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ESSENTIAL



THE ENTERTAINER
CHILLY GONZALES



SLEEPY MODE
CHRIS CONNELLY
& THE BELLS



OLD 97'S
GABEHNE RIDER



FINLEY QUAYE

LAPTOP

HE'S SO HAPPY YOU FAILED

BOB SCHNEIDER

UGLY AMERICAN
GETS LONELY

ON THE
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FEATURES

8 Karma Chameleon

Jesse Hartman used to be content working out his suburban ennui in the Pavement-esque indie-rock band Sammy. Then he learned real bitterness and bought himself a drum machine. Enter the gleeful hate-pop of Laptop.

10 The Loneliest Number

After doing everything he could to live up (or down) to his role as leader of the hard-livin' jam-pop band Ugly Americans in the late '90s, Austin's adopted hometown hero Bob Schneider takes a step down from the chaos to release his more intimate solo debut. Can he prove that there's life after the party ends?



4 Essential

Chilly Gonzales, Old 97's, Chris Connelly and Finley Quaye.

7 The Week

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

32 CMJ Radio 200

Stephen Malkmus at No. 1.

36 Core Radio 75

Tortoise at No. 1.

31 Adds & Going For Adds

Benjamins at No. 1.

12 Heard Here First

Femi and Money join forces, Wilco's Jeff Tweedy tours, scores and records, and Spiritualized will put out a new record when its good and ready.

13 Reviews

Johnny Dowd, Hesh, Lightning Bolt, Los Super Seven, Peaches, Peret, Pigface, Hope Sandoval and Shea Seger.

16 Loud Rock

Dave Mustaine sounds off about Metallica, Megadeth's forthcoming new album, and being compared to Glenn Danzig, alongside reviews of new albums by Dog Fashion Disco, Skinless and Unloco.

20 Hip-Hop

Mystic's journey and Wu-Tangents.



DEPARTMENTS

22 RPM

Madonna producer Mirwais tells it like it is, Crystal Method plans to release new album, new albums from Biowire, 2nd Gen, and more.

24 Jazz

Branford Marsalis live, new albums from Fred Anderson, a chat with Chicago guitarist Jeff Parker, and album reviews of the Soulive, Rahsaan Roland Kirk and Baikida Carroll.

26 Ñ Alternative

Latin alternative makes its biggest splash ever at SXSW, the Latino Rock Alliance showcase, and Monterrey, Mexico's sex-obsessed Genitallica gets reviewed.

28 Triple A

Reviews of Moe. and John Hammond.

30 New World

Putumayo's Dan Storper becomes U.N. ambassador at large, Jack Costanzo Q&A, and reviews of the new film soundtrack from Gilberto Gil.

37 Just Out

38 Upcoming

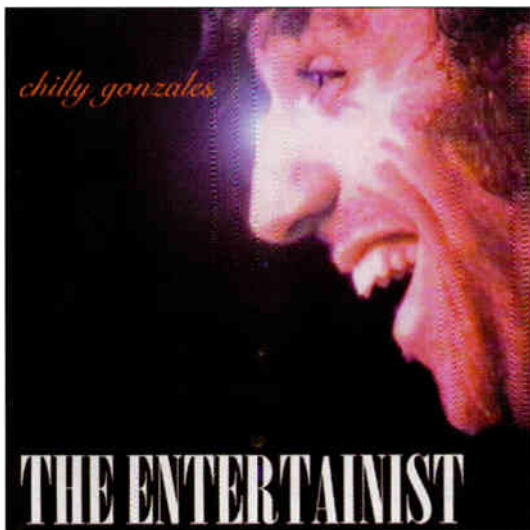
40 Airplay

62 On The Street

Spotlighting a local scene. This week: Denton, TX.

Laptop photos by Joseph Cultice; Bob Schneider photos by Dan Winters.

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CHILLY GONZALES

The Entertainer (Kitty-Yo)

Ever since German import copies of albums by Peaches and Chilly Gonzales began trickling into the States last fall, the cognoscenti has been abuzz with word of the pair's bizarre, minimalist gutter funk. (Their joint gig opening for Elastica in New York City last fall was either a gripping display of single-minded performance art, a vicious ruse, or a voyeur's dream, depending on your temperament.) We'll step up to the plate to agree that Peaches and Gonzales are art world phenomenons as utterly entertaining as they are cultural analysis fodder, but we're also going to up the ante by declaring the underdog Gonzales as the real can't-miss element of the dynamic duo. A Canadian Jew living under an assumed Hispanic name in East Berlin (it's good already, right?), Chilly Gonzales uses the same basic tools as Peaches — elemental drum beats and vulgarly simple synth loops — but blazes his trail as a rapper of the most bizarre sort. In his odd, nasal voice, Gonzales preaches about being futuristic (by wearing your “pubes in a perm,” natch), rips an unfortunate Warner Bros. A&R rep to shreds, endlessly praises weed (of course), talks about his role as a “Super Villain,” rails against the music industry, and much more. A tour de force of freaky, in-your-face pranksterism. — Cheryl Botchick

R.I.Y.L.: Peaches, Sensational, Princess Superstar, Biz Markie
Contact: AAM
Phone: 212.924.3005
Email: justin@aaminc.com
Release & Add Date: March 20
Tour Dates: Baltimore (4/30); Philadelphia (5/1); New York City (5/3-4); Cleveland (5/5); Detroit (5/6); Chicago (5/7-8); Minneapolis (5/10); Los Angeles (5/11); San Francisco (5/12)



OLD 97'S

Satellite Rides (Elektra-EEG)

Since jumping the pirate-galley Bloodshot for the cruise-liner Elektra, the Old 97's have noticeably turned down their swash-buckling twang ways and smoothed themselves out a bit for mass consumption. For many bands, this would be a death knell. But since the band released '95's *Wreck Your Life*, it's been apparent to all but the blind that the Dallas quartet exudes potential for major-league greatness. Only the crustiest stalwarts will begrudge the desperadoes for maturing into semi-professional honeymoon killers/victims. How better to describe primary vocalist/guitarist Rhett Miller's still-growing ability to dissect his heart-ways in rhymes neither too highbrow nor too vapid in sentiment, or bassist/vocalist Murry Hammond's skill at being his editor and harmony partner? Simply put, *Satellite Rides* sounds like the complete Old 97's package, feeding on the band's punk rock energy, honky-tonk'd emotion, and professional pop artists' over-reach. Yes, they're going for the golden ring, but doing so on their own terms, veering from Brit Invasion harmonies (“What I Wouldn't Do”), through obvious radio-ready roots (“King of All The World”) and *Too Far To Care*-type hick smolder (“Am I Too Late”), and a couple of ballads so balanced on witty wordplay and weighted fragility you'd think Miller had already stumbled into the Texas Songwriters Hall of Fame (“Bird In A Cage” and “Weightless”). By all musical rights, this is where their ship comes in. — Piotr Orlov

R.I.Y.L.: Replacements' *Don't Tell A Soul*, Uncle Tupelo's *Anodyne*, X's *More Fun In The New World*
Contact: Keith Jenkins; The Syndicate
Phone: 212.275.2862; 888.666.2061
Email: keith.jenkins@elektra.com; radio@thesyn.com
Release & Add Date: March 20
Tour Dates: San Francisco (3/12), Los Angeles (3/14), Dallas (3/20), Houston (3/21), Austin, TX (3/22-23), Fort Worth, TX (3/24)

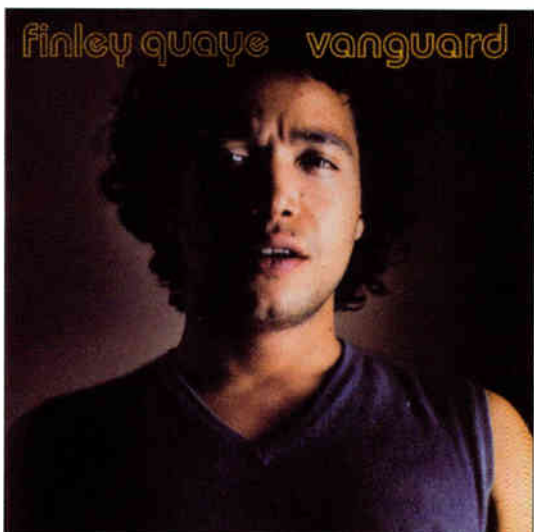


CHRIS CONNELLY & THE BELLS

Blonde Exodus (Invisible)

Chris Connelly made his name as one of the loudest screamers in the short-lived industrial revolution, flaying his vocal cords for the likes of Ministry, Revolting Cocks, Pigface and countless others. Given his history, it was no small surprise when he began to indulge his love of Bowie and Scott Walker on 1991's *Whiplash Boychild*. That fascination, further explored on several fine albums since, is fully realized on *Blonde Exodus*: His deep, almost-soul crooning couldn't be farther from the injured-feline yowling of his past, and that's a fine thing. Connelly surrounds his melancholy, poetic lyrics (you won't find any beers, steers or queers here) with lightly strummed guitars, ringing pianos, washed-out mellotrons and acres of reverb, leaping from torch songs ("The Long Weekend") to Beatle-esque pop ("Twilight Shiner") with fluid ease. One thing he hasn't left behind from his industrial heyday is his knack for collaboration — no less than 15 guest musicians and vocalists grace *Blonde Exodus*. Their contributions work best on "Blonde Exodus I," a seven-minute-plus opus that melds a weepy string arrangement and lilting female vocalists in a delicate blend the likes of which Connelly has never delivered before. For an album that was actually recorded in 1998 and repeatedly delayed, it doesn't sound dated at all; we can't wait to hear what he's been working on in the interim. — **Tom Mallon**

R.I.Y.L.: David Bowie, Nick Cave, Scott Walker
Contact: Carl Hanni
Phone: 520.432.7433
Email: modmedia@theriver.com
Release Date: Feb. 6; at radio now



FINLEY QUAYE

Vanguard (Epic)

Trip-hop is dead. Rather than wait for the tripped-out reggae style he pioneered on his debut, *Maverick A Strike*, to suffer the same fate, Finley Quaye positions his sophomore effort as a stepping-stone to healthier pastures. Like a bitter divorcee, Quaye wastes no time letting us know he's in transition. The album's lead single, "Spiritualized," is a fun, full-fledged rocker complete with harmonica, horn bursts and Gatlin gun drum fills. Not a sampler or synth bay in the room. Perhaps serenading his own creative expansion, Quaye sings, "I see you now as I never have before/ Take it further, honey, open all the doors." Those who loved Quaye's earlier electro-dub flavor can still light up and mellow out to cuts like "The Emperor" and "British Air Rage," but for the most part, machinery serves the backing role in favor of standard issue instruments. Brass and bass abound on "Calendar," while "White Paper" goes positively primitive with Native American pipe and drum work. With *Vanguard*, Finley Quaye proudly announces that he won't go down with the trip. Maybe he should throw his nephew Tricky a life preserver. — **Neil Drumming**

R.I.Y.L.: Bob Marley, Wyclef Jean, Faithless, Massive Attack
Contact: Romeo Thomas
Phone: 212.833.4651
Email: romeo_thomas@sonymusic.com
Release Date: Feb. 20; at radio now

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John Fahey Dead At 61

Guitar pioneer John Fahey died Feb. 22, following complications from heart bypass surgery. Fahey, who had been suffering from Epstein-Barr syndrome and diabetes since the mid-1980s, was 61.

Fahey's career began in the late-'50s, but his influence and notoriety grew most noticeably in the mid-'60s, when he launched the Takoma label, which released works from blues legends such as Bukka White and dazzling newcomers such as Leo Kottke. Fahey's own releases for the label spanned American folk and blues, the avant-garde, Indian ragas and music from territories that were yet to be discovered.

In the '90s, Fahey created Revenant Records, which gave light to his influences and interests by releasing collections from Charlie Feathers, Captain Beefheart, Cecil Taylor and new recordings by Jim O'Rourke. In 2000 he published *How Bluegrass Destroyed My Life*, a twisted volume of musical recollections written in the wise and wily style that so often marked his liner notes.

Sisters Are Doin' It For Themselves (And Each Other)

Female indie music community Indiegrrl, and artist development company All Indie, have announced the formation of Indiegrrl Records (IGR). Under the terms of the deal, All Indie will provide regional and national distribution for Indiegrrl Records releases.

In the pipeline for spring are releases from Halley DeVestern, Wishing Chair and Liz Queler. Albums from Laura Wood, Che Zuro and Ann Klein are scheduled for early summer.

In a statement, Indiegrrl founder and President, Holly Figueroa said the artists were chosen not only based on their talent but also for their "desire to work cooperatively when so much of the music business teaches artists to be competitive."

Work cooperatively in the

music business? What on earth does that mean? "We are releasing new artists records on a monthly basis, staggering them so that each artist gets a month of the label's full attention as a starting point, and then continued promotion throughout the year," Figueroa told *CMJ*.

"Promoting releases cooperatively' means that we all stand behind each other's work. We book shows and tours and work on publicity for one another, depending on who is being released that month. It also means that each of us pitches in and takes over one specific part of running a label. It gives everyone a hand in the success of the label."

Gearing Up For The Coachella Valley Festival

The lineup for the second annual Coachella Valley Music & Arts Festival is starting to take form.

According to published reports, Moby, Blur and London Suede will join the likes of At The Drive-In, Godspeed You Black Emperor! and Stereolab for the two-day festival at the Empire Polo Field in Indio, CA, on April 28 and 29. The festival had been pushed back from November 2000 to April 2001 with the hopes of getting some of the larger acts to squeeze a Coachella appearance into their busy schedules.

The first Coachella Festival took place in October of 1999. Highlights from the last festival included performances by Beck, Rage Against The Machine and Moby.

And Now In Napster News...

Napster unveiled its new business model to the world on Feb. 20. In the proposal, the company said it would provide guaranteed revenue of \$1 billion to the major labels over a period of five years. Not surprisingly, the industry considered the proposal more of an affront than a reasonable offer.

Per the terms of Napster's proposal, major labels would

receive \$150 million per year for a non-exclusive license, divided according to files transferred. Independent labels would draw from a reserve of \$50 million per year, also based on the volume of files transferred.

Napster would use the revenue it received from subscription fees to pay the labels. The subscription fees have yet to be determined, but according to a statement from the company, a "Basic Membership" plan would cost between \$2.95 and \$4.95 per month for a limited number of downloads, and the "Premium Membership" would cost between \$5.95 and \$9.95 for an unlimited number of downloads.

Proving that timing is everything, Napster's announcement and attempt to appease the industry came just a few days before the company is scheduled to go back to court and face a possible shutdown of its services. The industry's rejection of Napster's offer was also timed perfectly with the release of results from an RIAA study that indicated that Napster had put a serious dent into sales, as shipments of CD singles sank 39 percent in 2000.

Oops!

In the coverage of Norman, OK in our "On The Street" section (NMR issue #703), we neglected to list Oklahoma University station WIRE, which has been broadcasting on Channel 4 on Cox Cablevision for over two years. WIRE also broadcasts on the Internet at wire.ou.edu. The station reaches the entire city of Norman as well as parts of south Moore via Cablevision. WIRE's general rotation includes a variety of alternative, electronic, and hip-hop, all set on a base of early '90s alternative and early '80s new wave. Specialty programming includes "Estrogen Shot," a tribute to women in Popular music, "The Love Show" for R&B and other love-themed music, and electronic show "Dilated," hosted by DJ and Program Director Hilton Price. *CMJ* regrets the oversight, as the station is a valuable and reliable source for new music in the Norman area.



When Jesse Hartman first strolled into the CMJ offices, he was a typically wide-eyed, hungry-for-success East Village hipster with a guitar, eager to impress our comfortably captive editorial staff with his smart, charmingly quirky, Pavement-inspired tunes. Of course, that was back in 1996 when the CMJ offices were still stationed in Hartman's home town of Great Neck, Long Island, and Sammy — the indie-rock outfit made up of he and college pal Luke Wood — seemed on the verge of something big with their first major label album, *Tales Of Great Neck Glory*.

A lot can change in five years. As it turns out, the biggest thing in store for Sammy was a bout of creative and career-oriented differences that caused the duo to break up shortly after *Great Neck Glory's* release. After Sammy's demise, Hartman underwent a musical metamorphosis so drastic that we almost didn't recognize him as the same artist when his next recording, 1999's *User's Guide* EP, showed up on our desks. Without warning, the cheeky, too-intelligent butterfly-pop he embraced in Sammy had been replaced by the sardonic, laughably morose Laptop, a new wave-influenced project that lyrically rips through ex-lovers, musical contemporaries and Hartman's own ego with the voracity of a gypsy

From Sammy To Laptop: Jesse Hartman's Maniacal Metamorphosis

By M. Tye Comer

moth tearing through a ripe forest.

"When I was really young, I toured with [NYC punk legend] Richard Hell briefly," Hartman says as he sips Merlot in a trendy East Village pizzeria while the rest of the patrons suck down beer, pepperoni and extra cheese. "And I always kept what he stood for, which is that rock 'n' roll is supposed to be about reinventing yourself. So it felt okay to completely change, be a chameleon and enter into this more theatrical world."

"I got to the point where I wanted to take my music more seriously and I got tired of being part of the indie-rock movement," he confesses. "I got really kind of disgusted by the whole thing, being lumped in with Pavement and Sebadoh and Built To Spill and all this stuff that I just felt was treading water. I didn't want to be associated with anything. I wanted to do something people didn't completely understand, and something that allowed my sick and twisted personality to come out a little bit more. I think that Luke is genuinely a nicer person than I am. Being on my own, in a vacuum, actually helped me be funny and understand the kind of things I wanted to say."

In person, the 30-year-old Hartman (who also produces films in his spare time) carries himself like the shy, polite, endearing neighborhood boy you'd expect to find weeping in the shadows during a Sunny Day Real Estate gig. But on the grandiose *Opening Credits*, his debut full-length as Laptop, he transforms into a jet-setting, bile-swallowing bastard child of Bowie and Human League that juxtaposes percolating synth-pop flourishes and new-wave guitar riffs with biting lyrics that attack all who've dared cross him in the past.

On one level, the album pulls no punches. There's "Nothing To Declare," a self-effacing slice of electro-funk about looking for love in all the wrong places ("I've got nothing to declare/ Except my loneliness," he croons on the chorus). "Another Song" is an almost tender new wave ballad about struggling in vain to forget a lost love ("I can't write another song/ 'Bout how you left and now I'm all alone..."). But the most ven-

"I GOT REALLY KIND OF DISGUSTED BY THE WHOLE THING, BEING LUMPED IN WITH PAVEMENT AND SEBADOH AND BUILT TO SPILL AND ALL THIS STUFF THAT I JUST FELT WAS TREADING WATER. I WANTED TO DO SOMETHING PEOPLE DIDN'T COMPLETELY UNDERSTAND."

omous selection has to be "I'm So Happy You Failed," a gleeful tale inspired by an acquaintance's poor record sales, driven home by a chorus of taunting children ("Word on the street says/ Your second record's dead and/ You're not doing very well/ Can't say that I'm depressed/ Still I could never guess/ Just how good that makes me feel").

"The song is about a fellow band, but ironically, I now want the drummer from

that band to play on my next record," he laughs. "So if I name them, then I might screw everything up."

But *Opening Credits* succeeds not only because of its exquisite production and punchy songwriting, but also because of the tongue-in-cheek humor that underlies every cut. Hartman's emotional reflections are so brazenly absurd, you can't help but chuckle at the earnestness and razor-sharp

Rock 'N' Roll To Me,"; the best bit of musical sarcasm since Travis covered "Baby...One More Time.")

"This isn't going to be good for my image, but I feel like I've really had some great relationships," he confesses. "I've tried to write some positive songs as Laptop, but it didn't work. There's a line from Woody Allen's *Crimes & Misdemeanors* that comedy is tragedy plus time. Maybe I'm just romantic at heart and the reality that good things go wrong is so upsetting to me, I have to make these jokey songs about it. When I play my records for people, if I don't get a laugh, then I get bummed out. I think I really just wanted to be a stand up comic at heart."

The genius of Hartman's earliest Laptop recordings found immediate favor with the British press, including the credulous *Melody Maker*, who praised "End Credits" as "...the best single of the 20th Century." The hyperbole was enough to attract the interest of Island Records in the U.K., which signed Laptop to its first major label deal (MCA would end up handling Laptop's stateside releases). Yet, like many artists, Hartman was strangled by the political red tape that followed the Polygram/Universal merger of 1999, and the deal went kaput shortly after the release of *User's Guide*. Independent label Trust Me Records, is distributed by Parasol in the states, ended up releasing *Opening Credits*, and is slated to release another Laptop album before year's end.

"Because I got held up with a corporate label situation, my next album is all ready to go," he says. "It's not as one-on-one as *Opening Credits*; it's a little bit more societal. And we're looking for a fall release. So if you hate Laptop already, you're in for a really annoying year." **NMR**

The Loneliest Number

Former Ugly Americans frontman **Bob Schneider** cleans up his act and goes solo.
By Hobart Rowland

photo by Dan Winters

Let's take a moment, shall we, to celebrate the Bob Schneider of old. The hard-partying master of ceremonies who wouldn't hesitate to drop trou onstage before an audience of thousands. The cocky, ruggedly handsome band leader whose smarmy frat-funk outfit, Ugly Americans, strived — and, for the most part, succeeded — in living down to its title. The gifted singer/songwriter beholden to some subversive, somewhat sleazy game plan only he understood.

These days, Schneider bears little resemblance to the guy who, just a few years back, appeared to abandon any effort to break free from the coddling constraints of his adopted hometown of Austin, Texas. And it's a good thing, too, because for a while there, it seemed the Michigan native was destined to ride the Ugly Americans and their sexually explicit party band mutation, the Scabs, off into the cult-band abyss, painful stiffy and all.

"We'd do Neil Sedaka covers, then follow that with some completely obscene song about fucking and stuff, then follow that with a really beautiful ballad or love song, then follow that with some art-rock bossa nova tune," says Schneider, describing

"I always wanted to do the solo thing, but I was afraid. When you're in a band, you can shift the failures to the other members."

the Scabs (essentially the Ugly Americans dressed in suits) at their most experimental extreme.

Sitting in a sun-soaked Austin hotel suite the morning after a sweaty late-January industry showcase at Antone's, Schneider is polite, low-key and

fitfully articulate. Sipping room-temperature bottled water and munching on Doritos, he struggles to articulate the peaks and valleys of the last few years. The more obvious highs: his unlikely signing to Universal and an equally unlikely romance with

actress Sandra Bullock ("Any time you're dealing with celebrity, it's like you're in high school all over again."). Among the lows: the process of sobering up after years of reckless indulgence, and the inevitable demise of Ugly Americans, who saw their national aspirations fizzle

in the late '90s after an ill-fated, mercifully brief tenure on the Giant label and two commercial duds for Capricorn.

"I don't know if it was a democracy or an anarchy," says Schneider of the Americans. "There was no real leadership — a lot of big egos. I was probably the biggest dick in the band."

Schneider has grown up and cleaned up — that much and more is apparent on his Universal debut. You won't find a wealth of convincing evidence of his former dubious glory on *Lonelyland*. And what little there is comes spiked with distaste and the infrequent pang of detached longing. "I've done my fake-fur feather boa/ I'm just like Noah," Schneider sings on "Tokyo," in reference to the flamboyant, boorish Ugly Americans persona he abandoned along with the drugs and the booze.

"I always wanted to do the solo thing, but I was afraid to do it," Schneider says. "Now that I'm doing it, it's definitely different. It's what I've always wanted, but it's also kind of strange.

When you're in a band, you can shift the failures to the other members."

An eclectic 60 minutes of soul-searching and head-scratching, *Lonelyland* (also the name of Schneider's new band) plays at once like a post-rehab retracing of missteps and a tentative glimpse into an iffy future. From the tender, spare first single, "Metal And Steel," the catchy, self-defeating lament "Deep Blue Sea" and the heartfelt "The World Exploded Into Love," on through the playful would-be warm weather hit "Round And Round," and the chatty, garage-funk work-outs "Jingy" and "Bullets," *Lonelyland* is by turns stylistically ambitious and unflinchingly personal. Produced in Austin by Schneider with help from local musician/producer Carl Thiel, the album has the patient, organic flow of a project unhindered by deadlines and too many outside opinions.

"We spent a ton of time on it; we did it at our own pace," says Schneider. "I really allowed us to live with it and tweak it."

The end result was professional enough to impress even Universal, which — with the exception of pressing both "clean" and explicit" versions — opted to release *Lonelyland* as-is. Perhaps the label's hands-off policy had something to do with the record's proven track record in Austin, where it sold more than 15,000 copies as an independent release. The album earned Schneider top honors across the board at last year's Austin Music Awards, which kicks off the South By Southwest Music Conference. He's also a hometown favorite at SXSW 2001 (March 14-18), where he'll maintain a high profile. (No word yet on whether his movie-star girlfriend will be by his side.)

Local success aside, Schneider has his work cut out for him, especially when you consider Austin's unnerving reputation for sending its proud musical sons out into world only to see them return humbled. But Schneider's unpredictability just might be his biggest asset.

"I'm different from day to day, depending on who I'm talking to, depending on how I'm feeling," he says. "I'm always changing who I am." **NMR**

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It's been four years since Spiritualized's last studio album, *Ladies And Gentlemen, We Are Floating In Space*, but in frontman Jason Pierce-time, that's nothin'! Though the band line-up has changed considerably (Pierce fired several of his bandmates a while back), the modus operandi seems to be rock-solid. The as-yet-untitled album is being produced by Pierce at George Martin's Air Studios in London, and promises to feature brass instrumentation, a 30-piece string section, and, of course, a full choir.

Wilco frontman Jeff Tweedy just finished a string of solo acoustic dates, and will now return to the band's Chicago studio, Wilco World Headquarters, where he will finish the follow-up to 1999's *Summer Teeth* for Reprise. The

band has been recording the album since last December, and has reportedly recorded 20 songs so far. Tweedy has also



Wilco

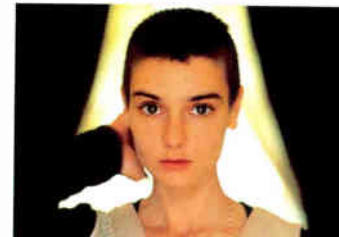
scored *Chelsea Walls*, an Ethan Hawke-directed film that will debut at film festivals in the spring.

Though it's only being released in the U.K., there's an Ian Dury tribute album coming out that's worth investigation.

Brand New Boots And Panties is a remake of Dury's 1977 album, *New Boots And Panties*, and will feature new versions of each of the album's songs. The line-up of contributors is quite impressive as well: Paul McCartney, Robbie Williams, Madness, Shane McGowan, Sinead O'Connor, Billy Bragg, and Wreckless Eric. Watch for it on the East Central One label on April 9.

The charitable *Red Hot* compilations have not only given us great tribute albums, but they also seem to be fertile ground for future collaborations. The next disc, *Red Hot + Riot*, is a tribute to Afrobeat legend Fela Kuti, and will include tracks from Money Mark, Macy Gray, D'Angelo, Dead Prez, Zap Mama, Bilal and others, including Fela's son Femi. But just as exciting is the fact that the young Kuti was so

impressed with keyboardist and fifth Beastie Boy Money Mark after meeting him during the album's production, he's invited him to collaborate on his follow-up to 1999's *Shoki Shoki*. Mark traveled to Paris in February to begin work on the album, with plans to meet Kuti in New York



Sinead O'Connor

City in April to complete the project, which will be released on MCA. The *Red Hot + Riot* album is slated for late summer.

Contact The Music Syndicate 888-666-2061

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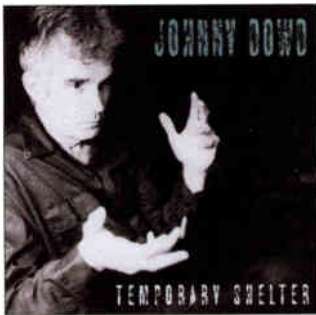
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JOHNNY DOWD

Temporary Shelter (Koch)

On his two prior solo records, Johnny Dowd used scraps of the blues, country and rock to rattle nerves and chill bones. On *Temporary Shelter*, the Ithaca, NY songwriter employs heavily effected guitar and keyboard textures, casting a dense,

foreboding air over his emotionally raw text. It's a stark detour from Dowd's predominantly rustic style, and there are a few misfires, but when it works, it hits hard. "Golden Rule" features a machine-gun drumbeat, greasy organ riffs and twisted shards of guitar that sound like King Crimson running scared into the woods. But no matter what he does, you get the sense that Dowd could grumble his songs over Debussy and it would still get under your skin. Vocalist Kim Sherwood-Caso joins Dowd on several tracks, including "Angel Eyes," which sounds like a hung-over, half-remembered dream of a misspent life.

— Steve Ciabattone

R.I.Y.L.: David Lynch, Giant Sand, Tom Waits, Captain Beefheart
Contact: Scott Kuchler
Phone: 212.353.8800 ext. 222
Email: kuchler@kochint.com
Release Date: Feb. 13; at radio now
Tour Dates: Columbus, OH (3/12), Nashville (3/13), Memphis (3/14), Dallas (3/15), Houston (3/16), Austin, TX (3/17), New Orleans (3/19–20)



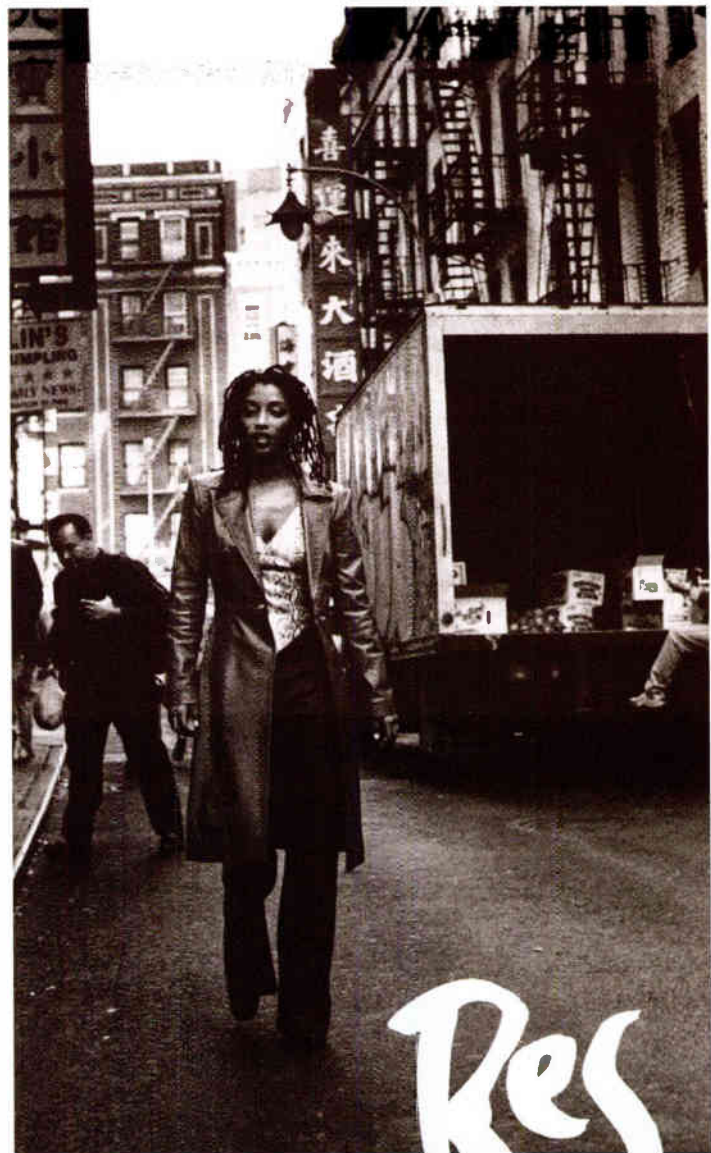
HESHER

Self-Titled Debut (Warner Bros.)

In rocker parlance, a heshher is the kind of guy who punctuates every sentence with "dude," sports a greasy mullet and a threadbare denim jacket with patches, and eats, breathes, and shits hard rock. But if you expect the *band* Heshher to be a

beer-swilling, dope-fancying second coming of Black Sabbath, go get a refund at the door. Heshher is the brainchild of one Chip Love, who uses his *Self-Titled Debut* as an excuse to genre-hop, sampling countless alt- and hard rock styles, putting his stamp on them, and moving on before you have a chance to figure out what's going on. Just check out the kooky beats and upbeat, synthy pop of "Anytime Of The Day," or "Crazy American Cheese Sandwiches," which revolves around hip-hop beats, a slothful riff, and a chorus sung in an Alvin & The Chipmunks-style squeaky voice. Chip Love's got friends in high places, too; the Deftones' Chino Moreno, Biz Markie and Cibo Mato all guest on the album. The name Heshher may pay tribute to slacker rockers, but *Self-Titled Debut* is a slick, snarky cross-breed of rhythm, soul and rock. — Amy Sciarretto

R.I.Y.L.: Bad Brains, Beastie Boys
Contact: Rachel Howard
Phone: 818.953.3713
Email: rachel.howard@wbr.com
Release Date: March 13; at radio now



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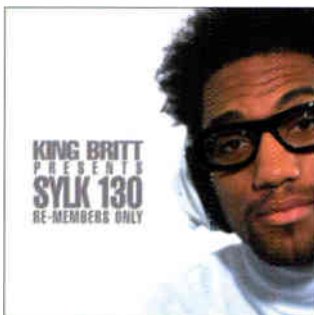
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KING BRITT PRESENTS SYLK 130

Re-Members Only

(Six Degrees)

One hopes that listening to King Britt and Twyla's cover of Nu Shooz' trashy pop hit "I Can't Wait" makes everyone who remembers the days when a young Joe Piscopo made us

laugh, shout "the '80s didn't suck half as much as people claim they did" from the rooftops. I'm sure that's the reaction Britt was hoping his smoothed-out, synthetic-soul tribute album to the decade of pop materialism would elicit. Alas, one would have also hoped that the songs Britt compiled for *Re-Members Only* were nearly as good as the cast of characters he brought together to help him work this tribute out — saxophonist Grover Washington Jr, Yaz's Alison Moyet, ABC's Martin Fry, De La Soul's Pos and Trugoy and Jazzy Jeff, among others. Where "I Can't Wait," even devoid of its cheese-ass synth hook, at least has nostalgia value, most of the other tracks are simply crisp reproductions of the aesthetic in question, with the song elements stripped away — like if you wanted to throw an '80s party with all the brand-names and none of the panache.

— Piotr Orlov

R.I.Y.L.: The System, Shannon, DeBarge, Digable Planets
Contact: Troy Prickett
Phone: 415.626.6334 ext. 16
Email: troy@sixdegreesrecords.com
Release Date: March 13



LIGHTNING BOLT

Ride The Skies (Load)

Most rock bands with a loud, manic style rely on the guitar to pull off their heaviness. Lightning Bolt only uses bass and drums, but that doesn't prevent it from pumping out a brutal wall of rock noise, thanks in no small part to

Brian Gibson's 1800-watt rig and drummer Brian Chippendale's prizefighter-worthy endurance. But even with this purely visceral approach to sound, humor occasionally rears its head in the form of manic spoken-word parts. The band is prone to indulge in spazzed-out sonic mayhem, and it loves to go beyond redundant to get to punishing. Tracking eight songs in under 36 minutes, *Ride The Skies* doesn't sit in one place long, and that's what saves it from being over-indulgent. Whether the album is comical is debatable, but its sheer uncompromising absurdity makes *Ride The Skies* almost laughable, and it will definitely bring a smile to the face of fans of grindcore and noise rock. This is the rocking sound of drum and bass.

— Tad Hendrickson

R.I.Y.L.: Godhead Silo, Melvins, Oneida, Anal Cunt
Contact: Ben McOsker
Phone: 401.521.1467
Email: ben@loadrecords.com
Release Date: Feb. 23



LOS SUPER SEVEN

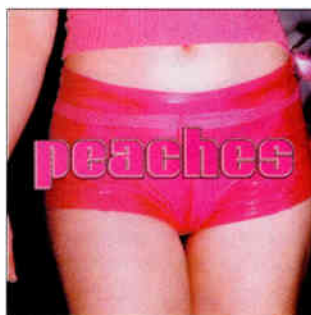
Canto (Sony Legacy)

On Los Super Seven's *Canto*, the soothingly Latin-romantic and joyfully percussive follow-up to the supergroup's 1998 debut, Mavericks' singer Raul Malo taps into his salsa-fied Miami roots to croon a suave mambo that (in Spanish) goes "Look

how good the Mexicans dance the mambo/ They move and sway the same way the Cubans do." The lyric embodies the spirit of this new project, tying Latinos everywhere together with percussive song and dance. From its all-star Chicano-tejano conjunto origins (remaining original members: David Hidalgo, Cesar Rosas, Rick Trevino and Ruben Ramos), Los Super Seven has evolved into a pan-Latin collective that extends the Latin folk-pop idea beyond the U.S.-Mexican border. Hidalgo sings the album's only English-language song "Teresa," which is based around a piano and percussion groove. Afro-Peruvian soul diva Susana Baca coos on the dreamy "Drumi Drumi Mobila," while Brazilian tropicalismo legend Caetano Veloso delivers (in Portuguese) his classic "Baby," with updated lyrics and elegant production.

— Enrique Lavin

R.I.Y.L.: Los Lobos, I-10 Chronicles, Café Tacuba's *Avalanche de Exitos*
Contact: Ted Dougherty
Phone: 212.833.5118
E-mail: columbia_college_promotion@sonymusic.com
Release Date: March 13
Tour Dates: Los Angeles (3/14), Austin (3/15-16), New York (3/20)



PEACHES

The Teaches Of Peaches (Kitty-Yo)

Beck said of *Midnite Vultures* that "R&B can be unabashedly sexual in a way that would come off as trite in a rock song." Peaches, who also wants to get with you and your sister, too, takes that idea and runs with it. Maybe too far —

"suckin' on my titties like you wanted me" goes "Fuck The Pain Away." Her dirty bass beats and dirtier mouth are, like the close up shot of her torso on the CD sleeve, less attractive than arresting — it's not sexy, just sex. And therein lies the appeal of *The Teaches Of Peaches*. It isn't an art project (c.f. anti-NEA poster-woman Karen Finley), but neither is it just a Canadian chick's take on Li'l Kim; just figuring how much of this is an act is fascinating in itself. The music is straight-up 505 Groovebox, and to be fair, it was Peaches' programming skills that got her signed to Kitty-Yo long before she started purring that "muthafuckers want to get with me, lay with me, love with me." Just don't let the FCC get with you.

— Scott Frampton

R.I.Y.L.: Li'l Kim, Gonzales, Lords Of Acid, "We love you Beyonce"
Contact: AAM
Phone: 212.924.3005
Email: justin@aaminc.com
Release & Add Date: March 20
Tour Dates: Baltimore (4/30); Philadelphia (5/1); New York City (5/3-4); Cleveland (5/5); Detroit (5/6); Chicago (5/7-8); Minneapolis (5/10)



PERET

Rey De La Rumba (Narada)
Singer/guitarist Peret emerged out of the gypsy ghettos of Barcelona in the '60s with rock in one hand and mambo in the other, creating a new hybrid of flamenco called *rumba catalana*. It's this style of popular Spanish gypsy music that Peret lays claim to on "King Of The

Rumba," his first album in nearly a decade. Not surprisingly, this (sort of) greatest hits compilation went gold the day it hit stores in Spain. On the 15-track album, Peret introduces several more new, contemporary approaches to the rumba hybrid by inviting some of Spain's most innovative, underground artists (some of whom represent disenfranchised communities in Spain) into the mix, including Sergent Garcia, Amparanoia, Dusminguet and Fermin Muguruza. Afro-Cuban dance, norteño, dancehall, dub and electronic beats become the backdrop to Peret's gypsy cry and guitar finger-picking. Tex-Mex-rappers El Gran Silencio and DJ/programmer Professor Angel Dust, as well as David Byrne, represent the Americas in paying tribute to the rumba king. — **Enrique Lavin**

R.I.Y.L.: Jarabe de Palo, Gypsy Kings, Brigadistak Sound System
Contact: Lisa Samper
Phone: 414.961.8350
E-mail: samperL@narada.com
Release Date: March 13



PIGFACE

The Best Of Pigface
(Invisible)

There was a time when the slightest movement by anyone associated with industrial powerhouse Ministry would create a frenzy among alternative music mavens. As the incestuous scene went through scores of metamorphoses, side projects like

1,000 Homo DJs and Pailhead hit college radio like a ton of bricks, dominating the charts despite their relatively short lifespans. The most artistically notable of these projects, however, was certainly Pigface, a continually rotating cast of industrial artists under the direction of Ministry drummer Martin Atkins. With four studio albums to its name, Pigface became as much of a real "band" as Ministry itself. This double-disc set is designed to be the one Pigface disc you need, with the first CD covering the best songs of the studio albums, and the second comprised mostly of previously unreleased material, including interviews with Atkins and Skinny Puppy's Ogre, remixes and "lost tracks." The extras are nice, but the entire set is worth it just to have the ragged "Suck" (feat. Trent Reznor), the pounding "Empathy" (feat. Michael Gira), and "Point Blank," which pairs two of the Revolting Cocks with acidic fellow Chicagoan Steve Albini. — **Cheryl Botchick**

R.I.Y.L.: Damage Manual, Skinny Puppy, Gary Numan
Contact: Carl Hanni
Phone: 520.432.7433
Email: modmedia@theriver.com
Release Date: March 6; at radio now



HOPE SANDOVAL & THE WARM INVENTIONS

At The Doorway Again (EP)
(Rough Trade (UK))

The first real peep from Mazzy Star's voice of sullen wistfulness in nearly five years may lack the guiding neo-psychedelic hand of Mazzy

Svengali David Roback, but its soft, narcotic crawl has no trouble evoking similar, if slightly less opiate-laced, dream-states. Collaborating with former My Bloody Valentine drummer Colm O'Ciosoig, Sandoval relies on the woozy beauty of her voice to carry most of these languid space-outs, while a few guest instrumentalists add some subtle sophistication to the minimal arrangements. British folk icon Bert Jansch's fragile acoustic picking on "Charlotte," for instance, casts some sunrays across Sandoval's chilly tone; Ji-Young Moon's gentle cello lines, coupled with a skeletal, haunting piano figure, underscore the hushed yearning of "Down The Steps." Watch for a full-length Sandoval recording (and a possible Mazzy Star reunion) sometime later this year. — **Colin Helms**

R.I.Y.L.: Mazzy Star, Kendra Smith, Edith Frost
Contact: AAM
Phone: 212.924.3005
Email: justin@aaminc.com
Release Date: Import only; at radio now



SHEA SEGER

The May Street Project
(RCA)

Consider it a phenomenon parallel to the mindless conveyor-belt of the teen-pop boom — the need to make some young singer-songwriters appear to be budding auteurs when they've barely reached their bloom stage. Now consider the fate of *The May Street Project*, the debut of one Shea

Seger, a 21-year-old from Texas. Read her fashion-shoot marketing at face value (especially given Seger's Ford Agency looks), and she comes off as a product of major-label hype. But listen beyond the glossy production, and what emerges is a soulful voice and clouded-future sensibility looking for a compatible mode of expression. Where her most obvious contemporary marketing-wise (Fiona Apple) goes for grandiose overstatement, Seger is more reserved in tone. Sweep away the drum machines banging around her on tracks like "Twisted (Never Again)" and "Always," a duet with fellow deep soul Ron Sexsmith, and Seger sounds like — no foolin' — a less lived-out Lucinda Williams. Now if someone would just help her escape her box. — **Piotr Orlov**

R.I.Y.L.: Lucinda Williams, Sheryl Crow, Sarah McLachlan
Contact: John Dimaio
Phone: 212.930.6697
Email: john.dimaio@bmge.com
Release Date: June 2001
Add Date: March 5

Q&A



DAVE MUSTAINE

Dave Mustaine's reputation precedes him: The Megadeth frontman/ex-Metallica guitarist is notorious for being somewhat of a prick in interviews. So, of course, when I got the chance to sit down with Mr. Mustaine at Sanctuary Records' NYC office, I went armed with questions I thought were going to get me killed. Much to my surprise (and delight), Mustaine was blunt, funny and extremely pleasant to be around. Last year's Megadeth greatest hits collection, *Capitol Punishment*, fulfilled contractual obligation that allowed Mustaine and company to leap from their unhappy relationship with Capitol. The band's new full-length, *The World Needs A Hero*, is set for domestic release on May 15 via Sanctuary Records Group and will be preceded by a *VH1 Behind The Music*, which Mustaine deems "beautiful" for probing into the meaty stuff—namely the sex, drugs and revolving door membership Megadeth endured.

From what I've heard of *The World Needs A Hero*, it doesn't sound like 1999's *Risk*, which was like your anti-thrash record. How would you place this in Megadeth's catalog and career? Will it bring back *Rust In Peace* fans?

We didn't do *The World Needs Another Hero* to be a redeemer. I thought this might be my last record. We didn't know if anyone was going to pick us up after we left Capitol. I was not going out like a punk. I made the record that was going to be my definitive final statement to the music industry. We called it [*Capitol Punishment*.] We gave it to the label on July 5, went back July 10, said we wanted off the label and wanted the record back. They said, "Huh?" On July 15, they said we could leave if we gave them two songs. They put out a greatest hits record instead, spent minimum money and minimal effort putting the record out. The results were bleak. When you've got a track record of multi-platinum records, are on a label for 15 fucking years, never say no, tour your ass off and the label questions spending money on you, then something is wrong. Every time I look at Capitol, it's like looking at a scar. I know something bad happened. But I am okay. Life goes on.

Who replaced guitarist Marty Friedman? Was it a good split?
Marty's sister! No, Al Pitrelli from Savatage. Nah, it was kinda nasty. Marty didn't show up for the last concert and Al had to go on a night before he was ready. Marty wanted to come talk to me about what happened. I didn't want to talk to him and asked him to leave.

I thought you'd get Kenny G. to replace Marty since they look so much alike!
I thought Marty looks more like Mariah Carey.

Did you get criticized for "Crush 'Em," which I heard you had written to be a sports anthem?
I've been a season ticket holder for the Phoenix Coyotes for five years. Every time we scored a

goal, a sentenced child pornographer's song gets played. That song "Rock & Roll Part Two." It made my skin crawl. Fucking horrible to hear. When I used to change my daughter's diaper, I'd do it as quick as I could so some sick puke wouldn't be taking a picture in the window.

Was "Crush 'Em" a reaction?

It became a No. 5 single in America. It was played at the NHL All-Star game this year. They also play "Kill The King" at all-star games. Personally, I like "Kill The King" better. "Crush 'Em" was calculated. I was really uncomfortable with "Crush 'Em" and the mix of "Insomnia," which could have been a slam-dunk with a metal mix. If the shit hits the fan and you made a mistake, you need to cop to it. I shoulda put my foot down with *Risk* but I was power-drunk. Here was a kid whose mom was a maid cleaning toilets and I had a No. 1 song in America. I was drunk off power and wanted to do it again with the next record.

Did you enjoy appearing on *Rock 'N' Roll Jeopardy*?

I wish I was standing next to George Clinton rather than Moon Unit Zappa because she was bugging me. I wanted to kick the box she was standing on out from under her.

On our message board forum, there is a thread that poses the question, "Who is the bigger rockstar asshole: Dave Mustaine or Glenn Danzig?" Are you cranky?

Do you think I'm cranky? I've been open with you. I'm funny. If I said cut your blue hair and you said "No," would that make you an ass because I wanted something from you that you weren't willing to give? My bad reputation comes from when I was not ready to stop doing heroin. An associate said he'd blackball me, spread a rumor that I was diffi-

cult to work with. Amy, he left a message on my voicemail saying, "You're going to get blackballed and it's your drunk, cunt mother's fault." I have two black belts and I can kill people if I really want or I could throw a radio in his bathtub. It was the hardest thing in my life not to be what he was making me out to be. My mom is dead, didn't see me have kids, get sober and see the success I had. Also, when I am drunk, I am a mean person. I am a violent drunk. That's why I got fired from Metallica. I've been sober for five years. As far as me being the biggest ass, bad press is better than no press. As for comparing me to Danzig, that is an insult. Why can't it be someone good like Axl? Danzig is a shrimp.

Are you sick of the Metallica comparisons?

No. I'm not tired of it. I still get paid. They still play my music. My guitar style has influenced their style and every song they wrote while I was in the band and thereafter. My guitar style has permeated every living cell of every Metallica fan. It's like saying Ozzy is a Black Sabbath spin-off. Do your research. I was the only guitar player in the beginning. James [Hetfield] only sang. I even talked in between songs. If you heard any of the Metallica bootlegs from those shows, that's me talking.

You still speak to Metallica?

I don't care too much for Kirk [Hammett] because he took my job. I respect him as a player. I miss Cliff [Burton]. I talked to Lars right before Jason [Newsted] left.

My next question... what do you think of Jason leaving Metallica?

Funny you should mention that... I just started playing bass.

LOUD ROCK CRUCIAL SPINS

Period ending 2/27/2001

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Contributing reporters this week: 94 • See page 55 for a complete list of Crucial Spins reporters

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
1	1	3	1	5	262	274	-12	GODHEAD 2000 Years Of Human... Posthuman-Priority	
2	5	5	2	5	259	259	0	FLYBANGER Headtrip To Nowhere Columbia-CRG	
3	3	1	1	5	249	270	-21	ANNIHILATOR Carnival Diablos Metal-Is-Sanctuary	
4	6	7	4	5	247	232	15	CLUTCH Pure Rock Fury (EP) Atlantic	
5	8	-	5	2	245	193	52	DIECAST Day Of Reckoning Now Or Never	
6	4	2	1	5	238	265	-27	VARIOUS ARTISTS Dracula 2000 Columbia-CRG	
7	9	12	7	5	235	190	45	RAMMSTEIN Selections From... Republic-Universal	
8	2	4	2	5	214	270	-56	LIVING SACRIFICE The Hammering Process Solid State	
9	16	-	9	2	197	130	67	CHILDREN OF BOOOM Follow... Nuclear Blast America	
10	11	9	9	5	179	150	29	EARTH CRISIS Last Of The Sane Victory	
11	7	6	2	5	173	212	-39	HAUNTED Made Me Do It Earache	
12	12	16	12	5	168	148	20	DOWNER Downer Roadrunner	
13	32	-	13	2	158	80	78	SOILWORK A Predator's Portrait Nuclear Blast America	
14	15	24	14	5	157	132	25	UNEARTH The Stings Of Conscience Eulogy	
15	13	17	13	3	154	148	6	SKRAPE New Killer America RCA	
16	19	27	16	3	153	114	39	VARIOUS ARTISTS Contaminated 3.0 Relapse	
17	10	8	6	5	151	172	-21	HOPE CONSPIRACY Coldblue Equal Vision	
18	14	15	14	5	138	143	-5	BOY HITS CAR Boy Hits Car Wind-Up	
19	29	-	19	2	130	88	42	DOG FASHION DISCO Dog Fashion Disco... Spitfire	
20	20	18	18	5	110	111	-1	COLD AS LIFE Declination Of Independence CTYC	
21	17	31	17	4	105	126	-21	SOUNDTRACK Valentine Warner Bros.	
22	28	33	22	3	100	89	11	SALIVA Metal Radio Sampler (EP) IDJMG	
23	18	11	3	5	99	125	-26	NONPOINT Statement MCA	
24	33	41	24	3	95	72	23	AMONG THIEVES 2001 Demo Among Thieves	
25	23	29	23	5	91	95	-4	RHAPSODY Dawn Of Victory Limb	

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
26	35	37	26	3	91	69	22	VINTERSORG Cosmic Genesis Napalm	
27	34	32	27	5	87	72	15	THIS DAY FORWARD The Transient Effects... Eulogy	
28	47	-	28	2	83	50	33	UNLOCO Sampler Maverick	
29	21	14	14	5	82	108	-26	OBITUARY Anthology Roadrunner	
30	22	13	8	5	79	103	-24	SICK OF IT ALL Yours Truly Fat Wreck Chords	
31	49	-	31	2	79	47	32	STEREO MUD So Much Pain (EP) Loud	
32	-	-	32	1	74	0	-	CATASTROPHIC The Cleansing Metal Blade	
33	39	21	18	5	72	60	12	NOTHINGFACE Violence TVT	
34	-	-	34	1	68	0	-	OPETH Blackwater Park Music For Nations-Koch	
35	24	19	11	5	66	92	-26	CRADLE OF FILTH Midian Koch	
36	37	42	36	3	64	63	1	FORSAKEN Manifest Of Hate Century Media	
37	25	20	14	5	61	92	-31	VARIOUS ARTISTS Strait Up Immortal-Virgin	
38	31	25	22	5	59	80	-21	MORBID ANGEL Gateways To Annihilation Earache	
39	R	49	39	2	58	R	14	NIGHTWISH Wishmaster Century Media	
40	30	36	23	5	57	81	-24	NEVERMORE Dead Heart, In A... Century Media	
41	44	-	41	2	55	54	1	RED HARVEST Cold Dark Matter Relapse	
42	27	26	13	5	55	90	-35	BOILER ROOM Can't Breathe Tommy Boy	
43	-	-	43	1	50	0	-	DEATH BY STEREO Day Of The Death Epitaph	
44	43	35	25	5	49	54	-5	FACTORY 81 Mankind Mojo	
45	-	-	45	1	49	0	-	MONSTER MAGNET 3 Songs From God's... A&M	
46	38	30	28	5	48	60	-12	SOULFLY Primitive Roadrunner	
47	46	34	16	5	46	50	-4	CORROSION OF CONFORMITY America's... Sanctuary	
48	26	22	17	5	46	91	-45	CANNAE Troubleshooting Death East Coast Empire	
49	-	-	49	1	46	0	-	SOUNDTRACK 3000 Miles To Graceland TVT Soundtrax-TVT	
50	-	-	50	1	46	0	-	SYSTEMATIC Systematic (EP) Music Company-Elektra	

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

ADDS

1	52	OPETH Blackwater Park Music For Nations-Koch
2	46	MONSTER MAGNET 3 Songs From God's Jukebox A&M

3	39	DIESEL MACHINE Torture Test SPV
4	37	SYSTEMATIC Systematic (EP) Music Company-Elektra
5	31	DOES OF ECSTASY Deceitful Melody The End



HASTE

- When Reason Sleeps -



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Congrats to Deftones, my second favorite band ever. The Sacto kids won the "best metal performance" Grammy for "Elite," which was never even released as a single. (And even more regretfully, I've never seen them play the track live. Grr. Maybe this will nudge the band to crank it out for us in concert). The 'Tones beat out the likes of Slipknot and Pantera, so kudos to them. For one hot minute, my faith in the Grammys has been restored. Oh wait, I never had any in the first place • Hatebreed has been confirmed for Ozzfest 2001's side stage, and it's about fucking time. Boy Hits Car, Insolence (debut coming on Maverick sometime this year) and Nonpoint have also been tapped to appear on Ozzfest's second stage • Mystick Krewe Of Clearlight was forced to cancel the remainder of its tour because the band's gear was ganked from a hotel parking lot in Dallas. If you have any info relating to the theft or want to help the band out in any way, shape or form, contact Tee Pee Records at tony@teepeerecords.com • Linkin Park is more popular than God these days. So naturally, I checked the cuties out when they played to a sardine-packed Roseland in NYC. Not one kid stood still during Linkin Park's set — the joint was jumping from bow to stern, especially during the set closer, "One Step Closer." One thing's for certain: LP is the very best of their ilk. Alien Ant Farm — the first band signed to Papa Roach's vanity label New Noise — opened. These nice guys play an emo-flecked style of hard rock. The singer's voice is clean the entire way through — nope, no sing-scream bipolarity. I particularly enjoyed the songs "Sticks And Stones" and "Flesh And Bone." However, AAF's cover of Michael Jackson's "Smooth Criminal" didn't bode well. It was a goofy song made goofier. Taproot followed and these guys have shown a marked improvement with each passing show since their debut on the Ozzfest 2000 side stage. Singer Stephen Richards walked the ledge of Roseland balconies and fell into the crowd, Eddie Vedder-style • The following rant was inspired

by the ride home from the show, the conversation between myself, Atlantic rock guru Jon Nardachone and WSOU's Jen Kazjer, and the Amen "Too Hard To Be Free" single that I received from Virgin's Tyson Haller a few days prior: I ask every person who reads these next lines to go Amen's ingenious *We Have Come For Your Parents*. It came out last year, and if there is a sea of kids that "get" Linkin Park's fun rock, then there should be a corresponding set of disaffected kids that will "get" Amen's crash-and-burn noise with the same kind of intensity and passion. Kids who live and breathe the punk rock spirit should certainly take another look at *Parents*. If you ever called yourself a Black Flag fan, you're doing yourself an injustice if you turn your head away from it. And back to my original point, the "Too Hard To Be Free" single has a BBC session of "Nice To Be Here" that beat my ass into a coma. Coma America, baby. • The Thomas Edison of music — that would be Mike Patton — has a new side project called Tomahawk, which features ex-Helmet drummer John Stainer, ex-Jesus Lizard guitarist Duane Denison and Melvins bassist Kevin Rutmanis • C.O.C.'s "Diablo Blvd." will be featured on *Xtrax*, a half-hour show on ESPN and ESPN2. The song will be played behind extreme sports footage and live footage of the band • Converge's Jacob Bannon is starting a record label with longtime friend Tre McCarthy. The label is called Deathwish, Inc. and the first release will be a Converge/Hellchild split titled *Deeper The Wound*. Bannon and McCarthy started the label to support quality bands of all sizes away from the major label machine, after hearing horror stories from bands regarding their treatment at the hands of labels both large and small • Victory has signed Germany's Waterdown with strong recommendations from Snapcase and Grade. I received a copy of *Drawasmilingface*, the band's indie release on Two Friends Records, and it sounds like Grade's screamy eemo. Thumbs up.

LOUD ROCK COLLEGE

Period ending 2/27/2001

www.cmj.com

Contributing reporters this week: 293 • See page 52 for a complete list of Loud Rock airplay reports.

TW	LW	2W	PK	WK	ARTIST + TITLE	LABEL
1	11	-	1	2	DIECAST Day Of Reckoning	Now Or Never
2	4	25	2	3	CHILDREN OF BODOM Follow...	Nuclear Blast America
3	5	9	3	3	VARIOUS ARTISTS Contaminated 3.0	Relapse
4	6	7	4	5	CLUTCH Pure Rock Fury (EP)	Atlantic
5	1	2	1	7	LIVING SACRIFICE The Hammering Process	Solid State
6	2	3	2	8	ANNIHILATOR Carnival Diablos	Metal-Is-Sanctuary
UP 23 POSITIONS						
7	30	-	7	2	SOILWORK A Predator's Portrait	Nuclear Blast America
8	3	5	3	6	EARTH CRISIS Last Of The Sane	Victory
9	9	10	8	5	FLYBANGER Headtrip To Nowhere	Columbia-CRG
10	7	1	1	11	HAUNTED Made Me Do It	Earache
11	17	13	11	7	RHAPSODY Dawn Of Victory	Limb
12	12	8	8	6	UNEARTH The Stings Of Conscience	Eulogy
13	13	16	13	5	DOWNER Downer	Roadrunner
14	8	4	1	9	VARIOUS ARTISTS Dracula 2000	Columbia-CRG
15	18	18	15	5	RAMMSTEIN Selections From Mutter	Republic-Universal
16	10	6	3	11	HOPE CONSPIRACY Coldblue	Equal Vision
17	14	14	14	5	GODHEAD 2000 Years Of Human Error	Posthuman-Priority
18	15	19	15	5	BOY HITS CAR Boy Hits Car	Wind-Up
19	34	28	19	3	VINTERSORG Cosmic Genesis	Napalm
#1 DEBUT						
20	-	-	-	20	CATASTROPHIC The Cleansing	Metal Blade
21	25	-	21	2	SKRAPE New Killer America	RCA
22	22	22	22	6	THIS DAY FORWARD The Transient Effects...	Eulogy
23	24	20	14	6	COLD AS LIFE Declination Of Independence	CTYC
24	33	-	24	2	DOG FASHION DISCO Dog Fashion Disco Sampler	Spitfire
25	19	30	18	5	FORSAKEN Manifest Of Hate	Century Media
26	-	-	-	26	PRIMAL FEAR Nuclear Fire	Nuclear Blast America
27	23	38	23	3	RED HARVEST Cold Dark Matter	Relapse
28	20	17	3	16	DYING FETUS Destroy The Opposition	Relapse
29	27	32	27	3	NIGHTWISH Wishmaster	Century Media
30	-	-	-	30	BREAKDOWN Battle Hymns For An Angry Planet	Thorp
31	16	15	8	8	OBITUARY Anthology	Roadrunner
32	21	11	1	15	CRADLE OF FILTH Midian	Koch
33	-	-	-	33	OPETH Blackwater Park	Music For Nations-Koch
34	29	23	23	3	SOUNDTRACK Valentine	Warner Bros.
35	26	29	22	4	ABSCISS Tormented	Necropolis
36	36	-	-	36	SALIVA Metal Radio Sampler (EP)	IDJMG
37	-	-	-	37	MONSTER MAGNET 3 Songs From God's Jukebox	A&M
38	28	21	8	13	CRYPTOPSY And Then You'll Beg	Century Media
39	R	26	4	13	NEVERMORE Dead Heart, In A Dead World	Century Media
40	R	35	1	16	MORBID ANGEL Gateways To Annihilation	Earache

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

ADDS

1	OPETH Blackwater Park	Music For Nations-Koch
2	DIESEL MACHINE Torture Test	SPV
3	MONSTER MAGNET 3 Songs From God's Jukebox	A&M
4	SYSTEMATIC Systematic (EP)	Music Company-Elektra
5	ODES OF ECSTASY Deceitful Melody	The End



DOG FASHION DISCO

Anarchists Of Good Taste
(Spitfire)

Somebody get my mommy! I'm scared and bitin' my nails after spinning Dog Fashion Disco's debut, the goofily perverse *Anarchists Of Good Taste*. It's like turning on an episode of the *Teletubbies* with all their sweet, "lalalalala" innocence, only to see the

'tubs get massacred with icepicks. This Maryland quintet is like a heavier Mr. Bungle, with surf keyboard lines and bigger, badder riffs. *Anarchists Of Good Taste* could very well be the work of a bunch of latch-key kids who got home from school, huffed aerosol cans and decided to get creative while under the influence. But despite its circus-like eccentricities, *Anarchists* is not unstructured, goofball metal— while it's blisteringly heavy, it remains avant-garde and artsy. Imagine Stanley Kubrick directing a Pee Wee Herman flick, and you'll get an idea of the darkly sketchy "9 To 5 At The Morgue," "Headless," "Corpse Is A Corpse," "Pour Some Urine On Me," and "Mushroom Cult," which features System Of A Down's Serj Tankian.

R.I.Y.L.: Mr. Bungle, System Of A Down, Frank Zappa, Butthole Surfers
Contact: Sean McEneely
Phone: 516-942-7729, ext. 11
Email: spitfiresean@aol.com
Release Date: Mar. 6; at radio now



SKINLESS

Foreshadowing Our Demise
(Relapse)

Skinless? Well, if this foursome's moniker refers to the fact that their pulverizingly groove-heavy, primitive death metal will rip every inch of skin from your skeleton and then proceed to atomize your bones, they'd be damn accurate. *Foreshadowing Our Demise* is a

killer. But refreshingly, Skinless isn't as tight-lipped and clock-stopping as some too-morbid-to-smile death metal acts. Just check out "The Optimist," which opens with the sample "Life sucks! And then you die" before diving into a very Hatebreedian riff. Thanks to its constant touring and 10 year history, Skinless is practically a barn-hold name in the Midwest. So tune in, turn up, bumper surf 'til you knock out one of your three remaining teeth, and drink a warm six-pack to "Tug Of War Intestines" and "Pool Of Stool." I'll leave you with this question: How do you *not* love a band whose lyrics say "I slipped and fell into a manhole/ A wave of turds swept me away/ Here I sit with the shit/ Here I be with the pee"?

R.I.Y.L.: Mortician, Dying Fetus, Immolation, Morbid Angel, Six Feet Under
Contact: Pellet
Phone: 610.734.1000, ext. 105
Email: radio@relapse.com
Release Date: Mar. 6; at radio now

UNLOCO

Healing (Maverick)

Simply put, Unloco rocks. *Healing* is a slick yet sick slab of commercially viable aggro; the kind that sells records by the wheelbarrowful in the 21st century. Like Disturbed, Unloco isn't going to make a



mushy paste outta your brain with unfettered ferocity, nor is it going to induce snoring with clean parts. *Healing* strikes that delicate balance between heavy and accessible.

Coming straight from Austin, Texas with the gale force of a dust storm, this Latin-flavored foursome knows when to drop a melody and when to dip into the groove jar. Put

"Nothing" on the platter and get back to me with your complete affirmation. Tunes like "Panic" and "Useless" go down easy and leave a sweet aftertaste.

R.I.Y.L.: Coal Chamber, Disturbed, System Of A Down, Factory 81
Contact: The Syndicate
Phone: 888.666.2061
Email: hardrock@thesyn.com
Release Date: Mar. 20; at radio now



ODES OF ECSTASY

Deceitful Melody (The End)

The ancient Greeks were notorious for trying to avoid excess — and the Grecians in Odes Of Ecstasy follows in their ancestors' footsteps with *Deceitful Melody*. If you're a seasoned metalloid with an appreciation for Nightwish or early Theater Of Tragedy, then Odes Of Ecstasy's

prog-y opera metal is most certainly your cup of Earl Grey tea. Christina Maniati sings like a seraph, her warm, melodious voice floating over keyboards, synths and not-too-heavy riffs while guitarists Dimitris Bikos and Nikos Baltas trade licks and (self-proclaimed) "brutal" vocals in English. As a result, *Deceitful Melody* plays out like an evening at the opera house. "Ignorance" and "One With The Darkness" are the perfect soundtrack for candlelit dinners with that metal lovin' hottie you're trying to impress.

R.I.Y.L.: Nightwish, Theatre Of Tragedy, Rain Fell Within, Therion
Contact: The Syndicate
Phone: 888.666.2061
Email: hardrock@thesyn.com
Release Date: Mar. 6; at radio now



SALIVA

Every Six Seconds (IDJMG)

Saliva rockets out of Memphis with *Every Six Seconds*, but traces of Elvis Presley's influence ain't anywhere to be found. Instead, the single "Your Disease" lambasts with a from-the-gut "Uhh." *Every 6 Seconds* is of-the-moment aggro, with an emphasis on rapcore moments interrupted by melodic, clean vocals. Saliva delivers

a surprise every six seconds, and they'll certainly kidnap your attention for more than six seconds of each of these ready-for-active-rock-radio songs. Go with "Superstar" and "Hollywood."

R.I.Y.L.: Defttones, heavy 311, Deadlights, Orange 9mm
Contact: McGathy Edge
Phone: 888.744.8636
Email: edge@mcgathypromotions.com
Release Date: Mar. 27; at radio now

Q&A

**MYSTIC**

West coast rapper/singer Mystic talks about rhymes, responsibility and growing up a B-girl.

How old are you, where are you from, and how long have you been rhyming?

I'm 26. From Oakland, California. 'Bout 11 years.

How did you start?

I've been writing poetry since I was real young and I was one of those types of cats who'd be like, "I got a poem, you want to hear it?" I had grown up with hip-hop. I wrote a rhyme and did my first show like two or three weeks later and you know what they say, the rest was a done deal.

You did a show that early — at 16?

I can't tell you how dope the show was. You know what I mean? It was cool. But I just knew that this was what I wanted to do.

Can you tell me a little about your background?

My dad is black and Native American. My mom's white. Or my dad was... My father passed away in 1999 from a heroin overdose. I didn't really grow up with him. But my mom is fly.

What do you mean by that?

She worked very hard so that I could be in creative programs and always pushed me to remain an artist and pursue my dreams. Period. Whatever that was... well, she wasn't really feeling the rhyming at first. She was like, "Why don't you just be a poet or something?"

Did she oppose it for artistic or financial reasons?

She didn't think that I could survive doing it. It wasn't that it's not artistic. My mother was the one that took me to see *Beat Street* and *Breakin'* and used to cut out articles from the *Examiner* on hip-hop. My mother had me when she was, I think, twenty-two. So she was young as it was. She definitely thinks it's artistic.

You sing as well as rhyme and write poetry. Do you think, considering the staunch hip-hop purism out there, that singing helps or hurts the perception of you as a serious MC?

I've been rhyming way longer than I have been singing. And the foundation for my singing—in terms of the tracks, in terms of what I'm singing about conceptually, the delivery—it all comes from a hip-hop foundation. A lot of us who came up with hip-hop are getting a little bit older now. We're grown and I think our minds are expanding. In terms of the album, hopefully, people will feel it. I'm sure that there will be some people that like the singing more and some people who like the rhyming more.

How were you signed?

I did a lot of live shows and paid a lot of dues and met a lot

of wonderful people through it. [The owners of GoodVibe] saw me do a live show back when they were in college. It's like 360 degrees — years later I'm signed to their label. Bahamadia sent them a mix tape. I had a song on there. They really dug it. At the time, they didn't have distribution. As soon as they got their distribution with Atomic Pop, they called me. And [producer] the Angel, having mentored me for so long, said, 'I think this would be a really good place for you.' They saw my vision. It's independent, there's not a whole lot of dough there at all, but it's a collective and I have creative control.

What was your vision?

I wanted to make an album that was very open and honest dialogue and that was not made to be commercial. I wanted to educate people. I honestly believe that we as artists have so much power in the most positive sense to touch people and give them an outlet.

Educate who and about what?

There are at least a couple different kinds of people that can be educated. There are people who listen to hip-hop that have no ties to the urban situation that it comes from. They live in totally different environments. For instance, there's a song on my album that I wrote specifically because I wanted people who know nothing about drug culture in terms of selling it. I wanted them to know that it's not that easy, and these are not monstrous people out here. They're stressed out, too. It's the price that you pay for it. So, it's like those people and [then there are] the people who come from my community. We are so much grander than our block and our neighborhood and our turf, and we don't own any of

this. You know? Rise up.

You have a pretty diverse ethnic background, so when you reference your community, who are you talking about?

I identify as a black woman, a woman of color. But the urban [or] inner city community is a socioeconomic thing. It's not a pure culture or color thing.

The mainstream obviously tends to gravitate toward attractive women. Would you want to be in that mainstream market or radio airplay situation?

I really want to build with people. If I'm in major airplay and my album is doing well, that creates an incredible platform to do things. I don't have a problem with the jiggy thing. I don't have a problem with artists making money. I want to make money. But you know what? I would really like to open a school and I'd like to open a community arts center. Being successful will open up doors and allow me to do that easier. And I don't think there would be any [compromise between] being involved with that and what content-wise is on my album, or what would be on my next album because the world is not going to change in the next three years. There will still be poverty and oppression, and we'll still be killing ourselves, and our babies will still be dying and they'll still be putting black men in jail. It'll still be there.

But the things you're talking about are not often approached on the radio.

Radio, a lot of times, has a very narrow view. The industry as a whole underestimates the listening audience and tries to make choices for those people. I think that there's room to give them a little bit more choice.

EMPTY CHAMBERS

It seemed that it might just be possible for the once-dynastic Wu-Tang Clan to reverse—or at least dam—the tide of their downfall. At the beginning of 2000, after years of darkness, a light went on in one of the 36 chambers when Ghostface Killah's sophomore album *Supreme Clientele* gave fans and critics a rejuvenating dose of the Wu's former glory. And while last fall's *The W* hardly stood for "watershed" in the same way that *Enter the Wu-Tang (36 Chambers)* changed hip-hop, the short, sweet record did help to re-establish the credibility of the crew as a whole. The release of a powerful and staunchly political video for "I Can't Go To Sleep" demonstrates that the Clan is still passionate and willing to buck the trends, even in today's materialistic, apolitical musical climate. The Wu momentum is certainly up, but one thing is for sure: The Wu-Tang Clan will never get back on top unless they learn how to either focus or curtail the actions of their less-talented second stringers.

CAPPADONNA

"Supermodel" (Razor Sharp-Epic)

The artist formerly known as Cappuccino is so close but yet so far. He stands amidst the Wu in all the press photos (the chubby guy in the back), but his voice is barely discernible on *The W*. He's still just filling in for the Ol' Dirty Bastard. Cappa's career boasts a spattering of memorable cameos ("Winter Warz," "Triumph") on superior Wu efforts, but his own solo album was widely regarded as forgettable. Nevertheless, Cappadonna—no doubt thanks solely to his Wu-Tang affiliation—remains signed to a major label and is poised to go at it again later this year. His first single follows the standard Wu first release formula: a simple, mostly unadulterated loop, roughshod chorus and a steady barrage of lyrics. This time the topic is Cappadonna's insatiable "punani appetite" and sleeper Wu-heartthrob Ghostface guests for good measure. As usual, Cappa's immature, babbling-brook style delivers a couple of laughs: "Even though we're not married/ I make love to you, you can call me Larry/ Call me anything, don't trap me with the ring/ I'm a one night fling." "Supermodel" is no "Ice Cream," hell, it's no "Camay" either, but it's fun and functional and doesn't bring any further shame on the great Wu name.

R.I.Y.L.: Ghostface Killah, Wu-Tang Clan
Contact: Nathan Sheard
Phone: 212.833.5429
Email: nathan_sheard@sonymusic.com
Release Date: at radio now

REMEDY

"Hip Hop Music" (Fifth Angel)

Remedy might actually be considered a third stringer: The token white Wu's debut has been on hold for at least a year and his connection to Shaolin's first family is starting to seem tenuous at best. Straight off the B-team, Cappadonna blesses the B-side's "Ambush," but no amount of validation from any of the elder Wu-Tang clansmen could possibly redeem the horrific A-side. "Hip Hop Music" is the worst kind of underground anthem. Remedy unloads a backpack of boring nostalgia and rails on the commercialism and "politics" of hip-hop, meanwhile his nursery school-level delivery shows no craft: "R&B, disco, pop, country, jazz/ Don't think hip-hop was ever just a fad/ Soundscan and *Billboard* look at the scale/ When other music failed, hip-hop prevailed." The self-reflexive culture stroking reaches a nauseating crescendo with a lackluster children's chorale singing "hip-hop music will never die." Maybe not, but sometimes it seems like it's only getting lamer.

R.I.Y.L.: Ghostface Killah, Wu-Tang Clan
Contact: Fifth Angel Records
Phone: 718.818.8788
Release Date: at radio now

HIP-HOP

Period Ending 2/27/2001

www.cmj.com

Contributing reporters this week: 143 • See page 57 for a complete list of Hip-Hop airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	
1	1	1	1	18	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus	
2	6	6	2	17	BLACK EYED PEAS Bridging The Gap/Request Line	Interscope	
3	5	15	3	5	LARGE PROFESSOR "Blaze Rhymes"	Matador	
4	2	5	2	6	SELF SCIENTIFIC "Three Kings"	Landspeed	
5	3	2	1	14	OUTKAST StanKonia	LaFace-Arista	
6	7	4	4	7	ACEYALONE Accepted Eclectic	Ground Control-Nu Gruv	
7	11	21	7	3	M-BOOGIE Different Design	Ill Boogie	
8	12	25	8	6	BEATNUTS "No Escapin' This"	Loud	
9	4	3	2	17	DELTRON 3030 Deltron 3030	75 Ark	
10	19	9	5	14	JAY-Z The Dynasty Roc La Familia	Roc-A-Fella-Def Jam-IDJMG	
11	26	30	11	3	KUTFATHER "Hard Core"	Certified	
12	15	-	12	2	PHOENIX ORION AND TEAM ELOHEEM "Music Is"	Atomcandy	
13	13	11	3	11	WU-TANG CLAN The W	Loud-Columbia-CRG	
14	10	18	9	9	VARIOUS ARTISTS Lyricist Lounge Vol. 2	Rawkus	
15	16	32	15	5	KRS-ONE "Hot"	Koch	
16	18	17	3	12	GURU'S JAZZATAZZ Vol. 3: Streetsoul	Virgin	
					#1 DEBUT		
17	-	-	-	17	1	VARIOUS ARTISTS Soleside's Greatest Bumps	Quannum
18	9	8	4	19	JURASSIC-5 Quality Control/W.O.E. Is Me (EP)	Interscope	
					#2 DEBUT		
19	-	-	-	19	1	KHROMOZOMES PROJEKT Phase One: Building Blocks	Ozone
20	24	13	12	13	LUDACRIS Back For The First Time	Def Jam South-IDJMG	
21	23	22	14	10	MEMPHIS BLEEK The Understanding	Roc-A-Fella-Def Jam-IDJMG	
22	32	33	6	12	UN Sung Heroes Unleashed	Scenario-75 Ark	
23	8	7	7	4	CAGE "Suicidal Failure"	Eastern Conference-Rawkus	
24	-	-	-	24	1	DECLAIME "Move It"	Landspeed-Superrappin'
25	14	14	14	7	VARIOUS ARTISTS Battle Axe	Battle Axe	
26	37	24	24	4	DJ CLUE The Professional Vol. 2	Def Jam	
27	35	-	27	2	SOUNDTRACK Double Take	Jive	
28	21	19	1	12	BLACK THOUGHT "Hardware"	MCA	
29	-	-	-	29	1	RAE & CHRISTIAN Sleepwalking	Grand Central-Studio K7
30	40	-	30	4	TRICK DADDY Book Of Thugs - Chapter AK Verse 47	Atlantic	
31	29	-	29	2	LA SYMPHONY "Broken Tape Decks"	Squint Entertainment	
32	27	23	23	4	OBIE TRICE "Mr. Trice"	Certified	
33	22	16	14	9	SNOOP DOGG "Snoop Dogg"	No Limit-Priority	
34	R	-	7	4	XZIBIT Restless	Loud	
35	25	27	11	13	JA RULE Rule 3:36	Murder Inc.-Def Jam-IDJMG	
36	30	40	30	4	J-LIVE The Best Part	Triple Threat	
37	34	28	12	15	MYSTIKAL Let's Get Ready	Jive	
38	-	-	-	38	1	ATMOSPHERE Lucy Ford: The Atmosphere EPs	Rhyme Sayers
39	R	-	9	5	4TH AVENUE JONES "Respect"	Interscope	
40	39	36	36	3	MACK 10 Paper Route	Priority	

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

ADDS

1	VARIOUS ARTISTS	Soleside's Greatest Bumps	Quannum
2	PHIFE DAWG	Ventilation: Da LP	Groove Attack-Landspeed
3	CAPPADONNA	"Supermodel"	Razor Sharp
4	CYPRESS HILL	Live At The Fillmore	Columbia-CRG
5	MEMPHIS BLEEK	The Understanding	Roc-A-Fella-Def Jam-IDJMG

This summer, Los Angeles duo Crystal Method is set to release *Tweekend*, the long awaited follow-up to 1997's *Vegas*. Though the duo says the album is not a complete rock 'n' roll affair, it does include guest appearances from Stone Temple Pilots singer Scott Weiland, Rage Against The Machine guitarist Tom Morello, Beck turntablist DJ Swamp and Jon Brion (producer of Fiona Apple and Aimee Mann). The band also plans to support the album with a tour that would kick off in early summer • In case you fell asleep during the 43rd Annual Grammy Awards on Wednesday, Feb. 21 or missed them altogether, here's the quick, painful recap: The Baha Men's canine/sports arena anthem "Who Let The Dogs Out?" received the award for best dance recording — beating out nominated tracks by Jennifer Lopez, Enrique Iglesias, Eiffel 65 and Moby. But that said, Moby had one of the night's biggest moments when he performed "Natural Blues" with vocalist Jill Scott and performance art troupe Blue Man Group. He received a standing ovation for his entertaining efforts. The Remixer Of The Year Grammy was awarded to New York house producer Hex Hector, who was given the nod for his mixes of tracks by Madonna, Jennifer Lopez, 98 Degrees and other saccharine poppers. Hector's victory meant Deep Dish, Maurice Joshua, Peter Rauhofer and DJ Richard "Humpty" Vission went home empty handed, though Vission got his stage time as well, manning the decks during Madonna's ceremony-opening performance of "Music." • In a strange twist, Warp Records, home of electronic music artists Autechre, Boards Of Canada and Aphex Twin, recently signed abstract hip-hop outfit Anti-Pop Consortium. The trio, comprised of Beans, Priest and M. Sayyid (with Earl Blaize at the production board), released their debut album, *The Tragic Epilogue*, on 75 Ark records in early 2000.

Q&A



MIRWAIS

One year ago, the name Mirwais meant nothing to you. Today you recognize him as Madonna's latest collaborator, the man whose cyber-funk grooves, cut-up acoustic melodies and distinct electro-pop twists allowed her *Music* album to boogie-woogie to the top of the charts in 34 countries. This spring, with the release of his impressive debut solo album, *Production*, you might even recognize the French artist as one of the first really interesting and engaging electronic musicians to surface in the 21st century. But Mirwais doesn't intend to ride anyone's coattails, whether they belong to Madonna or the French dance scene, and he recently took some time to make sure CMJ understood that... implicitly.

What do you think about the present state of French dance music?

House music grew out of the clubs of New York and Chicago in the mid-'80s. And compared to today, the attitude of those people was more political because they were reacting against the star system. I think the problem in France, especially with what we call "French Touch," is that it's only focused on the fusion of disco loops and funk loops. [The producers] think the only way to make people groove is to use black music. I love black music; that's where a lot of my influence is.

But...there's a lot of people I meet that talk about funk music but don't know the history. When you look at the birth of electro, for example, it was a mix of electronic music from Germany and... the attitude of black artists like Grandmaster Flash. And to say the only way to make people dance is [by using] black music; the category — black music, white music — is not important to me. What is important is the universality of music. Music is made by humans, and not by the color of their skin.

But...what's wrong with using the influence of black music if it works?

I don't judge younger people, but sometimes they don't realize the impact of their music. For me, music is not just about entertainment. Today, people say let's jump into the entertainment world. But [I think] this side of music is very dangerous... and this is the problem with electronic music. I don't think we need to be terrorist about our music, but I think we need to reintroduce the idea of political thinking. In the '70s, funk music was a political reaction of sorts. It was not just entertainment for black people; it was a really important part of their culture. And a lot of people, especially in France, say "Let's just use funk loops to make entertaining music." I don't just use music as a tool.

Okay, but Madonna used you as a tool, of sorts, to produce her album. How is that different?

For me, [working with Madonna] was really important because I don't believe in the purity of music. In the underground scene, you'll find people who say music should be made [one specific way] — it's very close to embracing ethnic purity. And on the other end, you find the extremely commercial attitude that says if you want to sell

records, you have to sound like Britney Spears and format your music the same way. But what's interesting about Madonna is that she understands that the truth is at the crossroads of both attitudes. When we did *Music*, I was amazed by one thing: There was no compromise on the music. It was just me...and her. No manager. No pressure. We were free to decide whatever we wanted. Talk is cool, but it's not enough for me. I need proof. And she showed me proof because she took a risk with someone unknown like me to make difficult music, and I'm complimented that she put it on her record. And you can say whatever you want.

Has being involved on such a high-profile project changed your life very much?

No. I think it could change you when you are younger, but I am 40 years old now. I started making music to express myself, and I will keep that attitude all my life. Everybody knows I worked with Madonna, and for [the last year], everyone propositioned me [to work with them]. I don't want to drop names, but it's a lot of big [musicians]. But I didn't do anything because I only want to do things that I can control and use for expression. It's like DJing; I could do it, but I don't because I am a musician and I have too much respect for the good DJs. Tomorrow if I decided to DJ somewhere, a lot of people would pay me 10 times the price of a good DJ, and it's a shame because I'm not a good DJ. I don't want to be used as a tool. I'm not telling you that just to convince you, but for me it's important. Because before that, I wasn't sure I would be able to refuse the money. It's big fame. I'm not blind to it, but in 10 years, I would like to still be doing music. I don't want to be one of the people possessing the world. I don't judge [those who do], but it's not my life.



BIOWIRE

Disparation

(Electronic Watusi Boogaloo-Kindercore) Biowire (a.k.a. Jason Crosse) springs from Sweden's burgeoning Electronic Watusi Boogaloo label with *Disparation*, his debut recording and the first full-length effort to be released on the imprint. Crosse's selection is an amiable collection of tunes that drapes lunar melodies (reminiscent of outfits such as

Boards Of Canada) across a smattering of electro-funk, drum 'n' bass and oddball trip-hop grooves. Each Biowire track is simply and similarly constructed, as rhythm and sound loops are layered atop each other until the final picture is fully revealed — but Crosse demonstrates that music need not be constructed with the intricacies of a Mozart concerto for it to be mentally and melodically engaging. "Antibiosys" and "Meinthefty" immediately demand your attention with dense electro grooves before lulling your ears with sweeping cosmic melodies. "Chosen" and "Leftgain" are soothing, hypnotic slices of ambient bliss, replete with blankets of synths that cushion easy-going melodies and alien sonic textures. And "Space," with its taut breakbeats and melodic serenity, resembles a track Bukem might have dropped on dancefloors in his earlier days.

R.I.Y.L.: Boards Of Canada, LTJ Bukem, early Autechre
Contact: Fanatic Promotion
Phone: 888.862.9373
Email: sara@fanaticpromotion.com
Release Date: March 13; at radio Feb. 20

2ND GEN

Irony Is (Novamute)

Like industrial/hip-hop terrorists Dälek and Techno Animal, 2nd Gen's Wajid Yaseen is primarily concerned with blowing your eardrums with bombastic, bottom-heavy grooves that are so dirty and apocalyptic they could be the soundtrack to the Armageddon. But on *Irony Is*, his debut full-length album, the former Fun'Da'Mentalist also incorporates elements of techno, electro, rock and unidentified sonic frequencies into the mix, resulting in a grueling, imaginative assortment of songs. "And/Or" uses the same playbook as modern-day Primal Scream (but translates the text into its own twisted dialect) while the disjointed freeform rap "Slowburn" sounds like the kind of music Tricky would have created were he bred in Wax Trax-era Chicago. And the surprises keep coming.

R.I.Y.L.: Dälek, Techno Animal, EC8OR
Contact: Mattie White
Phone: 212.255.7670
Email: cradio@mute.com
Release Date: Feb. 20; at radio now

VARIOUS ARTISTS

Walking On Pennsylvania Avenue: Sounds Of DC (Remixed) (Open Source Music)

Everyone knows the widespread influence of D.C.-based artists such as Deep Dish and Thievery Corporation, but *Walking On Pennsylvania Avenue* tells the untold stories, gathering together 31 tracks by up-and-coming artists who make our Capital City one of the most fertile dance music centers on the East Coast. Disc one explores the downtempo vibes embraced by area producers such as LoveGrove, Bambu Station, Miami Wilson and others, while disc two cranks up the energy with house, trance and drum 'n' bass vibes from Saeed & Palash, Dana Winner, Elliot Levine and others.

R.I.Y.L.: Deep Dish, Scott Henry, Thievery Corporation, Thunderball
Contact: Lift Promotion
Phone: 212.274.9800
Email: eric@promotion-lift.com
Release Date: Feb. 20; at radio now

RPM

Period Ending 2/27/2001 www.cmj.com

Contributing reporters this week: 209 • See page 55 for a complete list of RPM airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	6	VARIOUS ARTISTS Rarewerks	Astralwerks
2	4	11	2	3	JOHN DIGWEED Global Underground: Los Angeles	Boxed
3	2	4	2	5	BLUE STATES Nothing Changes Under The Sun	ESL
4	11	-	4	2	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	MIL-Palm
5	3	2	2	6	VARIOUS ARTISTS Motion: A Six Degrees Dance...	Six Degrees
6	10	33	6	3	VARIOUS ARTISTS Ars Antiqua	Atomcandy
7	5	5	5	7	FUNKSTAR DE LUXE Keep On Moving	Hypnotic
8	7	7	7	4	P'TAAH De'Compressed	Ubiquity
9	9	8	8	5	DELERIUM Poem	Nettwerk
10	6	3	3	6	VARIOUS ARTISTS Shadow: Hard Sessions	Shadow
11	22	-	11	2	FUNKER VOGT T	Metropolis
12	12	-	12	2	VARIOUS ARTISTS Environments	OM
#1 DEBUT						
13	-	-	13	1	AGHAST VIEW Phaseknox	Gashed!
14	31	-	14	2	DIVERJE On Skin	DSBP
15	29	39	15	3	FAUNA FLASH Fusion	Compost
16	8	6	4	7	DAFT PUNK One More Time (CD5)	Virgin
17	28	9	9	6	PAN SONIC Aaltopiiri	Mute
18	15	12	2	10	SUPA DJ DMITRY Scream Of Consciousness	Wax Trax!-TVT
19	16	-	16	2	JACK DANGERS !Hello Friends!	Shadow
#2 DEBUT						
20	-	-	20	1	NCC Seven Steps Of Nervousness	Gashed!
21	13	14	13	6	STRYKE Staying In	Sunrise-Strictly Hype
22	14	13	4	11	JAZZANOVA Remixes 1997-2000	Compost
23	17	28	17	4	VARIOUS ARTISTS Too Good For Radio	A Different Drum
24	26	19	5	14	PAUL OAKENFOLD Perfecto Presents: Another World	London-Sire
25	35	-	25	2	LADYTRON 604	Emperor Norton
26	-	-	26	1	DJ IRENE Audio Underground VI	UC Music-Navarre-Strictly Hype
27	21	20	20	6	NOEL SANGER Ritual	Sunrise
28	-	-	28	1	VARIOUS ARTISTS Transit	Sunshine-Navarre-Strictly Hype
29	37	37	5	14	DIESELBOY The Sixth Session	Palm Pictures
30	34	25	13	11	PEPE DELUXE Super Sound	Emperor Norton
31	20	10	1	12	FATBOY SLIM Halfway Between The Gutter...	Astralwerks
32	23	16	16	4	APOPTYGMA BERZERK Kathy's Song (EP)	Metropolis
33	30	-	30	2	TRICKY Mission Accomplished (EP)	Epitaph
34	24	-	24	2	JOI We Are Three	Real World
35	-	-	35	1	RAE & CHRISTIAN Sleepwalking	Grand Central-Studio K7
36	-	-	36	1	PSYCHO-BITCH Beatblaster	UC-Music-Navarre-Strictly Hype
37	33	21	1	15	RONI SIZE/REPREZENT In The Mode	Island-IDJMG
38	18	17	17	3	RICHARD DEVINE Lipswitch	Schematic-Warp
39	-	-	39	1	VARIOUS ARTISTS Japan For Sale	Sony
40	-	-	40	1	TORTOISE Standards	Thrill Jockey

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

ADDS

1	SCANNERFUNK Wave Of Light By Wave Of Light	Sulphur-Beggars Banquet
2	VARIOUS ARTISTS Ninja Tune: The Shadow Years	Shadow
3	MINT ROYALE Shake Me (12")	City Of Angels
4	ORB Cydonia	MCA
5	HANNA Scarlet Manifesto	Shadow

While he could have been hanging in the sun and collecting a Grammy out in Los Angeles, saxophonist Branford Marsalis spent Grammy week leading his killer quartet through a bunch of sold-out sets at New York City's Village Vanguard. Marsalis said nothing about the honor during his set the day after the big event, preferring to let his music do the talking. Those that braved the snowstorm were treated to a smoldering set. It started out with a Paul



Fred Anderson

Motian tune called "Trieste" where Marsalis worked with his soprano. The group kicked into high gear with a manically paced tune that began with the twisting drum breaks of the "Tain Mutiny," then went into high gear with "Stretto From The Ghetto." Here the band was hitting with all the speed and power of a thoroughbred horse; drummer Jeff "Tain" Watts threatened to drown the others out, but never did. Bassist Eric Revis held his own against the onslaught, playing with a sweaty urgency, and new pianist Joey Calderazzo provided the lynchpin of chords, some comps and a couple of shimmering solos. The band brought things down with the ballad "Cassandra," which rose and fell with an operatic sense of drama, and then ended

the set with a bit of fun, bringing former quartet bass player Robert Hurst up for his tune entitled "Brother Trying To Catch A Cab (On The East Side)." All in all, a stellar set from a band that can take on all comers. This set almost redeems Marsalis from the ill-advised comments he made about Cecil Taylor in the Ken Burns documentary... Word from Chicago's super-hip Thrill Jockey label is that it's going ahead with another jazz release. The label is best known for post-rock

artists like Tortoise and the Sea And Cake, but it has also released albums by the Chicago Underground Duo and 8 Bold Souls. This time out, the label is doing a duo release by legendary Chicago tenor player Fred Anderson and longtime Chicago drummer Robert Barry. Anderson is a prominent figure in the AACM's early days and is now an elder statesman of Chicago's jazz community. Barry was part of Sun Ra's Arkestra and an in-demand session player who worked with everyone from Miles Davis to Johnny Griffin. The



Branford Marsalis

two have each recorded with Ken Vandermark in recent years: Anderson with DKV and Barry with Vandermark's two-drummer Sound In Action Trio, which put out a stunning effort on Delmark in 1999.

Even though Anderson and Barry have known each other for many years, they have only played together once before. This second meeting was recorded live at Chicago's Empty Bottle in May of 1999 and was originally due to come out as a co-release with micro-indie Okkadisk, but for various reasons it never came to fruition. Thankfully, Thrill Jockey will carry the load itself. According to Anderson, this disc "captures a rare moment when everything came together." Barry is equally enthusiastic, noting the incredible amount of momentum that the set had... It's official—jazz jam band Deep Banana Blackout has signed with the Flying

Frog label. The band has been in the studio recording its label debut, which is scheduled to be out in the summer of 2001. They've also just finished up some live dates in the Rockies and on the West Coast... Chick Corea was on the Grammy scene presenting a load of awards, but the ubiquitous pianist will be back in the spotlight when he tapes a PBS special on May 25 with the Boston Pops. Corea will perform solo, with his new trio and with the trio and orchestra together. A few days before the taping, Corea will attend a ceremony in Boston, where a street will be named after him. Chick Corea Avenue? That has a nice ring to it.

JAZZ

Period Ending 2/27/2001 www.cmj.com

Contributing reporters this week: 111 • See page 60 for a complete list of Jazz airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	5	JOHN SCOFIELD Works For Me	Verve
2	3	1	1	7	MATTHEW SHIPP New Orbit	Thirsty Ear
3	2	4	2	6	BEN ALLISON Riding The Nuclear Tiger	Palmetto
4	6	23	4	3	LARRY GOLDINGS TRIO As One	Palmetto
5	4	5	4	4	DAVIO S. WARE Surrendered	Columbia-CRG
6	5	3	1	8	JIMMY SMITH Dot Com Blues	Blue Thumb-Verve
7	7	14	7	3	BILL FRISELL Blues Dream	Nonesuch
8	10	19	8	5	CHARLES MINGUS A Modern...	Bethlehem-Archives
9	8	7	7	4	KURT ROSENWINKEL The Enemies Of Energy	Verve
10	11	-	10	2	RON CARTER When Skies Are Grey	Blue Note
11	15	-	11	2	CHUCHO VALDES Solo - Live in New York	Blue Note
12	14	10	10	6	RAN BLAKE Horace Is Blue	Hatology
13	9	6	1	16	MEDESKI MARTIN AND WOOD The Dropper	Blue Note
14	R	-	2	13	SUN RA & HIS ARKESTRA Greatest Hits	Evidence
#1 DEBUT						
15	-	-	15	1	DAVE BRUBECK QUARTET Double Live	Telarc
16	12	12	1	19	SAINT GERMAIN Tourist	Blue Note
#2 DEBUT						
17	-	-	17	1	JOEY DEFRANCESCO The Champ Round 2	High Note
18	25	25	13	6	BILLY CHILDS TRIO Bedtime Stories	32 Jazz
19	13	-	13	3	M.O.B. TRIO Loose	Omnitone
20	18	22	18	3	FLORA PURIM Perpetual Emotion	Narada
21	-	-	21	1	DAVID "FATHEAD" NEWMAN Captain...	Label M
22	-	-	22	1	DRUMS & TUBA Vinyl Killer	Righteous Babe
23	19	-	19	2	JOHN LEWIS Evolution II	Atlantic
24	-	-	24	1	JACK COSTANZO Back From Havana	CuBop-Ubiquity
25	21	-	12	6	SOULIVE Turn It Out	Velour

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

Q&A

JEFF PARKER

Guitarist Jeff Parker walks both sides of the line, playing with post-rock icons Tortoise and jazzier outfits like Isotope 217 and Chicago Underground Quartet. We caught up with the busy guitarist to see what it's like to live a double life.

How do you keep all the schedules straight?

It gets pretty hectic sometimes, everybody has so much going on, but it always seems to work out. Before it would just coincidentally work, but now we really have to map things out.

Do you approach the music differently, depending on whether you are working with rock or jazz musicians?

I don't approach the music differently, but there are obviously different ways that you have to communicate. With the jazz musicians I work with, we communicate more in theoretical terms — having a shared repertoire to draw upon. With musicians who don't have that kind of theoretical background, you have to find different ways to communicate. Musically, I just try to play what sounds good no matter what kind of music I'm playing.

What drew you to work in the Tortoise world?

I was quickly becoming disgruntled with the jazz scene that I was involved in and what I was doing. I was beginning to branch out and play with some different groups, some funk bands and things like that. I had an idea of some sounds in my head and I was changing my approach. And I heard those guys just by chance one day at the Empty Bottle and the sound was congruous with what I was hear-

ing in my head. I didn't think of working with them then, but I knew them all from around the neighborhood. Eventually it just sort of happened.

How structured is Tortoise?

It's very structured. There are times that we can improvise, but we stay within a certain context.

Now you're signed on with the Chicago Underground too?

Actually I was in that group in the beginning in 1994. And it kind of broke off into those other factions because I was so busy with Tortoise. Then Chris Lopes moved away. So Rob Mazurek and Chad Taylor started working as a duo. It's always the same core, but sometimes it works out that we all can't make it; that group is very abstract in terms of direction.

What do mean?

We've really been working to find a group sound over the last few years, and I don't think we really got it yet.

What are you looking for?

I don't know. It's hard to say. I definitely think that everyone in the group, especially Rob, is working at getting away from a jazz sound.

What originally drew you to jazz? As a guitarist, one would think that you'd be into rock.

I always wanted to be a jazz musician. I grew up with the music — my father used to play it around the house. Although, I went through a serious rock phase as a teenager where I was into the whole early-'80s guitar pyrotechnics and metal. I think that jazz is more rhythmically challenging as well as harmonically challenging. It has more life.



SOULIVE

Doin' Something (Blue Note)

Something has been brewing over at Blue Note in recent years: Starting with Charlie Hunter and MMW, the label has been pumping out new-jack soul jazz from the underground, played and appreciated by folks either too young to remember the '60s or just not born yet. Like the above bands, Soulive

has the chops to go toe to toe with anyone on the jazz scene, but this organ trio of 20-somethings aims for the feet. And it doesn't hurt that they brought in a horn section led by the great Fred Wesley, who played on much of James Brown's best work. *Doin' Something*, the band's Blue Note debut, picks up where last year's *Turn It Out* leaves off, carrying on with a set of all original tunes that sound just as sharp. The band has also brought in more elements of composition, with the aforementioned horns and some keyboard overdubs giving the music a more thoughtful and sophisticated approach than many would expect.

R.I.Y.L.: John Scofield, Robert Walter, Karl Denson, Jimmy Smith

Contact: Groov

Phone: 800.544.7668

Email: groov@pacifinet.net

Release Date: March 13

RAHSAAN ROLAND KIRK

Here Comes The Whistlerman (Label M)

There were no limitations in Rahsaan Roland Kirk's world. Being blind was beside the point; Kirk channeled everything through his music anyway, and it came out so imaginative and soulful that there's never a doubt who's playing when he steps up to the mic—regardless of whether he has one, two or three instruments in his mouth. Kirk's music, like Mingus's, was deeply involved in the jazz tradition (from New Orleans swing to bop) and the blues, but his deviations were so radical that he always seemed to be playing the most out shit. Here, co-conspirators Jaki Byard (piano), Charles Crosby (drums) and Major Holley (bass) join Kirk for a live-in-the-studio session with an audience. Recorded in 1965, *Here Comes The Whistlerman* is not one of Kirk's most noted works, but it's still great to hear. The stage banter is pretty funny and the playing is solid. Programmers beware: the track listing on the CD is correct but the actual disc programming ignores a few track breaks.

R.I.Y.L.: Charles Mingus, Art Ensemble, Eric Dolphy

Contact: Kevin Calabro

Phone: 212.590.2164

Email: kcalabro@paradiseme.com

Release Date: Feb. 19

BAIKIDA CARROLL

Marionettes On A High Wire (Omnitone)

Trumpeter Baikida Carroll has come up through St. Louis's Black Artist Group, the brother organization to AACM, with folks like Julius Hemphill, Lester and Joseph Bowie and many others. More inside than some might expect, Carroll's fifth album as a leader features the rich tone of Carroll's horn fronting a post-bop quintet that isn't afraid of melody and lush harmonies. Carroll and co. also show admirable restraint, keeping the tunes and solos under 10 minutes and tasteful.

R.I.Y.L.: Lester Bowie, Tim Berne, Dave Douglas

Contact: Rob Siracci

Phone: 718.622.1989

Email: jazz@omnitone.com

Release Date: Feb. 13

HEADING SXSW

A lack of cohesiveness has been part of the reason it's taken so long for Latin rock/alternative to make a larger impact in the United States. Several things are happening at once to help change that: the Cookman International team raising a roof for the industry to gather under with the annual LAMC, more diverse shows in the big cities, more English-language media interest, and last but not least, the Latino Rock Alliance (LRA) in Austin.

The LRA has assembled the first reputable Latin alt panel at the growing SXSW institution, and will host one of the best show-

cases in the country. The panel, Latin Rock—Another Alternative, features LAMC founders Tomas

Cookman and Josh Norek (JN Media), who will moderate, as well as Gustavo Fernández (DLN Distribution), Ayelet Soto (ACA Marketing), Fernando Fazzari (FMF Radio Promotions), Cary Prince (Hollywood Records) and Maverick Records Latin division president Bruno del Granado.

The panel, scheduled for March 16, will cover several key areas inside the Latin alternative industry: management, A&R, marketing and promotion from the indie level to the established. Pay close attention to what del Granado has to say on Maverick's plans to introduce Spanish-language rock to the general market. We may also learn Hollywood's take on the subject. For those keeping track, the greater Latin alternative community lambasted NARAS last year for awarding Hollywood's Chris Perez Band a Latin rock/alternative Grammy over Café Tacuba and Los Fabulosos Cadillacs.

LRA SHOWCASE

SXSW 2001 boasts a more prominent Latin alternative presence than ever before. ASCAP and BMI have included Latin alt artists on each of their own showcases. The LRA SXSW 2001 performances are scheduled for 9 p.m. on March 15 at The Drink on 6th Street. Here are some of the acts scheduled to perform:

- **Aterciopelados** (BMG U.S. Latin): Colombia's "velvety ones" will debut cuts from their forthcoming album *Gozo Poderoso* ("Powerful Enjoyment"), which is now pushed back to a May 15



Aterciopelados

release date. Word has it that the domestic release will contain English-language translations of lyrics and two additional tracks.

The duo is planning to hit the Miami electronic dance industry gathering, the Winter Music Conference, on March 25. Check out www.aterciopelados.com.

- **Los Rabanes** (Crescent Moon-Sony Discos): Panama's most well known reggae-ska combo dominated the Ñ Alternative chart for several weeks in 2000 with its party-oriented self-titled album. Recently opening for Sting in their home country, the group is slowly carving itself a place in the U.S. market. Their English-language single, "My Commanding Wife," is featured on the Ark 21 compilation *Escena Alterlatina*. Check out www.rabanes.com. (Reviewed in issue #684.)

- **Ely Guerra** (EMI Mexico): One of Mexico's most exciting singer/songwriters, this chanteuse surprisingly hasn't found U.S. distribution for her sweetly sophisticated 2000

release, *Lotofire*. A darling in the Mexican alterna scene, she appeared twice on the innovative *Amores Perros* soundtrack, both solo and as a back-up vocalist for Control Machete. Contact: manager Juan de Dios Balbi at balbi99@hotmail.com or 011.525.5110583. (Reviewed in issue #688.)

- **Riesgo de Contagio** (Opción Sónica): This Mexican hard-rock quintet counts on the one-two punch of male and female lead singers. The group has



Riesgo De Contagio (photo by Maria Moreno)

made a name for itself in several markets by participating in key concerts that range from the Warped Tour to Colombia's mega rock festival Rock Al Parque. With two albums under its belt and a third on the way,

Ñ ALTERNATIVE

Period Ending 2/27/2001

www.cmj.com

Contributing reporters this week: 30 • See page 61 for a complete list of Ñ Alternative airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	26	SOUNDTRACK Amores Perros	Surco-Universal Latino
2	3	2	1	17	ORISHAS A Lo Cubano	Surco-Universal Latino
3	5	5	3	7	EL GRAN SILENCIO Chúntaros Radio Poder	Virgin Mexico
4	2	3	1	15	KING CHANGO The Return Of El Santo	Luaka Bop
5	4	4	4	9	VARIOUS ARTISTS Mexamerica	Angelino
6	6	6	4	23	JULIETA VENEGAS Bueninvento	BMG U.S. Latin
7	7	9	1	25	LOS AMIGOS INVISIBLES Arepa 3000	Luaka Bop
8	8	7	3	16	JUANES Fijate Bien	Surco-Universal Latino
9	11	12	9	11	SIDESTEPPER More Grip	Palm Pictures
10	13	13	1	22	LOS RABANES Los Rabanes	Crescent Moon-Sony Discos
11	18	14	11	9	ORIXA 2012 e.d.	DLN-Elegua
12	9	8	8	7	VARIOUS ARTISTS Hijos De Borinquen	DLN-Radical Sonica
UP 8 POSITIONS						
13	21	21	13	4	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	MIL-Palm
14	16	15	8	17	EL TRI No Podemos Volar	WEA Latina
15	12	10	7	13	VARIOUS ARTISTS Le Tejadora De Nubes	Nimboestatic
16	14	25	4	23	PLASTILINA MOSH Juan Manuel	Astralwerks
17	R	-	1	35	ZURDOK Hombre Sintetizador	Manicomio-Universal Latino
18	23	-	14	7	LA GUSANA CIEGA Correspondencia...	Manicomio-Universal Latino
#1 DEBUT						
19	-	-	19	1	MARIA FATAL Dermis	DLN-Mofo
20	22	-	1	36	LA LEY Uno	WEA Latina
21	19	18	18	3	JOSE FORS Forseps .02	Opción Sónica
22	15	20	15	7	RITUALES Otra Percepción	DLN-Liber
23	10	11	7	8	SLOWRIDER Mas Alla	De Volada
24	20	23	20	6	LA MOSCA TSE-TSE Visperas de Carnaval	EMI Latin
25	24	22	22	3	FERMIN MUGURUZA FM 99.00 Dub Manifest	Esan Ozenki

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

the group still seeks broader U.S. distribution. You've been warned of the "risk of contagion." Contact: Ayelet Soto at info@acamarketing.net or 818.508.6057.

• **Libido** (Sony Peru): Having just released its second album, *Hembra*—which went gold in Peru, Argentina and Colombia—this Peruvian power-pop quartet appeals to fans of Blur and Soda Stereo. Libido played on the same stage as REM, Beck, Oasis and several other rock stars at the Buenos Aires Hot Festival last month. DLN will distribute its 1998 self-titled, independently released album in the next few months. Domestic distribution of *Hembra* is pending. Contact: manager Jorge Arriola Vivian at libidonet@libidonet.com, or 011.511.878.2068. (Reviewed in issue #696.)

• **Cabrito Vudu** (unsigned): Trampling with disregard over ska, dancehall and Mexican cantina music, this Monterrey group was best described by a colleague as Los Tigres del Norte remixed by David Lynch. Said that, the

wild sound found on their 1999 debut *Tatuajes del Pólvora* is still up for grabs. Contact: manager Renato Betancourt Peña at cabritovudu@infosel.com or 011.528.348.4697.

• **East L.A. Sabor Factory** (unsigned): This is a U.S. Latin band to keep your eye on. Most of these guys were still in high school when they recorded their self-titled EP in 1998, which sold more than 1,000 copies. The "flavor" factory grew from a six-piece Latin jazz and rock ensemble into a soccer-team size orchestra complete with a five-man horn section. With a sound expanding on the Chicano groove that Ozomatli rekindled a couple of years ago,



East L.A. Sabor Factory

the bilingual orchestra is about to self-release a six-song EP entitled *Party At Louie's*. Contact: manager Mark Torres at matorres@aol.com or 213.747.3247.



Genitallica

• **Genitallica** (Sony Mexico): Un-billed on the LRA showcase, Genitallica will also appear on the BMI showcase on March 14 at Metro. Still seeking distribution for its hyper-active, comic book-hero rap-pop debut, *¿Picas o Platicas?*, the Monterrey, Mexico quintet is poised to make an enormous impact on the global Latin alternative scene. Contact: manager Ricardo Haas at genitallica@xlproducciones.com or 011.528.335.5595. (See review below.)

• **Orixa** (Elegua-DLN): The only Latin alt act on the bill for the ASCAP showcase on March 16 at the Drink on 6th Street, this San Francisco quintet elicits comparisons to the Red Hot Chili Peppers for

their sonic onslaught of bilingual punk-funk. One of the few U.S. homegrown Latin alt acts, the group's sophomore release *2012 e.d.* has become a college radio staple. Two of their songs appear on the *Escena Alterlatina* compilation. Contact: Xavier Campos at xaviercampos@hotmail.com or 305.576.7372.

• **Volumen Cero** (Grita!): Last, this Miami-based alternative pop quartet crashed the CMJ Music Marathon, playing the only Latin alternative show during the conference. At SXSW they're doing it again, jamming at a non-sanctioned gig on March 12 at the Red Eyed Fly. Featured on the *Escena Alterlatina* compilation, the group will support the album alongside Julieta Venegas at key dates throughout the country. Contact: Marthin Chan at andromeda707@hotmail.com or 786.425.1663.

The Latino Rock Alliance is also sponsoring a concert in San Antonio on March 17 at Q's, featuring the three Sony acts: Genitallica, Libido and Los Rabanes. Contact the LRA at events@latinorockalliance.com or 512.440.9301.

BORDER CROSSINGS



GENITALLICA

¿Picas o Platicas?

(Sony Mexico)

If there were a Spanish-language equivalent to the crop of post-grunge pop bands found on the *American Pie* soundtrack, Genitallica would be on it.

Verging on an adolescent American rock parody—as if its name weren't a dead giveaway—the Monterrey, Mexico quintet

employs pervy burps, slobbering and digital squeaks to round out the corners of their infectious, hyper rock. The group's debut album *¿Picas o Platicas?* (translates to something like: "You Do It, Or Just Talk About It?") is a concept revolving around the mystery of sex, dripping with all the sticky pop that it inspires in curious teenagers. Foo Fighters producer Barrett Jones is behind the boards

on the this fun-filled album, adding luster to the topic of sex in the age of multimedia. "Imagine never having to masturbate/ Imagine an orgasm that never ends... But it's not like that/ That's why we do things in excess," the horny band exclaims. In Genitalandia, you're in a state of innocence where there's nothing embarrassing—"everything else is just a tall tale," informs the 26-page, gorgeously illustrated comic book that accompanies the liner notes. More than half of the album's 19 tracks are named after sex superheroes, including "Super Genital" (a happy rapcore celebrating, well, sexual prowess) and "Zorra" (a funky, hard rockin' lament about being in love with a slut). Other song titles are just as self explanatory, such as "(.) (.)" and "My THC." Are you ready to put out?

R.I.Y.L.: Molotov, Red Hot Chili Peppers, Third Eye Blind, Blink 182

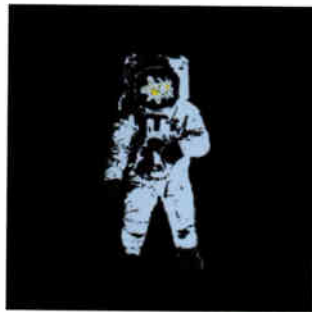
Contact: Ricardo Haas

Phone: 011.528.335.5595

Email: genitallica@xlproducciones.com

Release Date: unreleased in the U.S.

Website: www.genitallica.com.mx



MOE.

Dither (Fatboy)

The best thing about Birkenstock rock is its comforting nature — you can assume with confidence that when you unwrap the new moe., it'll be exactly what you expected it to be. And the latest offering from those New York jammers is certainly a pair of fuzzy bunny slippers.

The opener, "Captain America," bounds out with the requisite bouncy guitars and cheerful harmonies — you can almost smell the patchouli in the air. "So Long" delivers the pace-setting ballad-y goodness, droning long enough for optimum lighter-waving before crawling into an ominous Middle Eastern jam. But fret not — "New York City" brings the bounce back in (bassist/vocalist Rob Derhak even delivering a motivational "Here we go!" before his band snaps back into place). Will this record pull a mass of new fans into the jam-rock arena? Certainly not. But moe.rons and Phishheads will certainly be pleased. *Dither* is nod-along catchy, and it's got the same mix of country twang, blues soul and jazz wanking that jam fans have grown to worship. — **Nicole Keiper**

R.I.Y.L.: moe., Phish, Widespread Panic

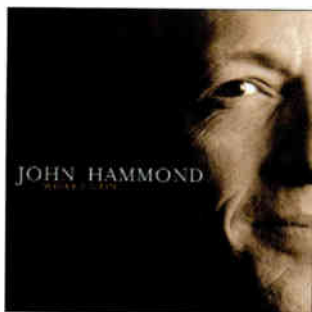
Contact: The Syndicate

Phone: 888.666.2061

Email: college@thesyn.com

Release Date: Feb. 6; at radio now

Tour Dates: Des Moines, IA (3/14), Omaha, NE (3/15), Lawrence, KS (3/16), Denver (3/17)



JOHN HAMMOND

Wicked Grin (Pointblank-Virgin)

For all his multi-dimensional talent (guitarist, singer, harmonica player) and prodigious output (28 albums since the early '60s), bluesman John Hammond has always been more of an interpreter than a songwriter. On *Wicked Grin*, he celebrates his 40th year of

recording by taking on the challenge of covering one of the most idiosyncratic songwriters of the late 20th century, Tom Waits. Wisely, Hammond doesn't try to reinvent Waits' mule-boned wheel on these 13 tunes, slathering on some extra greasy licks here and there, but largely honoring the style of the original performances. With Waits himself handling the production and hand-picking the cast of veteran backing musicians, the album doesn't leave much room for Hammond's own thumbprint. But with stylists this well-matched, it's all in the delivery. — **Colin Helms**

R.I.Y.L.: Tom Waits, Charlie Musselwhite, Taj Mahal

Contact: Tyson Haller

Phone: 212.253.3154

Email: tyson.haller@virgin-records.com

Release & Add Date: March 13

Tour Dates: Austin, TX (3/17), San Juan Cap, CA (3/18),

Los Angeles (3/19), Solana Beach, CA (3/20),

San Francisco (3/21), Portland, OR (3/23), Seattle (3/24)

TRIPLE A

Period Ending 2/27/2001

www.cmj.com

Contributing reporters this week: 37 • See page 40 for a complete list of Triple A airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	3	1	6	JEB LOY NICHOLS Just What Time It Is	Rough Trade-Rykodisc
2	1	1	1	6	RODNEY CROWELL The Houston Kid	Sugar Hill
3	6	8	3	4	HOLMES BROTHERS Speaking In Tongues	Alligator
4	2	4	2	5	DOLLY PARTON Little Sparrow	Sugar Hill
5	7	10	5	6	JONATHA BROOKE Steady Pull	Bad Dog
6	4	2	1	7	JIMMY SMITH Dot Com Blues	Blue Thumb-Verve
7	15	22	7	3	STEPHEN MALKMUS Stephen Malkmus	Matador
8	10	19	8	4	BOB SCHNEIDER Lonelyland	Universal
9	8	6	6	6	TIM EASTON The Truth About Us	Red Ink-New West
10	5	5	3	6	HONEYDOGS Here's Luck	Palm
11	12	14	11	4	JOSH JOPLIN GROUP Useful Music	Artemis
UP 22 POSITIONS						
12	34	-	12	2	TORTOISE Standards	Thrill Jockey
13	9	7	4	6	SOUNDTRACK O Brother, Where Art Thou?	Mercury Nashville
14	21	-	14	2	MARK ERELLI Compass & Companion	Signature
15	14	15	9	6	DOUBLE TROUBLE Been A Long Time	Tone Cool
16	11	21	11	3	ELIZA CARTHY Angels & Cigarettes	Warner Bros.
17	16	18	16	3	WILLARD GRANT CONSPIRACY Everything's... Slow River-Rykodisc	
#1 DEBUT						
18	-	-	18	1	KRISTIN HERSH Sunny Border Blue	4AD-Beggars Banquet
19	18	26	17	4	JIM WHITE No Such Place	Luaka Kupa
20	-	-	20	1	RAE & CHRISTIAN Sleepwalking	Grand Central-Studio K7
21	28	31	21	3	LUNA Live!	Arena Rock
22	17	12	12	4	EKOVA Space Lullabies And Other Fantasmagore	Six Degrees
23	20	24	20	3	MINUS 5 VS. YOUNG FRESH FELLOWS Let The War...	Mammoth
24	13	13	13	5	DRUMS & TUBA Vinyl Killer	Righteous Babe
25	-	-	25	1	OLU DARA Neighborhoods	Atlantic
26	37	27	2	20	JOHN HIATT Crossing Muddy Waters	Vanguard
27	32	28	10	5	LOW Things We Lost In The Fire	Kranky
28	-	-	28	1	MOE. Dither	Fatboy
29	19	20	19	5	ETTA JAMES Love Songs	MCA
30	-	-	30	1	JOHN GORKA The Company You Keep	Red House
31	R	-	14	11	AMY CORREIA Carnival Love	Capitol
32	-	-	32	1	SPOON Girls Can Tell	Merge
33	R	-	7	13	SAINT GERMAIN Tourist	Blue Note
34	R	-	1	18	EMMYLOU HARRIS Red Dirt Girl	Nonesuch
35	R	-	5	12	R.L. BURNSIDE Wish I Was In Heaven...	Fat Possum-Epitaph
36	-	-	36	1	DAVID GRAY White Ladder	ATO
37	31	32	31	4	SHOOGLENIFTY Solar Shears	Compass
38	R	-	13	14	BADLY DRAWN BOY The Hour Of...	XL-Beggars Banquet
39	39	-	31	4	CURTIS SALGADO Soul Activated	Shanachie
40	R	17	12	8	COLDPLAY Parachutes	Nettwerk-Capitol

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

ADDS

1	CHURCHILLS You Are Here	Universal
2	KING COBB STEELIE Mayday	Rykodisc
3	BRAZZAVILLE Somnambulista	South China Sea
4	ROCKET FROM THE CRYPT Group Sounds	Vagrant
5	POWDERFINGER Odyssey Number Five	Republic-Universal

United Nations-affiliated organization WAFUNIF has appointed Putumayo's Dan Storper, Russian artist Philip Kirkarov and African vocalist Makinto as Goodwill Ambassadors in a ceremony at UN Headquarters on Feb. 23. The Goodwill Ambassadorial Program is one of a series of initiatives and events aimed to raise money for a wide range WAFUNIF programs. The objective of these programs is to raise the profile of the UN System and its work by reaching as wide as possible audience... Afrobeat star Femi Kuti, son the of the great Fela Kuti, has brought in Beastie Boys keyboardist Money Mark to collaborate on material for his upcoming album, scheduled for release on MCA this fall. Money Mark recently joined Kuti in Paris with plans to reconvene in New York City this spring to finish recording the yet-to-be-named album. Kuti met the keyboardist when



Femi Kuti

the two worked on a track for *Red Hot + Riot*, which is a Red Hot AIDS-benefit compilation featuring a variety of artists covering Fela's music. There is also talk of Money Mark contributing keyboard parts both in the studio and on the road. Speaking of live shows, Kuti plays a few U.S. dates in late-April and early-May. Kuti will also play the Playboy Jazz Festival in Los Angeles on June

17. Other artists tentatively listed for collaboration on the upcoming album include Common and ?uestlove...



Moreno Veloso

Moreno Veloso, the child of another world music icon, is hitting the road for 18 performances in support of his great, new *Music Typewriter*, released by Palm on February 20. Veloso will first play with the faux-Latin party boy Señor Coconut in March, and then will join up with the amazing Virginia Rodrigues on her North American tour. Veloso will also play select dates on his own. Coming to a town near you... Sharon Shannon will make her Compass debut on March 13 with the release of *The Diamond Mountain Sessions*. One of the most popular singers in Ireland, Shannon was a member of the Waterboys and recently received an award as Folk Artist Of The Year in Ireland. Of course, the album will feature Shannon's botton accordion and fiddle playing, but such high profile guests as Steve Earle, Jackson Browne, John Prine, Donal Lunny, Carlos Nunez and many others also lend a hand. The album has already been certified five-times platinum in Ireland, and is reportedly the best album of her acclaimed career. Like just about everyone other Irish musician, Shannon will come to the U.S. to tour in March. She will also be featured on *Irish Gala: Live From The Kennedy Center*, which will air nationwide throughout March

on PBS... New York City's *Antibalas* is currently heating up the northland with a brief tour of Canada and the Midwest. As hot as this band is, it's hard to believe that the frozen 'burgs won't start melting under the heat of the band's funky brand of Afro-beat. For more info, go to antibalas.com... RAS has finished another installment of its *Reggae For Kids Series*. *Reggae For Kids — Movie Classics* features Bunny Wailer, Marcia Griffin, Don Carlos, Sugar Minott and Freddie McGregor taking on the Disney canon. Not sure how

kids will feel about their cherished Disney tunes getting remade, but chances are good that their reggae-loving parents will get a big kick out of it. While parents had more than enough of tunes like *The Lion King's* "Hakuna Matata," *Little Mermaid's* "Under The Sea" and *Pocahontas's* "Colors Of The Wind," the revisions of classics from *Dumbo*, *The Jungle Book*, *Song Of The South* and *Pinochio* will likely take them back to fond memories of their own childhood faves. We'll chalk this effort up to a release for children of all ages.

Send all music for review to:
Christina Roden
322 East 89th Street #3D
New York, NY 10128
email: croden7224@aol.com

NEW WORLD

Period Ending 2/27/2001

www.cmj.com

Contributing reporters this week: 103 • See page 59 for a complete list of New World airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	5	EKOVA Space Lullabies And Other Fantasmagore	Six Degrees
2	2	2	2	8	VARIOUS ARTISTS Carnival	Putumayo
3	5	3	3	5	VÄRTTINÄ Ilmatar	Northside
4	3	4	3	6	I ROY Touting I Self	Heartbeat-Rounder
5	8	19	5	3	ETHIOPIQUES VOL. 9 Alëmayëhu Eshëté	Buda Musique
6	4	5	1	11	AMADOU ET MARIAM Tje Ni Mousso	Circular Moves
7	13	-	7	2	MORENO VELOSO + 2 Music Typewriter	Hannibal
8	7	17	7	3	BERES HAMMOND Music Is Life	VP
9	9	7	7	5	CAPLETON More Fire	VP
10	16	16	10	3	JOI We Are Three	Real World
11	6	8	6	4	VARIOUS ARTISTS Gypsy Caravan	Putumayo
#1 DEBUT						
12	-	-	12	1	RACHID TAHA Made In Medina	Mondo Melodia
#2 DEBUT						
13	-	-	13	1	COMPAY SEGUNDO Las Flores...	World Circuit-Nonesuch
14	15	10	10	5	SHOOGLENIFTY Solar Shears	Compass
15	25	-	15	2	GILBERTO GIL Music From The Film Me, You, Them	Atlantic
16	12	13	4	10	OUMOU SANGARE Ko Sira	World Circuit-Nonesuch
17	24	15	8	7	MARIA KALANIEMI & ALDARGAZ Ahma	Northside
18	R	22	12	4	DONAL LUNNY Journey: The Best Of Donal Lunny	Rounder
19	14	9	5	11	GJALLARHORN Sjöfn	Northside
20	R	-	5	9	TELEK Serious Tam	Real World
21	10	12	10	3	VARIOUS ARTISTS Planet Chant	Triloka
22	R	6	6	7	VARIOUS ARTISTS Cajun	Putumayo
23	-	-	23	1	KHADJA NIN Ya	Mondo Melodia
24	19	11	5	11	PARIS COMBO Living Room	Tinder
25	R	-	18	2	VARIOUS ARTISTS This Is Samba! Vol. 2	Rounder

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

Q&A



JACK COSTANZO

Jack "Mr. Bongo" Costanzo's slammin' new disc *Back From Havana* on CuBop has captured the heart of both Latin music aficionados and folks just looking to hear a party. Costanzo has worked with all the greats in jazz, from Nat King Cole to Miles Davis, but he was also a leading figure in the Afro-Cuban music scene back in the '40s, '50s and '60s. We caught up with him at his home in San Diego.

What's going on?

We're getting tremendous response on the new CD. I've got agents that are calling me now, like I've just been discovered. It's very exciting. Never in all my years as a performer have I received so many great write-ups.

Why has it been so long since you recorded a record?

I retired for 10 years. People say it's been 25 years, but I actually recorded a record for GMP last year called *Chicken And Rice*. It's a four-sided thing with a really explosive version of "Sing Sing Sing." It didn't get much promotion or distribution so no one really heard it.

Why retire?

My former wife was the singer in my group and we had worked together for quite a while. We broke up the group and she started her own group and I played instrumentally for a while. Finally I decided that I didn't want to do it any more. Then I got so popular again that I became interested in playing again.

Why is the CD called *Back*

From Havana?

I go down to Cuba every year. And Mike McFadin was interested in doing a record, so I told him that I bring some music back and we'd work on the album.

"La La La" is a killer track.

My idea, thank you. Paul Lopez originally arranged the song for me. We changed some things for this recording, so that it would sound different. The bassline is almost a rock bassline and we changed the front part of it. We did the same thing with "Quimbara," which was originally recorded by Celia Cruz.

This album seems to take the energy to another level. Did you intend to do that?

Oh yeah. I can play solos. But I love playing rhythm and I love playing time. Even though I may be playing a lot of different patterns, I always make sure they have momentum and a beat to them because that's the way I like to play. You can feel it on the record, and the band went right along with it.

How did you get the name "Mr. Bongo"?

A jazz journalist named Leonard Feather spotted me on a train platform in Philadelphia waiting for a train to New York and yelled: "Hey, Mr. Bongo!" From then on I've had the name.

Why has there been such a resurgence in Latin music?

It's the same as swing music. I think people wanted to get away from the rock. We're never going to reach the sales levels of rock and hip-hop, but Latin has exploded.

GILBERTO GIL

Music From The Film *Me You Them* (Atlantic)

Gilberto Gil has been a Brazilian icon since the '60s, when he came roaring out of Bahia with Caetano Veloso and the rest of the *Tropicalia* posse, brandishing electric guitars and a defiant Afro-centric attitude. Gil produced this album, sings lead, and wrote four of the 14 tracks, although "Lamento Sertanejo" was taken from his landmark early opus, *Refazenda*. The film documents the difficult plight of people who live in the Sertão, a drought-plagued inland sector of Northeastern Brazil. Appropriately, the bulk of the score was penned by Luiz Gonzaga (1912-89) — a highly revered poet of *farró*, a rollicking local groove that resembles a blend of Tejano, zydeco and ska. Gil includes a touching new version of one of Gonzaga's signature tunes, a Sertão anthem called "Asa Branca" (which translates as "white bird"). The entire album has a centered, down-home authenticity that is vintage Gil.

R.I.Y.L.: Gonzaguinha, Elba Ramalho, Dominginhos

Contact: Erica Linderholm

Phone: 212.707.2263

Email: erica.linderholm@atlantic-recordings.com

Release date: Feb. 28

ÉTHIOPIQUES 9

Alèmayèhu Eshètè (Buda Musique)

From the first track, when Alèmayèhu Eshètè's supple Amharic vocals alternately ornament and confront an inexorable, steam-rolling sax, the momentum of this album is unstoppable. This album, the latest in a series of reissues from Ethiopia's Amha label, showcases an artist of rare power and over-the-top showmanship. Born in 1941, Eshètè was called the "Abyssinian Elvis" and "Ethiopian James Brown," and he had the pompadour and the mutant chops sideburns to back up the sobriquets. The tunes date from 1969 through 1974, when the nightclubs of Addis Ababa were enjoying a period of unparalleled modernity and freedom of expression. A repressive military regime eventually killed the party, but once things loosened up again, these crucial recordings were unearthed and released internationally. It's about time! DJs will hyperventilate over this one.

R.I.Y.L.: Aster Aweke, Netsanet Mellese, Teshome Wolde

Contact: Tim James

Phone: 800.288.2007 ext. 2103

Email: tim@allegro-music.com

Release date: Feb. 12

SHEILA CHANDRA

Nada Brahma (Narada World)

Sheila Chandra is often pigeonholed as a New Age or trance goddess, but neither adequately describes her importance as a composer and singer. In the early '80s, while still in her teens, Chandra rebelled against the mass-marketing demands by signing with a small independent label called Indipop. She embarked upon a two-year, four-album voyage of self-discovery. Her work from this period exhibits astounding maturity and innovation as she veils North Indian and Celtic sources in silky ambient drones and chimes. Her clear soprano soars, whispers, or scat-sings stuttering groups of taals (Indian drumming rhythms). The pieces here are lyrical, multi-layered and drenched in melody. Later albums, notably *Weaving My Ancestors' Voices*, are even more satisfying and refined, but not by all that much.

R.I.Y.L.: Nusrat Fateh Ali Khan, Enya, Afro Celt Sound System

Contact: Lisa Samper

Phone: 414.961.8350 ext. 223

Email: lsamper@narada.com

Release date: Feb. 28

RADIO 200 ADDS

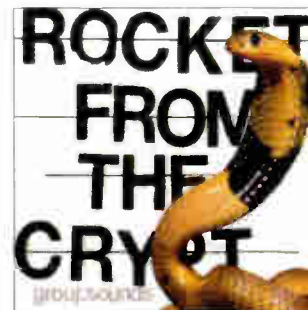
Period Ending 2/27/2001

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POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	125	BENJAMINS The Art Of Disappointment	Drive-Thru
2	119	ROCKET FROM THE CRYPT Group Sounds	Vagrant
3	91	GUIDED BY VOICES Songs From Isolation Drills (EP)	TVT
4	85	THEY MIGHT BE GIANTS College Sampler 2001	Restless
5	70	CROOKED FINGERS Bring On The Snakes	Warm
6	68	OLEANDER Unwind	Republic-Universal
7	61	POWDERFINGER Odyssey Number Five	Republic-Universal
8	57	KING COBB STEELIE Mayday	Rykodisc
9	47	VOLANTE 45 Degrees North	Guilt Ridden Pop
10	47	SMALL BROWN BIKE Dead Reckoning	No Idea
11	45	SCANNERFUNK Wave Of Light By Wave Of Light	Sulphur-Beggars Banquet
12	43	GLEN PHILLIPS Album	Brick Red
13	42	ARAB STRAP The Red Thread	Matador
14	42	MISS FORTUNE Miss Fortune	What Kinda
15	41	SILVER SCOOTER The Blue Law	Peek-A-Boo
16	37	BRAZZAVILLE Somnambulista	South China Sea
17	36	CYPRESS HILL Live At The Fillmore	Columbia-CRG
18	35	LILLINGTONS The Backchannel Broadcast	Panic Button-Lookout!
19	33	SEÑOR COCONUT El Gran Baile	Emperor Norton
20	27	KISS OFFS Rock Bottom	Peek-A-Boo



Benjamins



Rocket From The Crypt



Guided By Voices



They Might Be Giants



Crooked Fingers

GOING FOR ADDS

To submit an add date, email cheryl@cmj.com.

www.cmj.com

MARCH 13

BIG DUMB FACE Duke Lion Fights The Terror!	Interscope
ALIEN TECHNOLOGY Alien Technology	Dreampop
ALVA STAR Alligators In The Lobby	Parachute Adams
AM/FM Mutilate Us	Polyvinyl
AMY RAY Stag	Daemon
BEN HARPER Live	Virgin
CASH AUDIO The Orange Sessions	Orange
HEFNER We Love The City	Too Pure-Beggars Banquet
HOWE GELB	Thrill Jockey
JENIFER MCKITRICK Glow	Jenomatic
JO-ANN BARTON Pop & Circumstances	Magical Music
LENOLA Treat Me To Some Life	File 13
LUPINE HOWL 125 (EP)	Beggars Banquet
NOVA SONIC DOWN HYPERSPACE Mathing Moonlight	Spectra Mobile
OVER THE RHINE Films For Radio	Backporch
SERUM Serum	Brick Red
SILOS Laser Beam Next Door	Checkered Past
STANDARD The Standard	Barbaric
SWORDS PROJECT	Absolutely Kosher
VARIOUS ARTISTS ECW Vol. 2: Anarchy Rocks	V2

MARCH 20

CLUTCH Pure Rock Fury	Atlantic
GUIDED BY VOICES Isolation Drills	TVT
HUMMING Hello Cannonball	Pajama Productions
INCREDIBLE MOSES LEROY Electric Pocket Radio	Ultimatum
JIM YOSHI	Absolutely Kosher

CMJ RADIO 200

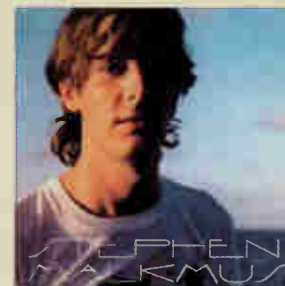
Period Ending
2/27/2001

Contributing reporters this week: 485 • See page 40 for a complete list of airplay reports.

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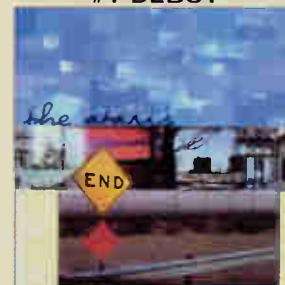
TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	3	1	4	STEPHEN MALKMUS Stephen Malkmus	Matador	51	31	22	18	7	SHIPPING NEWS Very Soon, And In Present Company	Quarterstick
2	4	31	2	3	TORTOISE Standards	Thrill Jockey	52	35	32	32	5	BRIGHT EYES/SON, AMBULANCE Oh Holy Fools	Saddle Creek
3	1	2	1	5	RAINER MARIA A Better Version Of Me	Polyvinyl	53	41	39	1	18	RADIOHEAD Kid A	Capitol
4	8	12	4	4	LADYTRON 604	Emperor Norton	54	78	-	54	2	BARE JR. Brainwasher	Virgin
5	3	1	1	8	LOW Things We Lost In The Fire	Kranky	55	36	36	28	7	MATH AND SCIENCE Math And Science	Brick Red
6	11	19	6	5	MINUS 5 VS. YOUNG FRESH FELLOWS Let The War...	Mammoth	56	33	24	24	17	DIFFUSER Injury Loves Melody	Hollywood
7	5	5	3	7	DONNAS Turn 21	Lookout!	57	88	95	57	3	INTERNAL/EXTERNAL Inside Out (EP)	K
8	18	123	8	3	SPOON Girls Can Tell	Merge						#1 DEBUT	
9	6	6	6	8	LIVING END Roll On	EMI-Reprise	58	-	-	58	1	ATARIS End Is Forever	Kung Fu
10	13	13	10	6	DROPKICK MURPHYS Sing Loud, Sing Proud	Hellcat-Epithaph	59	74	-	59	2	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	MIL-Palm
11	10	16	10	4	TRAM Frequently Asked Questions	Jetset	60	51	56	39	6	CALL AND RESPONSE Call And Response	Kindercore
12	14	14	12	6	BS2000 Simply Mortified	Grand Royal	61	30	26	21	6	LLAMA FARMERS El Topo	Beggars Banquet
13	9	11	9	6	LE TIGRE From The Desk Of Mr. Lady	Mr. Lady	62	53	60	53	4	EKOVA Space Lullabies And Other Fantasmagore	Six Degrees
14	15	8	8	6	FRANK BLACK & THE CATHOLICS Dog In The Sand	W.A.R.?	63	99	-	63	2	BAD ASTRONAUT Acrophobe	Honest Don's
15	7	4	2	7	DEATH BY CHOCOLATE Death By Chocolate	Jetset	64	40	38	29	6	GARY NUMAN Pure	Spitfire
16	20	35	16	4	LUNA Live!	Arena Rock	65	83	-	65	2	HALF JAPANESE Hello	Alternative Tentacles
17	16	27	16	4	PROPAGHANDI Today's Empires...	Fat Wreck Chords	66	39	33	30	6	ACETONE York Blvd.	Vapor
18	12	9	9	6	BRASSY Got It Made	Wiiiija-Beggars Banquet	67	92	80	67	4	CLUTCH Pure Rock Fury (EP)	Atlantic
					UP 89 POSITIONS		68	70	73	59	6	JEB LOY NICHOLS Just What Time It Is	Rough Trade-Rykodisc
19	108	-	19	2	NEW YEAR Newness Ends	Touch And Go						#2 DEBUT	
					UP 156 POSITIONS		69	-	-	69	1	RAE & CHRISTIAN Sleepwalking	Grand Central-Stud!o K7
20	176	-	20	2	KRISTIN HERSH Sunny Border Blue	4AD-Beggars Banquet	70	68	51	41	6	MARGO GURRYAN Take A Picture	Franklin Castle
21	21	25	20	6	DRUMS & TUBA Vinyl Killer	Righteous Babe	71	72	86	71	5	DOLLY PARTON Little Sparrow	Sugar Hill
22	17	7	7	7	HONEYDOGS Here's Luck	Palm	72	48	29	1	12	BLUR The Best Of	Virgin
23	28	34	23	4	OLD 97'S Turn The Power On College Sampler	Elektra-EEG	73	90	160	73	3	MOE. Dither	Fatboy
24	26	21	21	6	JAPANCAKES The Sleepy Strange	Kindercore	74	62	65	62	6	TIM EASTON The Truth About Us	Red Ink-New West
25	19	17	13	7	GENTLE WAVES Swansong For You	Jeepster-Never	75	60	68	60	9	RODNEY CROWELL The Houston Kid	Sugar Hill

CHART TOPPER



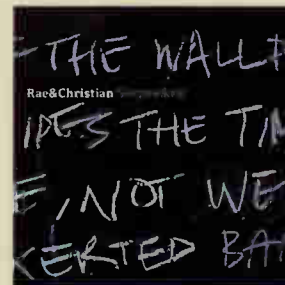
Stephen Malkmus

#1 DEBUT



Ataris

#2 DEBUT



Rae & Christian

UP 89 POSITIONS



THE NEW YEAR

26	47	45	26	4	ORANGE PEELS So Far	spinART
27	25	23	10	7	CAUSEY WAY Causey Vs. Everything	Alternative Tentacles
28	23	18	15	7	GOSSIP That's Not What I Heard	Kill Rock Stars
29	32	30	29	6	ARLO Up High In The Night	Sub Pop
30	22	10	3	13	U2 All That You Can't Leave Behind	Interscope
31	38	43	31	4	IDLEWILD Discourage (EP)	Food-Odeon-Capitol
32	46	49	32	3	MATTHEW GOOD BAND Beautiful Midnight	Atlantic
33	50	-	33	2	JOHN FRUSCIANTE To Record Only Water...	Warner Bros.
34	49	41	34	7	TINFED Tried + True	Third Rail-Hollywood
35	37	42	35	5	BLUE STATES Nothing Changes Under The Sun	ESL
36	29	20	8	8	TAKAKO MINEKAWA Maxi On	Emperor Norton
37	42	59	37	5	BOB SCHNEIDER Lonelyland	Universal
38	44	44	38	6	JOSH JOPLIN GROUP Useful Music	Artemis
39	54	62	39	4	BOY HITS CAR Boy Hits Car	Wind-Up
40	79	-	40	2	FACE TO FACE Standards & Practices	LadyLuck-Vagrant
41	24	28	22	5	VARIOUS ARTISTS Rarewerks	Astralwerks
42	34	52	34	4	MELLOW Another Mellow Spring	CyberOctave
43	27	15	1	14	PJ HARVEY Stories From The City...	Island-IDJMG
44	58	-	44	2	HOT WATER MUSIC Never Ender	No Idea
					UP 136 POSITIONS	
45	181	-	45	2	GWENMARS Driving A Million	SeeThru Broadcasting
46	64	-	46	2	VARIOUS ARTISTS Japan For Sale	Sony
47	43	40	13	16	COLDPLAY Parachutes	Netwerk-Capitol
48	45	57	45	4	TRICKY Mission Accomplished (EP)	Epitaph
49	61	50	49	3	WILLARD GRANT CONSPIRACY Everything's...	Slow River-Rykodisc
50	52	66	50	5	GOB The World According To Gob	Netwerk

76	-	76	1	ORBIT XLR8R	Lunch	
77	59	67	47	9	NEW PORNOGRAPHERS Mass Romantic	Mint
78	57	61	47	6	ACTIONSLACKS The Scene's Out Of Sight	Self-Starter
79	56	37	21	7	DAFT PUNK One More Time (CD5)	Virgin
80	69	53	53	5	DOWNER Downer	Roadrunner
81	155	161	81	5	JIM WHITE No Such Place	Luaka Bop
82	63	46	36	6	PAN SONIC Aaltopiiri	Mute
83	65	-	65	2	HOPE SANDOVAL At The Doorway...	Rough Trade
84	114	-	84	2	AUTOUR DE LUCIE Faux Movement	Netwerk
85	91	89	85	4	JOHN SCOFIELD Works For Me	Verve
86	55	47	10	10	RAGE AGAINST THE MACHINE Renegades	Epic
87	-	-	87	1	SILVER SCOOTER The Blue Law	Peek-A-Boo
88	75	54	19	8	STARS Nightsongs	Le Grand Magistry
89	81	85	74	6	DELERIUM Poem	Netwerk
90	66	63	61	6	GODHEAD 2000 Years Of Human Error	Priority
91	96	106	91	3	GOTOHELLS Rock N' Roll America	Vagrant
92	113	-	92	2	FROGS Hopscotch Lollipop Sunday Surprise	Scratchie
93	67	55	6	11	PIZZICATO FIVE The Fifth Release From Matador	Matador
94	86	78	41	7	JIMMY SMITH Dot Com Blues	Blue Thumb-Verve
95	122	-	95	2	PETE YORN Sunset (EP)	Columbia-CRG
96	103	-	96	2	KIND OF LIKE SPITTING \$100 Room	Ganaa-Ohev
97	177	-	97	2	FRODUS And We Washed Our Weapons...	Fueled By Ramen
98	71	97	42	8	SOUNDTRACK O Brother, Where Art Thou?	Mercury Nashville
99	111	-	99	2	TERIYAKIS Pre-Literate: Post-Necessary	Terciopelo
100	-	-	100	1	LORDS OF ACID Farstucker	Antler Subway-Never



New Year

UP 156 POSITIONS



Kristin Hersh

UP 136 POSITIONS



Gwenmars

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

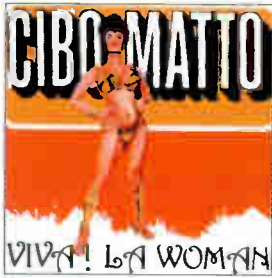
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5 YEARS AGO

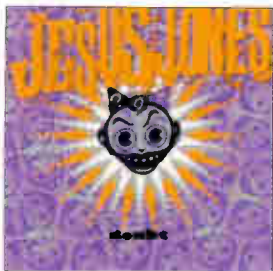
CIBO MATTO
Viva! La Woman
(Warner Bros.)

POSSUM DIXON
Star Maps (Interscope)

FRANK BLACK
The Cult Of Ray
(American)

TORI AMOS
Boys For Pele (Atlantic)

GRIFTERS
Ain't My Lookout (Sub Pop)



10 YEARS AGO

JESUS JONES
Doubt (Food-SBK)

SCREAMING TREES
Uncle Anesthesia (Epic)

**KITCHENS
OF DISTINCTION**
Strange Free World (A&M)

DANIEL ASH
Coming Down
(Beggars Banquet-RCA)

POP WILL EAT ITSELF
Cure For Sanity (RCA)

CMJ RADIO 200

Period Ending 2/27/2001

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	77	69	69	3	VARIOUS ARTISTS Reproductions: Songs From The Human League	March
102	84	83	5	18	BLACK EYED PEAS Bridging The Gap/Request Line (CD5)	Interscope
103	85	64	64	5	RAMMSTEIN Selections From Mutter	Republic-Universal
104	104	98	98	6	JONATHA BROOKE Steady Pull	Bad Dog
105	154	-	105	2	JAPANIC The Social Disease	Plethorazine
106	106	111	101	5	HOLMES BROTHERS Speaking In Tongues	Alligator
107	-	-	107	1	BIS Music For A Stranger World	Lookout!
108	-	-	108	1	MORENO VELOSO + 2 Music Typewriter	Hannibal-Palm
109	73	48	7	11	SOUTHERN CULTURE ON THE SKIDS Liquored Up And Lacquered Down	TVT
110	76	58	49	6	RED TELEPHONE Cellar Songs	Raise Giant Frogs
111	-	-	111	1	GO ROBOT, GO! Wait 3 Days...Then Attack!	Bandaloop
112	107	102	81	4	AND/OR Will Self-Destruct	Better Looking
113	105	72	28	12	Q AND NOT U No Kill No Beep Beep	Dischord
114	116	94	94	4	MAGIC MAGICIANS Girls	Suicide Squeeze
115	139	180	115	3	FUCK Cupid's Cactus	Smells Like
116	126	137	98	4	RED SCARE Strangers Die Everyday	Troubleman Unlimited
117	95	81	4	14	OUTKAST StanKonia	LaFace-Arista
118	101	104	2	20	BADLY DRAWN BOY The Hour Of Bewilderbeast	XL-Beggars Banquet
119	82	82	82	4	CENTRO-MATIC South San Gabriel Songs/Music	Idol
120	115	126	115	5	JENNIFER TEFFT Shift	Gypsy Spin
121	-	-	121	1	THEY MIGHT BE GIANTS College Sampler 2001	TMBG
122	89	91	63	6	ACTION TIME Versus The World	Southern
123	169	147	10	28	A PERFECT CIRCLE Mer De Noms	Virgin
124	117	122	117	3	LIGHTNING BOLT Ride The Skies	Load
125	131	92	11	18	GREEN DAY Warning	Reprise
126	98	96	66	4	OF MONTREAL The Early 4-Track Recordings	Kincore
127	132	88	88	5	DEATH BY STEREO Day Of The Death	Epitaph
128	94	71	62	6	ABBC Tete A Tete	Wabana
129	150	121	121	5	FLYBANGER Headtrip To Nowhere	Columbia-CRG
130	118	120	118	3	ELIZA CARTHY Angels & Cigarettes	Warner Bros.
131	125	115	80	4	GEOFF FARINA Reverse Eclipse	Southern
132	160	133	132	4	FONTANELLES Init	Alpha Street
133	128	110	110	14	FUEL Something Like Human	550-Epic
134	87	74	40	6	AZURE RAY Azure Ray	Warm
135	175	124	91	6	DAVE MATTHEWS BAND I Did It (CD5)	RCA
136	80	76	76	5	INK & DAGGER Ink & Dagger	Buddyhead
137	97	90	1	33	JURASSIC-5 Quality Control/W.O.E. Is Me (EP)	Interscope
138	93	75	23	10	ERYKAH BADU Mama's Gun	Motown
139	133	109	5	16	NEW FOUND GLORY New Found Glory	Drive Thru-MCA
140	-	-	140	1	SCIENCE PARK Disinformation	Obscure Disk
141	R	189	129	5	DAVID GRAY White Ladder	ATO
142	138	136	112	5	DOUBLE TROUBLE Been A Long Time	Tone Cool
143	109	84	18	11	YO LA TENGO Danelectro (EP)	Matador
144	-	-	144	1	LOVE TRACTOR The Sky At Night	Razor & Tie
145	134	-	134	2	JOHN HUGHES Scarlet Diva Soundtrack	Hefty
146	-	-	146	1	TURBO A.C.'S Fuel For Life	Nitro
147	147	-	147	2	JANUARIES Chocolate & Strawberries (EP)	Foodchain
148	166	117	17	11	DASHBOARD CONFESSIONAL The Swiss Army Romance	Drive-Thru
149	199	198	113	6	THEE MICHELLE GUN ELEPHANT Gear Blues	Alive-Total Energy-Bomp!
150	167	195	150	3	MARK ERELLI Compass & Companion	Signature

CMJ RADIO 200

Period Ending 2/27/2001

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	198	-	151	2	STICKMEN Insatiable	Cuneiform
152	119	155	119	3	ANGUS MACLAURIN Glass Music	Bubble Core
153	110	108	60	7	SOUNDTRACK Snatch	TVT
154	-	-	154	1	KLEENEX/LILIPUT Complete Recordings	Kill Rock Stars
155	185	-	155	2	ANNIE HAYDEN The Rub	Merge
156	-	-	156	1	JEFF BECK You Had It Coming	Epic
157	127	101	101	3	REVOLUTIONARY HYDRA The Swiss Admiral (EP)	Burnout
158	-	-	158	1	RAGING TEENS Rock 'N' Roll Party!	Rubric
159	146	135	130	4	MANIFOLD SPLENDOR My Night Time Career	Bandaloop
160	112	79	43	6	WHISTLER Faith In The Morning	Wiiiija-Beggars Banquet
161	200	-	161	2	VENICE UNDERGROUND Venice Underground	Immergent
162	178	152	64	19	JOHN HIATT Crossing Muddy Waters	Vanguard
163	-	-	163	1	STEREO No Traffic	Fueled By Ramen
164	123	170	82	6	BRIAN JONESTOWN MASSACRE Zero	Tangible-Bomp!
165	135	116	50	11	EVERCLEAR Songs From An American Movie, Vol. 2	Capitol
166	161	143	143	4	MOUNT FLORIDA Arrived Phoenix	Matador
167	159	77	2	15	JOHNNY CASH American III: Solitary Man	American-Columbia-CRG
168	162	184	162	3	DRUNK STUNTMEN More Bad News	Natural Disaster
169	129	128	128	3	SOUNDTRACK Valentine	Warner Bros.
170	-	-	170	1	SPLIT LIP RAYFIELD Never Make It Home	Bloodshot
171	121	112	40	15	LINKIN PARK Hybrid Theory	Warner Bros.
172	151	-	151	2	BILL FRISELL Blues Dream	Nonesuch
173	163	-	163	2	SOMETIMES SEVEN Somehow You Just Don't Get It	Round Circle
174	R	165	141	4	LESSER Gearhound	Matador
175	137	103	103	5	HONEYBOY EDWARDS Mississippi Delta Bluesman	Smithsonian Folkways
176	149	87	57	6	BROKEBACK Morse Code In The Modern Age: Across The Americas	Thrill Jockey
177	136	-	136	2	JOI We Are Three	Real World
178	140	119	65	8	VARIOUS ARTISTS Dracula 2000	Columbia-CRG
179	164	-	164	2	VARIOUS ARTISTS When It Was As Good As Pillow Talk	Round Circle
180	179	181	179	3	34 SATELLITE Radar	Hideaway
181	-	-	181	1	AVEY TARE & PANDA BEAR Spirit They're Gone, They've Vanished	Animal
182	144	99	48	7	ARCHER PREWITT Gerroa Songs	Carrot Top
183	100	100	12	13	POE Haunted	Atlantic
184	-	-	184	1	QUEERS Today	Lookout!
185	189	-	21	14	DOVES Lost Souls	Astralwerks
186	R	179	179	2	WENT Parachute	Went Songs
187	-	-	187	1	ZERO DOWN With A Lifetime To Pay	Fat Wreck Chords
188	-	-	188	1	SHOOGLENIFTY Solar Shears	Compass
189	174	118	34	12	VARIOUS ARTISTS Strait Up	Immortal-Virgin
190	153	-	153	2	UNITED FUTURE ORGANIZATION Bon Voyage	Instinct
191	-	-	191	1	EARTH CRISIS Last Of The Sane	Victory
192	-	-	192	1	ELECTRIC FRANKENSTEIN Annie's Grave	Victory
193	R	162	51	15	BARENAKED LADIES Maroon	Reprise
194	-	-	194	1	OLU DARA Neighborhoods	Atlantic
195	-	-	195	1	SHAWN COLVIN Whole New You	Columbia-CRG
196	171	130	76	6	ELECTRO GROUP New Pacifica	Omnibus
197	152	144	13	14	LESS THAN JAKE Borders & Boundaries	Fat Wreck Chords
198	-	-	198	1	DIESEL BOY Rode Hard And Put Away Wet	Honest Don's
199	102	70	6	13	FATBOY SLIM Halfway Between The Gutter And The Stars	Astralwerks
200	R	-	131	5	AMY CORREIA Carnival Love	Capitol



15 YEARS AGO

VIOLENT FEMMES
The Blind Leading
The Naked (Slash)

PUBLIC IMAGE LTD.
Album (Elektra)

JESUS AND MARY CHAIN
Psycho Candy
(Blanco Y Negro (UK))

BANGLES
Different Light (Columbia)

FINE YOUNG CANNIBALS
Fine Young Cannibals
(I.R.S.)



20 YEARS AGO

THE CLASH
Sandinista (Epic)

THE JAM
Sound Affects (Polygram)

ELVIS COSTELLO
Trust (Columbia)

**ECHO AND
THE BUNNYMEN**
Crocodiles (Sire)

ADAM AND THE ANTS
Kings Of The Wild Frontier
(Epic)

CORE RADIO

Period Ending 2/27/2001

www.cmj.com

Contributing reporters this week: 95 • See page 40 for a complete list of Core airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	4	15	1	3	TORTOISE Standards	Thrill Jockey	39	51	-	39	2	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	MIL-Palm
2	3	3	2	4	STEPHEN MALKMUS Stephen Malkmus	Matador	40	52	38	38	5	JOSH JOPLIN GROUP Useful Music	Artemis
3	1	2	1	4	RAINER MARIA A Better Version Of Me	Polyvinyl	41	57	45	41	3	WILLARD GRANT CONSPIRACY	Slow-River-Rykodisc
4	2	1	1	7	LOW Things We Lost In The Fire	Kranky	42	47	43	42	4	IDLEWILD Discourage (EP)	Food-Odeon-Capitol
5	6	8	5	3	LADYTRON 604	Emperor Norton	43	35	23	15	6	PAN SONIC Aaltopiiri	Mute
6	15	-	6	2	SPOON Girls Can Tell	Merge	44	-	-	44	1	JOHN FRUSCIANTE To Record Only Water...	Warner Bros.
7	5	4	3	5	LE TIGRE From The Desk Of Mr. Lady	Mr. Lady	45	29	30	29	3	OLD 97'S Turn The Power On College Sampler	Elektra-EEG
8	7	6	5	6	DONNAS Turn 21	Lookout!	46	46	58	45	6	JEB LOY NICHOLS Just What...	Rough Trade-Rykodisc
9	12	7	7	5	FRANK BLACK & THE CATHOLICS Dog In The Sand	W.A.R.?	47	-	-	47	1	INTERNAL/EXTERNAL Inside Out (EP)	K
10	23	25	10	4	MINUS 5 VS. YOUNG FRESH FELLOWS Let The War...	Mammoth	48	41	44	31	8	NEW PORNOGRAPHERS Mass Romantic	Mint
11	25	27	11	3	LUNA Live!	Arena Rock	49	49	-	49	2	BOB SCHNEIDER Lonelyland	Universal
12	16	22	12	4	BS2000 Simply Mortified	Grand Royal	50	-	-	50	1	SILVER SCOOTER The Blue Law	Peek-A-Boo
13	8	10	8	6	BRASSY Got It Made	Wiiija-Beggars Banquet	51	38	51	38	3	EKOVA Space Lullabies And Other Fantasmagore	Six Degrees
14	9	18	9	3	TRAM Frequently Asked Questions	Jetset	52	42	31	12	16	COLDPLAY Parachutes	Nettwerk-Capitol
15	13	19	4	7	CAUSEY WAY Causey Vs. Everything	Alternative Tentacles	53	-	-	53	1	VARIOUS ARTISTS Japan For Sale	Sony
16	17	9	9	6	GOSSIP That's Not What I Heard	Kill Rock Stars	54	72	-	54	2	KIND OF LIKE SPITTING \$100 Room	Ganaa-Ohev
17	26	26	17	4	DROPKICK MURPHYS Sing Loud...	Hellcat-Epithaph	55	74	69	55	4	JONATHA BROOKE Steady Pull	Bad Dog
18	-	-	18	1	NEW YEAR Newness Ends	Touch And Go	56	32	20	1	14	PJ HARVEY Stories From The City...	Island-IDJMG
19	20	24	19	6	DRUMS & TUBA Vinyl Killer	Righteous Babe	57	-	-	57	1	JIM WHITE No Such Place	Luaka Bop
20	27	33	20	3	PROPAGHANDI Today's Empires...	Fat Wreck Chords	58	37	52	37	3	RODNEY CROWELL The Houston Kid	Sugar Hill
21	14	13	13	6	GENTLE WAVES Swansong For You	Jeepster-Never	59	-	-	59	1	FRODUS And We Washed Our...	Fueled By Ramen
22	10	5	2	7	DEATH BY CHOCOLATE Death By Chocolate	Jetset	60	45	-	22	7	SOUNDTRACK O Brother, Where Art Thou?	Mercury Nashville
23	-	-	23	1	KRISTIN HERSH Sunny Border Blue	4AD-Beggars Banquet	61	31	28	26	6	ACETONE York Blvd.	Vapor
24	24	41	24	3	MELLOW Another Mellow Spring	CyberOctave	62	64	55	55	4	MARGO GURRYAN Take A Picture	Franklin Castle
25	11	11	11	8	LIVING END Roll On	EMI-Reprise	63	-	-	63	1	BIS Music For A Stranger World	Lookout!
26	22	14	3	7	TAKAKO MINEKAWA Maxi On	Emperor Norton	64	66	62	34	7	JIMMY SMITH Dot Com Blues	Blue Thumb-Verve
27	21	17	17	5	JAPANESE The Sleepy Strange	Kindercore	65	39	-	39	2	TRICKY Mission Accomplished (EP)	Epithaph
28	33	29	28	5	ARLO Up High In The Night	Sub Pop	66	36	32	24	5	BRIGHT EYES/SON, AMBULANCE Oh Holy...	Saddle Creek
29	28	16	14	6	SHIPPING NEWS Very Soon, And In...	Quarterstick	67	-	-	67	1	RAE & CHRISTIAN Sleepwalking	Grand Central-Stud!o K7
30	56	-	30	2	HALF JAPANESE Hello	Alternative Tentacles	68	-	-	68	1	JAPANIC The Social Disease	Plethorazine
31	50	46	31	3	ORANGE PEELS So Far	spinART	69	67	72	62	4	DELERIUM Poem	Nettwerk
32	30	40	21	6	CALL AND RESPONSE Call And Response	Kindercore	70	73	-	70	2	LIGHTNING BOLT Ride The Skies	Load
33	19	12	9	7	HONEYDOGS Here's Luck	Palm	71	-	-	71	1	AUTOUR DE LUCIE Faux Movement	Nettwerk
34	34	35	32	5	BLUE STATES Nothing Changes Under The Sun	ESL	72	53	37	5	13	U2 All That You Can't Leave Behind	Interscope
35	-	-	35	1	FACE TO FACE Standards & Practices	LadyLuck-Vagrant	73	R	-	73	2	RED SCARE Strangers Die Everyday	Troubleman Unlimited
36	59	-	36	2	HOT WATER MUSIC Never Ender	No Idea	74	44	-	44	2	HOPE SANDOVAL At The Doorway Again (EP)	Rough Trade
37	18	21	17	5	VARIOUS ARTISTS Rarewerks	Astralwerks	75	58	70	58	5	TIM EASTON The Truth About Us	Red Ink-New West
38	43	59	38	4	DOLLY PARTON Little Sparrow	Sugar Hill							

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401 Richmond St. West, Toronto, ON M5V 3A8, Canada
416.340.9111 attack@attackrecords.com
SICBOY — Artificial Flavors [2005]

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MITCH WOODS AND HIS ROCKET 88'S — Jump For Joy! [5067]

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ALEJANDRO ESCOVEDO — A Man Under The Influence [064]

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RYDELL — Per Ardua Ad Astra [089]

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P.O. Box 670714, Dallas, TX 75367-0714 972.417.0179,
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NOVILLERO — The Brindford Follies [24]

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44 1271 882 959, claire@starlings.com
CHRIS STARLING — Planet Painkiller [34]

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SONIC LIBERATION FRONT — Water And Stone [1003]

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MOBIUS DICK — Embrace The Machine [87794]

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KIM ROBERTSON — Dance To Your Shadow [50627]

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VARIOUS ARTISTS — 2000 Black: The Good Good [65260]

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relapse@relapse.com
BURN'T BY THE SUN — Burn't By The Sun [6478]
SKINLESS — Foreshadowing Our Demise [6482]

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JULIA BROWN — Jubilant Newborn Alien Haze [1101]

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GARY MOORE — Back To The Blues [Sanctuary 86302]

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VARIOUS ARTISTS — USA/UK 2001 [2001]

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Soundtrax 85350]
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P.O. Box 20307, New York, NY 10009-9991 718.302.0809
J.J. PARADISE PLAYERS CLUB — J.J. Paradise Players Club [030]

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556 S. Fair Oaks Ave., Ste. 101-111, Pasadena, CA 91105
626.403.8952
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ODES OF ECSTASY — Deceitful Melody [16]

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GAZA STRIPPERS — Electric Bible: The New Testament [51280]

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info@twofriendsrec.com
WATERDOWN — Draw A Smiling Face [13]

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GEORGE ACOSTA — Release AM Edition [1070]
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NICHOLAS PAYTON — Dear Louis [1082]

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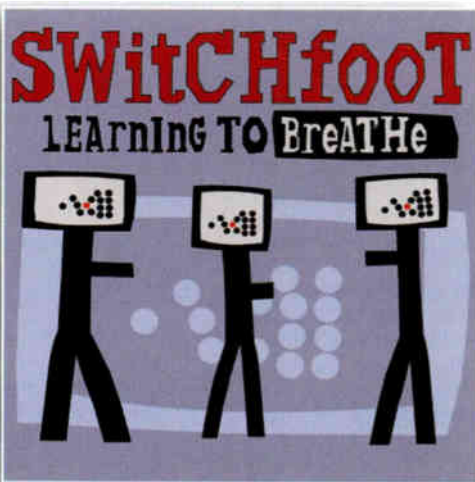
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angryplanet@hotmail.com
GHOULOUTOWN — Tales From The Dead West [5002]

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1501 Broadway, Ste. 2907, New York, NY 10036
VARIOUS ARTISTS — Ozfest Second Stage Live [28860]

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BLOODSTAINED — Dirge Of Death's Silence [21181]
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March 13

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BABALU Hi-Fi Lo-Tech Spaceblues
BALLIN' THE JACK The Big Head
THE BASTARD SONS OF JOHNNY CASH Walk Alone
BEACH BOYS Surfin' Safari/Surfin' USA (reissue)
BEACH BOYS Surfer Girl/Shut Down (reissue)
BEACH BOYS Today!/Summer Days Summer Nights (reissue)
BEACH BOYS Little Deuce Coupe/All Summer Long (reissue)
BIGGER LOVERS How I Learned To Stop Worrying
BLACK REBEL MOTORCYCLE CLUB
BLAKE BABIES God Bless The Blake Babies
ERIC CLAPTON Reptile
CLUTCH Pure Rock Fury
CARL CRAIG Onsumothasheat
D-12 D-12
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DAFT PUNK Discovery
REV. GARY DAVIS Demons And Angels: The Ultimate Collection
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BILL DOGGETT Wow! (reissue)
DUBCHEK Down Memory Gap Lane
DUMPTRUCK Lemmings Travel...
JOSE LUIS ENCINAS Guitarra Romantica
FERRANTE & TEICHER Great 1970s Motion Picture Themes
ANTONIO FARAO Thorn
RENAUD GARCIA FONS Fuera
FUNK D'VOID Dos
CHARLES GAYLE Jazz Solo Piano
HOWE GELB Confluence
STAN GETZ Fall '61 (reissue)
AL GREY Snap Your Fingers
JOHN HAMMOND Wicked Grin
↳ Features songs by Tom Waits.
HANK DOGS Half Smile
THADDEUS HOGARTH Trying To Believe
SHIRLEY HORN You're My Thrill
FREDDIE HUBBARD "Live" At The Left Bank
IDJUT BOYS
IDLEWILD 100 Broken Windows
JON B.
ARDAVAN KAMKAR Over The Wind
KING COBB STEELIE Mayday
JIMMY LAFAVE Texoma
LES GAMMAS Now I Sleep (12")
LOS SUPER SEVEN Canto
↳ All star collaborations featuring Caetano Veloso, Cesar Rosas, Susana Baca and others.
LOUCHIE LOU & MICHIE ONE
JOE LOVANO Flights Of Fancy: Trio Fascination, Vol. 2
LUTI-KRISS Throwing Myself
MATMOS A Chance To Cut Is A Chance To Cure
JOHN MAYALL Back To The Roots (reissue)
JENNIFER MCKITRICK Glow

Lookout!
 Blue Note
 Nettwerk
 Kindercore-EWB
 Knitting Factory
 Ultimatum
 Capitol
 Capitol
 Capitol
 Capitol
 Black Dog
 Virgin
 Zoë
 Reprise
 Atlantic
 Shadow
 Aftermath-Interscope
 Virgin
 Shanachie
 Verve
 Verve
 Verve
 Unitone
 Devil In The Woods
 Narada World
 Capitol
 Enja
 Enja
 Soma
 Knitting Factory
 Thrill Jockey
 Verve
 Verve
 Point Blank-Virgin
 Hannibal
 Spinning
 Verve
 Label M
 Nuphonic
 Capitol
 Epic
 Traditional Crossroads
 Rykodisc
 Bohemia Beat
 Compost
 Columbia Legacy
 A&M-Interscope
 Blue Note
 Solid State
 Matador
 Universal
 Jenomatic

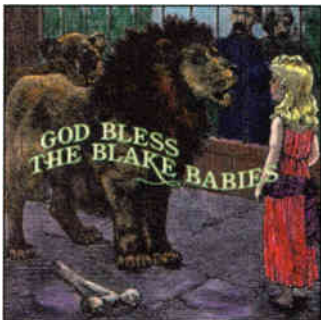
MESCALITO (12")
JAMES MOODY The Moody Store (reissue)
SHUGGIE OTIS Inspiration Information
OUR LADY PEACE Spiritual Machines
OUTSIDERZ 4 LIFE Outsiderz 4 Life
OVER THE RHINE Films For Radio
REBECCA PARIS My Foolish Heart
PERET Rey De La Rumba
↳ Includes guest appearances by David Byrne, Sergeant Garcia and others.
DJ RECTANGLE Ultimate Ultimate Battle Breaks V. 5
ROACHPOWDER Atomic Church
MATT SCHICKELE Cities Filled With Lights
SIXER Saving Grace
SIXTH GREAT LAKE Up The Country
SKI Selected Works
SOFT BOYS Underwater Moonlight ... And How It Got There (reissue)
↳ Double CD with eight bonus tracks.
SOULIVE Doin' Something
SOUND PROVIDERS Who Am I
STANDARD The Standard
DJ SPINNA & PETE ADARKWAH Funk Rock
SONNY STITT/GENE AMMONS Boss Tenor In Orbit
SUPERS Splklang
SWAG Catch-All
TEARS FOR FEARS Songs From The Big Chair (reissue)
TEARS FOR FEARS The Hurting (reissue)
TEARS FOR FEARS The Seeds Of Love (reissue)
KEVIN TONEY Kevin Toney
NESTOR TORRES Nestor Torres
TOW DOWN By Prescription Only
TREBLE CHARGER Wide Awake Bored
TRUE LOVE True Love
VARIOUS ARTISTS Escena Alterlatina: The Future Sound In...
↳ Tracks from up-and-coming Latin alternative artists like Julieta Venegas, Rabanes and more.
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VARIOUS ARTISTS Back In My DJ Days
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VARIOUS ARTISTS Nice Up The Dance: The Best Studio One Discomixes
VARIOUS ARTISTS Whole 9 Yards, Volume One
SARAH VAUGHAN Viva Vaughan (reissue)
VELVET ACID CHRIST Dial8 (CD5)
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WILLIE & LOBO Live In Concert
DHAFER YOUSSEF Malak
Tummy Touch
 Verve
 Luaka Bop
 Columbia-CRG
 Virgin
 Back Porch
 Koch
 Narada World
Ground Control-Nu Gruv
 Music Cartel
 Feldspar
 TKO
 Kindercore
 Second Skin
 Matador
 Blue Note
 ABB
 Barbaric
 BBE
 Verve
 Permanent Press
 Yep Roc
 Universal
 Universal
 Universal
 Shanachie
 Shanachie
 Elektra-EEG
 Nettwerk
 Cropduster
 Ark21-Universal
 Shanachie
 Label M
 Real World
 Label M
 Heartbeat
 Whole 9 Yards
 Verve
 Metropolis
 Permanent Press
 Narada World
 Enja

March 19

APPENDIX OUT The Night Is Advancing
NEIL MICHAEL HAGERTY Neil Michael Hagerty
 Drag City
 Drag City

March 20

YOLANDA ADAMS Live
AIRBORNE Airborne
ALPHA The Impossible Thrill
AMORPHIS Tales From The Thousand Lakes
↳ Reissue
ANIMAL CRACKERS Animal Cracker Breaks I
ARTFUL DODGER
ASHLEY STOVE All Summer Long
AFRIKA BAMBAATAA Looking For The Perfect
BLACK BOX RECORDER The Facts Of Life
BLACK HALOS Violent Years
TIM BUCKLEY Morning Glory...
C AVERAGE Second Reckoning
VICTOR CALDERONE E=VC2 Vol.2
LARRY CARLTON/STEVE LUKATHER No Substitutions — Live In Osaka
LOS CHICARRONS
DDS/BOZACK DDS/Bozack
DJ EDDIE DEF Inner Scratch Demons
HEATHER DUBY AND ELEMENTAL Symbient (EP)
 Elektra-EEG
 Rewind
 Melankolic-Astralwerks
 Relapse
 Stereo-Type-Nu Gruv
 London
 Merge
 Tommy Boy
 Jetsset
 Sub Pop
 Elektra Traditions
 Kill Rock Stars
 Tommy Boy Silver
 Favored Nations
 Tummy Touch
 Yawn
 Ipecac
 Sub Pop

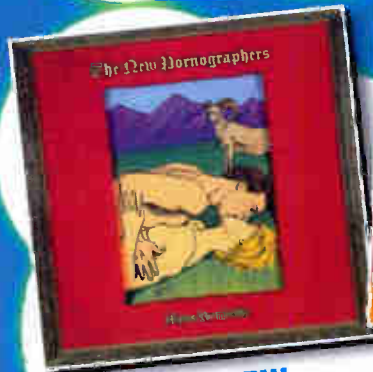


BLAKE BABIES God Bless The Blake Babies
BIGGER LOVERS How I Learned To Stop Worrying

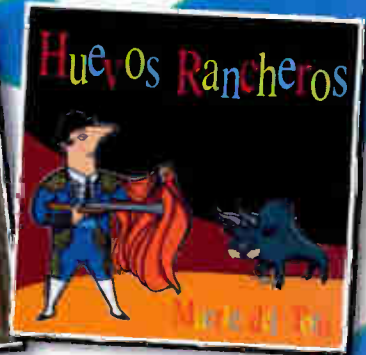


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CESARIA EVORA
CHARLIE HADEN
TOM HARRELL
HASTE When Reason Sleeps
HOWE Confluence
ILL NINO
INDIA ARIE Soul Acoustic
JOLIE & THE WANTED
JON B. Pleasures You Like
L-BURNA (A.K.A. LAYZIE BONE) Thug By Nature
LOS CHICHARRONS (12")
RICHARD LUGO Boom
LUPINE HOWL 125
JOE MCPHEE Trinity
ME FIRST AND THE GIMME GIMMES Blow In The Wind
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BOB NEWHART Something Like This: The Bob Newhart Anthology
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RACHAEL SAGE Painting Of A Painting
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SEPULTURA Nation
DJ SHIRO Subterranean Breaks II
SKINLESS Foreshadowing Our Demise
SKRAPE
CLEM SNIDE Your Favorite Music
STRIKE ANYWHERE Chorus Of One
NOBUKAZU TAKEMURA Hoshe No Koe
TENTH PLANET Ghosts
LUTHER THOMAS & THE HUMAN ARTS ENSEMBLE Funky Donkey
TOADIES Hell Below, Stars Above
TRU LIFE
UNLOCO
US BOMBS Back At The Laundromat
VARIOUS ARTISTS Deep River Of Song: Georgia Peaches
VARIOUS ARTISTS Intimate Portrait: Women Of Heartland
VARIOUS ARTISTS Rhino Instant Party: Blow-Out!
VARIOUS ARTISTS Rhino Instant Party: Whole Lotta Soul
VARIOUS ARTISTS Too Legit For The Pit: Hardcore Takes The Rap
HOLCOMBE WALLER Extravagant Gesture

March 21

THE EMBARRASSMENT Blister Pop
EMPEROR PENGUIN Damn

My Pal God.
My Pal God

March 26

DRUNK HORSE Tanning Salon/Biblical Proportions
FOR STARS We Are All Beautiful People
HAVERGAL From Tapes To Numbers
MIA Lost Boys
ONEIDA Enemy Hogs (reissue)
OPERATOR GENERATOR Polar Fleet
STRATOVARIUS
WISDOM OF HARRY Caesar Boots (7")

Man's Ruin.
Future Farmer.
Secretly Canadian
Alternative Tentacles.
Jagjaguar
Man's Ruin.
Nuclear Blast America
Matador

Columbia-CRG
Tommy Boy
Hellcat
Kinetic
RCA
Verve
RCA
Century Medi
Thrill Jockey
Roadrunner
Motown
DreamWorks
Epic
Epic
Tummy Touch
Elektra
Beggars Banquet
Atavistic-UMS
Fat Wreck Chords
Jive
spinART
Epic
CuBop-Ubiquity
Atavistic-UMS
Rhino
Spitfire
Elektra
Nonesuch
Thrill Jockey
TVT
Victory
Mute
Fat Wreck Chords
Atavistic-UMS
Bloodshot
MPress
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Roadrunner
Stereo-Type-Nu Gruv
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KCPK (C) San Luis Obispo, CA 91.3 FM Daniele Silva 805.798.2985

KCSN Sacramento, WA 102.1 FM Phil Sullivan 509.335.7322

KCWU Glenridge, GA 90.1 FM Jeff Sharpe 901.741.2480

KDUP (A) Portland, OR 90.0 AM Ken Emory 503.989.8228

KEUL Glenridge, GA 90.9 FM John Borjesson 901.741.2480

KFSR (C) Fresno, CA 90.7 FM Manny Carr 559.258.7458

KIDE (A) Havana, CA 91.3 FM Jay Ranzall 515.225.4245

KKLC Reno Beach, CA 1500 AM Ellen Hackett 532.538.4888

KLBC Reno Beach, CA 1500 AM Ellen Hackett 532.538.4888

KBDD (C) Portland, OR 90.7 FM Brandon Lieberman 963.231.9832

KCFY St. Louis, MO 90.5 FM Paul Wyrzyk 631.296.7814

KCR San Diego, CA 90.9 CaFM Michael Henning 619.587.5378

KCSS Toronto, CA 91.9 FM Anya Kroytoff 298.877.5378

KDHC (A) St. Louis, MO 91.9 FM Tony D'Amico 631.484.2955

KDVS (C) Denver, CO 90.3 FM Radio 43.1 303.752.9903

KFAI (A) Minneapolis, MN 90.3 FM Michael Olson 612.341.3144

KGFN El Cajon, CA 90.1 FM 90.1 Radio 2800 615.444.7298

KGUR (A) San Luis Obispo, CA 97.5 FM Hugh Frusciantone 805.548.3114

KIWR Council Bluffs, IA 90.7 FM Jeff Ward 712.235.3449

KSUA Santa Barbara, CA 91.5 FM
Johnny Johnson
907.774.7054
johnny@ksua.com

KSUN Torrance, CA 91.5 FM
Dan Diaz
707.864.2821
diaz@ksun.com

KSVR Irvine, WA 90.1 FM
Lako Hanson
530.416.7711
lako@ksvr.com

KTAI Austin, TX 91.1 FM
Ati Tiglia
381.583.3489
tiglia@ktaifm.com

KTCU(C) San Antonio, TX 89.7 FM
Eric Chandler
917.257.7831

KTEK Sacramento, NM 89.7 FM
Kathleen Eldred
385.935.9013
kathleen@ktek.org

KTRM Bowie, MD 89.7 FM
Jared Karpas
680.785.4500
jared@ktrm.com

KTRU(C) Honolulu, HI 91.7 FM
Holly Hinson
713.348.4098
hinson@ktru.com

KTSW Seattle, WA 89.9 FM
Rachel Ball
312.745.8080
ball@ktswf.com

KTUN San Diego, CA 89.3 FM
John Jones
908.956.4848

KUOI(C) Moscow, ID 89.3 FM
Cristina Carran
208.885.6432
cristina@kuoi.com

KUCR Orlando, FL 89.3 FM
Barra Beckford
980.787.3428
barra@kucr.com

KUSS(C) Tacoma, WA 89.3 FM
Laura Bell
360.850.2638
laura@kuss.com

KUMH Vancouver, BC 89.7 FM
Barra Revivido
326.589.8978
barra@kumh.com

KUNI(A) San Antonio, TX 89.9 FM
Al Schabas
318.273.6400
al@kuni.com

KUON(C) Honolulu, HI 770 AM
Chris Erickson
917.825.3500
chris@kuon.org

KUPS Tacoma, WA 90.1 FM
Terry Kyo
360.850.2638
terry@kups.com

KURE San Jose, CA 89.5 FM
Andrew Saltz
515.234.4522
saltz@kure.com

KUSF(C) San Francisco, CA 89.3 FM
Seth Heller
415.396.5873
seth@kusf.com

KUOJ(C) Sacramento, CA 89.3 FM
Dore Heisterkamp
715.394.8530
dore@kuoj.com

KVCU Honolulu, HI 1190 AM
Dennis Rogers
360.422.7495
dennis@kvcu.com

KVNR(C) Tacoma, WA 90.5 FM
Alicia MacCallister
530.265.5331
alicia@kvnr.com

KVRX(C) San Jose, CA 91.7 FM
Steph Salsan/Susan Besch
515.232.2431
steph@kvrxfm.com

KWSC Denver, CO 89.1 FM
Bill Gungl
970.543.3023

KWBU Waco, TX 107.1 FM
Ryan Wood
254.710.8989
ryan@kwbu.com

KWCR Honolulu, HI 88.1 FM
Ditt Musselman

KWCV Waco, TX 107.1 FM
Ryan Wood
254.710.8989
ryan@kwcv.com

KWDM Chesterfield, MO 89.7 FM
Leslie Swanson
314.330.7070

KWLD Denver, CO 1240 AM
E. Wacker, S. Neary & B. Beck
318.381.1571
wacker@kwld.com

KWNR(A) Ft. Worth, TX 89.5 FM
Anis director
817.375.8000
anis@kwnr.com

KWWS Eugene, OR 90.1 FM
Adam Hubert
541.458.4981
adam@kwws.com

KWXS Houston, TX 91.1 FM
Jennifer Sanchez
970.543.3023

KWYC Charlotte, NC 89.7 FM
Paul Green
415.522.2900
paul@kwyc.com

KWYS San Antonio, TX 91.1 FM
Ryan Strickland
908.651.2787
ryan@kwys.com

KWYR St. Louis, MO 90.3 FM
Bill Blalock
314.353.5652
bill@kwyr.com

KWVA Eugene, OR 90.1 FM
Adam Hubert
541.458.4981
adam@kwva.com

KWWS Houston, TX 91.1 FM
Jennifer Sanchez
970.543.3023

KWYC Charlotte, NC 89.7 FM
Paul Green
415.522.2900
paul@kwyc.com

KWYS San Antonio, TX 91.1 FM
Ryan Strickland
908.651.2787
ryan@kwys.com

KWYU Fayetteville, AR 89.3 FM
Emily Tetford
501.375.4273
emily@kwyu.com

KWVA Eugene, OR 90.1 FM
Adam Hubert
541.458.4981
adam@kwva.com

KWWS Houston, TX 91.1 FM
Jennifer Sanchez
970.543.3023

KWYC Charlotte, NC 89.7 FM
Paul Green
415.522.2900
paul@kwyc.com

KWYS San Antonio, TX 91.1 FM
Ryan Strickland
908.651.2787
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KWVA Eugene, OR 90.1 FM
Adam Hubert
541.458.4981
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KWWS Houston, TX 91.1 FM
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KWVA Eugene, OR 90.1 FM
Adam Hubert
541.458.4981
adam@kwva.com

KWWS Houston, TX 91.1 FM
Jennifer Sanchez
970.543.3023

KWYC Charlotte, NC 89.7 FM
Paul Green
415.522.2900
paul@kwyc.com

KWYS San Antonio, TX 91.1 FM
Ryan Strickland
908.651.2787
ryan@kwys.com

KZSB Santa Barbara, CA 530 AM
Kelly Thornton
805.985.7070
kelly@kzsb.com

KZSC(C) San Diego, CA 89.1 FM
Zach Friend
918.498.2811
zach@kzsc.com

KZSU(C) Stanford, CA 89.1 FM
Mike Hanson
530.723.4639
mike@kzsu.com

KZUU Waukegan, IL 90.7 FM
Brian Rieble
509.335.2200
brian@kzuu.com

MUSIC CHOICE West Orange, NJ cable FM
973.731.0500
music@musicchoice.com

Table listing radio stations across various New Jersey counties (Atlantic, Bergen, Essex, Hudson, Middlesex, Monmouth, Ocean, Passaic, Sussex, Warren, York) with call letters, frequencies, and lists of artists and songs being played.

C = Core Station
A = Triple A Station

WDPS (A) Easton, OH 89.5 FM Mike Racz 93.7 422.7162

WEBK (A) Easton, OH 105.3 FM Dan Egan 102.422.3156

WEGL (C) Bowling Green, OH 81.1 FM Ryan Hanson 334.844.4114

WEUR (A) Bowling Green, OH 80.9 FM Maggie Overton 207.469.6800

WEAL Bowling Green, OH 80.0 AM Jessica Pugh 413.722.1790

WYFB (A) Lima, OH 91.1 FM Jim Madson 812.323.1700

WFRP Dayton, OH 31.1 FM Owen Lynch

WBBK Dayton, OH 88.5 FM Dave/Ann/Robert 783.883.2840

WGMU Fairport, NY 1370 AM Bill Schaefer 783.883.2840

WHCS 590 AM Erie, PA Franklin 212.772.4276

WDSR Pittsburgh, PA 97.7 CaFM 101.1 FM 412.398.5773

WECB Boston, MA 89.9 CaFM 101.1 FM 617.824.8850

WECI (C) Fort Wayne, IN 80.3 FM Phil Cline 218.747.1511

WECR Syracuse, NY 1570 AM 101.1 FM 315.443.2021

WECF Saint Augustine, FL 88.5 FM Brian Hill 904.821.8940

WFHC Henderson, NV 91.5 FM Scott Turner 702.388.8731

WFCB Escondido, CA 88.9 FM Chris Wilcox 760.858.4642

WCCB Detroit, MI 90.7 FM 101.1 FM 313.824.0655

WGRE Sacramento, CA 91.5 FM 101.1 FM 916.458.4642

WHRH Dearborn, MI 89.2 FM 101.1 FM 313.845.9783

WDSB Savannah, GA 82.9 AM Tomera Pozzles 705.983.5400

WDCI Washington, DC 91.5 FM Matt Moorovic 703.883.1248

WESB Westfield, IN 88.1 FM Camie Roush 309.556.2830

WFCI Plainfield, IN 89.5 FM Dave Crutcher 317.838.8205

WFTI Westfield, IN 54.0 AM 101.1 FM 317.217.7788

WFUV (A/C) Plainfield, NJ 90.7 FM Rita Houston 973.817.4550

WDRB (A) Danville, VA 91.1 FM Louie Davidson 424.574.7782

WDRB (A) Danville, VA 91.1 FM Louie Davidson 424.574.7782

WGSU Geneva, NY 89.3 FM Andrew Meltzer 315.745.5840

WHNS Haverstown, PA 107.9 AM 101.1 FM 717.448.7111

WDOB Grand Rapids, MI 91.1 FM 101.1 FM 616.947.3888

WDRK Wilmington, CT 90.1 FM 101.1 FM 860.485.5354

WDSB Erie, PA 89.9 FM 101.1 FM 814.071.5041

WCSB Westfield, IN 88.1 FM Rick Slinkiewicz 317.838.8205

WCSB Westfield, IN 88.1 FM Rick Slinkiewicz 317.838.8205

WFMU (C) Hershey, PA 81.1 FM 101.1 FM 717.521.1416

WFTB Frisling, OH 92.7 FM 101.1 FM 313.887.4143

WFRB Danbury, VT 92.7 FM 101.1 FM 802.242.2380

WGTB Washington, DC 92.3 FM 101.1 FM 202.887.3782

WHKP Chicago, IL 94.5 FM 101.1 FM 773.882.8288

WDDN Johnson, NY 89.1 FM 101.1 FM 518.525.1743

WEFT (A) Chicago, IL 90.1 FM 101.1 FM 312.958.3538

WEPC Philadelphia, PA 530 AM 101.1 FM 215.851.1378

WFDU (C) Tallahassee, FL 89.1 FM 101.1 FM 904.922.8906

WFNM Lancaster, PA 89.1 FM 101.1 FM 717.281.4088

WFRB Danbury, VT 92.7 FM 101.1 FM 802.242.2380

WHRB Harrisburg, PA 92.5 FM 101.1 FM 717.525.7354

WHCL Clinton, NY 88.7 FM 101.1 FM 315.585.4200

WHRR (C) Cambridge, MA 95.3 FM 101.1 FM 617.455.4818

WADT Trillion, TN 94.5 FM 101.1 FM 615.888.8888

CNJ RADIO 20 AIRPLAY

WHRC Westfield, PA 53.0 AM Dan Silver 610.896.2820 wrc@whrcradio.com OUTCAST RADIOHEAD BADLY DRAWN BOY DELETER LIVING END LENNY KRAVITZ THEVERY CORPORAT BOB SCHNEIDER RAREWAVES COLONY ZERO TINIFIED MINUS 5 VS. YOUNG DOES RESECTION RAMMSTEIN MOE DRUMS & TUBA OLD 97'S GLENN PHILLIPS STEPHEN MALIKMUS DJ 5USHI PJ HARVEY LADYTRON DEFTEONS TROUBLE WITH LABR WHY WE MIGHT BE GIA BOB'S DAY OFF BOY HITS CAR	WHYS (C) Westfield, PA 91.7 FM Clayton Brueckner & Jesse Russell 610.408.4007 wrc@whysradio.com HOWARD ZHNN SALVO BETA LUNA RAINER MARIA KIND OF LIKE SPT FRANK BLACK & PETE YORN GENTLE WAVES LUPULU KRISTIN HERSH FACE TO FACE MINUS 5 VS. YOUNG ATARIAS GOSIP FRIDAYS DONNANNS ARLO JAPANESE RED SCARE EMO DIARIES VOL. LOW RE TELEPHONE GO TROBOT, GO! DEATH BY CHOCOLAT LADYTRON WILLARD GRANT CON PROFAGANDHI TRAM CAUSEY WAY JIM WHITE	WIPZ Westfield, PA 101.7 FM Mark Miles 614.563.2527 wipz@wipzradio.com LE TIGRE DROPPICK MURPHYS GO ROBOT, GO! HOLLY MALLUC MOUTH-FWASH RAINER MARIA PROFAGANDHI NEW FOUND GLORY LU JURASSIC-S LIMP BIZKIT STRANGEFOUL ATARIAS PROFAGANDHI DROPPICK MURPHYS DEATH BY CHOCOLAT MOE VENICE UNDERGROUND ATARIAS KONEYBOY EDWARDS LORDS OF ACID DESS! BOY ZEPH BROWN PETE YORN ADAM FALCON SILBY TIGERS DRUMS & TUBA BRIAN JONESTOWN M GO ROBOT, GO! TRINIFIED TRAM	WIVU Westfield, PA 91.3 FM Livia Mervano-Stanak 602.446.1294 wiv@wivradio.com DAFT PUNK LIVING END JUNCTION 18 TINIFIED RAGE AGAINST THE RAGE AGAINST THE PROFAGANDHI NEW FOUND GLORY LU JURASSIC-S LIMP BIZKIT STRANGEFOUL ATARIAS PROFAGANDHI DROPPICK MURPHYS DEATH BY CHOCOLAT MOE VENICE UNDERGROUND ATARIAS KONEYBOY EDWARDS LORDS OF ACID DESS! BOY ZEPH BROWN PETE YORN ADAM FALCON SILBY TIGERS DRUMS & TUBA BRIAN JONESTOWN M GO ROBOT, GO! TRINIFIED TRAM	WKPK Westfield, PA 88.5 FM Rita Shaffer 954.572.1321 wkpk@wkpkradio.com LIFEHOUSE MATTHEW GOOD BAND JUNCTION 18 TINIFIED GIVENMARS MARS GOCHBOY VENICE UNDERGROUND PETE YORN LU LADYTRON MATH AND SCIENCE BS2000 NEW FOUND GLORY BLUE STATES ASHTRAY BABYHEAD BOB SCHNEIDER TURBO A.C.S STEADMAN COLDPLAY DELEWILD JAPAN FOR SALE PROG FATBOY SLIM PALO ALTO D RAGE AGAINST THE JOHN FRUSCIANTE HOOVERPHONIC	WLFM Westfield, PA 91.1 FM Jim Baley 928.832.8567 wlfm@wlfmradio.com RAINER MARIA TRAM DRINK NEWS RED SCARE INK & DAGGER MARS GOCHBOY FRANK BLACK & GENTLE WAVES REVOLUTIONARY HYD ELECTRIC GUITAR SPNOON SPOON HOT WATER MUSIC JOHN FRUSCIANTE RAINER MARIA MELLOW BOB SCHNEIDER EVIL BEAVER TORTOSE ATARIAS BRASSY LADYTRON FOUNDATION LUNA STEREO ROCKET FROM THE C WHITE BOYS SUMMER IN BETWEEN GIVENMARS GOLF	WJWS Westfield, PA 81.9 FM Chris Miller 254.782.5509 wjjws@wjjwsradio.com DONNANNS TIM EASTON MATH AND SCIENCE LIVING END EVIL BEAVER BARE JR THUNDERPUSS GOODHEAD FRANK BLACK & GENTLE WAVES GARY NUMAN GIVENMARS MINUS 5 VS. YOUNG DRINK NEWS JAPANESE BANNER TEFT SPOON JOHN JOPLIN GROUP ROCKY COLLECTIVE GO RAINER MARIA MELLOW BOB SCHNEIDER EVIL BEAVER TORTOSE ATARIAS BRASSY LADYTRON FOUNDATION LUNA STEREO ROCKET FROM THE C WHITE BOYS SUMMER IN BETWEEN GIVENMARS GOLF	WLOZ Westfield, PA 81.1 FM Mike Salsbery 609.252.4780 wloz@wlozradio.com DONNANNS DEMONS STARTER KIT DRINK NEWS KITT-HAWK JOHN SCOTFIELD LUNA GOTOHILLS BOB SCHNEIDER GIVENMARS STEVE HIG LEFT OF THE DIAL LIVING END FONTANELLES BLUE STATES INTERNAL/EXTERNAL ROCKY COLLECTIVE ACETONE ORBIT MAGIC MAGIANS GOSIP DEATH BY STEREO HOOVERPHONIC SPOON WILLARD GRANT CON JAPANESE DOWNER INK & DAGGER JIM WHITE HOT WATER MUSIC TINIFIED	WMBR (C) Camden, NJ 88.1 FM Mike Salsbery 609.252.4780 wmbrc@wmbrcradio.com DONNANNS DEMONS STARTER KIT DRINK NEWS KITT-HAWK JOHN SCOTFIELD LUNA GOTOHILLS BOB SCHNEIDER GIVENMARS STEVE HIG LEFT OF THE DIAL LIVING END FONTANELLES BLUE STATES INTERNAL/EXTERNAL ROCKY COLLECTIVE ACETONE ORBIT MAGIC MAGIANS GOSIP DEATH BY STEREO HOOVERPHONIC SPOON WILLARD GRANT CON JAPANESE DOWNER INK & DAGGER JIM WHITE HOT WATER MUSIC TINIFIED	WMLA Westfield, PA 88.1 FM Mike Salsbery 609.252.4780 wmla@wmla.com DONNANNS DEMONS STARTER KIT DRINK NEWS KITT-HAWK JOHN SCOTFIELD LUNA GOTOHILLS BOB SCHNEIDER GIVENMARS STEVE HIG LEFT OF THE DIAL LIVING END FONTANELLES BLUE STATES INTERNAL/EXTERNAL ROCKY COLLECTIVE ACETONE ORBIT MAGIC MAGIANS GOSIP DEATH BY STEREO HOOVERPHONIC SPOON WILLARD GRANT CON JAPANESE DOWNER INK & DAGGER JIM WHITE HOT WATER MUSIC TINIFIED	WMLB Westfield, PA 88.1 FM Mike Salsbery 609.252.4780 wmlb@wmlb.com DONNANNS DEMONS STARTER KIT DRINK NEWS KITT-HAWK JOHN SCOTFIELD LUNA GOTOHILLS BOB SCHNEIDER GIVENMARS STEVE HIG LEFT OF THE DIAL LIVING END FONTANELLES BLUE STATES INTERNAL/EXTERNAL ROCKY COLLECTIVE ACETONE ORBIT MAGIC MAGIANS GOSIP DEATH BY STEREO HOOVERPHONIC SPOON WILLARD GRANT CON JAPANESE DOWNER INK & DAGGER JIM WHITE HOT WATER MUSIC TINIFIED	WMLC Westfield, PA 88.1 FM Mike Salsbery 609.252.4780 wmlc@wmlc.com DONNANNS DEMONS STARTER KIT DRINK NEWS KITT-HAWK JOHN SCOTFIELD LUNA GOTOHILLS BOB SCHNEIDER GIVENMARS STEVE HIG LEFT OF THE DIAL LIVING END FONTANELLES BLUE STATES INTERNAL/EXTERNAL ROCKY COLLECTIVE ACETONE ORBIT MAGIC MAGIANS GOSIP DEATH BY STEREO HOOVERPHONIC SPOON WILLARD GRANT CON JAPANESE DOWNER INK & DAGGER JIM WHITE HOT WATER MUSIC TINIFIED	WMLD Westfield, PA 88.1 FM Mike Salsbery 609.252.4780 wmld@wmld.com DONNANNS DEMONS STARTER KIT DRINK NEWS KITT-HAWK JOHN SCOTFIELD LUNA GOTOHILLS BOB SCHNEIDER GIVENMARS STEVE HIG LEFT OF THE DIAL LIVING END FONTANELLES BLUE STATES INTERNAL/EXTERNAL ROCKY COLLECTIVE ACETONE ORBIT MAGIC MAGIANS GOSIP DEATH BY STEREO HOOVERPHONIC SPOON WILLARD GRANT CON JAPANESE DOWNER INK & DAGGER JIM WHITE HOT WATER MUSIC TINIFIED	WMLR Westfield, PA 88.1 FM Mike Salsbery 609.252.4780 wmlr@wmlr.com DONNANNS DEMONS STARTER KIT DRINK NEWS KITT-HAWK JOHN SCOTFIELD LUNA GOTOHILLS BOB SCHNEIDER GIVENMARS STEVE HIG LEFT OF THE DIAL LIVING END 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KITT-HAWK JOHN SCOTFIELD LUNA GOTOHILLS BOB SCHNEIDER GIVENMARS STEVE HIG LEFT OF THE DIAL LIVING END FONTANELLES BLUE STATES INTERNAL/EXTERNAL ROCKY COLLECTIVE ACETONE ORBIT MAGIC MAGIANS GOSIP DEATH BY STEREO HOOVERPHONIC SPOON WILLARD GRANT CON JAPANESE DOWNER INK & DAGGER JIM WHITE HOT WATER MUSIC TINIFIED	WMLX Westfield, PA 88.1 FM Mike Salsbery 609.252.4780 wmlx@wmlx.com DONNANNS DEMONS STARTER KIT DRINK NEWS KITT-HAWK JOHN SCOTFIELD LUNA GOTOHILLS BOB SCHNEIDER GIVENMARS STEVE HIG LEFT OF THE DIAL LIVING END FONTANELLES BLUE STATES INTERNAL/EXTERNAL ROCKY COLLECTIVE ACETONE ORBIT MAGIC MAGIANS GOSIP DEATH BY STEREO HOOVERPHONIC SPOON WILLARD GRANT CON JAPANESE DOWNER INK & DAGGER JIM WHITE HOT WATER MUSIC TINIFIED
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KCWJ Elmira, NY 68.1 FM... KABC Long Beach, CA 1500 AM... KABC Long Beach, CA 1500 AM... KABC Long Beach, CA 1500 AM...

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KFSR CA 90.7 FM
Hanny Carr
598.278.4560
kfsr@radio.com

KPHS CA Ca FM
Jonathan Lyons
876.798.9801
kphs@radio.com

KSDJ SD 90.7 FM
Kata Leht/Kim
605.688.5559
kats@ksdj.com

KXTX TX 88.1 FM
Ben Lyons
602.498.9116
kxtx@radio.com

KVSC MN 90.7 FM
Paul Nichols
320.253.3126
kvsc@radio.com

RWNM CT 90.7 FM
Mike King
616.927.1891
rwnm@radio.com

WCRX CT 88.1 FM
John Foy
312.663.1893
wcrx@radio.com

WEFT FL 90.7 FM
Don Bishop
212.358.8338
weft@radio.com

WFRW NY 91.1 FM
Brian Turner
201.521.1416
wfrw@radio.com

WUCU WI 90.7 FM
University Heights
216.387.4337
wucuradio.com

KGLT NM 91.9 FM
Boraman
Milly Skarpin
405.338.5483
kgltradio.com

KPSU OR 1450 AM
Elliott Adams
503.725.4871
kpsu@radio.com

KSHU HI 90.5 FM
Chris Chernock
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KWNS WA 90.3 FM
Paul Parker
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WAIH HI 90.3 FM
Seth Warren
315.257.4888
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WCCR WI 90.7 FM
West Chester
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WEGE IN 91.1 FM
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WFFM MD 91.1 FM
Frank Hammer
301.487.4143
wffm@radio.com

WKNC NC 91.1 FM
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krfx@radio.com

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813.824.8567
wflm@radio.com

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253.833.9111
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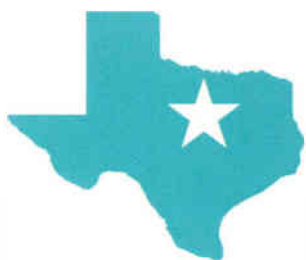
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DENTON

Denton, TX

Though located only 37 miles outside of Dallas, Denton, Texas boasts a local music scene that keeps the locals at home. "The scene in Denton is very diverse, and the thing I find most surprising is the acceptance and knowledge that most people in the scene have of many different kinds of music," says Chris Weber, member of the Good/Bad Art Collective. "You will see some of the same kids at the punk shows, the jazz shows and the space rock shows."

Denton is home to both the Texas Women's University and the University of North Texas School of Music, though surprisingly, the influence the music school's students have on the scene is minimal. "Basically, [the school's] only influence is that it gets creative people to move to Denton for art and music, and then when the most creative of those people get stifled at school, they create their own or become part of the Denton scene," says Weber. "Very few music majors are in any decent bands, although there are quite a few music school drop-outs involved."

RADIO

The University of North Texas' station KNTU (88.1 FM; 940.565.2553; Music Director: Tony Pierce) broadcasts from 6:00 a.m. to midnight and primarily plays jazz. (The station

was named KUNT for a day or so, but they abruptly changed its call letters for obvious reasons.) KNTU also hosts *tejano* and classical shows on Saturdays and a blues show on Sundays. The station's "Live Wire" runs down local jazz concert listings Mondays through Fridays at 8:30, 11:30, 3:30 and 7:30, and Saturdays at 12:00, 3:30 and 7:30. Dallas community station KNON (89.3 FM, www.knon.org; 214.824.6893; Music Director: Christian Lee) plays a wide variety of music, with specialty shows that include "The Short Bus," which kicks off Sunday nights at midnight with songs from the likes of Reverend Horton Heat, Living End and the Ramones, and wraps up four hours later with Velvet Underground, Elvis and Jawbreaker. Cajun, reggae, polka and rockabilly shows also pepper KNON's program schedule. KPNI (640 AM; 214.768.5769; Music Director: Elaine Ferguson) broadcasts out of Southern Methodist University and plays everything from gospel to hip-hop. Commercial alternative station KDGE (102.1 FM – The Edge; www.kdge.com; 972.770.7700; Music Director: Alan Ayo) hosts a Brit-pop specialty show called "The Adventure Club" on Sunday nights. DJ Josh Venable fills the shift with the likes of Morrissey, Ladytron and Gene with some

local talent in-between. KTCU (88.7 FM; www.ktcu.tcu.edu; 817.257.7631) plays classical, Triple A, modern rock and jazz.

RETAIL

Johnny Law Records (112 Fry St.; 940.591.0234) has a wide variety of new and used CDs. The store has ample hip-hop, indie rock and experimental sections as well as a large stock of local favorites. If what you want isn't on the shelves, the store can make a special order. Some believe Recycled Books, Records, CDs (200 N. Locust St.; 940.566.5688) is "the best record store in the United States," with three floors of used books, videos, records, and CDs. Good Records in nearby Dallas (617 N. Good Latimer; 214.752.GOOD; www.goodrecords.com) opened in February of 2000 as an "outlet for independent and underground music," according to its website. Good Records also hosts in-store performances from the likes of Superdrag, Japancakes and Har Mar Superstar.

PRESS

For entertainment listings, try the Fort Worth Weekly (www.fweekly.com), the Dallas Observer (www.dallasobserver.com), the Entertainment Chronicle in the Denton Record Chronicle (www.dentonrc.com/music.asp), and UNT's student

paper, the North Texas Daily (tx003.campusmotor.com). For a complete list of goings-on in the area, check out The Denton Showlist at www.denton-showlist.com. The site lists who's playing and where, along with addresses and phone numbers for the venues.

NIGHTLIFE

Rubber Gloves Rehearsal Studios (411 East Sycamore; 940.387.7781; for booking: Kris Youmans) hosts a wide variety of shows from hip-hop to punk, attracting national acts as they pass through the area. The venue is also a favorite with locally-based Centro-Matic. Upcoming shows include Sam I Am, Q And Not U and Fuck. Dan's Bar (119 South Elm; 940.891.1549; for booking: Dan) usually books bigger local acts like Mandarin and Slobberbone, sticking to Texas roots-rock oriented bands rather than national acts. The Good/Bad Art Collective (120 Exposition; 940.591.1725; for booking: Shane at 940.565.1638) is an artist-run cooperative studio and gallery. The venue hosts everything from live music events to art installations. Other notable venues include the Brickhaus Café (219 W. Oak St.; 940.566.6690; for booking: Mahasa), which hosts live music every Friday and Saturday night.

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