play something. I had no idea what was going on. I might have said ‘no.’ But I would never say no to them unless I had to wipe my ass with their song (and you and I know that will never happen). When Pantera rolled in to Dallas they had a bigger dressing room than we did, and they weren’t even playing on the tour. Vinnie [Paul, drummer] rolled in with a digital recorder, set up half a stack and my rig. I came right from playing with Zombie. Darrel goes, ‘Do that magic, man.’ I did it in one take with one cabinet set up, pointing at the couch he was on. As soon as it was done, Darrel said, ‘Don’t let him do it again.’ It was a one-take wonder,’ backstage in a bathroom in Dallas.”

Kerry’s Favorite Metal Band Right Now: Slipknot

How Slayer feels about its label American splitting with Columbia/Sony for IDJMG/Universal on the eve of the release of God Hates Us All: They don’t think about it too much. “The reason they bumped it is so whoever puts it out has time to get behind it and get behind the advertising and promotion and shit. I am more stoked about this than any other album in a while.”
ILL NIÑO

Revolution Revolución (Roadrunner)
If the tropical percussion and Caribbean rhythms on Puya’s and Soulfly’s brand of new metal tickles you pink, wait until hear Revolution Revolución. Ill Niño’s Latin metal monster will make you feel like you’ve just downed an entire bottle of Tequila, getting all tingly in places you never knew you had. The New Jersey-area band had been on the local circuit as El Niño for years – originally employing Merauder’s hoarse-voiced Jorge as lead singer. After the band made the switch to Christian Machado, it not only got the ladies swooning, but El Niño enjoyed a maturation process that yielded Ill Niño. Today, the bilingual Revolution Revolución is lyrically smarter and musically harder. The Latin threads are woven in so seamlessly that you won’t have to pause to think, “Oh, there’s a salsa part in the middle of a two-guitar mosh riff? What do I do now!” You won’t even notice the difference. Instead, you’ll realize you’re listening to something way out-of-the-ordinary, beginning with the 10-ton hammer crashing of drummer Dave Chivarri and the percussion stylings of Roger Vasquez. Get loco and smash some piñatas with “God Save Us,” “If You Still Hate Me,” “Nothing’s Clear,” “Rumba,” and “No Murder.”

R.I.Y.L.: Sepultura, Soulfly, Puya
Contact: Jen Meola
Phone: 212.274.7545
Email: meola@roadrunnerrecords.com
Release Date: July 31; at radio now

CRADLE OF FILTH

Bitter Suites To Succubi (Spitfire)
Underneath all the corpse paint, Cradle Of Filth is a bunch of jokers. Talk to tea-and-krumpters British frontman Dani Filth for five minutes and you’ll be crying with laughter. Or just look at the double-entendre in the title of Cradle’s latest frightening opus Bitter Suites To Succubi. (Trivia: A “succubus” is a female demon that has intercourse with men in the sleep; it’s male counterpart is an “incubus.” Touché.) Cradle’s music is creepy, like a creaking door, the stillness of a misty graveyard, or someone chasing you into the woods. Last year’s Midian dominated the Loud Rock charts, and Cradle comes back to give fans another side of black metal beef to sink their vampire fangs into, as Bitter Suites... features re-recordings of classic Cradle cuts such as “The Principle Of Evil Made Flesh,” “Summer Dying Fast,” and “Black Goddess.” Haunting female vocals, razor sharp riffs and utterly eerie keyboards pepper the new tunes (see: “Born In A Burial Gown”). It’s literally vintage Cradle.

R.I.Y.L.: evil, metal, corpse paint
Contact: Sean McEneely
Phone: 516.942.7729, ext. 11
Email: spitfiresean@aol.com
Release Date: July 3; at radio now

MURDER 1 BLUES ARMY

Mordor Rising (Pavement)
Murder 1 Blues Army is not to be confused with Murder 1, the New Jersey-based punk rock band that loves it when you hate them so much that you wish for the slow, torturous, maiming death of each member. Murder 1 Blues Army shares some members with Murder 1, and that’s where the similarities end. As the name implies M1BA is a more-bluesy, stoner-rock outfit that’s imbued with plenty of herbal inspiration. Mordor Rising is a throwback from the ’70s, when psychedelia, acid trips and guitar dueling reigned supreme. Don’t try and operate any heavy machinery when succumbing to “Earthshakes,” “Mordor Rising,” “Speed King,” and “Goldilox And The Raver.” Somewhere Black Sabbath is smiling upon M1BA.

R.I.Y.L.: Black Sabbath, Black Crowes, Sleep
Contact: Skateboard
Phone: 516.328.1103
Email: skatebmkt@aol.com
Release Date: July 24

DESTROYED BY ANGER

Offsetting The Balance (Destroyed By Anger)
Long Island is a breeding ground for hardcore bands (V.O.D. and Glassjaw, for instance) and Destroyed By Anger is the latest of these to rear its metal head. Offsetting The Balance is gritty, metallic hardcore – not quite metalcore — weaned off of Pantera’s grooves, Machine Head’s thrash and the Cro-Mags pace. In fact, DBA does a cover of the Mags “Malfunction.” The self-released Offsetting The Balance is completely devoid of any new metal conventions (rapping and ghetto grooves, especially), and the album has a decidedly old school vibe. If I told you this album came out in 1988, you’d believe me after hearing “Redesigned” and “Salt The Wounds.”

R.I.Y.L.: Pantera, Machine Head, Cro-Mags
Contact: Concrete
Phone: 888.687.9663
Email: ericcole@concreteplanet.com
Release Date: June 19; at radio now

CHAO S T H E O R Y

Chaos Theory (Parental Advisory)
Chaos Theory’s self-titled debut sounds very ’80s, but not in a glam-rock, noisily-guitar kind of way. Rather, Chaos Theory is reminiscent of that decade’s love affair with gritty thrash. While Chaos Theory fits nicely into a timeline, the music doesn’t ever sound dated. The Central New Jersey-foursome cranks it up and out on their self-titled debut while vocalist/bassist Dan Altobelli displays his Motorhead/Lemmy Kilmister influences in his deep, rumbling voice. “Broken Face,” “Pressure Situation” and “Idolkill” should wet your willy.

R.I.Y.L.: Pro-Pain, S.O.D., Overkill, Motorhead
Contact: The Syndicate
Phone: 888.666.2061
Email: hardrock@thesyn.com
Release Date: at radio now
Malian singer-songwriter Boubacar Traoré follows South Africa’s Mahotella Queens in having problems with the I.N.S. In Traoré’s case, however, it seems that he applied for the wrong type of visa. A solution was quickly reached, and his tour began belatedly on June 28 in Colorado. He’s currently touring with guitarist Bill Frisell on a piece to be premiered at the Earshot Jazz Festival in Seattle this fall, and will be appearing at WOMAD USA, replacing kora player Ballaké Sissoko, who will no longer be visiting the U.S.

Congolese guitar wizard Papa Noel has been admitted to hospital in France with a relapse of tuberculosis, forcing the cancellation of a European tour. Noel has been very visible recently with the retrospective compilation Bel Ami in addition to being part of Kékélé on Rumba Congo. A fund is being set up by Stern’s, which is his U.S. record label, to help defray his medical expenses. Donations and get-well cards can be sent to the label.

Senegalese superstar Baaba Maal will be undertaking a North American tour in August, supporting Missing You... Mi Yewenni. The 19-date trek begins Aug. 4 in Newport, RI and concludes on Aug. 31 in Chicago.

Irish band Lúnasa are on a roll. Not only have they just released their third album, The Merry Sisters Of Fate, but their eponymous debut has finally seen the light of day in America on Compass Records. To top it off, flutist Kevin Crawford has just issued his second solo album, In Good Company, aided and abetted by luminaries like Tommy Peoples and Arty McGlynn.

**El Hadj N’Diaye**

Xel (World Village)

This second album (but first U.S. release) from the Senegalese singer-songwriter El Hadj N’Diaye might be stark, but it’s certainly powerful. From the opening title track, where electric guitar and bass add thick swatches of color, to the percussion-powered “Casa Di Mansa,” where N’Diaye lets loose a keening griot wail the equal of Youssou N’Dour, the effect is thrilling. Although he sings in Wolof, there’s still a lulling beauty to the acoustic wail the equal of Youssou N’Dour, the effect is thrilling. Although he sings in Wolof, there’s still a lulling beauty to the acoustic

Contact: Sarah Folger
Phone: 310.478.1311
Email: sfolger@harmoniamundi.com
Release date: July 10
New York City’s JVC Jazz festival did its usual formidable run in the latter half of June. Among countless events of varying size, Keith Jarrett’s Standards Trio with Gary Peacock and Jack DeJohnette was one that captured the imagination of the jazz cognoscenti and fans alike. The trio played two sets of typical material at its Carnegie Hall performance on June 26; standards like “Honeysuckle Rose” and “I’m Getting Sentimental Over You,” jazz classics like Monk’s “Straight No Chaser” and even an original was surveyed. But the tunes were really just a launch pad for the trio to improvise upon. The trio barely made it through the beginning of the Monk tune before taking off with Jarrett’s patented set of vibrant chops amid all the bowing, the trio performed three encores of a single tune each. Seldom does one see that kind of crowd reaction to a jazz band and let’s hope that it encourages this long-running group to work more often.

The folks at Chicago’s Hefty have released a number of challenging, experimental albums by folks like Slicker, Aluminum Group, Euphone, and Bill Ding. The label now makes a foray into the jazz avant-garde with two ’70s gems from trombonist Phil Ranelin entitled The Time Is Now! and Vibes From The Tribe. Ranelin ran with jazz folks like Freddie Hubbard, Wes Montgomery in his native Indianapolis, hung in New York, and then moved to Detroit, where he hooked up with the Motown label and played behind the likes of Stevie Wonder and The Temptations. After scoring some cash playing soul gigs, Ranelin started recording out jazz records with players from a collective called The Tribe, which was active in the Detroit community in the same way that Chicago’s AACM and St. Louis’s BAG are. Original copies of The Time Is Now! fetch up to $600 on Ebay, and for good reason: The music is certainly out of the late-Coltrane school, but Ranelin adds deft touch of blues and soul groove to the proceedings to make music that is simultaneously out and swingin’ in the way that Miles Davis’s work from the era is.

And finally, a CMJ shout out goes to Garret Shelton. Shelton is the new radio promotion person over at Verve, replacing Crissy Zagami. Shelton came up from KDIC out of Grinnell College in Iowa. Shelton is proud to note that previous graduates include Herbie Hancock and jazz critic Gary Giddins. He’s relocated to NYC for his first post-college gig and, like everyone else, is currently looking for affordable housing. He can be reached at 212.331.2059 or garret.shelton@umusic.com.
REMEMBER SHAKTI

Saturday Night In Bombay (Verve)

Guitar great John McLaughlin and classical Indian music tabla player Zakir Hussain first formed Remember Shakti in 1975, recording three albums that drew equally upon Indian music and jazz before taking a nearly 20-year hiatus. Now featuring mandolinist U. Shiveras and kanjira player V. Selvaganesh, the group has already recorded two albums and has only grown greater on Saturday Night In Bombay. For these live performances, which were the conclusion of Shakti’s world tour, several additional Indian musicians joined the quartet to fill out the sound. Though Bombay is undoubtedly a collective effort, it is nevertheless remarkable to hear McLaughlin race around his fretboard, and the hypnotic cadence of Hussain’s tabla playing is right there with him, continually prodding and finding endless variation on the riffs.

R.I.Y.L.: Nusrat Khan, Trilok Gurtu, Master Musicians Of Joujouka
Contact: Garret Shelton
Phone: 212.331.2069
Email: garret.shelton@umusic.com
Release Date: June 19

ERIC REED

Happiness (Nagel-Heyer)

Pianist Eric Reed made a formidable splash with releases for Impulse! and Verve, but now he’s moved to the smaller Nagel-Heyer label. One thing that hasn’t changed for Wynton Marsalis’s pianist is the quality of the company he keeps. This time out, Reed makes it a party, inviting some of his LCJO cronies and others for a septet, with additional players stopping by to do guest spots as well. The originals are clever takes on modern day bop with occasional nods to other jazz styles, and wherever he goes with his tunes, Reed does it with flair, creating interesting arrangements that often shift in surprising directions.

R.I.Y.L.: Wynton Marsalis, McCoy Tyner, Randy Weston, Marcus Roberts
Contact: Tim James
Phone: 800.288.2007 ext. 2103
Email: mhadden@allegro-music.com
Release Date: June 26

BROTHER JACK MCDUFF

Brotherly Love (Concord)

Brother Jack is no longer here but he left us with Brotherly Love before he departed this world. For his last session, he re-united with ’60s sidemen Red Holloway on alto saxophone and guitarist Pat Martino as well as a solid backing cast. The music is pure McDuff, never deviating from the blues and that thick groove he helped invent. Most of the tunes are McDuff originals, but there’re standards “April In Paris” and “Georgia,” and, somewhat surprisingly, Chucho Valdés’s “Santa Amalia.” Also included are two live tracks that feature McDuff sparring with young organist Joey DeFrancesco.

R.I.Y.L.: Jimmy Smith, John Scofield, Dr. Lonnie Smith
Contact: Rebecca Risman
Phone: 310.453.7776
Email: rebeccar@concordrecords.com
Release Date: June 12; at radio now
As always, the Bay Area-based Anticon label has some good stuff coming out in the near future. Here’s the word from label head-honcho (and label artist) Sole, who recently returned from a 22-date tour: “I got a new Why? & Odd Nosdam EP dropping momentarily, as well as a Sole Learning To Walk & Alias Double EP. Six months after that, I’m dropping the new Sage Francis 12” and the new Josh Martinez 12”. The albums we have in the chamber are the new Alias, the new Sage Francis, Sole ‘_uck rt’ lp, and the new Them/Subtle EP. But I’m actually taking a step back and seriously stepping up our operation before I drop anymore full-lengths with a half-assed promotion model. I’ve sought some outside help from professionals and gotten some management assistance for the label. All in all, we are definitely not slowing our roll, just preparing to turn this hot dog stand into an ocean liner. Check www.anticon.com for more info…Hip Hop news and information kingpin Davey D (check www.daveyd.com for his weekly newsletter) reports on a new old-school alliance: “Kurtis Blow talked to me at length [at the recent Hip Hop Summit in NYC] about his newly launched organization called the Alliance Of Legends (AOL). He and Grandmaster Flash, who was also present, have started this as a way for them to preserve some of the positive aspects and overall spirit of hip-hop’s old school. Blow wants the organization to serve as a council of elders so young cats coming up in the game can get help. He also noted that it was extremely important for the older pioneering guys within hip-hop to organize and get themselves in a position where they can come correct. The AOL plan to document, chronicle and come up with an official accounting of hip-hop’s history.” Blow explained that the process has already started with the filming of his documentary, which he’s been working on for the past year and a half and that he has put together a historical hip-hop compilation album, though it’s yet to be scheduled for release. Blow also noted that the AOL would be doing a number of shows that include artists from hip-hop’s pioneering days. Somehow, I don’t think they’ll be able to use the AOL acronym, but it sounds like a great organization…Promoter extraordinaire Fiona Bloom and Sub Verse Music have a slew of upcoming goodies. She reports: “We’ve got a C Rayz Walz 12” dropping this summer called “Mood Swings,” a Scienc Of Life double A-side with “Yikes” featuring MF Doom. Seattle’s Source of Labor full-length, Stolen Moments, will drop in late August. Also, we’ve got two back-to-back Subversive Skool shows with Atmosphere and Swollen Members in late July at the Knitting Factory. And [ex-Company Flow member and Sub Verse label part-owner] Bigg Jus’ eagerly anticipated extended single, with five instrumentals/remixes and new songs which will whet appetites before the full-length release entitled Plantation Rhymes comes out.” The label has also launched its new website: www.subversemusic.com. You can get in touch with the illustrious Ms. Bloom at Fiona@subversemusic.com, 646.613.1708…The group Techno Animal (Justin Broadrick and Kevin Martin) will be releasing its debut full-length, The Brotherhood Of The Bomb, on Matador in September, with an impressive array of underground MCs helping out on vocals, including Chicago’s Rubberoom, NYC’s Anti-Pop Consortium, Sonic Sum, El-P, Vast (from Cannibal Ox), and the UK’s Toastie Taylor. Aside from the new Arsonists album, Matador is also slated to release the very long-awaited full-length by producer Large Pro (formerly known as Large Professor, one-time member of old-schoolers Main Source). Matador expects to issue the album in the fall. Check www.matadorrecords.com for updates.

A C.E.O. (12”)
(75Ark)
Oakland’s The Coup is back to raise more ruckus in the hip-hop world. With their Party Music album coming out on September 4, their radical politics and supremely funky beats have a chance to reach more people than ever before. The duo, comprised of MC Boots Riley and DJ Pam The Funkstress, is obviously not mellowing with age, and 5 Million Ways To Kill...

R.I.Y.L.: Outkast, dead prez, Micranots
Contact: G Team Promotion
Email: gteampromotion@aol.com
Release Date: July 3
7L & ESOTERIC

**The Soul Purpose**
(Direct / Landspeed)

7L & Esoteric — one of the first nationally known groups from Boston’s underground hip-hop revivalists community (which includes Mr. Lif, Akrobatik, Skitzofreniks, and Edo. G) — have taken their time putting out their debut full-length. But fans can cease salivating as the wait is finally over. The range that vocalist Esoteric shows us here is limited, but this duo’s heart is definitely in the right place and their love for hip-hop shines through on every track of this overstuffed album. Showcasing previously released singles like “Mic Mastery,” “Operating Correctly” (with Mr. Lif), “Speaking Real Words” (featuring Inspectah Deck), the outfit’s new material instigates diversity, but can also create problems with group-member identity and sticking to cohesive themes on any given track. But they’ve done a good enough job avoiding any such obstacles on “Broken Tape Decks,” the first single from their upcoming *Call It What You Want* album. The track is odd, to say the least: a loose, goofy cut that rolls along, mixing in some purposefully annoying Humpty Hump-styled vocals that grow on you eventually. Lyrically, the Symphony is decidedly more Bloodhound Gang than Gang Starr. But somehow it works, even though the number of tag-team MCs piled on tends to detract from any continuity. “What You Say?” (featuring ex-Pharcyde Fat Lip) and “Big Dipper” are both well-produced and quirky, with choppy, non-linear brags that won’t make you push the “next” button, while “LA” is faster and thicker, with harpsichord keys and 100% NYC underground emulation.

**R.I.Y.L.:** Ugly Duckling, Lord Sears, Jurassic 5
**Contact:** S.P.E.C.T.R.E. (Jessica)
**Phone:** 323.644.3779
**Email:** jessica@spectreradio.com
**Release Date:** at radio now

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**L.A. SYMPHONY**

**Big, Broke, L.A. (EP)*** (Squint)

The Los Angeles-based eight-MC, one-DJ crew, LA Symphony is an interesting conglomerate. First off, with their almost across-the-board NYC underground rhyme styles, they certainly don’t sound like they’re from LA. They’re also very MC-heavy, which instigates diversity, but can also create problems with group-member identity and sticking to cohesive themes on any given track. But they’ve done a good enough job avoiding any such obstacles on “Broken Tape Decks,” the first single from their upcoming *Call It What You Want* album. The track is odd, to say the least: a loose, goofy cut that rolls along, mixing in some purposefully annoying Humpty Hump-styled vocals that grow on you eventually. Lyrically, the Symphony is decidedly more Bloodhound Gang than Gang Starr. But somehow it works, even though the number of tag-team MCs piled on tends to detract from any continuity. “What You Say?” (featuring ex-Pharcyde Fat Lip) and “Big Dipper” are both well-produced and quirky, with choppy, non-linear brags that won’t make you push the “next” button, while “LA” is faster and thicker, with harpsichord keys and 100% NYC underground emulation.

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**Release Date:** at radio now

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### HIP-HOP

**Period Ending 7/3/2001**

**Contributing reporters this week:** 96 • See page 46 for a complete list of Hip-Hop airplay reports.

<table>
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**#1 DEBUT**

| 6 | - | - | 1 | D12 “Devil’s Night” | Shady Records-Interscope |
| 7 | 12 | - | 2 | MARQ SPEKT “Liquid Smoke” | Subverse |

**UP 33 POSITIONS**

| 8 | - | - | 1 | PEP LOVE “Ascension” | Hiero Imperium |
| 9 | 34 | 20 | 4 | EASTSIDAZ “I Love It” | TVT |
| 10 | 5 | 6 | 2 | GORILLAZ “Gorillaz” | Virgin |
| 11 | 22 | - | 11 | SOULS OF MISCHEF “Trilogy” | Hieroglyphics Imperium |
| 12 | - | - | 12 | SCREWBALL “Torture” Feat. M.O.P. | Landspeed |
| 13 | 6 | 5 | 4 | BUS DRIVER “Get On The Bus” | Mass Men |
| 14 | 9 | 4 | 3 | REDMAN “Malpractice” | Def Jam |
| 15 | 14 | - | 14 | O.C. “Half Good, Half Sinner” | JCOR Entertainment |
| 17 | - | - | 17 | OUTSIDAZ “Who You Be” | Rufflife |
| 18 | 27 | - | 19 | ALL NATURAL “Second Nature” | Thrill Jockey |
| 19 | 20 | 24 | 19 | VARIOUS ARTISTS “Droppen The Bomb” | Bomb |
| 20 | 26 | - | 20 | BEANIE SIGEL “Beanie (Mack B****)” | Roc-A-Fella |
| 21 | 8 | 14 | 8 | ANGEL “No Gravity” | Supa Crucial |
| 22 | R | 35 | 22 | CLICK THA SUPAH LATIN “Get Live!” | Fluid-Wild West |
| 23 | 21 | 16 | 15 | DJ LOGIC “The Anomaly” | Ropedope-Atlantic |
| 24 | - | - | 24 | JAGGED EDGE “Jagged Little Thrill” | Columbia |
| 25 | 3 | 7 | 7 | GREYBOY “Mastered The Art” | Ubiquity |
| 26 | 19 | - | 19 | MASS PYKE “5th Regiment” | 7 Heads |
| 27 | 13 | 18 | 6 | MICHAEL FRANTI & SPEARHEAD “Stay Human” | Six Degrees |
| 28 | R | 20 | 21 | MISSY “MISDEMEANOR” ELLIOTT “Miss E...So Addictive” | Elektra-EEG |
| 29 | - | - | 29 | MAD SKILLZ “Y’all Don’t Wanna” | Rawkus |
| 30 | R | 12 | 16 | LUDACRIS “Back For The First Time” | Def Jam South-IDJMG |
| 31 | 25 | 36 | 5 | ERICK SERMON “Music” | Interscope |
| 32 | R | - | 28 | KRS-ONE “Sneak Attack” | Koch |
| 33 | 24 | 15 | 5 | CASUAL “Same O.G.” | Stimulated |
| 34 | R | 17 | 17 | AKBAR “Those Who Say” | Ill Boogie |
| 35 | 18 | 23 | 18 | BABA “Mind Music” | Velour |
| 36 | 17 | - | 17 | FOREIGN LEGION “Kidnapper Van” | Insidious Urban |
| 37 | - | - | 37 | KURUPT “It’s Over” | Artemis |
| 38 | 33 | 32 | 26 | N.E.R.D. “In Search Of N.E.R.D.” | Virgin |
| 39 | 37 | - | 37 | ST. LUNATICS “Summer In The City” | Universal |
| 40 | - | - | 40 | FULL FORCE “Float On With Us” | TVT |

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**ADDS**

1. **UNspoken HEARD** “Elevator Music” Seven Heads
2. **SakinaH NABi** Projects To Pyramids Marcion
3. **Mission** “Contagious” Insidious Urban
4. **7L & ESOTERIC** “Call Me E.S.” Landspeed
5. **Executive Lounge** “Big Tyme” 75 Ark

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Chart information is based on combined airplay reports of hip-hop and urban releases from CMJ’s panel of college, commercial and non-commercial radio stations.
Of this summer’s Creamfields and Area:One tours alone aren’t enough to satiate your appetite for outdoor techno festivals, Mekka Entertainment is set to take you give you a hearty helping of big, meaty beats under the sun throughout August and early September. Par for the course will be the Mekka tour’s open-air setting, highlighted by tented areas and multiple stages. Upping the ante, however, is Mekka’s lineup of heavy-weight talents, which includes Danny Tenaglia, Armand Van Helden, Deep Dish, BT (live), DJ Dan, Derrick Carter, Sandra Collins, Max Graham, DJ Craze, Carl Craig (live), Josh Wink, Dave Ralph, Christopher Lawrence, DJ Rap, The New Deal, Bad Boy Bill, Mixmaster Mike, LTJ Bukem and Roni Size, plus Paul Oakenfold, The Crystal Method, and Uberzone on select dates. A host of unconfirmed hip-hop artists will also appear at each gig. Sponsored by Napster (creator Shawn Fanning is a Mekka consultant) and X-Box, the tour will also serve as a kickoff for Mekka Entertainment in America — a collective of techno professional who’ll work to developing the global music community, both on the dancefloor and in cyberspace. The tour will be complemented by the release of two CD compilations, to be mixed by New York’s Junior Sanchez and San Diego’s H-Formation (Hipp-e and Halo). Mekka Tour Dates: Detroit (8/4), Toronto (8/5), Tampa, FL (8/10), Miami (8/11), Dallas (8/15), New York (8/18), St. Louis (8/24), Chicago (8/25), Seattle (8/30), Los Angeles (9/1) and San Francisco (9/2).

Q&A

**SLAM**

It took Stuart MacMillan and Orde Meikle, the Scottish duo Slam, to follow-up to their acclaimed 1996 debut, *Headstales*, but *Alien Radio* (Soma) has proven to be more than worth the wait. The smattering of dirty, Detroit-inspired tech-funk is the next chapter of dance-floor dominance, it’s incorporation of vocalists and diverse influences only serves to up their own ante. *Alien Radio*, along with last year’s *Past Lessons/Future Theories* mix and the success of their highly-regarded *Soma Records imprint*, has brought Slam back where they belong, at the forefront of the international techno scene. MacMillan walks us through the return to form.

We haven’t heard from you guys in a while. What have you been up to?

We’ve been doing other projects, you know. We had a bit of an accident with our studio as well. The building next door to [us] burned down, and it meant that we didn’t have a studio for about a year. Then we relocated to another studio, which was actually set up at Orde’s house. So with *Alien Radio*, we kind of took in things back into the bedroom, which was kind of cool.

Speaking of your roots, it would be impossible not to talk about “Positive Education.” I think it’s up there with “Papua New Guinea” and “Chime” as one of the most timeless dance songs ever written.

When we made that record, we thought, “Yeah, that sounds pretty cool,” and we didn’t realize it was going to be a big record until...everyone from Andrew Weatherall, to Darren Emerson, to Richie Hawtin, to some of the more commercial DJs started playing it. I think it’s a record that’s developed momentum through time as well. It doesn’t sound dated, you know.

But that can be a double-edged sword. Do you feel that you’re constantly competing with that song?

Yeah, we did up until recently I think. That was part of the reason for putting it on *Alien Radio*. Somebody did a trance mix of it, and we thought that if you’re 17, and you’re just hearing that record for the first time, you’re not gonna know the history behind it. I think it’s good to put it out again because it’s not the best track on the album, and that’s what we were trying to achieve. You’re only as good as the last piece of work you do.

Was recording *Alien Radio* an easy process?

It was good because we were inspired to make music. Things were really going good with our DJ career — in the UK in particular. Our sound is really getting appreciated on a much broader level, and that really inspired us, knowing that people are behind what we were doing. Working with vocalists was a brand new excursion for us, and that was really exciting. We wanted to try and create something fresh and try to bring our past influences and our current influences into the whole project.

What about the collaboration with UNKLE. How did that come together?

James [Lavelle] has known us since 1992. He used to come up to Glasgow and DJ a lot. He asked us to do something for Mo’ Wax once, but we never really got together. We met again last year and he was like, ‘Let’s collaborate,’ so we did. He comes from a completely different genre of music, so I thought it was a really interesting project to do.

What is the role that you play in Soma Records right now?

We basically play A&R for the label. We listen through to all the tracks that we get sent. All the music that comes out basically has to go through Orde and myself. We feel really strongly about the musical direction of the label.

How is the scene in Glasgow?

Well, it’s always been a pretty healthy scene, you know. We’ve been throwing parties here for 12 years now and it’s better now than it’s ever been. We do a weekly club night for about 600 people called “Pressure,” and the atmosphere is just incredible — the people in Glasgow really know how to party. They do things to excess, so it’s always a good night.

That’s great to hear. It’s almost illegal to dance in some U.S. cities right now.

Well, I think in [Europe], there were a lot of illegal raves back in the early days, and the only way to monitor them was to bring them into the bigger clubs and to do the bigger events. Eventually, the illegal raves became legal raves. It seems to me they’re just trying to wash it out in the States. But that will just sensationalize the scene and make it bigger, if anything. That’s what happened here, anyway.
LARRY HEARD

Love’s Arrival (Track Mode)

Chicago’s Larry Heard may indeed be the Barry White of the house generation. Like the ’70s guru of sexy soul, Heard’s music is amorous and arousing, its tender emotion sliding deep into your aural cavities. Despite its tendency towards sentimentalism via slo-mo deep house hues and smooth R&B crooning (those are Heard’s own chocolate chords melting the microphone), Love’s Arrival never falls into the cheese-trap that ensnares so many vocal house albums. Like Chris Brann’s Ananda Project, Heard’s offering is a sensual soundtrack the revisits the celebratory vibes of old-school house. “Praise,” for example, runs in sharp contrast to the soul-less beat-and-bass tunes running rampant on some dancefloors, its lyrics (“When I look back, I can see the things you’ve done/And I want you to thank you for my savior and your son”) are so spiritual, they’re almost gospel. Heard keeps his crystalline chords and cadences hovering around 110 bps (keeping the collection just to the left of “downtempo”), assuring that key cuts like “Riverside Drive,” “Déjà Vu” and “Direct Drive” never force you to break a sweat despite the warmth they radiate.

R.I.Y.L.: Ananda Project, Masters At Work, DJ Pierre
Contact: Brett Dancer
Email: brett@trackmode.com
Release Date: July 3; at radio now

DARREN EMERSON

Global Underground: Singapore (Global Underground)

Darren Emerson lays it on deep and dirty on Singapore, his anxiously-anticipated second offering for the Global Underground series. A stronger selection of cuts this time helps this two-disc set eclipse his Uruguay selection of last year, as Emerson juxtaposes the gritty, steaming tech-house of the first disc with the smoother, more progressive prowl of the second. There’s nary a dull or predictable moment as the ex-Underworlder assembles a constantly evolving journey peppered with Latin, industrial, garage, and techno intonations. Recent productions and remixes from Slam, Nitzer Ebb, and Circulation provide Singapore with its peak moments, but it’s Emerson’s subtle sound-bombing that will have you revisiting these grooves all summer long.

R.I.Y.L.: Carl Cox, Justin Robertson, Underworld
Contact: Lift Promotion
Phone: 212.274.9800
Email: eric@promotion-lift.com; hannah@promotion-lift.com
Release Date: July 3; at radio now

SLICKER

The Latest (Hefty)

John Hughes III (son of that John Hughes) has worn a lot of hats over the past few years, serving as head of Chicago’s Hefty records, half of experimental pop duo Bill Ding, and musical scorer and supervisor of several films. But his Slicker guise, the one that allows him to get freaky with the sounds of experimental electronica, may be his most colorful and daring. The Latest is Hughes most accomplished work to date—one that combines lush synthesizer drones with rough frequencies to construct an intriguing and uneasy collection of electronic compositions. Matmos, Chris case and Tellen Tel Aviv all drop in to help Hughes realize his aural vision.

R.I.Y.L.: Matmos, Euphonic, Autechre
Contact: Biz 3
Phone: 773.645.1036
Email: thebiz3@earthlink.com
Release Date: June 26; at radio now
A Ley unveiled three new songs during the taping of a semi-acoustic performance in Miami for MTV Unplugged. According to Xavier Campos, programmer for MTV Latin America’s central feed, the trio played most of it’s well-known songs, including “Intenta Amar,” “Mentira” and “La Luna.”

Campos said the event took on a spiritual quality after the trio invited native Chilean shaman Luz Clarita to clear out the negative energy and bless the stage that was decorated with Tibetan-inspired motifs. Later, adding to the ritualistic feel, Luz Clarita joined singer Beto Cuevas with indigenous instruments on the lullaby-like “La Luna.” Then, Mexican indie rock chanteuse Ely Guerra sang a duet with Cuevas on “El Duelo” from 1995’s Invisible.

Recorded at the Miami Broadcast Center, the one-hour show, which was a joint production with Warner Music, will be aired throughout Latin America and Spain on MTV Latin America and on MTV-S in the United States. The concert will be released in Latin America, the United States and Europe on CD, home video and DVD.

La Ley Unplugged brings the total of Unplugged concerts produced by MTV Latin America to 16 since 1993. Other artists and bands include: Aterciopelados, Café Tacuba, Los Fabulosos Cadillacs, Illya Kuryaki, Maldita Vecindad, Maná, Santa Sabina, Shakira, Soda Stereo and El Tri.

MTV helped break bands in the past, it seems like the good folks at MTV Latin America intend to revive that mission with Latin alt bands.

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**BORDER CROSSINGS**

**JUMBO**

D.D. Y Ponle Play (BMG Mexico)

Jumbo should be on MTV already, or at least M2. It should have been included on at least one of the American Pie soundtracks, a collection of post-grunge pop for summer and party memories. So what if they’re from Monterrey, Mexico.

D.D. Y Ponle Play (“D.D. And Press Play”), the follow up to its 1999 debut Restaurant, the quintet refines its recipe for making American-style power pop with giddy hooks and sophmoric humor. While they are pretty goofy, they do make their intentions clear: They want to connect with American audiences. Singing two songs in English (“Happy High” and “Far Out”) and with the even more radio-ready opening number “Rockstar,” the group seems more than eager to take their American-style power pop with giddy hooks and sophisticated humor.

Period Ending 7/3/2001

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

Sky Like A Broken Clock
(Rykodisc)

Guitarist Kelly Joe Phelps is an extraordinarily gifted acoustic slide player. His playing is effortlessly expressive, allowing you to crawl inside his deft picking and beautiful tone and to bask in the richness of the folk blues tradition. But Phelps is more about art than technique, and the approach shows on Sky Like A Broken Clock. The disc was recorded live — everyone playing in the same room at the same time, no overdubs — with Tom Waits bassist Larry Taylor and Morphine drummer Billy Conway. Mistakes, improvisations, moments of inspiration — it’s all here. The intimate feel of the disc is perfect for Phelps’s voice, which is smooth and worn at the same time, like a craggy piece of driftwood. Throughout Sky Like A Broken Clock, he moans out imagistic lyrics that beg more questions than they answer, like “Clementine,” his update on the miner sing-along, and “Gold Tooth” are especially sweet, but there’s a lot to savor here. — Scott Frampton

Lee Roy Parnell

Tell The Truth (Vanguard)

Singer, guitarist and songwriter Lee Roy Parnell got his start at the knee of Western swing legend Bob Wills, who was a friend of Parnell’s dad. After some lean years, the Texan got his big break on Aristi, establishing himself with a string of top 10 country hits in the ‘90s. Both those days of struggle and major label success are behind Parnell now, allowing him to take a more laidback, less calculated approach. Tell The Truth, his Vanguard debut, reveals Parnell’s interest in a remarkably wide variety of music, including modern country (“Guardian Angel”), uplifting gospel songs (“Brand New Feeling”), introspective folk songs (“Tell Me The Truth”), southern-fried soul (“Breaking Down Slow”), and jumping roadhouse blues (“Crosin’ Over”). Amidst the varied styles, his voice gets the lyrics out without affectation. Things really start to cook, however, when the guitarist plays slide on his vintage Les Paul: he effectively constructs his solos to add soaring drama to each tune. Parnell’s an impressive talent on this raw gem of an album. — Tad Hendrickson

R.I.Y.L.: Tom Waits, Mississippi John Hurt, Taj Mahal
Contact: Mike King
Phone: 978.282.9705
Email: michael.king@rykodisc.com
Release Date: July 10; at radio now

R.I.Y.L.: Eric Clapton, Bonnie Raitt, Delbert McClinton
Contact: Lellie Kapwell
Phone: 310.829.9355
Email: lellie@vanguardrecords.com
Release Date: June 12

TRIPLE A
## CMJ RADIO 200

**Period Ending** 7/3/2001

www.cmj.com

### CHART TOPPER

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### ATTENTION: Aspiring Music Writers

CMJ needs review writers and we’re inviting you to contribute. Members of all CMJ-reporting stations are eligible. In order to be considered, please email a sample album review (of any style of music covered by CMJ), 150 words in length, to editorial@cmj.com, and be sure to include your name, small address, station affiliation and phone number. If we like your writing, you may be invited to become a regular contributor to CMJ’s reviews section. Now get typing!

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**15 YEARS AGO**

- **PETER GABRIEL**
  - So (Geffen)

- **RAMONES**
  - Animal Boy (Sire–WB)

- **SMITHS**
  - The Queen Is Dead (Sire–WB)

- **DREAM SYNDICATE**
  - Out Of The Gray (Big Time)

- **CACTUS WORLD NEWS**
  - Urban Beaches (MCA)

**20 YEARS AGO**

- **DAVE EDMUNDS**
  - Twangin’… (Swan Song)

- **TOM PETTY**
  - Hard Promise (Backstreet)

- **SQUEEZE**
  - East Side Story (A&M)

- **MOODY BLUES**
  - Long Distance Voyager (Polygram)

- **JOE WALSH**
  - There Goes The Neighborhood (Asylum)
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## RADIO 200 ADDS

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## GOING FOR ADDS

**www.cmj.com**

### JULY 17
- **AFROSHEENS** Welcome To My Wonderful Show (AAJ)
- **CONVOY** Black Licorice (Hybrid)
- **ERNESTO DIAZ-INFANTE & CHRIS FORSYTH** Wires And Wooden Boxes (Pax-Evolving Ear)
- **FLASHING RED AIRPLANE** My Life As A Frog (Matchpale)
- **IGGY POP** Beat ‘Em Up (Virgin)
- **MATTHEW JAY** Draw (Capitol)
- **REBECCA GATES** Badman (Badman)
- **SOUNDTRACK** American Pie II (Universal)
- **TRACY SPUEHLER** Six Three One (Hear Diagonally)

### JULY 24
- **HI-STANDARD** Love Is A Battlefield (EP) (Fat Wreck Chords)
- **TINSTAR** Dirty Bird (V2)
- **VARIOUS ARTISTS** Various 03 (V2)
- **ZOO STORY** Zoo Story (Universal)

### JULY 31
- **ALFIE** You Make No Bones (7") (Twisted Nerve)
- **JUCIFER** TBA (Jucifer)
- **OWLS** Owls (Jade Tree)
- **STEREOLAB** Sound-Dust (Elektra-EEG)

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

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

July 17

- **AALIYAH** - Aaliyah
- **ACTUAL TIGERS** - Gravelled And Green
- **APPLES IN STEREO** - Let’s Go (EP)
- **APPLIANCE** - Imperial Metric
- **ATLANTIC STARR** - Millennium Collection
- **BABYFACE** - Face 2 Face
- **BETA BAND** - Hot Shots II
- **BOXSTEP** - The Faces All Look On
- **BROKE AMERICANS** - Broke Americans
- **MILES DAVIS** - Live At The Fillmore East (2CD)
- **ERNESTO DIAZ-INFANTE & CHRIS FORSYTH** - Wires And Wooden Boxes
- **DRAGONLORD** - Rapture
- **EAST BAY CHASERS** - East Bay Chasers
- **PERRY FARRELL** - Song Yet To Be Sung
- **FOUR STOREYS** - Betting On Now
- **EDITH FROST** - Wonder Wonder
- **LILY FROST** - Lunarium
- **GROOVENICS** - Groovematics
- **MARVIN GAYE** - The Very Best Of Marvin Gaye
- **K.** - New Problems
- **KURUPT** - Space Boogie: Smoke Oddyssey
- **NICKY LOVE** - Honeyvision
- **MAN OR ASTRO-MAN?** - Beyond The Black Hole
- **KEIKO MATSUI** - Deep Blue
- **MIGALA** - Arde
- **MXPX** - Punk Rawk Show
- **NO ONE** - No One
- **NULLSET** - Nullset
- **PLUMP DIS** - Plumps Night Out
- **IGGY POP** - Beat ‘Em Up
- **RADIO BIRDMAN** - The Essential Radio Birdman (1974-1978)
- **RUBY** - Altered And Proud (The Short Staffed Remix)
- **SIDE WALK SLAM** - Past Remains
- **SLIPKNOT** - Iowa
- **SOUNDTRACK** - Tortilla Soup
- **U.F.O.** - Force U (reissue)
- **U.F.O.** - Making Contact (reissue)
- **U.F.O.** - Mechanic (reissue)
- **U.F.O.** - No Heavy Petting (reissue)
- **VARIOUS ARTISTS** - Café Del Mar Vol. 8
- **VARIOUS ARTISTS** - I Want My 80s (3CD)
- **VARIOUS ARTISTS** - Plastic, Volume 5
- **VARIOUS ARTISTS** - This Is Next Year (A Brooklyn-based Compilation)
- **M. WARD** - End Of Anemia
- **LENNY WILLIAMS** - Ultimate Collection

July 23

- **DE FACTO** - MegaTrot Shotblast
- **PLEASURE FOREVER** - Pleasure Forever (2LP)

July 24

- **VIOLET INDIANA** - Killer Eyes (CD5)
- **CLARENCE "GATEMOUTH" BROWN** - Back To Bogalusa
- **JOHN COLTRANE** - The Very Best Of John Coltrane (reissue)
- **DARWIN’S WAITING ROOM** - Orphan
- **DECEASED** - Behind The Mourner’s Veil
- **DEF CUT** - Return To Burn
- **DROWNINGMAN** - Still Loves You
- **DI CHARLES FEELGOOD** - djmixed.com/DJ Feelgood
- **FLURE** - Progressive History X
- **FLYING DUTCHMAN** - Pathfinder
- **PETER FRAMPTON** - Anthology: The History Of Peter Frampton
- **JIMMY EAT WORLD** - Bleed American
- **JUNIOR KIMBROUGH** - The Very Best Of Jimmy Eats World (reissue)
- **NINE INCH NAILS** - The Essential Radio Birdman (1974-1978)
- **NERVE AGENTS** - Give Me The Reason (reissue)
- **NINE INCH NAILS** - Never Too Much (reissue)
- **NINE INCH NAILS** - Power Of Love (reissue)
- **NINE INCH NAILS** - Sizing Things Up
- **NINE INCH NAILS** - Die Fuge Puppe
- **ORANGE COUNTY** - Unleash The Beast
- **RICK FERRELL** - Different Point Of View
- **GANGSTA BOO** - Both Worlds: *69
- **ANDY GIBB** - Millennium Collection
- **HAUJOBB** - Pularity
- **JIMMY EAT WORLD** - Look Sharp! (reissue)
- **BILL LASWELL** - Carlos Santana – Divine Light
- **LOS CHICARRONES** - Babylon By Bus (reissue)
- **BOB MARLEY & THE WAILERS** - Confrontation (reissue)
- **BOB MARLEY & THE WAILERS** - Kaya (reissue)
- **BOB MARLEY & THE WAILERS** - Survival (reissue)
- **BOB MARLEY & THE WAILERS** - Uprising (reissue)
- **WYNTON MARSALIS** - Popular Songs: The Best Of...
- **MEXILO SOUND MACHINE** - Uprising
- **PETER MURPHY** - A Live Just For Love
- **OWLS** - Owls
- **SOUL EMBRACED** - This Is My Blood
- **SOUNDTRACK** - Rocky
- **SOUNDTRACK** - From Back To The Future
- **TIGHT BROTHERS** - From Way Back When

July 31

- **APEX THEORY** - Random Bursts
- **BILAL** - First Born Second
- **BO SQUARE** - Sizing Things Up
- **CRYSTAL METHOD** - The Essential Radio Birdman (1974-1978)
- **D.H.S.** - Mind Control (12”)
- **DHOL FOUNDATION** - Big Drum Small World
- **DIE FUGGE PUPPE** - Some Experiences With Shock
- **DORASER** - Unleash The Beast
- **RIK GARRATT** - Different Point Of View
- **GANGSTA BOO** - Both Worlds: *69
- **ANDY GIBB** - Millennium Collection
- **HAUJOBB** - Pularity
- **JIMMY EAT WORLD** - Look Sharp! (reissue)
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- **BOB MARLEY & THE WAILERS** - Kaya (reissue)
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- **OWLS** - Owls
- **SOUL EMBRACED** - This Is My Blood
- **SOUNDTRACK** - Rocky
- **SOUNDTRACK** - From Back To The Future
- **TIGHT BROTHERS** - From Way Back When

V2.0

- **LUCY WOODWARD** - Tighten Up
- **D.J. FEELGOOD** - Tighten Up
- **LUCY WOODWARD** - Tighten Up
- **BELL AUNION** - Tighten Up

Hipo

July 17

- **APPLES IN STEREO** - Let’s Go (spinArt)
- **PERRY FARRELL** - Song Yet To Be Sung (Virgin)

July 31

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- **PERRY FARRELL** - Song Yet To Be Sung (Virgin)

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- **PERRY FARRELL** - Song Yet To Be Sung (Virgin)
CMJ Radio 200 Airplay

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CMJ JULY 16, 2001

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PENNYWISE

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Sioux Falls, SD 57107
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THE AMAZONS

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THE STRAYS

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541-796-6262

WEEZER

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801-378-7544

MEN AT WORK

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Billings, MT 59101
406-294-6420

ROBERT CRAY

KZYG
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GREYBOY
INTERNSHIPS
Burly Bear Network is currently seeking interns to work 20 to 30 hours per week for college credit in its Web Department, primarily focusing on grassroots marketing. The position offers an opportunity to gain valuable experience in all aspects of web production and web marketing. Email a short cover letter and resume to: honeypot@burlybear.com.

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

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

INDUSTRY SHUFFLE
Daniel Gill will be assuming Jason Mueller’s responsibilities as Head of Radio Promotions at Fanatic. He had been the Music Director at WVFS, Tallahassee. He can be reached at 888.349.4842; email: daniel@fanaticpromotion.com.

CMJ RADIO REPORTERS
Have you experienced any problems with your playlist being printed?

Do you need to update any of your contact information printed in these pages?

Amy Sciarretto Is Your Salvation.

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

Thanks!
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4 NIGHTS * 50 VENUES

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