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NEW MUSIC REPORT

April 16, 2001 | www.cmj.com

ESSENTIAL



MANIC STREET PREACHERS



ALEJANDRO ESCOVEDO



ANI DIFRANCO



CERTAINLY, SIR

NICK CAVE

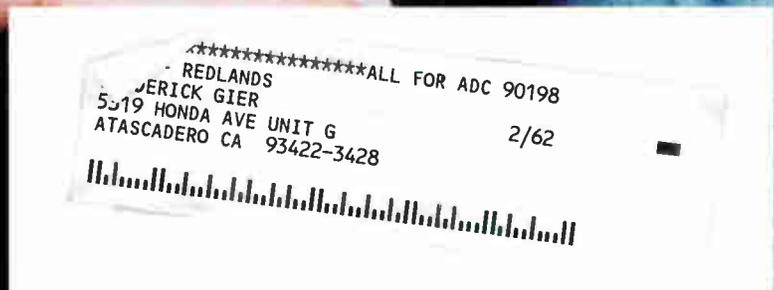
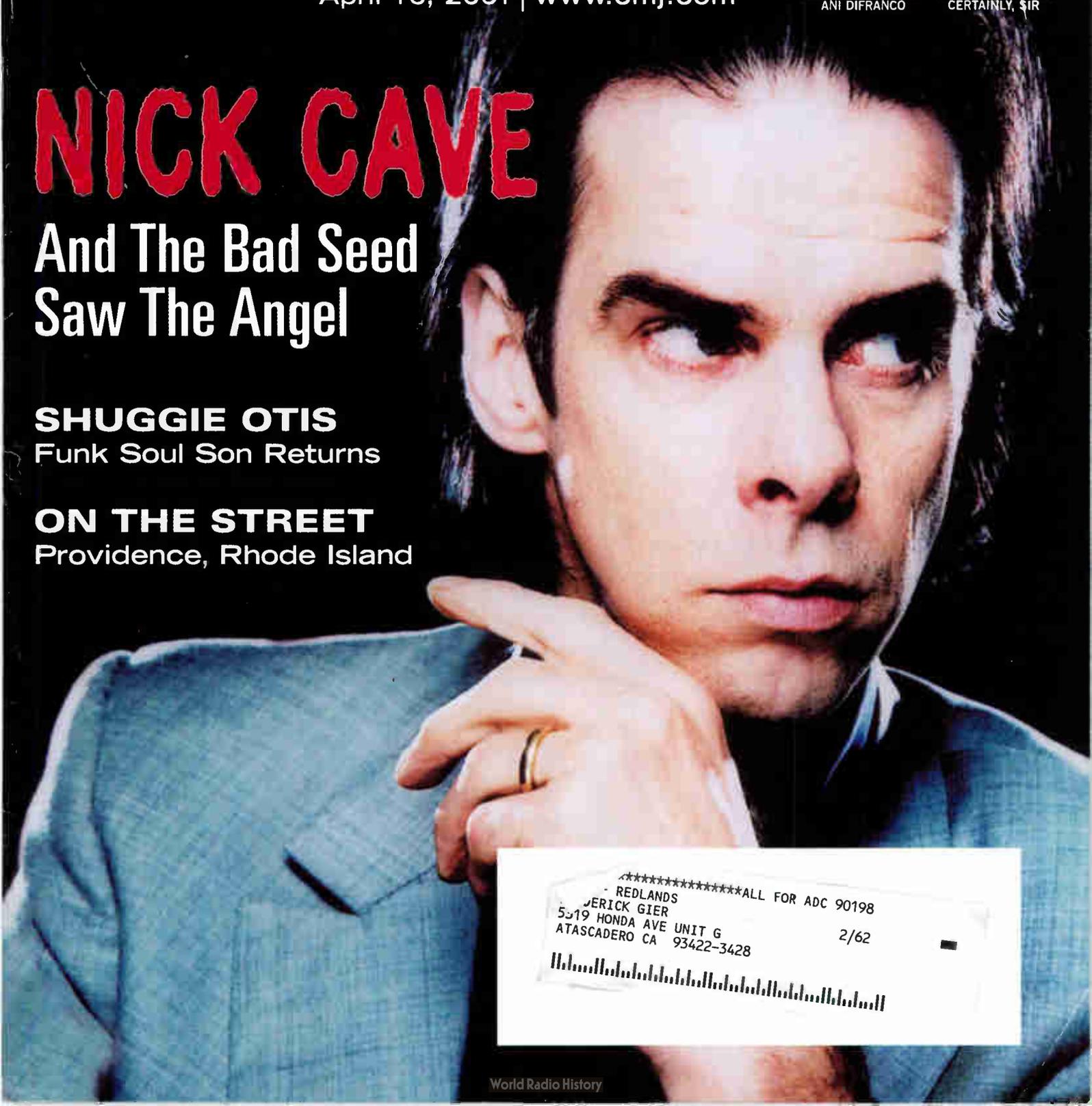
And The Bad Seed Saw The Angel

SHUGGIE OTIS

Funk Soul Son Returns

ON THE STREET

Providence, Rhode Island





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World Radio History

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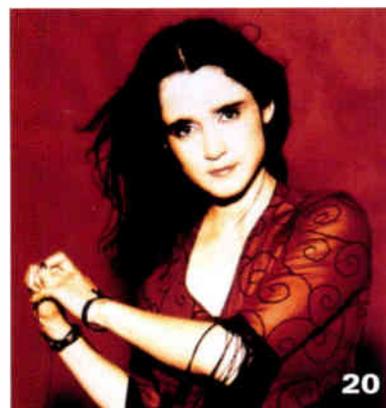
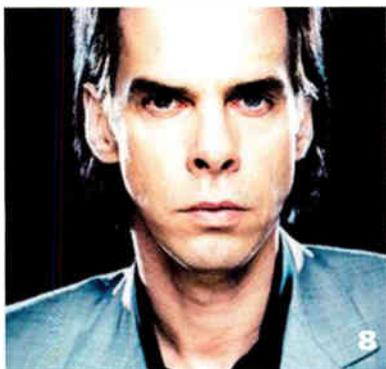
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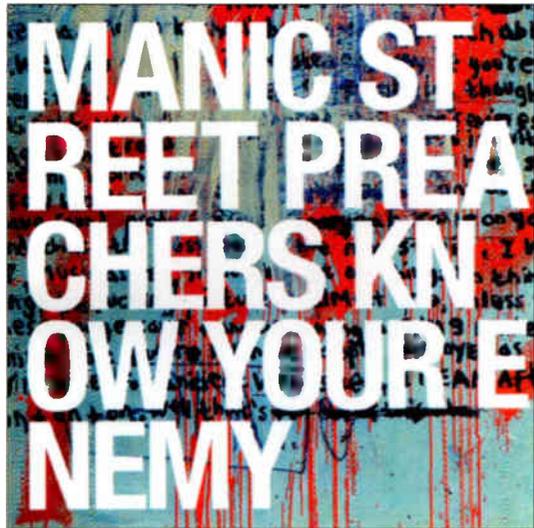
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CMJ New Music Report (ISSN 0890 0795) is published weekly except the week of September 9, the week of Thanksgiving, and the last two weeks of December. Published by The CMJ Network, Inc. with offices at 44 W. 18th St., 6th Fl., New York, NY 10011. Subscription rates are \$345.00 per year; 2 years, \$575.00. Subscription offices: 44 W. 18th St., 6th Fl., New York, NY 10011. Tel 800.CMJ.WKLY (800.265.9559). Outside U.S. and Canada 646.230.4503. Periodicals postage paid at New York, NY and additional mailing offices. CMJ New Music Report is copyright ©2001 by The CMJ Network, Inc. all rights reserved; nothing may be reproduced without written consent of publisher. Unless indicated otherwise, all letters sent to CMJ are eligible for publication and copyright purposes, and are subject to CMJ's right to edit and comment editorially. Unsolicited manuscripts, photos and artwork are welcome; please enclose a self-addressed, stamped envelope to facilitate return. Postmaster: send address changes to CMJ New Music Report, 44 W. 18th St., 6th Fl., New York, NY 10011



R.I.Y.L.: Ride, Oasis, Suede, Placebo
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Release Date: April 24
Add Date: April 17

MANIC STREET PREACHERS

Know Your Enemy (Virgin)

There are few active bands with a story better suited for VH1's "Behind The Music" than the Manic Street Preachers. The 10 year-old Welsh band's working-class roots and populist leanings dress them in humble beginnings; lyricist/guitarist Richey James's bizarre behavior (he had a history of self-mutilation) and subsequent disappearance in 1995 under mysterious circumstances (never solved) is shockingly tragic, and the band's considerable success everywhere but the U.S. makes them misunderstood heroes. All this baggage is almost enough to overshadow the band's music, but *Know Your Enemy* is astoundingly good. The album's 16 songs are marked by a sweeping Britpop swagger and simple, sharply crafted hooks alternating with sweeping, cathartic choruses. As on their previous recordings, the Manics stick to their politically fueled guns: "Let Robeson Sing" is about pioneering black actor and activist Paul Robeson, and "Baby Elian" is a dark pop song about the little boy who became the focus of United States-Cuba diplomacy. When the band feels like going the rock star route, driving tunes like "Found That Soul" and "Intravenous Agnostic" prove the Manics haven't lost their focused intensity. Regardless of whether *Know Your Enemy* catches on in the States, the rest of the pop music world will be enthralled with it for many months to come. — **Tad Hendrickson**

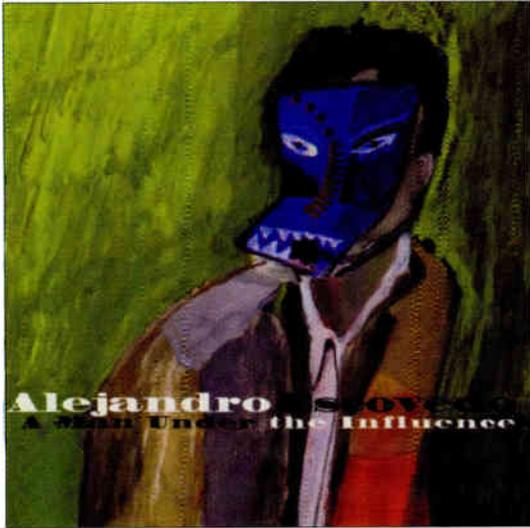


R.I.Y.L.: Jill Sobule, Sea And Cake, Golden Palominos
Contact: Jamie Canfield
Email: jamie@righteousbabe.com
Phone: 716.852.8020 ext. 16
Release Date: April 10
Tour Dates: Indianapolis, IN (4/10); Memphis, TN (4/12); Nashville (4/13); Knoxville, TN (4/14); Athens, GA (4/16); Louisville, KY (4/17); Cedar Rapids, IA (4/19); Kansas City, MO (4/20); St. Louis, MO (4/21); Madison, WI (4/23); Madison, WI (4/24); Toledo, OH (4/25)

ANI DIFRANCO

Revelling/Reckoning (Righteous Babe)

Why a two CD set? Well, Ani has a lot to say in these 29 new songs and instrumentals. With *Revelling/Reckoning*, she says it as Ani with band, Ani by herself and Ani as the band, where she plays a handful of instruments with a curiosity that creates new frames for her often dense and intense songs. Yes, it's a big listen, but you can consume it in bites or treat it like a concert with an intermission — she's paced it that way, placing slinky, horn-filled tracks ("Ain't That The Way" with guest Maceo Parker) alongside spare tales with just guitar, an instrument on which she's constantly evolving. Known for her fast, funky and folky six-string work, Ani can also create stark pieces like "Whatall Is Nice," where she lets acoustics and electrics create a wider, lonelier wilderness. Other adventures include "What How When Where (Why Who)," which grooves in a post-rock-loves-bossa-nova manner before giving way to breezy jazz with flutes and Maceo blowing freely over hipster lyrics that sound like the voices inside Ani's head. She's always been a compelling and inquisitive lyricist, but this, her most "musical" recording to date, explains why her talents earn the ample disc space. — **Steve Ciabattoni**



ALEJANDRO ESCOVEDO

A Man Under The Influence (Bloodshot)

After years of comparisons to great fiction writers and playwrights, the veteran Austin-based songwriter Alejandro Escovedo finally turned his art into pure theater last year with *By The Hand Of The Father*, a stage show combining his dusty, roots songs with monologues, film clips and photographs, all with family memories as the centerpiece. Even without the multimedia trimmings, Escovedo's latest studio album is meaty, thick with heartbreaking and heartbroken characters and themes. Escovedo's sound single-handedly defines the scope of the Austin scene, where cowpunks, cowpokes and college boys all rock out while downing the same cheap *cerveza*. On one hand he'll deliver "Rosalie," a sweet more-Tex-than-Mex love letter reprised from the stage show, and then rev it up on "Castanets," a punker's lust/hate letter ("I like the sun when it silhouettes/I like her better when she walks away"). Escovedo outlines the landscape of his work at the beginning of "Don't Need You," where he sings, "There's heaven then there's somewhere else." A great album like *A Man Under The Influences* comforts those of us living in that "somewhere else," providing glimpses of the promised land within Alejandro's cello-dressed acoustic ballads then casting an eye downward towards his hell-bent twang and blues. Bravo! Author! Author!

— Steve Ciabattoni

R.I.Y.L.: Steve Earle, Richard Buckner, Ryan Adams

Contact: Bloodshot

Phone: 773.604.5300

Email: radio@bloodshotrecords.com

Release Date: April 17

Tour Dates: Fayetteville, AR (4/19); Kansas City, MO (4/20); Lexington, KY (4/21); St Louis, MO (w/Old 97's) (4/24); Chicago (4/25-27); Berwyn, IL (4/28); Milwaukee (4/29); Memphis, TN (5/1); Nashville (5/2); Asheville, NC (5/3); Winston-Salem, NC (5/4); Charlotte, NC (5/5); Charleston, WV (5/6); New York (5/11)



CERTAINLY, SIR

For Me It Is No Problem

CERTAINLY, SIR

For Me It Is No Problem (Both Recordings)

Where have you heard the new splinter project from Nick Hubben of Boston rock act the Ivory Coast? If you've been in an Urban Outfitters lately, you may have heard it on in-store rotation — which wouldn't be an incredible feat, except that *For Me It Is No Problem* is Certainly, Sir's wildly varied hair-over-25-minutes demo, recorded (with bandmember Michael Andor Brodeur) in Hubben's bedroom and self-released on the band's own Both Recordings. For an EP produced between the futon and the clock radio, it encompasses a surprisingly wide cross-section of pop moments, from the polished indie rock of "Hawaii" to the jazzy ambient downtempo (surprised yet?) of "The Vacant Lot Of My Heart." "It's Not Love (My Bad)," which wins our Best Song Title In A While Award, pairs C-3PO bleeps with sensitive indie-rocker vocals and a muted house-y beat that could have been stolen from Daft Punk. And if all that eclecticism wasn't enough, "Sweet Time" features Hubben crooning in a soft, romantic whisper as the tune spirals into staticky drum 'n' bass: "What the heck are years for?" Or is it tears...or ears...? In any case, this is a band that's not afraid to ask the tough questions. — Dylan Siegler

R.I.Y.L.: Badly Drawn Boy, the Sea And Cake,

Matthew Herbert

Contact: Jay Cox

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certainly_sir@hotmail.com

viva nueva!

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At The Drive-In Pulls Over For A Bit

In a move that surprised many fans, *CMJ*'s 2000 "Album Of The Year" winner At The Drive-In put the breaks on its fast-blossoming career by canceling all upcoming appearances and performances to return home to El Paso, Texas. The post-punk quintet's label, Grand Royal, is adamant about classifying the sudden move as simply a "break" and insists the



At The Drive In

band is not breaking up.

"After a non-stop, six-year cycle of record/tour/record/tour, we are going on an indefinite hiatus," said guitarist Omar Rodriguez in a statement. "We need time to rest up and re-evaluate, just to be human beings again and to decide when we feel like playing music again."

The band was scheduled to embark on a tour of the U.S. in April, starting in San Diego and ending in Memphis at the end of the month. All ATDI performances have been cancelled, presumably including the group's appearance at the Fuji Rock Festival in Japan on July 27.

In addition, ATDI projects have been put on hold due to the hiatus, including a "College Only" EP the band was set to release on May 1 that would include live tracks, B-sides and a "Rascueche Remix" by the Latch Bros. There is currently no word on when the band will return to the grind.

Claypool Laying Tracks With Oysterhead

Primus's Les Claypool, currently enjoying success with his sideproject the Frog Brigade's *Live Frogs - Set 1*, is currently holed up in The Barn, a Vermont recording studio owned by Trey Anastasio

of Phish. Claypool and Anastasio, along with former Police drummer Stewart Copeland, will be laying down tracks for the trio's debut album under the *nom de plume* Oysterhead.

Oysterhead made its first appearance at the New Orleans Jazz and Heritage Festival in May of 2000. The outfit's as-yet untitled debut album will be released in the fall on Elektra. In the meantime, Frog Brigade's *Live Frogs - Set 2* is set for release this summer.

Pop Stars Testify On Future Of Online Market

Musicians and their entourages descended upon Washington D.C. on Tuesday, April 3 to testify before a Senate Judiciary Committee to help lawmakers determine whether or not they need to enact legislation to help develop the online music market. The April 3 hearing, entitled "Online Entertainment: Coming Soon To A Digital Device Near You," came as a follow-up to the "Music on the Internet: Is There an Upside to Downloading?" hearing that was held on July 11, 2000.

Musicians Don Henley and Alanis Morissette were among those on the witness list, along with Napster CEO Hank Barry, RIAA CEO Hilary Rosen and TVE Records President, Steve Gottleib.

"By embracing the concept of interactive music online," Morissette testified, "and by finding the best way we possibly can to make sure that we come up with a system that allows artists to be compensated for such use online, we are fostering a direct, immediate, mutually gratifying and I think incredibly exciting relationship between artists and the people with whom they are communicating."

The hearing encompassed many points of view other than those simply for or against Napster. Both Henley and Morissette spoke on the current limits of artists' rights, an issue

that has recently become a hot topic among musicians.

Said Henley, founder of artist rights group Recording Artists Coalition, "We recognize that, whether we like it or not, Napster has changed everything."

System Of A Down's Tankian Tries E-Commerce

System Of A Down lead vocalist Serj Tankian has launched his own website (www.serjicalstrike.com) to, according Tankian, "introduce music and words that were not otherwise available in stores."

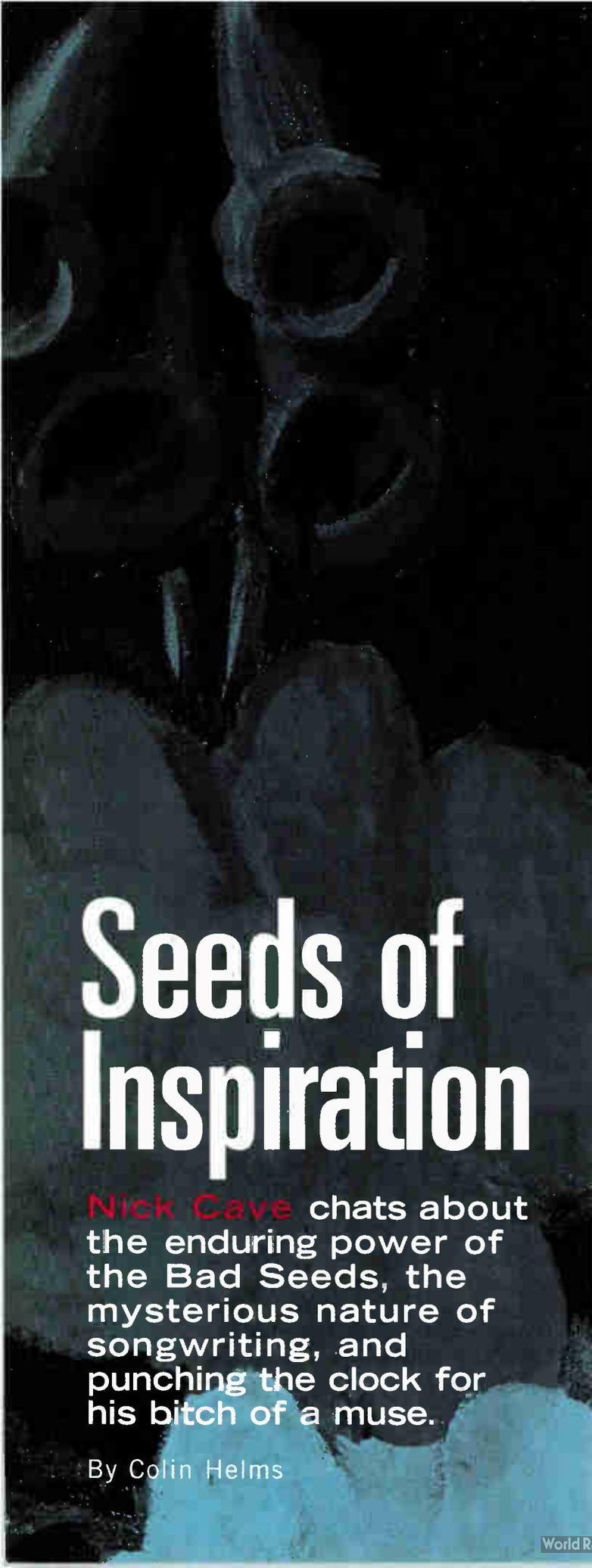
"There is so much interesting art out there that is not embraced by our consumer culture, that it's a shame," he says. "The bands on this site are bands that I enjoy that you can't find in stores."

The site includes streams of music from artists signed to Tankian's Serjical Strike Records. Music from such bands as Bad Acid Trip, Kittens For Christians and Big Elf (all accompanied by reviews written by Tankian) are available for download and the bands' CDs are also available for purchase.

A portion of the site is also dedicated to Tankian's poetry. Tankian's self-published book of poems, entitled *Cool Gardens*, is also available for purchase through the site. *Cool Gardens* includes works like "My Words," which contains the lines, "My words escape me/ As I escape them/ For love is beauty, and beauty is love/ As diabolical dreams of intestines on a platter/ As kidneys, lungs, and livers/ Rushing the blood, my blood, winded, noisy." Ick.

Oops!

In "The Week" in NMR #708, we incorrectly reported that The Cult played a show open to South By Southwest badge-holders in Austin. The Cult did play two shows; one at a private party held by *Revolver* magazine on Saturday, March 17, and one on Sunday March 18 that was open to the public, but not affiliated with the festival.



Seeds of Inspiration

Nick Cave chats about the enduring power of the Bad Seeds, the mysterious nature of songwriting, and punching the clock for his bitch of a muse.

By Colin Helms

April, 2001: Nick Cave has just released his eleventh studio album with the Bad Seeds, *No More Shall We Part* (Mute-Reprise). Possessing moments both spiritually redemptive and romantically tender, it's a considerable change for the man who once stoked the hellfires of harrowing post-punkers the Birthday Party. A logical progression from 1997's startlingly intimate *The Boatman's Call*, it is also one of Cave's most profound recordings, delicately balancing the finery of his storytelling with an equally subtle and expansive musical canvas. He recently finished a brief, stripped-down solo tour of the U.S. backed by the Dirty Three's Warren Ellis and Jim White (on violin and drums, respectively) and Band of Susans' Susan Stenger (on bass). A longer tour featuring the full eight-member lineup of the Bad Seeds will reach the states in the fall.

On the tour you just completed, you drew from material spanning your entire career, including songs that are much different sonically and emotionally from what you're writing now. What's it like going back and playing stuff that was written in a completely different place and time in your life?

It feels good, actually. We only do it with the songs that were strong enough to survive in some way. Some we could never play and I wouldn't even know how to approach them. They were very much of their time, often very reactionary to what was going on. And I don't think that's a particularly good way of making music, actually. If that's their function, they don't have longevity. We are known to pull out an old Birthday Party song, give it a run, see how it works, you know. Really that's just a testament to the freedom we feel with this little quartet.

Does performing with the quartet, which is looser and more improvisational than the Bad Seeds, provide you with an outlet for emotions that you may not have when playing some of your newer, more reserved material?

There isn't anything that makes me feel the way the Bad Seeds make me feel at times, when things are just really rolling. Just this feeling of power when things are going really well. Absolute power. It's difficult to get that feeling in my office, on my own, at the piano. You need the Bad Seeds to create that.

How important is it for you as a songwriter to test extremes, from say the violence and brutality of [1996's] *Murder Ballads* to the more reflective, spiritual tone of the new record? Are you conscious of representing these different sides?

I'm not aware of anything at all, really. I just go into my office, which I have now, at nine o'clock in the morning and I stay there till six o'clock every day and I just write. I've been doing that for a couple of years now and I don't feel like I have much control of where the [songwriting] goes. But I am in there alone with a piano, and very often there is a mood that happens when I'm in there, and I think that influences the songwriting. On this record especially. But I don't look back at things.

Your songwriting style seems to have evolved from one in which you create characters to speak for you, to one in which you're more comfortable speaking directly in your own voice.

I think this new record gives a quite clear, very general idea of what my life is like these days. It's not necessary to know that or understand that, but it's a very accurate picture of the way things are. As opposed to *The Boatman's Call*, which was

inclined to look at a few particular things that were going on [in my life]. Even the narrative songs — “Hallelujah” and songs like that — are all incredibly connected to and about my relationship with things. But I like to tell stories — I’m a storyteller. Even my first person songs are put in a story context; they always have this sense of drama in them, a beginning, an end and a climax. I don’t know who the characters are on this particular record, I just feel that they’re me.

And you didn’t feel that way before?

Well, I felt that there were aspects of me in the songs, ’cause in many ways I have a violent nature. But at the same time they were always stories. A lot of them were often songwriting devices where you invent a couple of characters and send them off and allow them to do whatever they want to each other. But I think the fact that they often met grisly ends did say something about me.

Do you find that there’s a different process involved in writing literature and writing songs?

The songs seem to come from a different place. I do a lot of other different kind of writing and I get asked to do lots of different things and if they interest me I’ll go ahead and do it. If I’m interested in the idea I can sit down and put my mind to it and do it — the introduction to *The Gospel According To St. Mark* or the film script I’ve just finished — but the songs themselves seem to come from a completely different place. They’re kind of squeezed out of my heart in some way. And their creation seems much more mysterious and magical.

How did you come to doing all your writing in an office?

It becomes an increasing need to get things done, and an increasing feeling that there’s a limited time to do it in. And valuing time. And when you’re young you don’t, of course. Time has no meaning. If time has no meaning, you don’t feel like you waste time. And I do feel that these days — that I don’t, that I can’t afford to. I apply an enormous amount of time to writing, which is the most important thing in my life. In a sense, I’m more dedicated to that than to my family life, because if I don’t do that, I can’t do anything. If I’m not writing, I’m not worth being around, really. I can’t function properly.

What about the age-old idea that you have to let the muse come to you, that you can’t force it?

As much as I respect my muse, I know my muse is a lot happier if I’m actually working. In fact my muse is an absolute bitch, and I think my muse has in mind for me a very vigorous, disciplined routine. Inspiration I think is highly overrated. But I certainly think that inspiration comes if you make room for it.

So how do you make room for it?

Well I go to the office, I sit there, and I say, “I’m ready now.” I don’t do things that would scare my muse away. I know in the past I’ve done things to make her run screaming down the street. I have to do things for the right reasons.

For example?

I don’t do things for money, and I think my muse understands that. My muse knows that I’m not going to allow a cigarette commercial to use one of the songs that she’s given me. And I apply myself. I do as much in a month now as I did in a year before. When I was writing *The Boatman’s Call* I’d sit at the piano for like 10 minutes a week. It wasn’t good, it wasn’t working, and something had to change. I either had to give it up, which I considered doing...

Really?

Yes, very much so, the whole thing. There is an aspect to it that disgusts me. The whole business side of making music, the fact that you put this incredible amount of love and

energy into something and at the end of the day you get this box of CDs from the record company and suddenly it has just become product. And that jars me. The temptation to say “Well fuck it, I’ll go and do something else, or I’ll go on the dole and go look after my kids,” is very real. At the same time I know that if I’m not creating, if I’m not writing, I’m an absolutely intolerable person to be around. And I know my family wouldn’t allow it.

Do you feel pressure to produce more, to release records more frequently?

I think if they came out more often, there wouldn’t be so much attention as to how they defined where I was at that time [in my life]. I end up living my fucking life

in quotation marks, and it’s just not like that. I get increasingly sensitive to that. I deal with that less and less well, the feeling of being exposed all the time. I’m more reluctant to be around other people.

Why is that?

I think I used to like the attention. I was always completely surprised if I was getting any. I never thought I deserved any. I spent my school years being one of the most hated people in my school. Girls fucking loathed me. I grew up with that because of the way I was, because I was a contrary bastard the whole time. And perverse. So as soon as I got a band going, things changed. And I liked that. I mean I was aware of why suddenly girls liked me. I started to have an influence over people, and I enjoyed that. But I’ve had enough of that. **NMR**



Eight Is Enough: Cave flanked by the latest Bad Seeds lineup.

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Pour Some Shuggie On Me

Shuggie Otis made one '70s acid-soul classic and then dropped off the face of the earth. Now three decades later, Luaka Bop has unearthed his genius for a new generation to discover. By Enrique Lavin

The Rolling Stones asked him to replace guitarist Mick Taylor. ("I didn't want to be in anyone else's group.") Frank Zappa persuaded him to cut a session with him. He predated Prince's acid-funk by nearly a decade. And Stereolab and Tortoise both credit him as an influence on their music. He's Shuggie Otis, the man that time forgot. Until now at least.

After reviving interest in the Brazilian tropicalista movement by reissuing records by Tom Zé and Os Mutantes, Luaka Bop label head David Byrne wants to do the same for Shuggie Otis and his brand of '70s West Coast psychedelic soul. The label has reissued Otis's 1974 tripped-out rhythm & blues head-spinner *Inspiration Information* with four additional tracks from his 1971 album *Freedom Flight*, the original home of the sublime romantic fantasy "Strawberry Letter 23," which the Brothers Johnson made into a hit in 1977.

By most standards, *Inspiration Information* is a lost classic, filled with a diversity of curious pop and soul gems that recall both the retro cool of Curtis Mayfield and the honeyed silky-ness of D'Angelo. The album moves through funk-dipped, spacey meditations (the title track), bluesy, pre-electronica ambient orchestrations ("Island Letter") and sweetly soulful R&B ballads ("Aht Uh Mi Hed"). With his understated, soothing falsetto Otis leads the listeners through a heady tunnel of love.

After the album was first released, the Stones, Blood Sweat And Tears, and Carl Palmer of Emerson Lake & Palmer all invited Otis to join their bands. "I wasn't into that," says Otis, now 48, without a hint of regret. "I wanted to do my own thing. I wanted to lead my own group."

The son of R&B great Johnny Otis (best known as the author of "Willie & The Hand Jive"), young Shuggie had something to prove. At the age of 22 when he finished *Inspiration Information*, Otis had already been playing guitar in his father's band, The Johnny Otis Show, for seven years. But his penchant to do things on his own had him producing and playing all the instruments — guitars, bass, organ, piano and drums — on the record, which he recorded in his father's 16-track home studio. *Inspiration* was also one of the first recordings to make substantial use of the electronic rhythm box, a precursor to modern day drum machines.

"I loved classical music, R&B, blues, jazz, current rock of the day, and I love all these styles equally," says Otis. "R&B is home for me because my father rehearsed at home."

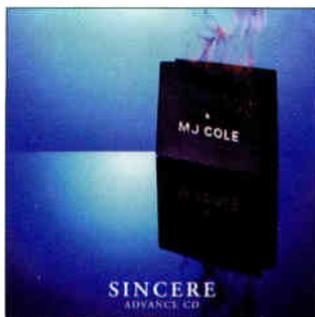
But *Inspiration* ultimately became his swan song. His label, Epic, dropped him after execs didn't know what to do with such an experimental and unclassifiable sound. Add in personal problems that he brushes off as youthful indiscretions and "troubling things" that he's since overcome (rumors have suggested a drug-induced melt-

down in the late '70s). It seemed as if Otis completely disappeared from music altogether for almost two decades. Now as he approaches middle age, he looks back at this lost era without regret or bitterness. He's just happy people are hearing his work again.

"For years, I tried getting my music released. It became so upsetting, because up until the '80s, they knew who I was," the enigmatic guitarist says from his northern California home. "I've never been financially able to put stuff out on my own, so this [Luaka Bop deal] is a great opportunity. I'm putting together a band with my friends so we can go on tour in support of this album."

Back when he was writing "Strawberry Letter 23," which provided the framework for *Inspiration Information*, the young Shuggie was listening intently to B.B. King, Jimi Hendrix, Cream, Sly Stone, Steve Winwood and everything Motown. Today he says he listens to black gospel music, and as a guitarist cites an affinity for artists like Prince and the late bluesman Albert Collins.

"I'm proud to be an old-timer," says Otis, who adds that with renewed interest in his music he hopes to release new material and previously un-issued work from the '70s. "I'm not in touch with today's music. The world has gotten carried away with drum machines, sequencers and computers. The old way has a more pleasant sound to me." **NMR**



MJ COLE

Sincere (Talkin Loud—Mercury—IDJMG)
Two-step, the style producer MJ Cole works in, is the latest U.K. dance genre to sweep onto that nation's chart and get elevated to major cultural import status over here. The style is club-saturated modern R&B akin to what U.S. hotties

like Destiny's Child and Missy Elliot have been serving up for the better part of two years, though bred more on ecstasy and jungle than soul and hip-hop. *Sincere*, Cole's full-length debut, is a fun-to-almost-funky overview of the 2-step universe, full of divas, crooked beats, underwhelming tongue-twisted rappers (sorry Britania!) and smooth Krystal grooves to butter a night's debauchery. Musically, it's a middle ground where the bling-bling playas and the sweaty doe-eyed masses can shake it to the strains of one DJ's muse. Taken together, jazzy garage workouts like "Sanctuary," post-Body & Soul balladry like Elisabeth Troy's "I See" and dirty house grooves like "Sincere (Re-cue'd)" do not a dance floor revolution make. But *Sincere* is certainly far beyond the same old song and dance.

— Piotr Orlov

R.I.Y.L.: Destiny's Child, LTJ Bukem, Timbaland, Artful Dodger
Contact: John Rosenfelder
Phone: 212.603.7871
Email: john.rosenfelder@umusic.com
Release Date: April 17; at radio now

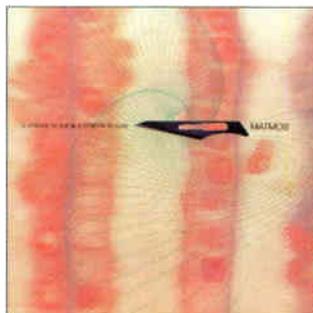


MANDALAY Solace (V2)

While plenty of English bands have capitalized on Radiohead's combination of strummy chord progressions and an achy falsetto, few seem to be able to master Portishead's mix of trip-hop production and torch vocals. Mandalay, the collaboration of Saul Freeman and Nicola

Hitchcock, certainly boasts the right ingredients for a Portishead pie. On *Solace*, Nicola's soprano quivers, flitters, coasts and dives as if she's suspended from the end of a Chinese ribbon that a waifish ballet dancer twirls in mid-leap. Freeman's production floats her breathy enunciations on a fluffy bed of violins and spare piano notes soldered to the dancefloor with subterranean bolts of percussion that cut through cleanly. The only thing missing unfortunately, are melodies that can carry you away on that dewy techno dream. Nicola's swooning breakthroughs are riveting, but they often pass too quickly, leaving a morass of synthesizers and beats that manage to be baroque but don't quite say enough. If you absolutely can't wait until the next Portishead album, Mandalay might preoccupy you for a little while, but it's no Coldplay. — Neil Gladstone

R.I.Y.L.: Portishead, Cocteau Twins, Enya
Contact: Jennifer Jones
Phone: 212.320.8528
Email: jennifer.jones@umusic.com
Release Date: April 17; at radio now



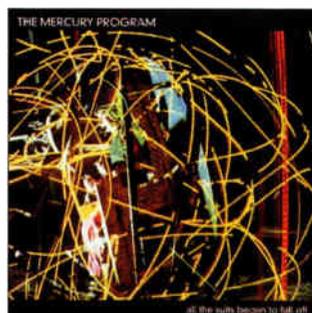
MATMOS

A Chance To Cut Is A Chance To Cure (Matador)

The noise of medical science sculpting human flesh becomes the bed on which sound doctors Andrew Daniel and Martin Schmidt (a.k.a. Matmos) operate to create the cerebral *A Chance To Cut Is A Chance To Cure*. The album is the San

Francisco-based experimental electronica duo's first outing on Matador and fourth album since forming in 1995. Cut-and-paste — snip-snip, tuck-tuck, screek-screek — takes on a literal meaning on this seven-track album built on samples of the cold precision of cosmetic surgery. Just as it was used for soap in *Fight Club*, Matmos makes playful pop from unwanted body fat on "Lipostudio (and so on...)," framing the jumpy track with the gurgle and screech made by sucking tubes. On "L.A.S.I.K.," blurred zapping lasers and fractured beats crackle into focus as the patient's vision presumably improves during the popular corrective procedure. And on the 10-minute "California Rhinoplasty," Matmos removes the cartilage from a techno house beat until it's a new song. — Enrique Lavin

R.I.Y.L.: John Cage, Coil, Autechre
Contact: Jay Miller
Phone: jay@matadorrecords.com
Email: 212.995.5882
Release Date: March 13; at radio now



MERCURY PROGRAM

All The Suits Began To Fall Off (EP) (Tiger Style)

It's hard to tell if the title of the Mercury Program's new EP is hinting at a newfound appreciation of nakedness, a lessening of music industry playa attention, or the idea that their new material bares more than their past

two LPs. Truth is, the five tracks on *Suits* basically follow to the letter the program Mercury set in the past: elegant jazz drumming, dreamy electric piano and vibraphone and fluttering guitars that drone and drone until you're entranced. Besides, Mogwai and Tortoise basically took the brunt of post-rock's industry jocking to begin with. (The naked thing? Well, let's not get into that.) *All The Suits* should generally appeal to the demo that embraced their older stuff: This is no short attention span theatre, so it's appreciated most by potheads and musicians (mostly drummers, since Dave Lebleu's beats are absolutely mind-boggling). One noticeable difference is the complete lack of vocals — though the band didn't actually employ them all that often in the first place. *Suits* hasn't shown the Program getting any more accessible, but they're consistent, and that's basically all a post-rock head needs. — Nicole Keiper

R.I.Y.L.: Mogwai, Tortoise, Tristeza
Contact: Mike Treff
Phone: 212.777.8056 x22
Release Date: April 24; at radio now
Tour Dates: Orlando, FL (5/9); Tampa, FL (5/10); West Palm Beach, FL (5/10); Miami (5/12)



MOODS FOR MODERNS

Loud & Clear (Doghouse)
When you're a local band on the rise, sometimes you just gotta hit 'em where they ain't. Detroit's Moods For Moderns do just that, forsaking the city's long-standing reputation as the capital of scumbag rock to make a glossy, harmony-rife

power-pop album that practically begs to be taken home and introduced to mom and dad. But there's more to Moods For Moderns than just nice boys with glinting teeth and clean fingernails. These guys are true aficionados of the craft, with a knack (pun intended) for the kind of sugary-but-indelible hooks that fold up neatly during the verses and blossom into Technicolor vocal harmonies and crisp breaks in the choruses. (They're also gearhound purists: *Loud & Clear* is played and recorded entirely on equipment made before 1979, giving it that warm analog hum that makes it seem a shame that it's even issued on CD.) With bubblegum song titles like "Lust For Luster," "Whatever She's Doin'," "Only On A Saturday" and "Candy Apples," Moods For Moderns can't expect to stay local very long.

— Cheryl Botchick

R.I.Y.L.: Sloan, Badfinger, Melony
Contact: AAM
Phone: 212.924.3005
Email: justin@aaminc.com
Release Date: April 17; at radio now
Tour Dates: Muncie, IL (5/16); Chicago (5/17); Milwaukee (5/18); Omaha, NE (5/19); Lawrence, KS (5/20); St. Louis (5/21); E. Lansing, MI (5/22)



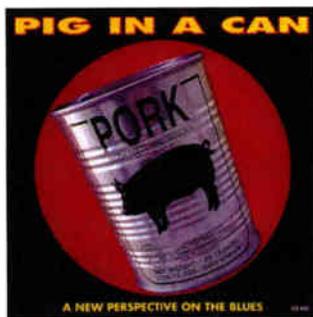
MR. MIXEL PIXEL

Mappy Land
(Mental Monkey)
The Nintendo characters that grace the artwork of Mr. Mixel Pixel's *Mappy Land* (*Punch-Out!*'s Piston Honda, *Rampage*'s George, the badass from *Skate Or Die! 2*) are there for a reason. This record is swarming

with Nintendo-rific sounds, from the *Legend Of Zelda* victory music to computerized voices to the canned drum sounds that accompanied all your favorite game sounds. Which, when combined with the duo's mix of telephone-line vocals, lo-fi guitars and Casio keyboard lines, makes for a charming record, but not necessarily one that holds up to repeat listens. The very thing that makes it charming in small doses renders it almost annoying when stretched out over *Mappy Land*'s 36 minutes. But no matter: half the time, the pair demonstrates a good grasp on the mechanics of really lo-fi pop, as on the mostly acoustic, early Beck-ish "10 Ft. Coffin" or the vaguely new-wavey "Fake Violin Solo."

— Cam'ron Davis

R.I.Y.L.: Atom & His Package, Ween, Beck's Stereopathic Soul Manure
Contact: AAM
Phone: 212.924.3005
Email: Justin@aaminc.com
Release Date: March 20; at radio now



PIG IN A CAN

Pig In A Can (Fedora)
Now that the somewhat controversial R.L. Burnside album *Come On In* has already broached updating the blues to reflect modern music (not to mention the success of Moby's less adventurous, but similarly-minded breakthrough album *Play*), it seems as though the

door to experimentation has been flung wide open. Pig In A Can, a collective of musicians that includes the unlikely pairings of artists such as Harmonica Slim alongside track producer Chris Millar (Meat Beat Manifesto), continues the exploration of mixing sampling and beats with blues staples like slide guitar, harmonica and gravelly, moonshine-soaked testifying. The blues purist's biggest gripe will surely be that the blues — an artistic expression so undeniably humanistic — can't be married to mechanical trackmaking and tech-heavy methodology, but a listen to *Pig In A Can* proves that there's something about the primitivism of both styles — the hypnotic beat, the trance-like jamming — that connects and rings true. Though this album may not be this embryonic genre's masterwork, it's a step closer to creating the ultimate fusion. — Cheryl Botchick

R.I.Y.L.: R.L. Burnside *Come On In*, Jon Spencer Blues Explosion's *Xtra Acme USA*
Contact: Joe Fields
Phone: 212.873.2020
Email: jazzdepo@ix.netcom.com
Release Date: April 10; at radio now



ÜBERHUND

Terrible Obstacles
(Cream Cloud)
'Twas a time when this is what indie rock meant. It was indie because no major would ever put it out, and that was a good thing. Überhund's nicely done *Terrible Obstacles* isn't a homage to those days when scenesters fretted over

Sonic Youth selling out with the *Sister* record, but it will carry those old enough to remember back anyway. Guitars waver, quaver and otherwise sound like they're strung with lose rubber bands as Matt Dickey handles vocals as if he's singing backup in Television. The five tracks here chug along impressively, working noise that used to be rendered in the name of art into some delightfully pop moments. In fact, it's embarrassingly easy to sing the chorus/title of "In The Daylight." There isn't an overabundance of ideas on this EP, but what's here is quality, and enough to make a full-length album something to anticipate.

— Scott Frampton

R.I.Y.L.: Sonic Youth, Blacksnakes, Polvo
Contact: Vision Trust
Phone: 415.752.2564
Email: vts@aol.com
Release Date: April 23; at radio now

Our sincerest thoughts and prayers go out to Testament frontman Chuck Billy, who was diagnosed with cancer. The prognosis looks good, given that docs detected the disease in its early stages. • Grindcore band Discordance Axis has broken up, ironically due to the guitarist's propensity to develop migraines whenever he's exposed to loud noise. • Spitfire Records has signed long-standing, label-hopping instrumental stoner rock act Karma To Burn. Expect the Spitfire debut, as well as the re-release of the KTB's long outta print *Wild, Wonderful Purgatory* in the summer. • Warn the nurses at the methadone clinic when Eyehategod hits town. The NOLA rockers probably wash down their pre-show Percoset and Vicodin with some Wild Turkey whiskey. The band filled CBGB with fans, doom rock and clouds of pot smoke on a recent trek to NYC. I was so psyched to see Eyehategod for the first time

since 1997, that I was practically tapping my veins and jonesing for my EHG fix. Things haven't changed much—they're still the dirtiest motherfuckers from the South. The show was pretty much a clinic on the difference between the hard and the heavy. Keelhaul, Anodyne, Burnt By The Sun and Isis were EHG's support. Keelhaul, Anodyne, and Isis are all signed to Escape Artist Records, quite possibly the finest, most exciting label in the extreme underground, which is also home to the equally fine Time In Malta. Keelhaul is like a stonerized Motörhead for the younger set, and Isis is almost-instrumental atmospheric rock — and these bands are *heavy*. They create a thick mood and induce an altered state of consciousness without ever resorting to caving in your brow ridges with hard guitars and screaming. Anodyne and Burnt By The Sun are the "hard" bands: noisy, blistering metalcore that will rip off the first layer of your epidermis.

EHG frontman Mike Williams still looks like a crackhead version of Brat Packer Judd Nelson circa *The Breakfast Club*, while guitarist Jimmy Bower's eyelids droop like pulled down window shades. • Sinistar is a new Flawless/Geffen signing that has the gothy-aggro image of bands like Nine Inch Nails and Godhead (they sound a bit like 'em, too). A two-song sampler with "Freak Of Nature" and "White Noise" from the band's forthcoming *Future Shock* debut is circulating. • Heard some MP3s of a band called Lost Prophets: These guys should be superstars soon, thanks to their blend of Incubus, Faith No More and Taproot's sounds. • For all you Emperor freaks, check out Peccatum's *Strangling From Within* (Candelight). It's the side project of Emperor's bald, milk-white headed frontman Ihsahn, and his wife Ihriel. Peccatum's on a way different tip than the mighty black metal of Emperor; it's more ethereal, thanks to the

interplay between Ihriel's operatic vocals and the dual male vocals, which rarely resort to shrieks and growls. *Most* of the music is slow and epic, but there are a few black metal turns. • Northeastern death metal band Scar Culture (formerly known as Scrape) is garnering a lot of label attention, and it's rumored that they're close to a deal with one of indie metal's most successful labels. Someone slipped me the band's 2000 demo, and you don't have to be any kind of rocket scientist to see why this band is going to get signed. This is the kind of death metal I like best — just the right amount of groove and dynamics. Scar Culture doesn't overdo the pompous, bloated and ultimately repetitive grooves that certain death metal bands are guilty of, and they don't visit the hackneyed Cookie Monster vocals, either. Songs that tickled my fancy were "Vision," "Dead Alone" and "Sever All Ties." Recommended for fans of Napalm Death, motherfucker.



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this Summer**

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Kittie in NYC at 212.841.8118
or The Syndicate at 888.666.2061

Produced and Mixed by Matt Wallace

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LOUD ROCK CRUCIAL SPINS

Period ending 4/3/2001

www.cmj.com

Contributing reporters this week: 99 • See page 53 for a complete list of Crucial Spins reporters

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
1	1	1	1	3	346	374	-28	CLUTCH Pure Rock Fury	Atlantic
2	4	12	2	4	331	315	16	SEPULTURA Nation	Roadrunner
3	3	5	3	6	325	319	6	OPETH Blackwater Park	Music For Nations-Koch
4	2	2	1	7	297	322	-25	DIECAST Day Of Reckoning	Now Or Never
5	5	7	5	5	290	297	-7	DOG FASHION DISCO Anarchists Of Good...	Spitfire
6	-	-	6	1	275	D	-	RAMMSTEIN Mutter	Universal
7	9	13	7	4	264	246	18	STERED MUD Perfect Self	Loud/Columbia
8	16	-	8	2	247	175	72	MONSTER MAGNET God Says No	A&M
9	8	9	8	8	244	247	-3	SKRAPE New Killer America	RCA
10	13	20	10	4	224	197	27	HALFORD Live Insurrection	Metal-Is-Sanctuary
11	10	16	10	3	202	215	-13	HASTE When Reason Sleeps	Century Media
12	7	3	3	7	201	255	-54	SOILWORK A Predator's Portrait	Nuclear Blast America
13	30	-	13	2	199	104	95	FEAR FACTORY Digimortal	Roadrunner
14	15	44	14	3	189	183	6	DIMMU BORGIR Puritanical...	Nuclear Blast America
15	12	11	1	10	183	197	-14	GODHEAD 2000 Years Of Human Error	Priority
16	11	8	6	10	182	200	-18	DOWNER Oowner	Roadrunner
17	19	-	17	2	180	137	43	SALIVA Every Six Seconds	IDJMG
18	18	18	18	3	170	165	5	UNLOCO Healing	Maverick
19	47	-	19	2	169	59	110	MEGADETH The World Needs A Hero (CO5)	Sanctuary
20	14	6	5	7	162	191	-29	CHILDREN OF BODOM Follow...	Nuclear Blast America
21	25	19	19	6	143	123	20	CATASTROPHIC The Cleansing	Metal Blade
22	21	33	21	6	143	135	8	SYSTEMATIC Systematic EP	Music Company-Elektra
23	28	46	23	3	128	109	19	FROM ZERO One Nation Under Album Sampler	Arista-BMG
24	20	30	20	4	128	137	-9	W.A.S.P. Unholy Terror	Metal-Is-Sanctuary
25	17	10	2	10	117	170	-53	FLYBANGER Headtrip To...	Columbia-CRG

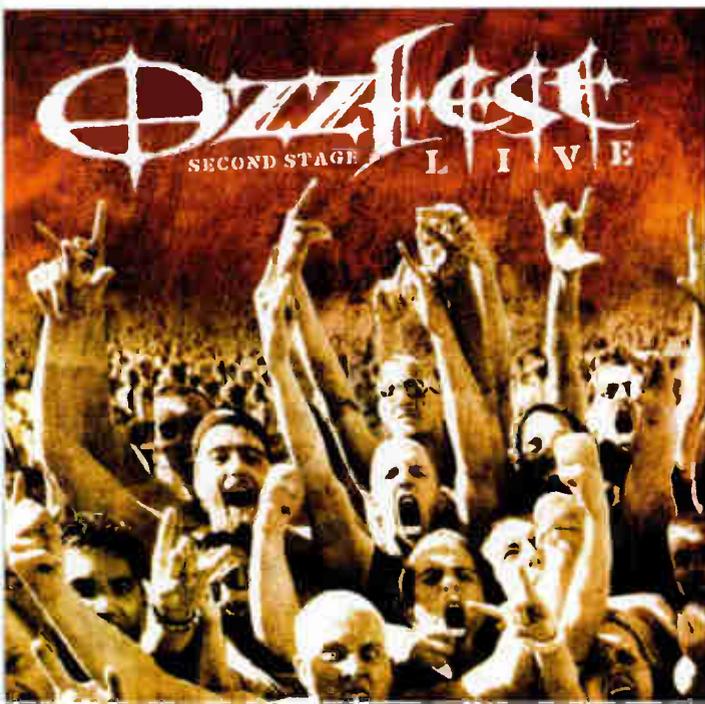
TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
26	22	28	22	5	114	133	-19	DIESEL MACHINE Torture Test	SPV
27	27	34	27	6	113	110	3	DEATH BY STEREO Day Of The Death	Epitaph
28	31	35	28	3	113	99	14	TREE No Regrets No Remorse	Wonderdrug
29	23	24	23	4	112	131	-19	NAPALM DEATH Enemy Of The Music Business	Spitfire
30	44	-	30	2	112	66	46	PROFESSIONAL MURDER MUSIC	Interscope-Universal
31	39	39	31	3	101	70	31	BIG DUMB FACE Duke Lion...	Flip-Geffen-Interscope
32	26	21	15	8	98	111	-13	VARIOUS ARTISTS Contaminated	Relapse
33	46	-	33	2	90	62	28	VARIOUS ARTISTS Ozzfest Second Stage Live	Divine
34	43	41	34	3	84	66	18	VARIOUS ARTISTS ECW Anarchy Rocks	V2
35	33	23	23	5	82	97	-15	PRIMAL FEAR Nuclear Fire	Nuclear Blast America
36	-	-	36	1	78	D	-	ZAO (Self-Titled)	Solid State-Tooth & Nail
37	29	29	24	8	75	106	-31	AMONG THIEVES 2001 Demo	Among Thieves
38	40	-	38	2	74	68	6	ENDO Evolve	DV8-Columbia-Panacea
39	36	45	34	4	74	78	-4	SKINLESS Foreshadowing Our Demise	Relapse
40	32	37	32	4	74	98	-24	DARKANE Insanity	Nuclear Blast America
41	37	40	37	6	69	75	-6	SOUNDTRACK 3000 Miles To...	TVT Soundtrax-TVT
42	35	38	30	4	69	82	-13	BURNT BY THE SUN Burnt By The Sun	Relapse
43	-	-	43	1	69	D	-	THURSDAY Full Collapse	Victory
44	24	15	1	10	66	124	-58	VARIOUS ARTISTS Dracula 2000	Columbia-CRG
45	45	22	14	10	64	63	1	BOY HITS CAR Boy Hits Car	Wind Up
46	34	27	14	10	57	86	-29	UNEARTH The Stings Of Conscience	Eulogy
47	42	-	42	2	56	67	-11	GORGUTS From Wisdom To Hate	Olympic
48	R	50	48	2	53	-	2	VARIOUS ARTISTS Too Legit For The Pit	Radical
49	50	-	49	2	51	56	-5	KNUT Bastardiser	Hydrahead
50	38	42	23	10	49	72	-23	RHAPSODY Dawn Of Victory	Limb

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	60	SAVATAGE Poets & Madmen	Nuclear Blast America
1	60	RAMMSTEIN Mutter	Universal

3	49	STAMPIN' GROUND Carved From Empty Words	Thorp
4	41	STATIC-X Machine EP	Warner Bros.
5	40	CROSSBREED Synthetic Sampler	Artemis



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Q&A

NONPOINT

Years ago in college, I received a Maxell tape copy of a Nonpoint demo. So when the Florida band's MCA debut *Statement* landed on my desk, my interest was piqued. I've had some trouble nailing down an interview with the band — miscommunication, acts of God and bad weather have all interfered with my attempts to sit down with them. I sat down with singer Elias Soriano and guitarist Andy Goldman at their label's office one late rainy night in March, and found them to be regular guys without egos as they discussed their upcoming stint on the side stage of *Ozzfest 2001* and gig nuts. Yeah, gig nuts.

There's a little confusion. Were you guys once known as Nonpoint Factor?

Elias: There was a Nonpoint Factor.

Andy: Nonpoint Factor wasn't an earlier version of this band. Rob, our drummer, was in Nonpoint Factor, completely different lineup and music. They had a good local following, pretty big name locally. They fizzled out, and Rob kept the name Nonpoint to get the kids who were coming to Nonpoint Factor to come to Nonpoint shows. Just the same drummer in both bands.

Here's a no-brainer. Looking forward to *Ozzfest*?

Andy: The side stage is tons of new bands that kids may never have heard of before and you get to see what they're all about. That's why I am glad we're on the tour.

Do you get the Latino tag on the music? I've heard that...

Elias: I am Latino, but we're not a Latino band. We have one song in Spanish but that's it. Sepultura, Puya, they do it well. Andy: Being from South Florida,

half the population speaks Spanish so that one song...everyone got it.

When I first went to interview you guys in January at The Birch Hill in NJ, I didn't hook it up. I looked for you guys and saw a conversion van with Florida plates that I assumed belonged to you guys and I was shocked that here's a major label band touring in a cramped minivan. That's a common misconception. You sign the big deal, get the big perks. I mean that thing wasn't even an RV!

Elias: We've been in that thing six months. We fit six people in there

Andy: We just got our bus a couple weeks ago.

Damn. That must suck. I know I need a shower every morning...

Andy: You get more showers in the van than in the bus. Because with the van, we have to get a hotel room every night because we have nowhere to sleep. On the bus you can go, maybe two days without a shower if you don't have the time.

Elias: Not me. I make them stop at a truck stop.

Andy: Yeah, especially when you get gig nuts.

Gig nuts? Please elaborate...

Andy: After you play a gig, your balls are all sweaty.

Elias: Or gig butt and gig feet. If you're wearing a belt, damn, there's no release. Whew.

Andy: As for the bus thing, we could've had one from day one, but we'd be so broke and in the hole right now. We saved money getting the van because we ain't shit so far. We're doing well, and now we're able to afford the bus and we're selling more records, like 4,000 a week. We're getting some radio play and shot a video for "What A Day" for MTV2. We were frugal in the beginning. We toured efficiently and it worked out beautifully.

LOUD ROCK COLLEGE

Period ending 4/3/2001

www.cmj.com

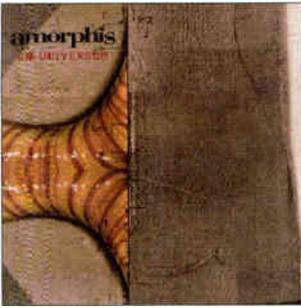
Contributing reporters this week: 286 • See page 50 for a complete list of Loud Rock airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	5	1	4	SEPULTURA Nation	Roadrunner
2	3	2	2	6	OPETH Blackwater Park	Music For Nations-Koch
3	2	4	2	3	CLUTCH Pure Rock Fury	Atlantic
UP 25 POSITIONS						
4	29	-	4	2	FEAR FACTORY Digmortal	Roadrunner
5	7	34	5	3	DIMMU BORGIR Puritanical Euphoric...	Nuclear Blast America
6	4	1	1	7	DIECAST Day Of Reckoning	Now Or Never
7	8	8	7	5	DOG FASHION DISCO Anarchists Of Good Taste	Spitfire
8	9	9	8	4	SKINLESS Foreshadowing Our Demise	Relapse
9	13	14	9	4	NAPALM DEATH Enemy Of The Music Business	Spitfire
10	5	3	1	8	CHILDREN OF BODOM Follow The...	Nuclear Blast America
11	11	11	10	4	BURNT BY THE SUN Burnt By The Sun	Relapse
#1 DEBUT / #1 MOST ADDED						
12	-	-	12	1	RAMMSTEIN Mutter	Universal
13	15	24	13	3	HASTE When Reason Sleeps	Century Media
14	6	6	5	7	SOILWORK A Predator's Portrait	Nuclear Blast America
15	-	-	15	1	ZAO (Self-Titled)	Solid State-Tooth & Nail
16	10	7	3	8	VARIOUS ARTISTS Contaminated 3.0	Relapse
17	31	-	17	2	MONSTER MAGNET God Says No	A&M
18	12	19	12	3	HALFORD Live Insurrection	Metal-Is-Sanctuary
19	26	32	19	4	GORGUTS From Wisdom To Hate	Olympic
20	14	18	14	6	PRIMAL FEAR Nuclear Fire	Nuclear Blast America
21	17	15	12	6	CATASTROPHIC The Cleansing	Metal Blade
22	16	13	13	7	SKRAPE New Killer America	RCA
23	-	-	23	1	MEGADETH The World Needs A Hero (CD5)	Sanctuary
24	20	27	20	4	KNUT Bastardiser	Hydrahead
25	23	20	20	4	W.A.S.P. Unholy Terror	Metal-Is-Sanctuary
26	19	17	8	11	UNEARTH The Stings Of Conscience	Eulogy
27	24	39	24	3	STEREO MUD Perfect Self	Loud/Columbia
28	21	10	7	10	DOWNER Downer	Roadrunner
29	27	29	27	3	TREE No Regrets No Remorse	Wonderdrug
30	32	-	30	3	DEATH BY STEREO Day Of The Death	Epitaph
31	-	-	31	1	IMPALED Choice Cuts	Death Vomit
32	28	16	8	10	FLYBANGER Headtrip To Nowhere	Columbia-CRG
33	-	-	33	1	SALIVA Every Six Seconds	IDJMG
34	36	23	7	12	RHAPSODY Dawn Of Victory	Limb
35	35	-	35	2	DARKANE Insanity	Nuclear Blast America
36	-	-	36	1	LACUNA COIL Unleashed Memories	Century Media
37	R	21	3	10	EARTH CRISIS Last Of The Sane	Victory
38	30	33	30	4	BIG DUMB FACE Duke Lion Fights...	Flip-Geffen-Interscope
39	33	-	33	2	CATHEDRAL Endtyme	Earache
40	-	-	40	1	VARIOUS ARTISTS Requiems Of Revulsion	Death Vomit

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

ADDS

1	RAMMSTEIN Mutter	Universal
2	SAVATAGE Poets & Madmen	Nuclear Blast America
3	STAMPIN' GROUND Carved From Empty Words	Thorp
4	STATIC-X Machine EP	Warner Bros.
5	CROSSBREED Synthetic Sampler	Artemis



AMORPHIS

Am Universum (Relapse)

Death metal bands can top out very quickly, falling in ruts that leave them making the same record over and over, like a giant cable-knit sweater that someone keeps knitting, and knitting, and knitting and knitting and knitting. Fortunately for its scores of über-fans, Finland's Amorphis is aging gracefully, having been both hard and heavy

throughout its expansive career. The band's musical style has evolved away from fearsome death metal ("hard") on *Am Universum*, keeping with the wintery, forward-thinking prog-rock sprinkled with elements of Finnish folk that previous efforts *My Kantele* and *Elegy* showed them moving toward. But if you're looking for deathly abominations and groove, call off the search now. Ultimately, *Am Universum* is a "heavy" album, but not in a bang-your-head sense. It's intricate, high-brow, and mid-paced, full of slow, pretty intros and outros. Appreciate the finer things in life: "Alone," "Veil Of Sin," "Goddess (Of The Sad Man)," "Crimson Wave," and "Shatters Within."

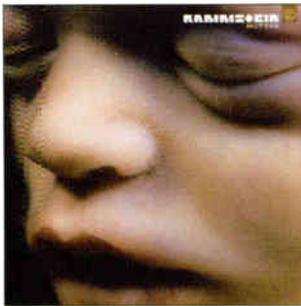
R.I.Y.L.: Anathema, Opeth, My Dying Bride, Sentenced

Contact: The Syndicate

Phone: 888.666.2061

E-mail: hardrock@thesyn.com

Release Date: April 3; at radio now



RAMMSTEIN

Mutter (Republic-Universal)

Du hast. Du hast mich. There. Had to get that one outta the way. Rammstein seduced American hard rock audiences with that catch phrase (from the mega-popular "Du Hast"), and their mechanical aggro, fire-breathing singer and tongue-in-cheek, homo-erotic stage antics. Once you hear the first

tune on *Mutter*, "Mein Herz Brennt," you'll quickly and easily envision the scores of white-hat Frat guys repeating those words over and over in a mock German accent. Singer Till Lindeman fills all of *Mutter* with ominous German vocals, which comes off as ultra-masculine and slightly evil at the same time. We can thank Deutschland for giving American pop culture much more than Volkswagens with "Links 2, 3, 4" and "Zwitter."

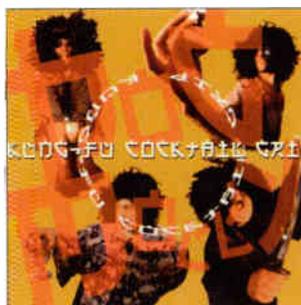
R.I.Y.L.: Nine Inch Nails, Rob Zombie, Marilyn Manson

Contact: Jessica Siracusa

Phone: 212-373-0779

E-mail: Jessica.siracusa@umusic.com

Release Date: April 3; at radio now



HOG MOLLY

Kung Fu Cocktail Grip (Kool Arrow)

Remember Tad Doyle? You know, that lumbering, large-and-in-charge dude whose self-named band Tad road the fringe of the early '90s alternative nation? Well, he's back with a new band, Hog Molly. *Kung Fu Cocktail Grip* is dirty, slightly sludgariffic, brash rock 'n' roll. While that might sound like a standard description of grunge,

Hog Molly's got more in common with Helmet and Clutch than Nirvana—though that doesn't mean Hog Molly would find a cozier home on *Headbangers Ball* than *120 Minutes*. The double-chinned Doyle's vocal delivery is still gritty and abrasive, and his cast of supporting characters bangs out manly, doomy and sometimes punkish riffs as he spits out self-deprecating lyrics like "Why did you tell me/ When you didn't have to tell me/ I'm just standing around looking like a fucking bitch." Grease 'n' go with "Heatstroke," "Hogchronicity" and "Bitchslapper."

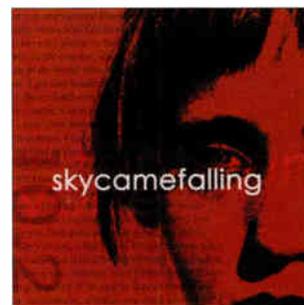
R.I.Y.L.: Tad, Helmet, Clutch's Impetus, Black Sabbath

Contact: Concrete Marketing

Phone: 212.645.1360

E-mail: ericcole@concreteplanet.com

Release Date: April 10; at radio now



SKYCAMEFALLING

10.21 (Ferret)

In a nutshell, Skycamefalling's *10.21* is immediate and unpredictable. The album opens with the sound of crickets, and as I composed this review on a winter the morning, I was transported to a midsummer's night. *10.21* is not your standard issue metalcore — not many of that genre's bands fade their songs in

with lilting piano melodies. Skycamefalling is gothy yet trendless, with lots of screaming, instrumental jams, mosh moments, rock 'n' roll texture, and plenty of pummel on tracks like "The Nothing," "The Truth Machine," "With Paper Wings" and "An Ocean Apart." This is the kind of album that will make the hardcore scene snobs sigh with delight. If the liberal-minded hardcore of Candiria, Cave In and Poison The Well wets your willy, then Skycamefalling will probably be your favorite album of 2001.

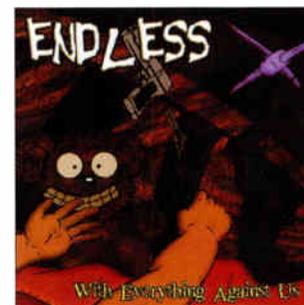
R.I.Y.L.: Poison The Well, Candiria, Cave In

Contact: Concrete Marketing

Phone: 212.645.1360

E-mail: ericcole@concreteplanet.com

Release Date: late 2000; at radio now



ENDLESS

With Everything Against Us (Da' Core)

Endless embodies the youthful, idealistic spirit of hardcore: Never turn your back on your friends or family; don't forget the struggle, don't forget the streets. High-pitched vocals, communal singalongs, simple chords and spiffy riffs and beat-the-shit-outta-the-skins drumming are the

hallmarks of *With Everything Against Us*, and that's ultimately the juice that propels the hardcore scene. Even if tunes like "Trust Yourself" and "I Can't Save Myself" don't light a fire under your ass, stick around for the Energizer Bunny-style cover of "We're Not Gonna Take It." All hardcore kids are closet metal and Twisted Sister fans, and this spunky rendition will have you shaking your boo-tay.

R.I.Y.L.: Shutdown, Stretch Armstrong, Madball, Warzone, 25 Ta Life

Contact: Concrete Marketing

Phone: 212.645.1360

E-mail: ericcole@concreteplanet.com

Release Date: late 2000; at radio now

Cream, one of Europe's leading dance brands, will present the first-ever U.S. version of its annual Creamfields festival this fall. Creamfields New York will take place on Sept. 1 in Riverhead, New York. Promoters plan for that event to draw 30,000 attendees, while Creamfields Las Vegas will take place on Saturday, September 29 with a 40,000-person capacity. No artist lineups for either location have been confirmed, but both events will be co-promoted by Great North East Productions. Cream will also be hosting other events in Dublin (6/23), Liverpool (8/25), Buenos Aires (11/10) and Australia (date TBA). Check www.cream.co.uk for updated information. · On April 12, Moonshine Music and Palm kicked off the second "Planet Of The Drums" tour, an event that will bring the drum 'n' bass mayhem of U.S. breakbeat royalties AK1200, Dara and Dieselboy to 10 major markets across North America. Kicking off in Philadelphia (4/12), the tour travels through Little Rock, Arkansas (4/13), Chicago (4/14), Cleveland (4/18), Detroit (4/19), Philadelphia again (4/20), Atlanta (4/21), Seattle (4/27), Indio, California (4/28), Calgary (4/29), New York (5/3), Pittsburgh (5/4), Austin (5/5), Orlando (5/6), Minneapolis (5/9), Columbus (5/10), Washington, D.C. (5/11) and North Carolina (5/12). · Japanese techno artist Ken Ishii recently wrapped up a North American tour in support of his recently released fourth album *Flatspin*. The album, full of Ishii's signature tribal, percussive techno, is the first Stateside dance release for Sony Music Imports, which is geared to make Japanese music with crossover appeal available to the U.S. market. "Iceblink" is the first single off of the album, and the 12-inch features a special vocal mix by Detroit's Inner City. For more information on Ken Ishii or Sony Music Imports, contact Archie Merguro at 212.833.4593.

Q&A



HYBRID

For Britain's Hybrid, the dons of cinematic nu-skoool breaks, 2000 was a year of intoxicating highs (a coveted opening spot on Moby's U.S. tour) and frustrating lows (former U.S. label Thrive kept the band from releasing its 1999 debut, *Wide Angle*, on new Stateside label Kinetic). But despite the drama, Hybrid's spirits remain high and their slot as one of the most promising acts of the new millennium remains secure. The boys justified their hype with a sunset DJ set during Kinetic Record's WMC 2001 rooftop soiree, where they debuted their forthcoming opus — an absolutely angelic breakbeat mix of Radiohead's "Everything In Its Right Place." I tried to divert Chris Healings and Mike Truman with a little one-on-one while I attempted to steal the acetate.

I know you're still in court and can't speak freely on the subject, but has the litigation surrounding *Wide Angle* dampened your spirits at all?
Chris: Basically, the biggest gut of all was that while we were on tour, we didn't have a record for people to go buy. Our success over here really has really depended on Napster — all of the kids who have turned up to the Moby shows have heard of us through Napster. So in the short term, it was something of a disadvantage, but in the long term, it's worked out OK.

Mike: A lot of it also has to do with the fact that Kinetic has been so good to us. Even when we couldn't release the record, they were still getting us out there, pushing us on radio and a lot of the credit goes down to [the label].

Chris: We're really lucky. The whole [Kinetic] roster is just absolutely unbelievable. And in the U.K. we're with Distinctive, and their roster is building and building. So between the two labels, everything's kind of come full circle from all of the uncertainty we had back in September at the start of the Moby tour. We're fine now.

I'm a huge fan of your remixes, but it's frustrating that some of your best work, like your mix of Alanis Morissette's secret track from her *Jagged Little Pill*, will never see an official release.
Chris: We're quite honest with our remixes. If we do a mix of someone, we would never go and press them up without permission. With the Alanis Morissette song, we got Warner Bros.'s permission to press up about 25 white labels for certain DJs, but that's it. We'll never go out and press up 10,000 copies of it, because we've been bootlegged quite a few times and we know how it feels. But with "Everything In Its Right Place," we went straight to Radiohead and their management and said, "We've done this. Is it cool?" And they actually gave us the thumbs up.

Mike: Which was really cool because sometimes Radiohead don't even like their own records.

You must get remix offers from everyone. How do you decide what songs to do?

Mike: The only ones we take on are the ones we can really

make shine through our interpretation. It's got to be an absolute top quality piece of music. We may really like an artist, but if it's a song we can't bring anything extra to, we won't do it.

Do you find any song to be untouchable?

Chris: With The Future Sound Of London's "Papa New Guinea," most people would say that's an untouchable classic, so we kind of stepped out on a limb with our remix of that, but I think it worked out. You just have to keep the reverence the same. There are ways of doing anything right.

***Wide Angle* is almost two years old at this point. Are you working on a new album?**

Mike: We've been working on our second album for about two weeks. We're not doing any live soundsystem shows this year; just DJing and working on new material.

What can we expect?

Chris: We've kept the best elements of our first album, but there will probably be a bit more vocals, and there might be a bit more house stuff as well. There's a lot of nu-skoool breakbeat purist out there, but you can't ignore house or techno. We'll play everything.

Mike: There's this sound that's coming through right now... we're actually trying to label it. It's like progressive funk — it's got the consistency of house, it's got the funk of breaks. Really dark, really trippy, full of percussive sounds. That's kind of the perfect halfway house for us, and that's really where we're at with the new stuff we've been doing. It's a huge cliché at this point, but all the stuff we're doing is really a hybrid of all the kind of stuff we like.



FRED EVERYTHING

Under The Sun
(20:20 Vision-Turbo)

"What we need is a revolution..." stutters the heavily vocodered voice that hovers high above the deep, dreamy chords of "Revolution," the premier single from Fred Everything's debut full-length album, *Under The Sun*. And throughout the course of the release, the

25-year-old Montreal-based producer/DJ (born Frédéric Blais) provides an aural image of his new-and-improved utopia; a would-be world free from the frilly pomp and superficial circumstances of modern clubland, where house grooves flow as swift and deep as the Mississippi, and where simple, cascading melodies force souls to soar as high as Everest. *Under The Sun* is not an album of excess. Rather, the songs excel by taking only essential musical elements – derived from equal doses of feel-good funk and soothing deep house – and arranging the easy-going atmospheres into subtle, bliss-out vibes. Check "Universal Mind," "Another Soul," and the Latin-tinged "Without" for more of the mantra.

R.I.Y.L.: Mark Farina, Swayzak, Derrick Carter
Contact: Eddie Bezalet
Phone: 212.343.220
E-mail: eddie@ultrarecords.com
Release Date: March 27; at radio now

VARIOUS ARTISTS

Si-Con (Shadow)

Japanese hip-hop has sprouted several intelligent, innovative headz in the wake of DJ Krush, and the *Si-Con* compilation allows some of the new breed's best to speak on U.S. airwaves. The collection ranges from the raw, almost industrial pounce of Dazzle-T & Quickly's "Brand Nu Rock," to Indope Psychic's interstellar, electro-minded "OPS," DJ Bishop's devilish turntable trickery on "Papillion In The Dark City," Koji Sekiguchi's aquatic and alluring "426 Phenomenon" and Parisian B-boy DJ Cam's undeniably sultry reworking of "426 Phenomenon." And all of *Si-Con's* artists tackle each temperament with experimental tendencies that enhance, rather than hinder, the beat-box bravado.

R.I.Y.L.: DJ Krush, DJ Cam, the Herbaliser
Contact: Robb Haan
Phone: 212.727.1360
E-mail: robb@instinct-online.com
Release Date: March 27; at radio now

VARIOUS ARTISTS

DJ Die Presents Through The Eyes (Full Cycle)

For all those who prefer the Reprazent crew's unbridled drum 'n' bass to their R&B/hip-hop-infused funk, Full Cycle (Roni Size's Bristol-based imprint) has unleashed *Through The Eyes*, a double-disc collection of some of the 12-inch singles Roni Size, Die, Krust and Suv have dropped in recent months. Suv's "Continuum," Scorpio's "AAA" and Krust's "Resistance" provide some essential beats, and the set reaches its boiling point on disc-two, a 20-track mix from DJ Die that all but shakes the paint off the walls. There's no filler to be found on *Through The Eyes*; it's just full-on, undiluted breakbeat science.

R.I.Y.L.: Roni Size, DJ Krush, Bryan Gee
Contact: Heather Jones
Phone: 718.399.1632
E-mail: radio@backspinpromo.com
Release Date: at radio now

RPM

Period Ending 4/3/2001 www.cmj.com

Contributing reporters this week: 207 • See page 53 for a complete list of RPM airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	4	DAFT PUNK Discovery	Virgin
2	7	34	2	3	WAGON CHRIST Musipal	Ninja Tune
3	9	7	3	5	SCANNERFUNK Wave Of Light...	Sulphur-Beggars Group
4	8	10	4	3	DZIHAN & KAMIEN Refreaked	Six Degrees
5	3	3	2	7	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	Mil-Palm
#1 DEBUT						
6	–	–	6	1	MJ COLE Sincere	Talkin' Loud-Island-IDJMG
7	2	2	2	8	JOHN DIGWEED Global Underground: Los Angeles	Boxed
8	6	9	6	5	ORB Cydonia	MCA
9	4	17	4	7	JACK DANGERS Hello Friends!	Shadow
10	20	22	10	4	LTJ BUKEM Producer 01	Good Looking
11	5	8	5	7	FUNKER VOGT T	Metropolis
12	12	4	4	8	VARIOUS ARTISTS Ars Antiqua	Atomcandy
13	33	–	13	2	HYBRID Wider Angle	Distinctive Breaks-Stud!o K7
14	22	13	13	5	SHIRLEY BASSEY The Remix Album...	Nettwerk
UP 25 POSITIONS						
15	40	–	15	2	BOARDS OF CANADA In A Beautiful Place...	Warp
16	34	–	16	2	TROUBLEMAKERS Doubts & Convictions	Guidance
17	17	35	17	3	DJ MARK FARINA Mushroom Jazz 3	OM
18	13	6	1	11	VARIOUS ARTISTS Rarewerks	Astralwerks
19	18	28	18	4	SENOR COCONUT El Gran Baile	Emperor Norton
20	10	16	10	6	AGHAST VIEW Phaseknox	Gashed!
21	R	29	21	3	KID606 GQ On The EQ (EP)	555
22	11	5	2	10	BLUE STATES Nothing Changes Under The Sun	ESL
23	15	12	12	7	DIVERJE On Skin	DSBP
24	21	11	11	9	VARIOUS ARTISTS Too Good For Radio	A Different Drum
25	25	36	9	11	PAN SONIC Aaltopiiri	Mute
26	16	14	13	5	RAE & CHRISTIAN Sleepwalking	Grand Central-Stud!o K7
27	14	27	11	8	FAUNA FLASH Fusion	Compost
28	24	21	20	5	NCC Seven Steps Of Nervousness	Gashed!
29	19	20	19	4	VARIOUS ARTISTS Ninja Tune: The Shadow Years	Shadow
30	28	26	26	3	CHIASM Disorder	Cop International
31	27	–	27	2	TIPSY Uh-Oh	Asphodel
32	R	32	2	10	VARIOUS ARTISTS Motion: A Six Degrees Dance...	Six Degrees
33	39	–	33	2	ORGANIC AUDIO Last One Home	Nettwerk
34	26	19	19	4	LORDS OF ACID Farstucker	Antler Subway-Never
35	30	–	30	2	DJ DEEP Respect Is Burning Presents...	Astralwerks
36	–	–	36	1	KING BRITT PRESENTS SYLK 130 Re-Members...	Six Degrees
37	23	15	8	7	VARIOUS ARTISTS Environments	OM
38	35	–	35	2	MATMOS A Chance To Cut Is A Chance To Cure	Matador
39	–	–	39	1	CARL CRAIG (Onsumotahasheet)	Shadow
40	–	–	40	1	VARIOUS ARTISTS DJ Die Presents Through The Eyes	Full Cycle

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	KEOKI Jealousy	Moonshine
2	LEMON JELLY Lemonjelly.ky	XL-Beggars Group
3	VARIOUS ARTISTS She: A Female Trip Hop Experience	Sonic Images
4	EUPHORIA Beautiful My Child	Six Degrees
5	RUBY Grace (EP)	Thirsty Ear

KING OF THE BONGO BONG

Manu Chao. What more can we say about Manu Chao? This magazine has had him on the cover twice in the last eight months. I reference his for-



Manu Chao

mer band Mano Negra alongside just about anything that has the "wild sound." And yet Chao remains as enigmatic as ever. At least we have this: *Próxima Estación: Esperanza*, the 17-track followup to his masterpiece *Clandestino*, finally has a street date of June 5 on Virgin. Most of the songs on the album are under three minutes long and threaded together with the essence of

Clandestino. At least four songs could have been on his 1998 solo debut, where he lobs samples of those kitschy sound-effects keychains — machine guns, bombs dropping — right in the middle of stripped-down reggae numbers.

In fact, "Homens" ("Men" in Portuguese) is the same song as "Bongo Bong" from the first album. Sung by a female version of Chao, the song comes complete with lyrics dealing with the man problem. Flushed with many of the same

samples as before (answering machine dings, radio call outs in various languages, etc.), the new set of songs also maintain a similar sentiment. Despite the album's title ("Next Station: Hope"), the album is on the sad side of things. Even Beck light-

ened things up again after *Mutations*. But don't fret: Chao's humor emerges on the circus-like, calypso ditty "Promiscuity." Too much promiscuity, he says, leads to criminality. The album boasts as many gems in as many languages as the previous

album: French, English, Portuguese, Spanish.

The first single from the album is "Me Gustas Tu" ("I Like You"), so expect that soon. Contact: Virgin's Tyson Haller at tyson.haller@virgin-records.com.

THE GRAMMY LABEL

WEA Latina, the label that got four Latin rock/alternative Grammy nominations this year, will

release Puerto Rico's reggae-pop orchestra Millo Torres Y El Tercer Planeta's third album *Mundo de Locura* ("World Of Crazy") any day. Singer/guitarist Torres has successfully taken his outfit The Third Planet off the tropical island with a smooth combination of Caribbean

rhythms and alternative pop with a reggae outlook. Expect to see the single "Consuela" soon.

In other WEA Latin news, the label is sending out a sampler with singles from artists due to



Andrés Calamaro

release albums this year: Argentine singer/songwriter Fito Páez's "El Diablo De Tu Corazón," from his new album *Rey Sol*; Hombres G frontman David Summers' "Diciembre," from his album *Basado en Hechos Reales*; and Argentine rock hero Andrés Calamaro's "Dias Distintos" from his *El Salmón* album. Note to programmers: Please report each track separately on your playlists. Contact Claudia Guevara at claudia.guevara@warnermusic.com.

BORDER TOPICS

Music critic Josh Kun has put together an audio essay about the U.S.-Mexico border for a pseudo-performance piece on April 19 in Los Angeles (Pomona College). Kun's narrative will feature

music from nortec artists, Charles Mingus, Herb Alpert, Dave Alvin, Control Machete, the Kingston Trio, El Gran Silencio, Delinquent Habits, La Revolución de Emiliano Zapata and others to illustrate what the 2,000-mile border sounds like.

"It's a way of getting away from the visual ways of talking about the border and asking people to listen to it," says Kun, who's a college professor and a VJ on "Rock-A-Mole," a Latin alt show on KJLA-TV in L.A.

"There are few of us thinking about this stuff from a critical angle. I know Ruben Martinez has a new performance piece called 'Border Ballad,' in which he sings and tells stories about life on the border."

According to Kun, studies of

Ñ ALTERNATIVE

Period Ending 4/3/2001

www.cmj.com

Contributing reporters this week: 33 • See page 58 for a complete list of Ñ Alternative airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	5	VARIOUS ARTISTS Escena Alterlatina	Ark 21
2	2	1	1	31	SOUNDTRACK Amores Perros	Surco-Universal Latino
3	4	3	2	14	VARIOUS ARTISTS Mexamerica	Angelino
4	5	8	4	9	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	Mil-Palm
5	7	6	4	28	JULIETA VENEGAS Bueninvento	BMG U.S. Latin
6	3	5	3	12	EL GRAN SILENCIO Chúntaros Radio Poder	Virgin Mexico
7	8	7	1	22	ORISHAS A Lo Cubano	Surco-Universal Latino
8	6	4	1	20	KING CHANGO The Return Of El Santo	Luaka Bop
9	17	12	9	15	SIDESTEPPER More Grip	Palm Pictures
10	11	18	10	3	ATERCIOPELADOS Gozo Poderoso	BMG U.S. Latin
11	13	-	3	20	JUANES Fijate Bien	Surco-Universal Latino
UP 11 POSITIONS						
12	23	-	12	2	PERET Rey De La Rumba	Narada
13	18	-	13	3	CABULA Communicate	DLN-Indie Love
14	10	25	5	14	ORIXA 2012 e.d.	DLN-Elegua
15	16	14	14	7	FERMIN MUGURUZA FM 99.00 Dub Manifest	Esan Ozenki
16	9	9	8	6	MARIA FATAL Dermis	DLN-Mofo
17	25	23	17	4	VARIOUS ARTISTS Fuerza!	Higher Octave
18	19	-	18	3	NONA DELICHAS No Nacimos En Diciembre	Nimboestatic
#1 DEBUT						
19	-	-	19	1	DISTRITO 14 Live In Chicago	DLN-GEM
20	R	13	13	11	LA GUSANA CIEGA Correspondencia...	Manicomio-Universal Latino
21	14	16	8	12	VARIOUS ARTISTS Hijos De Borinquen	DLN-Radical Sonica
22	20	11	11	8	JOSE FORS Forseps .02	Opción Sónica
23	21	15	1	40	ZURDOK Hombre Sintetizador	Manicomio-Universal Latino
24	15	17	1	27	LOS RABANES Los Rabanes	Crescent Moon-Sony Discos
25	R	-	15	3	EL MANJAR DE LOS DIOSSES El Manjar...	DLN-Radio Vox

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

music and the border are rising at universities as the topic continues to grow as a field of interest. Contact Kun at joshkun@aol.com.

THE ALTERLATINA SCENE

Ark 21's Latin-rock marketing groundbreaker *Escena Alterlatina* continues to gain momentum. On March 28, a showcase in Los Angeles supporting the compilation featured Julieta Venegas, Orixá and Bayú. That morning, KCRW's Nic Harcourt had Venegas on his influential morning show, *Morning Becomes Eclectic* (www.kcrw.org). According to friends at the show, one of the highlights was seeing former Tijuana No! vocalist Ceci Bastida front the L.A. tropi-hop group Bayú for the night. The word is she maybe doing more with the group.

The NYC showcase took place on April 2. Carlos Fong, (*hermano* of La Barranca bassist Federico Fong) who runs an indie record store in Brooklyn, let us know that Chris Rock recently bought the album. Rock told Fong he dug it! And so it goes...

SUNNY SOUNDS

L.A.'s tropi-rock band Hijos del Sol is about to come out with its second album, *Por Quién Quiera Escuchar* ("For Whomever Wants To Listen"), on the monolithic Latin label Fonovisa. Fronted by charismatic singer/songwriter Edgardo

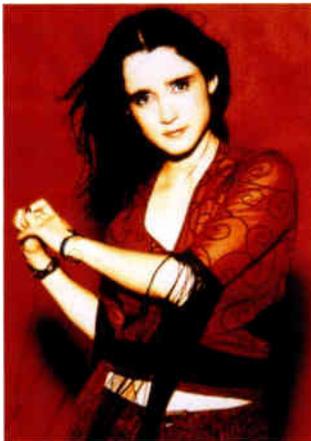
Ochoa, the reggae-inflected album is a radio-friendly disc chock full of pop nuggets; with their sweaty mix of Afro-Latin party sounds and catchy pop melodies, these "children of the sun" will no doubt brighten your day with their uplifting groove. The release date is slated for

April 25, with a release party to coincide at Hollywood's Key Club. Check the Hijos site at www.hijosdel-sol.com.

Another artist with a sunny disposition about to hit your desks is Mexico City's singer/songwriter Viktor Serralde. On April 17, Holly-

wood Records will release his folk-pop debut album *No Hay Na' Mejor* ("There's Nothin' Better). He brandishes an acoustic guitar to support his soulful lyrics about *el amor*. Maná guitarist Sergio Vallín is a featured player; and producer José Quintana gives the album its glean. Recalling the understated and stripped-

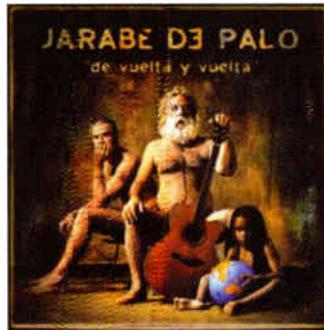
down pop qualities of Puerto Rican troubadour Nava, Serralde's music is heavy on the pop and light on the rock. Check out the feel-good title track and the flamenco-pop "La Reina Del Lugar." Contact Hollywood's Cary Prince at 818.560.5670.



Julieta Venegas



Hijos Del Sol



JARABE DE PALO

De Vuelta Y Vuelta (EMI Latin)
Barcelona singer/guitarist/songwriter Pau Donés is Jarabe De Palo. Spanish slang for "a good beating," Jarabe De Palo might give Spanish-language pop the beating it deserves in this country. The biggest selling act in Spain for the past four years, Donés' follows the tradition of classic '60s Spanish pop stars, except he updates his

sound with an irresistible tropical-flamenco hybrid. *De Vuelta Y Vuelta* ("Round And Round") is all about time, and the depth Donés finds in Latin rhythms in various time signatures provides one Spaniard's outlook on Latin American popular music. The salsa-fied pop of "Dos Días En La Vida" was written for Celia Cruz, who is sampled at the end of the track, and the merengue-influenced "La Luz De Tu Corazón" bounces along like a reggae classic. Italy's leading rapper Lorenzo Joavnotti and Boricua rapper Vico C both contribute to the funky "Tiempo." The followup to his moderately successful 1998 album *Depende*, this album demonstrates maturity in Jarabe De Palo's music, consequently raising the bar for Spanish-made pop. Check out the tender, uplifting ballad "Cara De Azúl," and "Mama," the seven-minute, world beat-oriented tribute to his mother who died when he was 16.

R.I.Y.L.: Peret, Maná, Gipsy Kings, Nava
Contact: Angelo Schipilliti
Phone: 201.801.9303
Email: angelo.schipilliti@emicap.com
Release Date: Feb. 24; at radio now

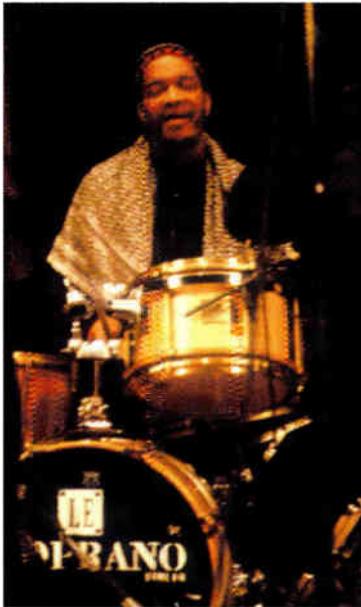


MEXICANO 777

God's Assassin (SMA)
Puerto Rican hardcore rapper Mexicano 777 is on a mission from God. The bilingual rapper is out to cut the evil out of the world with the razor blade that is his tongue. He starts with "Ladron que juga ladron es por su condición" ("A thief judges another thief because of his condition") on the first track, and drives a sword through the heart of corporate slime near the end on "Fallen Angels." Why "Mexicano" if he's Boricua? The son of a Mexican restaurant owner in Puerto Rico, the singer grew up with the nickname. A follow-up to his independently released *Entre El Bien Y El Mal* ("Between Good And Evil"), *God's Assassins* is a fiery fusion of Latin tropical dance rhythms, breakbeats, hip-hop and dancehall that forged together render anthem-like hip-hop numbers. Switching seamlessly between Spanish and English, Mexicano 777 growls rapidfire verses that deal with spirituality and Boricua pride. Master dancehall toaster Mad Lion joins M777 on the salsa-sliced "Guerreros," and The Teacher himself, KRS-One, trades raps on "Balumbalang!" over a horn-driven shuffle that will have your ass shaking and militant fists waving in the air.

R.I.Y.L.: Orishas, Control Machete, Beatnuts
Contact: FMF Promotions
Phone: 732.283.1406
Email: fmfpromo1@aol.com
Release Date: March 30; at radio now

The outpouring of financial and emotional support for ailing jazz drumming legend Billy Higgins has been inspiring. Currently awaiting his second liver transplant (the first occurred five years ago), Higgins is currently unable to work and has no health insurance. It just goes to show that even the great ones still have to live the often-trying jazz life from time to time. So far, fundraising events for Higgins have been held in



Billy Higgins

Atlanta, Los Angeles and San Francisco. Thanks to grants from Music Cares, Sweet Relief and the Jazz Foundation of America, Higgins is out of immediate danger. Nevertheless, tests and surgery costs money, and with Higgins not able to work at his usually prodigious pace, more funds are still needed. New Yorkers looking to show their support will gather on April 22 at St. Peter's Church in New York City for the so-called "New York Love-In For Billy Higgins." Performers



Joshua Redman Quartet

scheduled to appear include the Billy Higgins All Stars (featuring Ron Carter, Don Braden and others), the Cedar Walton Ensemble, Eric Reed Quintet, John Hicks/Elise Wood Duo, the ELMollenium Ensemble and others. Those unable to make the gig can send dona-

tions to: World Stage Attn. Billy Higgins, P.O. Box 83253, Los Angeles, CA 90083...Saxophonist Joshua Redman recently hit the books and didn't even have to go back to school to do it.

Out in support of his brand new *Passage Of Time* (see review), Redman and his quartet played a string of dates in early April at branches of Borders Books in Westwood, California, San Francisco, Seattle, New York City and Boston. Considering this

group usually plays theaters and festivals, these performances are a pretty cool way for the band to reach out to the people... For the jazz community, spring-time often leads to thoughts of the summer festival season. There are a couple of interesting wrinkles in the New York scene that are worth noting. After many years of organizing the What Is Jazz? festival and various corporate sponsored jazz events, the Knitting Factory does not currently have any plans to host what had become a

regular event of the New York festival season. Knitmedia usually ran a two-week event in June in New York City, with satellite events in Boston, Philadelphia and Washington, DC occurring in May. According to one Knit staffer, "Michael [Dorf, owner] has been walking

around telling everyone that this last year has been a humbling experience." The embattled company had been over-extending itself for most of last year because of unforeseen difficulties in getting the new Los Angeles club up and running. The company has also felt the crunch of venture capital drying up due to the downturn in the economy. Even non-dot-comers who sponsored the event in the past, such as Heineken, Tropicana, Texaco and Bell-Atlantic, are not stepping up for the 2001 festival. On a more intrinsically musical level, a number of musicians (most notably John Zorn) have felt that Dorf was advancing himself and his company without taking care of the musicians who helped

make the Knitting Factory and the festivals a success. A solid step toward healing the rift between the artists and the Knit, the artist-run Arts For Art organization, headed by bassist William Parker and his wife, has opted to use the Knitting Factory as its main venue for the sixth annual Vision Festival, an event that focuses on downtown jazz as well as poets, dance, and forward-thinking visual artists. Featuring artists from New York and beyond, the festival will take place at the New York Knit from May 24-June 2. The event will also be held at the beautifully dilapidated Angel Orensanz from June 6-8. For a complete listing of the amazing line-up, go to www.visionfestival.org.

JAZZ

Period Ending 4/3/2001 www.cmj.com

Contributing reporters this week: 111 • See page 57 for a complete list of Jazz airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	4	5	1	5	SOULIVE Doin' Something	Blue Note
2	3	4	2	8	BILL FRISELL Blues Dream	Nonesuch
UP 10 POSITIONS						
3	13	-	3	2	ROY CAMPBELL PYRAMID TRIO Ethnic Stew...	Delmark
4	2	2	2	11	BEN ALLISON Riding The Nuclear Tiger	Palmetto
5	5	9	5	4	MATT WILSON Arts And Crafts	Palmetto
6	1	1	1	10	JOHN SCOFIELD Works For Me	Verve
7	9	12	7	5	BAIKIDA CARROLL Marionettes On A High Wire	Omnitone
8	6	3	3	8	LARRY GOLDINGS TRIO As One	Palmetto
9	17	-	9	2	JOE LOVANO Flights Of Fancy	Blue Note-Capitol
10	8	6	4	9	DAVID S. WARE Surrendered	Columbia-CRG
11	10	7	1	12	MATTHEW SHIPP New Orbit	Thirsty Ear
12	14	18	12	5	SHIRLEY HORN You're My Thrill	Verve
13	16	10	10	4	ELLERY ESKELIN The Secret Museum	Hatology
#1 DEBUT						
14	-	-	14	1	TIM BERNE The Shell Game	Thirsty Ear
15	11	17	11	4	CLUSONE 3 An Hour With...	Hatology
16	-	-	16	1	SCOTT FIELDS ENSEMBLE Mamet	Delmark
17	12	8	8	7	RON CARTER When Skies Are Grey	Blue Note
18	24	14	14	4	OLU DARA Neighborhoods	Atlantic
19	-	-	19	1	CECIL PAYNE Chic Boom: Live At The Showcase	Delmark
20	-	-	20	1	MOSE ALLISON The Mose Chronicles, Volume One	Blue Note
21	21	-	21	4	DRUMS & TUBA Vinyl Killer	Righteous Babe
22	R	16	1	12	JIMMY SMITH Dot Com Blues	Blue Thumb-Verve
23	7	13	7	3	CARLA COOK Dem Bones	Maxjazz
24	19	-	19	2	GARY BURTON For Hamp, Red, Bags, And Cal	Concord
25	-	-	25	1	SAM RIVERS Firestorm	Rivbea

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



SOULIVE

New jack organ trio Soulive has been making big sounds in the groove community over the last two years. The trio released *Turn It Out* on Velour in 2000 and now comes above ground with its Blue Note debut, *Doin' Something*. We caught up with group drummer Alan Evans.

It seems like we blinked and suddenly you guys are huge.

Obviously, we know that things are happening. Going over to Japan was a real eye-opener. But really, it's just the same old same old — working, trying to get by and doing our own thing. We're a long way from where we started, though. That's for sure.

What's with the nice suits? It really doesn't fit in the groove music image.

I was playing at this festival in Colorado with Karl Denison, and all these hippies and people were just hangin' and it turned into this big mud festival. Maceo Parker was playing later that night, and our trumpet player and I walked out into the crowd to watch Maceo. Finally, Maceo walks on and there is this big intro and stuff. The cool thing was that it had been raining all day and everything was all muddy, but when Maceo's band came out they were all in these black suits, crisp white shirts and

expensive ties. When they hit the stage, the whole vibe of the festival changed instantly. And I thought to myself: that is the shit. Since then I've had it in my mind. We tried it, and it just stuck.

The new record seems to be a conscious effort to create an album.

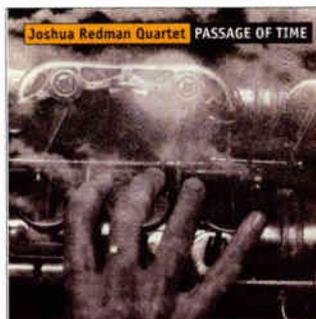
It wasn't a conscious effort. We all write and then we took the tunes out on the road.

Not enough bands do that.

I know! It just makes sense. To me it sounds like the musicians are reading a sheet of paper when they write in the studio. We play the tunes on the road and they develop character. Then we spend less time in the studio. The tunes just feel better, and each has its own character. That's why we can have little reggae feels, or some funk or hip-hop. There is something that ties the album together and that comes from playing the album on the road.

The horns sound great.

Yeah, Fred was totally down with the arrangements and it just worked out. Those arrangements are so tight, man. He tore it up, and we were dragging on getting him tapes of the tunes too. I think he got them a couple of days before the session, so he just went right through them. He's a total professional, but he's so nice. He's played with James Brown, but he's like the dude next door. He's just chillin'.



JOSHUA REDMAN QUARTET

Passage Of Time (Warner Bros.)

Saxophonist Joshua Redman might be one of the most recognizable faces on the current jazz scene. His big sound is reminiscent of Sonny Rollins and early John Coltrane, but the his technical proficiency seems to always outdistance his creativity. Red-

man's *Passage Of Time*, his eighth album as a leader, shows that he can think outside the bop box, containing a single long-form suite with eight parts. The pieces flow together remarkably well, barely causing listeners to stir when one piece follows another. There are, however, sweeping moments when the band really takes the energy into the stratosphere, forcing one to stop and take notice. And it is those moments that always brings Redman fans back for more. This is a seminal piece for Redman and the band, revealing its dynamic interplay and stunning power.

R.I.Y.L.: Mark Turner, Branford Marsalis, Ravi Coltrane

Contact: Chris Jonz

Phone: 818.953.3756

Email: chrisjonz@wbr.com

Release Date: April 3

FRED HERSCH

Songs Without Words (Nonesuch)

Seldom has a pianist been more generous with his talent than Fred Hersch is on *Songs Without Words*. This three-hour/three-CD set of new music features a disc of originals, a disc of tunes composed by jazz musicians and a disc of Cole Porter songs. Hersch goes it mostly alone here, embellishing the songs with his contemplative, elegiac style, but he occasionally brings in guests as well. It's when Hersch works with groups ("Ev'ry Time We Say Goodbye" and "Fall") that things come alive, forcing the pianist to look outside himself, interact with fellow musicians, and have a little fun. Minus the few group tunes, though, this is the quietest three hours of music one is likely to find this side of George Winston — which isn't a bad thing either. A single-CD compilation will be serviced to radio.

R.I.Y.L.: Keith Jarrett, Bill Frisell, Brad Mehldau,

Contact: Erica Linderholm

Phone: 212.707.2263

Email: erica.linderholm@atlantic-records.com

Add Date: April 24

JIMMY SCOTT

Over The Rainbow (Milestone)

Jimmy Scott has been a busy man of late. Earlier this year, Label M reissued *The Source*, a lost album recorded in 1969, and Scott recorded the new *Mood Indigo* for Milestone in 2000. A classic pop singer, Scott returns to the traditional American songbook on *Over The Rainbow*, picking up where he left off on *Indigo*. His performances are uniformly strong on this ballad-heavy set, as Scott belts out these tunes with his inimitable reedy voice and behind-the-beat phrasing. Scott receives sympathetic accompaniment from his backing players — a mix of hired guns like Joe Beck, David "Fathead" Newman, George Mraz, and members of Smith's well-traveled working band.

R.I.Y.L.: Billie Holiday, Lena Horn, Joe Williams

Contact: John Rogers

Phone: 800.227.0466

Email: jrogers@fantasyjazz.com

Release Date: March 23

On Dec. 18, the music world mourned the death of British singer Kirsty MacColl after a speedboat struck her as she was swimming off the coast of Cozumel, Mexico. MacColl had spent a lot of time in the Caribbean before her death, learning Spanish and soaking up the native music that would become an important part of her last recording, *Tropical Brainstorm*. Released in the U.K. in 2000, *Brainstorm* will be released stateside on April 24 on Instinct Records. This album is the first new material from MacColl in seven years, and an intriguing new direction for the singer/songwriter who had covered both folk and punk territory earlier in her career. A potent combination of Cuban and Brazilian rhythms fused with MacColl's lush vocal melodies and acerbic lyrics (delivered in both Spanish and English), the album sounds like what it is — an Anglo pop singer mucking about with Latin rhythms. But while it may read like a plundering of native sounds, *Tropical Brainstorm* is really a matter of inspiration rather than theft. MacColl mixes



Kirsty MacColl

Anglo and Latin styles as well as the modern and the traditional in a way that is a remarkably fun and natural...

Fans of pioneering Parisian ethno-punk band Mano Negra take note: the long-awaited second solo effort from former leader Manu Chao is scheduled to drop June 5 on Virgin. An album that will undoubtedly make tremendous impact in the New World

and Ñ Alternative scene, *Próxima Estación: Esperanza* features Chao's typically radical mix of Latin, pop, reggae, rock and experimental sounds, and promises to be on the same imaginative level as *Clandestino*, Chao's 1998 debut, which has sold more than a million copies worldwide... One

of the most substantial reggae tours of the spring is currently underway. Featuring a double bill of VP Records' stars Luciano and Junior Kelly, the 47-date tour began March 22 in Lancaster, Pennsylvania and runs until May 13 in Brooklyn, New

York. The tour will hit almost every primary and secondary market in the U.S. as well as a few dates in Canada. This is a rare chance to see two of today's emerging players plying



Junior Kelly

their craft...With spring here and summer on the horizon, there are a number of artists planning to hit the road. The great Cesaria Evora will do select dates throughout the year in support of her upcoming album, *Sao Vicente Di Lone*, which will be released on Lusafrica. The Cape Verdean diva's newest album will also feature guest spots from Bonnie Raitt, Chucho Valdés, Caetano Veloso and Orquestra Aragon...Out in support of their newly released *Sebai Bai*



Peter Gabriel

(Indigo), the Mahotella Queens will embark upon an 11-date tour that runs from April 27 until May 26. The South African vocal trio has been around since the '70s and is known for its amazing live shows. If the new album is any indication, it doesn't sound like these ladies have missed a step... And finally, Afro Celt Sound System's third album is due out in June 19 on RealWorld. Entitled *Further In Time*, the new album features guest appearances by Robert Plant and Peter Gabriel.

NEW WORLD

Period Ending 4/3/2001 www.cmj.com

Contributing reporters this week: 101 • See page 56 for a complete list of New World airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	4	1	7	MORENO VELOSO + 2 Music Typewriter	Hannibal-Palm
2	4	8	2	5	VARIOUS ARTISTS Gardens Of Eden	Putumayo
3	7	2	2	6	RACHID TAHA Made In Medina	Mondo Melodia
4	8	1	1	10	EKOVA Space Lullabies And Other Fantasmagore	Six Degrees
5	5	3	2	6	COMPAY SEGUNDO Las Flores De La Vida	Nonesuch
6	6	6	6	5	BOSSACUCANOVA & ROBERTO MENESCAL Brasilidade	Six Degrees
7	2	5	1	10	VARTTINA Ilmatar	Northside
8	12	15	8	3	MORGAN HERITAGE More Teachings	VP
9	14	23	9	6	KHADJA NIN Ya	Mondo Melodia
10	11	9	3	8	BERES HAMMOND Music Is Life	VP
11	3	7	3	8	ETHIOPIQUES VOL. 9 Alëmayëhu Eshëté	Buda Musique
12	10	11	10	8	JOI We Are Three	Real World
13	16	19	13	3	PERET Rey De La Rumba	Narada
UP 9 POSITIONS						
14	23	-	14	3	SHARON SHANNON The Diamond Mountain Sessions	Compass
15	22	-	15	2	VARIOUS ARTISTS Lamento Borincano	Arhoolie
#1 DEBUT						
16	-	-	16	1	VARIOUS ARTISTS Mexico	Putumayo
17	19	-	17	2	SOUNDTRACK Before Night Falls	Blue Thumb
18	-	-	18	1	OLU DARA Neighborhoods	Atlantic
19	18	17	13	7	GILBERTO GIL Music From The Film Me, You, Them	Atlantic
20	R	25	8	10	MARIA KALANIEMI & ALDARGAZ Ahma	Northside
21	R	-	10	8	SHOOGLENIFTY Solar Shears	Compass
22	15	12	3	11	I ROY Touting I Self	Heartbeat-Rounder
23	17	13	7	10	CAPLETON More Fire	VP
24	20	-	20	2	LUCIANO Great Controversy	Jet Star
25	-	-	25	1	TARIKA Soul Makassar	Triloka

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



MORENO VELOSO

As Caetano Veloso's son, Moreno has quite a legacy to live up to, but he seems to handle it with ease. The young Veloso and his band + 2 have enchanted world music programmers with *Musical Typewriter* (Hannibal-Palm), a gentle and quietly experimental album that updates the Brazilian *Tropicalia* sound his father helped create.

Do you feel like you've helped to lead the new Brazilian music scene that's emerged in the past few years?

I don't feel like I represent the people doing music in Brazil. I am just one of them.

What do you listen to?

I used to listen to DNA and a lot of Ween.

Ween? What did you like about Ween?

We love Ween. It's very good (laughs). It sounds great.

Were you conscious of trying to do something new stylistically with this album?

We're just trying to make good things — things that we like. We're not trying to do new stuff, but recording and computers are cheaper than they used to be. It has made it easier to try new things.

Do you think there is more interest in Brazilian music now than five years ago?

I think that it has become easier to record, and there are more smaller, more experimental labels now. Brazil is

such a huge and musical country, and we now have more music than ever.

Why call the group Moreno Veloso + 2?

Actually in Brazil we are Moreno + 2, because there is no other Moreno that I know of. The label here wanted to add the Veloso part because of my father. The + 2 is a joke. It's taken from guest lists. You know: Moreno + 2 (laughs). It's also mathematics, which I like. And we can change the 2 because it's a number. It isn't a name.

Is it hard being the son of a famous musician, knowing that you are going to be compared to him?

I don't mind the comparison. I like my father. I like his work. The problem is with other people who compare us or have problems with the comparison.

You played percussion in your father's band for years. Why switch to guitar in your own band?

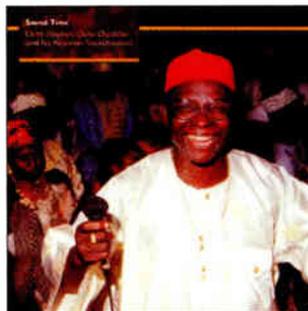
I started playing guitar when I was nine years old. And I didn't really decide to have a band. I just called up some friends to play a gig in São Paulo and that's how it worked out.

How did the three of you hook up? Have you played together a lot?

We got together in 1998, but we've known each other for many years and have played in bands together. We really haven't done that many shows together, but we have this tour here [in North America] and then we go onto Japan and Argentina.

Your bio says that you hold a doctorate in physics. Do people make a big deal of this?

That's a lie. I don't really have a physics degree. Everything is a lie (laughs).



CHIEF STEPHEN OSADEBE & HIS NIGERIAN SOUNDMAKERS

Sound Time (IndigeDisc)

Highlife music was born in Ghana during the 1920s, but a Nigerian big-band version had evolved by mid-century. It has a relaxed, swinging, yet intensely syncopated groove, made up of folkloric material with shrewd infusions of jazz,

rumba, calypso, and assorted ballroom styles that had flourished under colonial rule. Osadebe's genial presence is set off by mellow yet frisky guitars (wah-wah-pedal-to-the-metal) hovering over a robustly rambunctious bottom of fervent brass charts, kaleidoscopic percussion, and tight call-and-response choruses. The tracks were recorded from 1970 to 1985, and the sound quality has a sultry, pre-digital bloom — the aural equivalent of a warm, fuzzy feeling that sometimes materializes after a few beers in a hot, humid nightclub.

R.I.Y.L.: Sonny Okosun, Prince Nico Mbarga, Orlando "Dr. Ganja" Owoh

Contact: Kevin Calabro

Phone: 212.590.2164

Email: kevin@labelm.com

Release Date: April 3

HARUNA ISHOLA AND HIS APALA GROUP

Apala Messenger (IndigeDisc)

Apala is a more traditional and rural precursor to *fuji* music. It was named after a type of deep-throated talking drum capable of imitating tribal Yoruba speech patterns. A typical ensemble consists of a praise-singing vocalist and answering choir mixed with shifting, trance-inducing layers of acoustic drums and percussion. The late Haruna Ishola was a powerful exponent, and it was even rumored that the sound of his voice could have fatal consequences if not kept under strict control. Religious parables aside, Haruna's *apala* is frenzied, intimate, remote, unceasingly melodic, as contemplative as it is compulsively danceable. These archival tracks date from 1967 to '71, and were originally released by Star Records Ltd., a company co-owned by Haruna and *juju* star I.K. Dairo.

R.I.Y.L.: Sikiru Ayinde Barrister, Ayinle Omowura, Adewale Ayuba

Contact: Kevin Calabro

Phone: 212.590.2164

Email: kevin@labelm.com

Release Date: April 3

ÖKRÖS ENSEMBLE

I Left My Sweet Homeland (Rounder)

Csaba Ökrös is a *primás* (lead fiddler), bandleader and a leading light of Hungary's *táncház* (dance house) folk revival. This set delves deep into the music of Transylvania, where Hungarian minority communities have kept ancient styles burnished by centuries of daily use. Ökrös and his band, playing arrangements by ethnomusicologist László Kelemen, are splendid, and the guest artists are jaw-droppingly good. Young Ágnes Herczku's singing exhibits intuition, soulfulness and flashes of show-biz moxie. The Roma (gypsy) *cimbalom* (hammered dulcimer) virtuoso Kálmán Balogh shines, but older violinist Aladár Csiszár nearly blows Ökrös off his own record.

R.I.Y.L.: Márta Sebestyén, Muzsikás, Éva Fábíán, Béla Halmos

Contact: Daniel Gay

Phone: 617.218.4442

Email: danielg@rounder.com

Release Date: April 24

COMPANY FLOW Live at the Bowery Ballroom March 28, 2001

Having announced its breakup, Company Flow performed its final show on March 28 at the Bowery Ballroom in Manhattan. As expected, the venue was packed with diehard fans and indie-rap enthusiasts from, believe it or not, around the world. WKCR's Bobbito "DJ Cucumber Slice" Garcia opened the show with a typical eclectic set, after which Co Flow's DJ, Mr. Len, took over and warmed the crowd up with mostly underground cuts. From the beginning, the show was a gathering of like minds. As Len spun, Co Flow producer/MC El-P stood off to the side of the stage nodding his head exuberantly along with the audience.

At showtime, El-P and rhyme partner Bigg Jus stepped up with little fanfare. El-P was in his standard all-black t-shirt and jeans, Jus in khakis and a white tee with a picture of Haile Selassie. The pair took a minute to thank the international crowd, but seemed eager to jump right into it. They started with "Bad Touch Example" and took off from there. B-Boys and backpackers in the house were with them every step of the way, reciting many of the complex rhymes verbatim and filling in all of the requisite hip-hop drops. Of course, anyone not familiar with the Company Flow canon (primarily composed of material from *Funcrusher Plus*, the

group's first and only volume with actual vocals) would have been lost in the dense stream of lyrics. The trio pushed through its catalogue relentlessly. Both El-P and Bigg Jus seemed on fire, regardless of the fact that they hadn't performed together as Company Flow for some time. Some of the songs had never been performed at all, like El-P's solo "Last Good Sleep," the heart-wrenching, autobiographical depiction of the MC as a teenager dealing with his mother's abuse by his drunken stepfather. Despite the fact that he'd never presented this melancholy tale to a live audience, the moment was a showstopper. The lighting became so faint and El-P's delivery so emotional that some attendees even went for their lighters. Obviously overwhelmed by the personal nature of the subject matter, El-P shouted, screamed and rhymed himself to tears, halting at least twice to wipe his eyes. The crowd was naturally bowled over, but more importantly, El-P's mother, who was sitting above him in the balcony, was also deeply affected. At the end of the song, they raised open palms to each other and El-P said, none too dramatically, "It'll never happen again."

While Co Flow was on point from beginning to end, the group's guestlist was hit or miss. BMS joined El-P on their classic duet "Vital Nerve" without incident, and Breez (the Brewin of Juggaknots) kicked

through a couple of verses, including his killer lines from "The Fire In Which You Burn," with the Company no problem. (At the afterparty, a brief moment alone with Breez revealed that he will return to the scene after a disappointing hiatus with some very conceptual material. Think Bo and Luke.) His sister Queen Heroine, however, had a couple of false starts. She eventually realized the gravity of the situation ("I gotta set it," she remarked) and mustered through with her crisp voice and tight delivery. Fellow Indelible MC, J-Treds, was clearly out of sorts. He drastically flubbed during "Collude/Intrude." But his verse from "The Fire..." is such a crowd favorite that when he botched and tried to freestyle his way out of it, El-P wouldn't let him. The Co Flow frontman demanded that Treds rewind and come again, urging the crowd to help him remember the tongue-twisting words: "My lyrics are over your head, I enjoy the aerial view." After Company Flow closed out with "8 Steps To Perfection," they invited all the MCs in the place to come up on stage and freestyle. The resulting cipher had to be one of the loosest and most bloated in recorded rhyme history. Among others, it featured lackluster to respectable appearances by Scaramanga, Murz, El-P, Poison Pen and C-Rayz Walz from Stronghold, Q-Unique and Jise from the Arsonists, Freestyle (formerly of

the Arsonists), Queen Heroine and Breez again, Cage from Smut Peddlers, Copywrite, Aesop Rock, Mr. Live, Jean Grai (formerly known as Whut Whut), Mr. Lif, Mindbender and upstart Eternia.

Co Flow was genuinely thankful for the turnout and seven years of loyal support on the part of their fans, but other than El-P's family-oriented outpouring, neither of the three showed any amount of remorse at their parting. Rather than attribute that to some unknown internal beef among the trio, I think it's safe to say that each member of Company Flow is looking forward to their individual future projects. Mr. Len's solo album has been on hold since last year, but it will no doubt still come out... eventually. He is also working with Jean Grai on some much anticipated singles. Bigg Jus will be putting out a solo album on Subverse in the fall. As expected, the workhorse of the crew, El-P has been the busiest b-boy of them all. He amassed a wealth of underground talent for his fledgling Def Jux label (distributed by Caroline) including Mr. Lif, Cannibal Ox and Aesop Rock. Lif's EP is in stores now. Cannibal Ox's stellar opus *Cold Vein* will hit stores in May and Aesop Rock has completed a new LP for release later this year. Rumors are that the West Coast's Murz has also signed with Def Jux. With all that on deck, there is no wonder that El-P has his own solo scheduled for next year.

CMJ RADIO REPORTERS

Have you experienced any problems with your playlist being printed?
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Amy Sciarretto Is Your Salvation.

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



PETE ROCK FEATURING THE UN

"Nothin' Lesser" (12") (BBE)
It's one thing to be in love with hip-hop, but it's another to let it completely dominate your life. On this A-side, one MC's hip-hop obsession results in one of the strangest, most subliminally misogynistic lyrics to get

pressed to vinyl this year: "Kickin' it while I dwell in the streets or while I be stressed/While I be getting dressed/Or just black in the middle of sex/When I be hittin' shorty hard from the back/I just be using the sound of the clap/For one of my thunderous tracks." The rest of the UN (individual members unknown) drop standard aggressive survival tactics over Pete Rock's simple flowing bassline and ethereal horns. The lyrics overall are nothing special and neither is the track, but don't let that deter you from eagerly anticipating Pete Rock's contribution to the ongoing Beat Generation series from BBE. For the most part, the album is lush, multilayered and soothing, a rare example of instrumental hip-hop. Pete only backs away from detail for MCs, as evidenced by this cut. Luckily, only three of the songs have rapping of any kind on them — the rest is Pete Rock's unadulterated artistry. *Petestrumentals* is slated for a June release.

R.I.Y.L.: Kool G. Rap, Pete Rock & C.L. Smooth, Planet Asia
Contact: Backspin Promotions
Phone: 718.399.1632
Email: radio@backspinpromo.com
Release Date: At radio now



MYSTIC

"The Life" (Goodvibe)
This mostly-sung ode to the universal human struggle is bound to get people wondering where Lauryn Hill has been lately. Just as comfortable crooning as rapping and relatively "conscious" in her subject matter, Mystic had to expect the comparison eventually, given that

there are so few female hip-hoppers in the spotlight (and folks just like to categorize anyway). In all fairness, the verse in the middle of this cut is somewhat L-Boogie like in its content and presentation: "You know and I know it's all about survival/The struggle of our people is like that unrivaled/Fuck politicians, they was never in control/It's deeper than that, a true battle for the soul." Comparisons aside, the track, produced by A-Plus of Souls Of Mischief (at least now we know where he's been), is both bouncy and mellow. For her part, Mystic delivers an anthemic chorus and a sweet lament more reminiscent of Esthero than Lauryn Hill.

R.I.Y.L.: Lauryn Hill, Esthero
Contact: Goodvibe
Phone: 310.575.0216
Email: kom@goodvibemusic.com
Release Date: At radio now

HIP-HOP

Period Ending 4/3/2001

www.cmj.com

Contributing reporters this week: 145 • See page 55 for a complete list of Hip-Hop airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	6	VARIOUS ARTISTS Solesides Greatest Bumps	Quannum
2	4	20	2	5	CAPPADONNA "Supermodel"	Razor Sharp
3	5	15	3	3	BREAKESTRA The Live Mix Part 2	Stones Throw
4	2	-	2	6	LA SYMPHONY "Broken Tape Decks"	Squint Entertainment
5	3	-	3	3	PHIFE DAWG Ventilation: Da LP	Groove Attack-Landspeed
6	19	37	6	4	EDO G. The Truth Hurts	Ground Control-Nu Gruv
7	6	6	1	19	OUTKAST StanKonia	LaFace-Arista
8	20	13	4	23	JURASSIC-5 Quality Control/W.O.E. Is Me (EP)	Interscope
UP 25 POSITIONS						
9	34	-	9	2	SNOOP DOGG The Last Meal	No Limit-Priority
10	31	34	10	3	BIG DRO "Until We Die"	GoodVibe
11	16	-	11	2	DJINJI BROWN "State Of Stagnation"	Seven Heads
12	7	9	7	9	VARIOUS ARTISTS QB Finest	Columbia
13	8	16	8	4	JAY DEE Welcome To Detroit	BBE
14	13	12	1	23	TALIB KWELI AND HI-TEK Reflection Eternal	Rawkus
15	11	8	2	11	BEATNUTS "No Escapin' This"	Loud
#1 DEBUT						
16	-	-	16	1	13 "Slow Burnin'"	ABB
17	-	-	17	1	GORILLAZ Tomorrow Comes Today (EP)	Virgin
18	29	-	18	2	KOOL G. RAP "First Nigga"	Rawkus
19	-	-	19	1	JIGMASTAS "'Til the Day"	Landspeed
20	24	-	11	17	JA RULE Rule 3:36	Murder Inc.-Def Jam-IDJMG
21	R	31	21	2	PHARCYDE Cydeways: The Best Of	Rhino
22	-	-	22	1	KREATORS "Home"	Bomb Hip-Hop
23	14	10	5	19	JAY-Z The Dynasty Roc La Familia	Roc-A-Fella-Def Jam-IDJMG
24	28	11	2	22	DELTRON 3030 Deltron 3030	75 Ark
25	9	33	9	4	SEAN PRICE "Don't Say Shit To Ruck"	Duck Down
26	-	-	26	1	J ZONE "Live From Pimp Palace East"	Rawkus
27	26	-	9	5	APATHY "The Smackdown"	Bronx Science
28	37	-	28	2	SAUL WILLIAMS "Penny For A Thought"	Ozone
29	32	21	21	5	RAE & CHRISTIAN Sleepwalking	Grand Central-Studio K7
30	25	18	3	16	WU-TANG CLAN The W	Loud-Columbia-CRG
31	17	29	10	9	DJ CLUE The Professional Vol. II	Def Jam
32	22	-	22	2	EXECUTIVE LOUNGE "Big Tyme"	75 Ark
33	-	-	33	1	RISE Converge	Phonosynthetics
34	10	4	4	7	PHOENIX ORION & TEAM ELOHEEM Secret Wars EP	Atomcandy
35	-	-	35	1	PRUNES Rockin' The Mic	Grand Royal
36	38	-	12	17	LUDACRIS Back For The First Time	Def Jam South-IDJMG
37	-	-	37	1	TY "Awkward"	Big Dada
38	R	-	14	8	VARIOUS ARTISTS Battle Axe	Battle Axe
39	33	7	7	5	MYSTIC "Current Events"	GoodVibe
40	-	-	40	1	JADAKISS "Put Your Hands Up"	Interscope

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	GORILLAZ Tomorrow Comes Today (EP)	Virgin
2	KUBIQ Yeah	Heratik
3	VARIOUS ARTISTS Game Over Vol. 2	Landspeed
4	RUN DMC Crown Royal	Arista
5	MASTERS OF ILLUSION Kutmasta Kurt Presents	Threshold



MICHELLE MALONE

Hello Out There (SBS)

Michelle Malone has been fighting the local-music fight in Atlanta since the late '80s, when she and her band Drag The River garnered a buzz loud enough to get signed to Arista, only to subsequently fall out of the hole in that major-label's pocket. Since then, Malone has been going at it under her

own name, making hard-nosed singer-songwriter rock as artistically independent as it aesthetically middle-road AOR. So while few adventurous music fans are gonna sign up for her brand of revolution after hearing *Hello Out There*, Malone's fifth album on her own imprint, the point is moot. Dropping by turns muscular roots-rock and acoustic-flavored tales, Malone comforts her muse, confronts her enemies, speaks to her audience and just keeps walking down same old dusty road. No one said R.O.C.K. in the U.S.A. had to be cerebral or innovative, just given the right to exist and flourish. — **Piotr Orlov**

R.I.Y.L.: Melissa Etheridge, Indigo Girls, Drivin N Cryin, Maria McKee

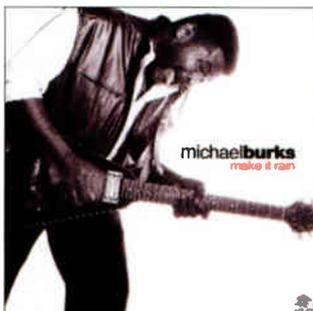
Contact: Stacey Singer

Phone: 404.964.5976

Email: sbsrecords@aol.com

Release Date: April 10; at radio now

Tour Dates: Carrboro, NC (4/16); Columbia, SC (4/17); Decatur, GA (4/20); Columbus, GA (4/21); Nashville, TN (4/25); St. Louis (4/26); Kansas City, MO (4/27); Boulder, CO (4/28)



MICHAEL BURKS

Make It Rain (Alligator)

The W.C. Handy awards can be like the Grammys, nominating as "best new artist" musicians who have actually spent most of their life plying their trade. Such is the case with 2000 nominee Michael Burks, a seasoned player in his early 40s whose first guitar was thrust into his hands by his bluesman father

Frederick when he was just a toddler. Though the self-released disc that got him the recognition was indeed his first recorded work, a decade's worth of gigging and festival appearances nationwide has earned him a reputation as a fiery performer. Alligator snaps up Burks for this sophomore effort, freeing him to focus on his soulful licks rather than his distribution, and it's a boon for both parties. Burks sets himself apart by channeling his soulful licks through a traditionally rock 'n' roll guitar, the Gibson Flying V, and the searing result reflects a number of things: his idolization of Albert King (also a Flying V player), the gospel element of his background (he played guitar with a gospel group between his blues gigs), and his tireless, blue-collar performance schedule. With his intense, toneful licks and gravelly bass voice, Burks gives his brand of the blues a much-needed kick in the pants. — **Cheryl Botchick**

R.I.Y.L.: Albert King, Sleepy Labeef, Stevie Ray Vaughan

Contact: Craig Bonnell

Phone: 773.973.7736 ext. 24

Email: craig@allig.com

Release Date: March 13; at radio now

Tour Dates: Hampton, VA (4/18); Roanoke, VA (4/19); Somers Point, NJ (4/20); Hartford, CT (4/21); Osceola, AR (4/28); Fayetteville, AR (5/3); Tulsa, OK (5/5)

TRIPLE A

Period Ending 4/3/2001

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Contributing reporters this week: 40 • See page 38 for a complete list of Triple A airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	1	1	4	JOHN HAMMOND Wicked Grin	Point Blank-Virgin
2	1	3	1	4	DELBERT MCCLINTON Nothing Personal	New West
3	3	6	3	6	OLU DARA Neighborhoods	Atlantic
4	9	4	4	9	JIM WHITE No Such Place	Luaka Bop
5	4	12	4	3	ERIC CLAPTON Reptile	Reprise-Warner Bros.
6	7	5	3	9	BOB SCHNEIDER Lonelyland	Universal
7	10	8	6	11	JONATHA BROOKE Steady Pull	Bad Dog
8	12	7	1	11	JEB LOY NICHOLS Just What Time It Is	Rough Trade-Rykodisc
#1 DEBUT						
9	—	—	9	1	SOULIVE Doin' Something	Blue Note
10	5	10	4	9	HOLMES BROTHERS Speaking In Tongues	Alligator
11	8	2	1	11	RODNEY CROWELL The Houston Kid	Sugar Hill
12	13	14	2	11	SOUNDTRACK O Brother...	Mercury Nashville-IDJMG
#2 DEBUT						
13	—	—	13	1	PETE YORN musicforthemorningafter	Columbia-CRG
14	6	13	6	4	DAVE MATTHEWS BAND Everyday	RCA
15	17	16	15	6	KRISTIN HERSH Sunny Border Blue	4AD-Beggars Group
16	R	34	16	2	GUIDED BY VOICES Isolation Drills	TVT
17	18	30	17	3	OLD 97'S Satellite Rides	Elektra-EEG
18	19	11	2	10	DOLLY PARTON Little Sparrow	Sugar Hill
19	40	—	19	2	BEN HARPER & THE INNOCENT CRIMINALS Live...	Virgin
20	—	—	20	1	ANI DIFRANCO Revelling/Reckoning	Righteous Babe
21	14	19	14	5	OVER THE RHINE Films For Radio	Back Porch
22	11	15	11	5	DUNCAN SHEIK Phantom Moon	Nonesuch
23	21	26	21	3	JIMMY LAFAVE Texoma	Bohemia Beat
24	—	—	24	1	IDLEWILD 100 Broken Windows	Food-Odeon-Capitol
25	20	9	9	8	ELIZA CATHY Angels & Cigarettes	Warner Bros.
26	22	21	6	8	STEPHEN MALKMUS Stephen Malkmus	Matador
27	25	18	9	11	DOUBLE TROUBLE Been A Long Time	Tone Cool
28	27	23	18	6	JOHN GORKA The Company You Keep	Red House
29	—	—	29	1	INDIA.ARIE Acoustic Soul	Motown
30	—	—	30	1	SHUGGIE OTIS Inspiration Information	Luaka Bop
31	28	40	28	3	DAFT PUNK Discovery	Virgin
32	26	29	26	3	LUCKY PETERSON Double Dealin	Blue Thumb
33	—	—	33	1	MORENO VELOSO + 2 Music Typewriter	Hannibal-Palm
34	R	28	28	2	KINGS OF CONVENIENCE Quiet Is...	Source-Astralwerks
35	—	—	35	1	RICHARD THOMPSON Action Packed...	Capitol-EMI
36	16	20	16	3	BLAKE BABIES God Bless The Blake Babies	Zoë-Rounder
37	32	—	32	2	MICHELLE MALONE Hello Out There	SBS
38	—	—	38	1	BLACK BOX RECORDER The Facts Of Life	Jetset
39	15	—	12	5	MOE Dither	Fatboy
40	29	24	12	7	TORTOISE Standards	Thrill Jockey

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	VARIOUS ARTISTS	Sounds Eclectic	Palm
2	RED HOUSE PAINTERS	Old Ramon	Sub Pop
3	LEMON JELLY	Lemonjelly.ky	XL-Beggars Group
4	B.R.M.C.	Black Rebel Motorcycle Club	Virgin
5	HOLCOMBE WALLER	Extravagant Gesture	Napoleon

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CORE RADIO

Period Ending 4/3/2001

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Contributing reporters this week: 97 • See page 38 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	9	13	1	3	GUIDED BY VOICES Isolation Drills	TVT	37	42	71	37	3	ERIC CLAPTON Reptile	Reprise-Warner Bros.
2	6	8	2	5	IDLEWILD 100 Broken Windows	Food-Odeon-Capitol	38	55	-	38	2	FONDA The Strange And The Familiar	Hidden Agenda
3	7	7	3	3	DAFT PUNK Discovery	Virgin	39	58	-	39	2	MINDERS Golden Street	spinART
4	4	5	4	5	ROCKET FROM THE CRYPT Group Sounds	Vagrant	40	-	-	40	1	THOU Put Us In Tune	See Thru Broadcasting
5	2	2	1	8	TORTOISE Standards	Thrill Jockey	41	-	-	41	1	BEN HARPER & THE INNOCENT CRIMINALS Live...	Virgin
6	10	11	6	4	BLACK BOX RECORDER The Facts Of Life	Jetset	42	31	21	8	9	MINUS 5 VS. YOUNG FRESH FELLOWS Let The War...	Mammoth
7	1	1	1	9	STEPHEN MALKMUS Stephen Malkmus	Matador	43	-	-	43	1	CREEPER LAGOON Take Back The Universe...	Dreamworks
8	3	6	3	5	ARAB STRAP The Red Thread	Matador	44	-	-	44	1	NIKKA COSTA Everybody Got Their...	Cheeba Sound-Virgin
9	13	20	9	3	HEFNER We Love The City	Too Pure-Beggars Group	45	-	-	45	1	BLACK HALOS The Violent Years	Sub Pop
10	12	9	9	6	KRISTIN HERSH Sunny Border Blue	4AD-Beggars Group	46	54	-	46	2	SWAG Catch-All	Yep Roc
11	11	26	11	3	OLD 97'S Satellite Rides	Elektra-EEG	47	34	37	34	5	RAE & CHRISTIAN Sleepwalking	Grand Central-Stud!o K7
					UP 36 POSITIONS		48	59	40	40	8	JONATHA BROOKE Steady Pull	Bad Dog
12	48	-	12	2	PETE YORN musicforthemorningafter	Columbia-CRG	49	69	61	49	3	KING COBB STEELIE Mayday	Rykodisc
13	14	14	13	4	KINGS OF CONVENIENCE Quiet Is The...	Source-Astralwerks	50	57	-	48	3	GORKY'S ZYGOTIC MYNCI The Blue...	Mantra-Beggars Group
14	5	3	3	8	LADYTRON 604	Emperor Norton	51	-	-	51	1	ME FIRST & THE GIMME GIMMES Blow In...	Fat Wreck Chords
15	8	4	4	7	SPOON Girls Can Tell	Merge	52	49	34	14	9	DROPKICK MURPHYS Sing Loud, Sing Proud	Hellcat-Epithaph
16	16	12	12	5	CROOKED FINGERS Bring On The Snakes	Warm	53	-	-	53	1	HOWE GELB Confluence	Thrill Jockey
17	21	-	17	2	SOFT BOYS Underwater Moonlight	Matador	54	-	-	54	1	STREETWALKIN' CHEETAHS Waiting For...	Triple X
18	36	28	18	4	SHEILA DIVINE Where Have My Countrymen Gone	Co-Op	55	-	-	55	1	SADIES Tremendous Efforts	Bloodshot
19	40	-	19	2	MICE PARADE Mokoondi	Bubble Core	56	35	29	27	4	LORDS OF ACID Farstucker	Antler Subway-Never
20	39	23	20	6	JIM WHITE No Such Place	Luaka Bop	57	-	-	57	1	HOLLAND Drums	Holland
21	24	-	21	2	MATMOS A Chance To Cut Is A Chance To Cure	Matador	58	18	16	3	10	LE TIGRE From The Desk Of Mr. Lady	Mr. Lady
22	27	31	22	3	BLAKE BABIES God Bless The Blake Babies	Zoë-Rounder	59	33	30	30	4	DAVE MATTHEWS BAND Everyday	RCA
23	15	49	15	3	JOHN HAMMOND Wicked Grin	Point Blank-Virgin	60	-	-	60	1	JUNO/DISEMBLEMENT PLAN Juno...	DeSoto
24	17	10	1	9	RAINER MARIA A Better Version Of Me	Polyvinyl	61	-	-	61	1	BOARDS OF CANADA In A Beautiful Place...	Warp
25	29	32	25	4	MOMUS Folktronic	Le Grand Magistry	62	47	67	47	3	DUNCAN SHEIK Phantom Moon	Nonesuch
26	28	-	26	2	TIPSY Uh-Oh	Asphodel	63	37	-	37	3	OLU DARA Neighborhoods	Atlantic
					UP 45 POSITIONS		64	65	36	33	7	BOB SCHNEIDER Lonelyland	Universal
27	72	55	27	3	SOULIVE Doin' Something	Blue Note	65	R	54	20	7	PROPAGHANDI Today's Empires...	Fat Wreck Chords
28	46	64	28	3	CROPDUSTER Drunk Uncle	We Put Out	66	71	-	66	2	WINDY & CARL Consciousness	Kranky
29	43	-	29	2	WAGON CHRIST Musipal	Ninja Tune	67	-	-	67	1	LUPINE HOWL 125 (EP)	Beggars Banquet
30	22	38	20	5	SEÑOR COCONUT El Gran Baile	Emperor Norton	68	-	-	68	1	ALPHA The Impossible Thrill	Melankolic-Astralwerks
31	64	-	31	2	TOADIES Hell Below/Stars Above	Interscope	69	20	15	15	6	SILVER SCOOTER The Blue Law	Peek-A-Boo
32	45	73	32	3	CLUTCH Pure Rock Fury	Atlantic	70	38	41	18	12	SOUNDTRACK O Brother...	Mercury Nashville-IDJMG
33	19	33	18	6	NEW YEAR Newness Ends	Touch And Go	71	-	-	71	1	PIGFACE The Best Of Pigface	Invisible
34	26	50	26	3	DELBERT MCCLINTON Nothing Personal	New West	72	R	-	17	8	JAPANCAKES The Sleepy Strange	Kindercore
					#1 DEBUT		73	-	-	73	1	SPLIT LIP RAYFIELD Never Make It Home	Bloodshot
35	-	-	35	1	BREAKESTRA The Live Mix Part 2	Stones Throw	74	R	-	72	2	YUME BITSU Auspicious Winds	K
36	30	17	1	12	LOW Things We Lost In The Fire	Kranky	75	-	-	75	1	SHUGGIE OTIS Inspiration Information	Luaka Bop

RADIO 200 ADDS

Period Ending 4/3/2001

www.cmj.com

POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	170	B.R.M.C. Black Rebel Motorcycle Club	Virgin
2	154	RED HOUSE PAINTERS Old Ramon	Sub Pop
3	141	LUCKY BOYS CONFUSION Throwing The Game	Elektra-EEG
4	126	VARIOUS ARTISTS Sounds Eclectic	Palm
5	84	DASHBOARD CONFSSIONAL The Places You Have Come...	Vagrant-TVT
6	82	RAMMSTEIN Mutter	Universal
7	65	RUN DMC Crown Royal	Arista
8	57	LEMON JELLY Lemonjelly.ky	XL-Beggars Group
9	56	CINERAMA John Peel Sessions	Manifesto
10	45	CALENDAR GIRL Everyone But You	Intelligent
11	44	LUCKSMITHS Why That Doesn't Surprise Me	Candle
12	42	PUERTO MUERTO ...Your Bloated Corpse Has Washed Ashore!	Actiondriver
13	28	KUDU Kudu	Velour
14	28	DYNAMITE BOY Somewhere In America	Fearless
15	26	BIG IN JAPAN Destroy The New Rock	Honest Don's
16	25	APPLICATORS What's Your Excuse	Cornerstone R.A.S.
17	24	DEPECHE MODE Dream On (CD5)	Mute-Reprise
18	22	BIGGER LOVERS How I Learned To Stop Worrying	Black Dog
19	22	FRENZAL RHOMB Shut Your Mouth	Fat Wreck Chords
20	22	CANINE Treacherous Turn One	Planet Noise



B.R.M.C



Red House Painters



Lucky Boys Confusion



Sounds Eclectic



Dashboard Confessional

GOING FOR ADDS

www.cmj.com

APRIL 17

CLIENTELE Suburban Light	Merge
ENSIGN The Price Of Progression	Nitro
MANDALAY Solace	V2
MANIC STREET PREACHERS Know Your Enemy	Virgin
NATIONAL SKYLINE This = Everything	File 13
NICK CAVE & THE BAD SEEDS No More Shall We Part	Mute-Reprise
OF MONTREAL Coquelicot	Kindercore
PAUL BURCH Last Of My Kind	Merge
VARIOUS ARTISTS Wayne Kramer Presents Beyond Cyberpunk	MusicBlitz
WORK OF SAWS Motivation And Watertower Grammar	Work Of Saws

APRIL 24

CRAZY MARY Burning Into The Spirit World	Humsting
EXPLOSION ROBINSON The Luxury Leader	Slabco
MIRANDA LEE RICHARDS Compilations From Herethereafter	Virgin
SCAPEGOAT WAX Okeeblow	Grand Royal-Virgin
UNWOUND Leaves Turn Inside You	Kill Rock Stars

MAY 1

ASPERA AD ASTRA Sugar + Feathered	Big Wheel Recreation
AT THE DRIVE-IN College Album EP	Grand Royal-Virgin
TOULOUSE New Points New Lines	Grimsey

MAY 8

DAVID BYRNE The Look Into The Eyeball	Virgin
GORILLAZ Gorillaz	Virgin

CMJ RADIO 200

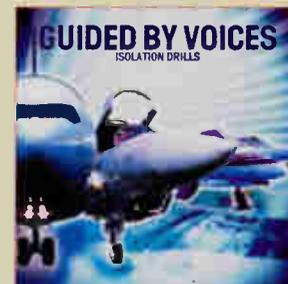
Period Ending
4/3/2001

Contributing reporters this week: 493 • See page 38 for a complete list of airplay reports.

www.cmj.com

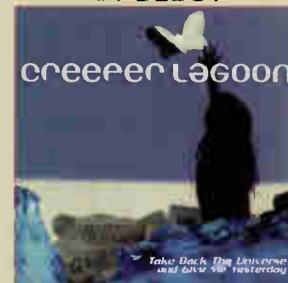
TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
#1 CORE							#3 DEBUT						
1	2	14	1	3	GUIDED BY VOICES Isolation Drills	TVT	49	--	--	49	1	ATOM AND HIS PACKAGE Redefining Music	Hopeless
2	4	4	2	5	IDLEWILD 100 Broken Windows	Food-Odeon-Capitol	50	83	--	50	2	MICE PARADE Mokoondi	Bubble Core
3	3	5	3	5	ROCKET FROM THE CRYPT Group Sounds	Vagrant	51	46	64	46	5	POWDERFINGER Odyssey Number Five	Republic-Universal
#1 RPM							#3 DEBUT						
4	6	8	4	4	DAFT PUNK Discovery	Virgin	52	--	--	52	1	GORILLAZ Tomorrow Comes Today (EP)	Virgin
5	7	9	5	5	BLACK BOX RECORDER The Facts Of Life	Jetset	53	50	34	26	7	HOT WATER MUSIC Never Ender	No Idea
6	1	1	1	9	STEPHEN MALKMUS Stephen Malkmus	Matador	54	41	38	32	6	THEY MIGHT BE GIANTS College Sampler 2001	Restless
7	5	2	1	8	TORTOISE Standards	Thrill Jockey	55	89	--	55	2	BREAKESTRA The Live Mix Part 2	Stones Throw
8	11	26	8	3	OLD 97'S Satellite Rides	Elektra-EEG	56	62	82	56	4	GORKY'S ZYGOTIC MYNCI The Blue Trees	Mantra-Beggars Group
9	9	10	9	5	ARAB STRAP The Red Thread	Matador	57	63	149	57	3	MINDERS Golden Street	spinART
10	15	18	10	4	SHEILA DIVINE Where Have My Countrymen Gone	Co-Op	58	33	33	33	6	SILVER SCOOTER The Blue Law	Peek-A-Boo
11	16	29	11	4	HEFNER We Love The City	Too Pure-Beggars Group	59	51	74	51	4	DELBERT MCCLINTON Nothing Personal	New West
12	12	13	12	7	KRISTIN HERSH Sunny Border Blue	4AD-Beggars Group	60	70	150	60	3	FONDA The Strange And The Familiar	Hidden Agenda
13	8	3	3	9	LADYTRON 604	Emperor Norton	61	57	43	43	6	RAE & CHRISTIAN Sleepwalking	Grand Central-Studio K7
14	49	--	14	2	PETE YORN musicforthemorningafter	Columbia-CRG	62	24	12	6	9	TRAM Frequently Asked Questions	Jetset
15	17	20	15	5	KINGS OF CONVENIENCE Quiet Is The...	Source-Astralwerks	63	44	41	41	6	LORDS OF ACID Farstucker	Antler Subway-Never
16	19	175	16	3	TOADIES Hell Below/Stars Above	Interscope	64	127	--	64	2	STREETWALKIN' CHEETAHS Waiting For The Death...	Triple X
17	10	6	4	8	SPOON Girls Can Tell	Merge	65	79	156	65	3	OUR LADY PEACE Spiritual Machines	Columbia-CRG
18	13	7	1	10	RAINER MARIA A Better Version Of Me	Polyvinyl	66	45	30	21	10	BOB SCHNEIDER Lonelyland	Universal
#1 DEBUT							#3 DEBUT						
19	--	--	19	1	CREEPER LAGOON Take Back The Universe...	Dreamworks	67	65	102	65	4	BIG DUMB FACE Duke Lion Fights The Terror	Flip-Geffen-Interscope
20	107	--	20	2	BEN HARPER & THE INNOCENT CRIMINALS Live From Mars	Virgin	68	90	--	68	2	WAGON CHRIST Musipal	Ninja Tune
21	20	17	17	5	CROOKED FINGERS Bring On The Snakes	Warm	69	80	76	69	5	FAIRWEATHER If They Move...Kill Them	Equal Vision
22	36	50	22	4	CROPDUSTER Drunk Uncle	We Put Out	70	64	22	6	13	LIVING END Roll On	EMI-Reprise
23	34	78	23	3	CLUTCH Pure Rock Fury	Atlantic	71	84	125	71	3	GUTTERMOUTH Covered With Ants	Epitaph
24	27	39	24	5	OLEANDER Unwind	Republic-Universal	72	66	63	34	13	SOUNDTRACK O Brother...	Mercury Nashville-IDJMG
#1 DEBUT							#3 DEBUT						
24	27	39	24	5	OLEANDER Unwind	Republic-Universal	73	43	32	3	12	DONNAS Turn 21	Lookout!
74	185	--	74	2	JUNO/DISMEMBERMENT PLAN Juno/Dismemberment Plan (EP)	DeSoto	74	185	--	74	2	JUNO/DISMEMBERMENT PLAN Juno/Dismemberment Plan (EP)	DeSoto

CHART TOPPER



Guided By Voices

#1 DEBUT



Creeper Lagoon

#2 DEBUT



Me First & The Gimme Gimmes

#3 DEBUT



Atom & His Package

25	37	119	25	3	SOFT BOYS Underwater Moonlight	Matador	75	56	83	56	6	OLU DARA Neighborhoods	Atlantic
26	21	25	21	4	DAVE MATTHEWS BAND Everyday	RCA	76	-	-	76	1	THURSDAY Full Collapse	Victory
27	18	21	18	7	NEW YEAR Newness Ends	Touch And Go	77	100	124	77	3	HOWE GELB Confluence	Thrill Jockey
28	23	60	23	4	JOHN HAMMOND Wicked Grin	Point Blank-Virgin	78	31	19	19	7	BARE JR. Brainwasher	Virgin
29	14	11	11	7	GWENMARS Driving A Million	SeeThru Broadcasting	79	77	96	77	3	ERIC CLAPTON Reptile	Reprise-Warner Bros.
30	42	56	30	4	BLAKE BABIES God Bless The Blake Babies	Zoë-Rounder	80	88	127	80	3	AMY RAY Stag	Daemon
31	38	57	31	4	MOMUS Folktronic	Le Grand Magistry	81	-	-	81	1	SHUGGIE OTIS Inspiration Information	Luaka Bop
32	75	-	32	2	NIKKA COSTA Everybody Got Their Something	Cheeba Sound-Virgin	82	78	-	78	2	SAINT ETIENNE Interlude	Sub Pop
					#1 JAZZ		83	28	37	9	11	LE TIGRE From The Desk Of Mr. Lady	Mr. Lady
33	60	62	33	4	SOULIVE Doin' Something	Blue Note	84	-	-	84	1	ANDREW BIRD'S BOWL OF FIRE The Swimming Hour	Rykodisc
34	22	24	22	6	ATARIS End Is Forever	Kung Fu	85	47	35	25	8	MATTHEW GOOD BAND Beautiful Midnight	Atlantic
					#2 DEBUT		86	182	-	86	2	MONSTER MAGNET God Says No	A&M
35	-	-	35	1	ME FIRST & THE GIMME GIMMES Blow In...	Fat Wreck Chords	87	104	101	87	5	VOLANTE 45 Degrees North	Guilt Ridden Pop
36	54	42	36	10	JIM WHITE No Such Place	Luaka Bop	88	52	52	43	8	MOE. Dither	Fatboy
37	39	44	37	5	BENJAMINS The Art Of Disappointment	Drive-Thru	89	105	51	37	7	FACE TO FACE Standards & Practices	LadyLuck-Vagrant
38	32	54	32	5	SEÑOR COCONUT El Gran Baile	Emperor Norton	90	110	-	90	2	SADIES Tremendous Efforts	Bloodshot
39	35	23	15	9	PROPAGHANDI Today's Empires...	Fat Wreck Chords	91	81	40	12	11	BS2000 Simply Mortified	Grand Royal
40	30	27	1	13	LOW Things We Lost In The Fire	Kranky	92	136	-	92	2	LUPINE HOWL 125 (EP)	Beggars Banquet
41	25	16	9	11	DROPKICK MURPHYS Sing Loud, Sing Proud	Hellcat-Epitaph	93	95	123	93	7	SEMISONIC All About Chemistry	MCA
42	58	66	42	5	KING COBB STEELIE Mayday	Rykodisc	94	97	80	80	11	JONATHA BROOKE Steady Pull	Bad Dog
43	53	117	43	3	MATMOS A Chance To Cut Is A Chance To Cure	Matador	95	99	114	95	4	SHEA SEGER The May Street Project	RCA
44	72	187	44	3	BLACK HALOS The Violent Years	Sub Pop	96	40	36	8	11	FRANK BLACK & THE CATHOLICS Dog In The Sand	W.A.R.?
45	55	-	45	2	TIPSY Uh-Oh	Asphodel	97	151	-	97	2	TENDER IDOLS Distressor	E-magine
46	149	-	46	2	THOU Put Us In Tune	See Thru Broadcasting	98	101	-	98	2	WINDY & CARL Consciousness	Kranky
47	26	15	6	10	MINUS 5 VS. YOUNG FRESH FELLOWS Let The War...	Mammoth	99	-	-	99	1	B.R.M.C. Black Rebel Motorcycle Club	Virgin
48	59	67	48	4	SWAG Catch-All	Yep Roc	100	-	-	100	1	LUCKY BOYS CONFUSION Throwing The Game	Elektra-EEG



Atom & His Package

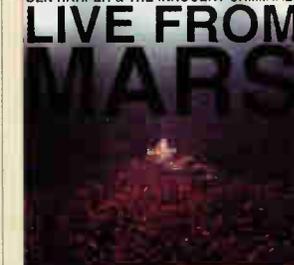
#4 DEBUT



Gorillaz

UP 147 POSITIONS

BEN HARPER & THE INNOCENT CRIMINALS



Ben Harper

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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"...one of 2001's best albums" - Mixer

mandalay
solace

Going for adds April 16/17

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Visiontrust 415.752.2564, vstl@aol.com

v2 www.mandalay.v2music.com
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5 YEARS AGO

LUSH

Loveline (4AD-Reprise)

AFGHAN WHIGS

Black Love (Elektra-EEG)

GRIFTERS

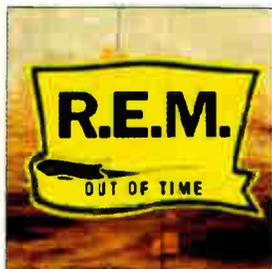
Ain't My Lookout
(Sub Pop)

BAD RELIGION

The Gray Race
(Atlantic)

POSSUM DIXON

Star Maps (Interscope)



10 YEARS AGO

R.E.M.

Out Of Time
(Warner Bros.)

KITCHENS OF DISTINCTION

Strange Free World (A&M)

JESUS JONES

Doubt (Food-SBK)

FEELIES

Time For A Witness (A&M)

DINOSAUR JR.

Green Mind (Sire-WB)

CMJ RADIO 200

Period Ending 4/3/2001

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	93	88	84	5	YUME BITSU Auspicious Winds	K
102	-	-	102	1	INDIA.ARIE Acoustic Soul	Motown
103	29	28	16	9	LUNA Live!	Arena Rock
104	-	-	104	1	PIGFACE The Best Of Pigface	Invisible
105	116	97	58	6	BIS Music For A Stranger World	Lookout!
106	96	131	96	3	LENOLA Treat Me To Some Life	File 13
107	144	120	107	3	ALPHA The Impossible Thrill!	Melankolic-Astralwerks
108	138	-	108	2	SCAPEGOAT WAX Aisle 10 (EP)	Grand Royal
109	162	108	108	4	MIRWAIS Production	Epic
110	98	91	21	11	JAPANCAKES The Sleepy Strange	Kindercore
111	61	55	55	7	AUTOUR DE LUCIE Faux Movement	Nettwerk
112	-	-	112	1	LES CLAYPOOL'S FROG BRIGADE Live Frogs Set 1	Prawn Song
113	-	-	113	1	SIXTH GREAT LAKE Up The Country	Kindercore
114	67	59	9	11	BRASSY Got It Made	Wiiiija-Beggars Group
115	82	45	31	7	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	Mil-Palm
116	-	-	116	1	RAMMSTEIN Mutter	Universal
117	87	110	87	5	SMALL BROWN BIKE Dead Reckoning	No Idea
118	94	129	94	5	VARIOUS ARTISTS Solesides Greatest Bumps	Quannum
119	-	-	119	1	HOLLAND Drums	Holland
120	-	-	120	1	ANI DIFRANCO Revelling/Reckoning	Righteous Babe
121	131	197	121	3	VARIOUS ARTISTS Fat Music Vol. V	Fat Wreck Chords
122	71	48	30	7	VARIOUS ARTISTS Japan For Sale	Sony (Japan)
123	92	132	92	4	OVER THE RHINE Films For Radio	Back Porch
124	-	-	124	1	BOARDS OF CANADA In A Beautiful Place In The Country (EP)	Warp
125	-	-	125	1	NOBUKAZU TAKEMURA Hoshi No Koe	Thrill Jockey
126	133	115	115	5	LILLINGTONS The Backchannel Broadcast	Panic Button-Lookout!
127	-	-	127	1	TROUBLEMAKERS Doubts & Convictions	Guidance
128	156	-	128	2	FOUR SAINTS Of All The Things...	Four Saints
129	108	103	103	5	SHIRLEY BASSEY The Remix Album...Diamonds Are Forever	Nettwerk
130	119	84	59	11	JEB LOY NICHOLS Just What Time It Is	Rough Trade-Rykodisc
131	121	85	85	6	MORENO VELOSO + 2 Music Typewriter	Hannibal-Palm
132	-	-	132	1	DAVID BYRNE Look Into The Eyeball	Virgin
133	102	135	102	4	DUNCAN SHEIK Phantom Moon	Nonesuch
134	76	69	35	11	JOSH JOPLIN GROUP Useful Music	Artemis
135	145	-	135	2	VARIOUS ARTISTS Calling All Kings & Queens	Mr. Lady
136	69	61	20	11	DRUMS & TUBA Vinyl Killer	Righteous Babe
137	106	75	3	18	U2 All That You Can't Leave Behind	Interscope
138	194	185	138	3	BOSSACUCANOVA & ROBERTO MENESCAL Brasilidade	Six Degrees
139	147	164	139	6	SPLIT LIP RAYFIELD Never Make It Home	Bloodshot
140	196	-	140	2	VALVE A Perfect Day For Stars	Ffroe
141	-	-	141	1	DEAR NORA We'll Have A Time	Magic Marker
142	74	46	46	5	SCANNERFUNK Wave Of Light By Wave Of Light	Sulphur-Beggars Group
143	154	-	143	2	DOG FASHION DISCO Anarchists Of Good Taste	Spitfire
144	184	-	144	2	HESHER Self-Titled Debut	Warner Bros.
145	85	126	85	7	FROGS Hopscotch Lollipop Sunday Surprise	Scratchie
146	86	90	86	8	LIGHTNING BOLT Ride The Skies	Load
147	91	86	86	10	HOLMES BROTHERS Speaking In Tongues	Alligator
148	109	148	109	5	GLEN PHILLIPS Abulum	Brick Red
149	103	77	60	11	RODNEY CROWELL The Houston Kid	Sugar Hill
150	-	-	150	1	VARIOUS ARTISTS Soundtrack For Moments	Artist Workshop

CMJ RADIO 200

Period Ending 4/3/2001

www.cmj.com

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	117	58	13	21	COLDPLAY Parachutes	Nettwerk-Capitol
152	112	47	47	10	DOLLY PARTON Little Sparrow	Sugar Hill
153	130	161	108	8	FUCK Cupid's Cactus	Smells Like
154	48	31	27	7	JOHN FRUSCIANTE To Record Only Water For Ten Days	Warner Bros.
155	-	-	155	1	MOTHER HIPPS Green Hills Of Earth	Future Farmer
156	160	118	39	11	CALL AND RESPONSE Call And Response	Kindercore
157	-	-	157	1	PRAYER BOAT Polichinelle	Atlantic
158	114	81	39	9	BOY HITS CAR Boy Hits Car	Wind Up
159	124	65	7	12	HONEYDOGS Here's Luck	Palm
160	128	-	128	2	VARIOUS ARTISTS Grazing In The Trash	Soul Fire
161	146	138	138	5	POOR RICH ONES Happy Happy Happy	Fire One
162	161	-	161	2	PEACHES The Teaches Of Peaches	Kitty-Yo
163	-	-	163	1	OHGR Welt	Spitfire
164	152	113	113	5	FUZZ TOWNSHEND Far In	Stinky
165	148	73	49	8	WILLARD GRANT CONSPIRACY Everything's Fine	Slow River-Rykodisc
166	73	70	2	12	DEATH BY CHOCOLATE Death By Chocolate	Jetset
167	155	107	107	8	ELIZA CARTHY Angels & Cigarettes	Warner Bros.
168	125	182	125	3	AMFM Mutilate Us	Polyvinyl
169	126	146	117	6	DIESEL BOY Rode Hard And Put Away Wet	Honest Don's
170	-	-	170	1	LOT SIX The Code Mode	ESPO
171	123	71	26	9	ORANGE PEELS So Far	spinART
172	191	-	172	3	THIS BUSY MONSTER Fireworks	Barsuk
173	197	188	173	3	TSUNAMI BOMB The Invasion From Within	Tomato Head
174	153	147	96	7	FRODUS And We Washed Our Weapons In The Sea	Fueled By Ramen
175	199	-	175	2	MICHELLE MALONE Hello Out There	SBS
176	122	72	44	7	HOPE SANDOVAL & THE WARM INVENTIONS At The Doorway...(EP)	Rough Trade
177	170	109	109	5	ORB Cydonia	MCA
178	174	-	174	2	EMER KENNY Fades Into Day	Triloka
179	111	68	62	7	BAD ASTRONAUT Acrophobe	Honest Don's
180	-	-	180	1	MR. MIXEL PIXEL Mappy Land	Mental Monkey
181	179	-	179	2	LUCKY PETERSON Double Dealin	Blue Thumb
182	R	-	159	4	QUEERS Today	Lookout!
183	113	94	34	9	MELLOW Another Mellow Spring	CyberOctave
184	-	-	184	1	STAIN'D It's Been Awhile (CD5)	Elektra-EEG
185	176	111	50	10	GOB The World According To Gob	Nettwerk
186	175	-	175	2	LITTLE CHAMPIONS Transactions + Replications	Barsuk
187	181	-	181	2	SKINDIVE Skindive (EP)	Palm
188	-	-	188	1	TRASH WEDNESDAY Trash Wednesday	Trash Wednesday
189	-	-	189	1	BONNEVILL Pelican	Instinct
190	R	173	173	2	VARIOUS ARTISTS Ninja Tune: The Shadow Years	Shadow
191	172	172	62	11	TIM EASTON The Truth About Us	Red Ink-New West
192	115	53	53	6	ORBIT XLR8R	Lunch
193	-	-	193	1	VARIOUS ARTISTS Warp: Routine	Warp
194	158	130	112	10	DOUBLE TROUBLE Been A Long Time	Tone Cool
195	178	154	154	3	JIMMY LAFAVE Texoma	Bohemia Beat
196	-	-	196	1	LUCKSMITHS Why That Doesn't Surprise Me	Candle
197	180	79	79	5	FINLEY QUAYE Vanguard	Epic
198	141	104	91	5	BRAZZAVILLE Somnambulista	South China Sea
199	R	152	147	4	JOHN GORKA The Company You Keep	Red House
200	-	-	200	1	NICK CAVE AND THE BAD SEEDS Fifteen Feet Of Pure White Snow (CD5)	Mute-Reprise



15 YEARS AGO

VIOLENT FEMMES
The Blind Leading
The Naked (Slash)

PUBLIC IMAGE LTD.
Album (Elektra)

COSTELLO SHOW
King Of America
(Columbia)

SOUNDTRACK
Pretty In Pink (A&M)

STAN RIDGWAY
The Bit Heat (I.R.S.)



20 YEARS AGO

THE CLASH
Sandinista (Epic)

ELVIS COSTELLO
Trust (Columbia)

THE JAM
Sound Affects (Polygram)

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

U2
Boy (Island)

April 16

PAUL NEWMAN Re-Issue! Re-Package! Re-Package! Re-Evaluate The Songs **My Pal God**

April 17

ALLEY LIFE Alley Life	Interscope
AMORPHIS Domain Of Death	Relapse
AUTECHRE Confield	Warp
THE AVALANCHES Since I Left You	XL
BLUES TRAVELER Bridge	Interscope
C-AVERAGE Second Reckoning	Kill Rock Stars
CASH BROTHERS How Was Tomorrow	Zoë
CED	RCA
CHERISH THE LADIES The Girls Won't Leave The Boys Alone	RCA
JOE CLAUSSEL	BBE
CLOUDEAD Cloudead	Ninja Tune
MJ COLE Sincere	Talkin' Loud-Island
ELVIS COSTELLO The Very Best of Elvis Costello	Rhino
CREEPER LAGOON Take Back The Universe And Give Me Yesterday	DreamWorks
DOLOUR Waiting For A World War	Sonic Boom
ALEJANDRO ESCOVEDO A Man Under The Influence	Bloodshot
EDO. G The Truth Hurts	Ground Control-Nu Gruv
EVERYTHING BUT THE GIRL Back To Mine	Ultra
JASON FALKNER Necessity	spinART
FIREWATER Psychopharmacology	Jetset
JOE FUENTES A Good Cup Of Joe	Trippin' N' Rhythm
DAVID GRAY Lost Songs	ATO-RCA
GROOVENICS Groovenics	Spitfire
GUANO APES Don't Give Me Names	RCA
CHARLIE HADEN & GONZALO RUBALCABA Nocturne	Verve

SCOTT HARDKISS United DJs Of America	Mixer
ELTON JOHN Love Songs	Universal
LA GUNS	Spitfire
MANDALAY Solace	V2
ANGIE MARTINEZ Up Close And Personal	Elektra
MORTICIAN Domain Of Death	Relapse
MY MORNING JACKET At Dawn	Darla
PORTASTATIC Looking For Leonard	Merge
POWERHOUSE What Lies Ahead	Resurrection A.D.
RAE & CHRISTIAN It Ain't Nothing Like	Stud!o K7
RAY Ethereal Journey	Ray Leonard
MICHAEL ROSE Never Give It Up	Heartbeat
ARTURO SANDOVAL L.A. Meetings	CuBop-Ubiquity
JOHN SANTOS & BOBBY MATOS Mambo Jazz	CuBop-Ubiquity
SHANTEL Great Delay	Stud!o K7
SOUNDTRACK New Guy	Epic
SOUNDTRACK Quadrophonia (reissue)	Universal
SOUNDTRACK The Kids Are Alright (reissue)	Universal
SOUNDTRACK Tommy (reissue)	Universal
STEREOPHONICS Just Enough Education To Perform	V2
SVEK After The Rain	Ultra
JAMES J.T. TAYLOR Greatest Hits	Hip-O
THINKING FELLERS UNION LOCAL 282 Tubby Turdner's Celebrity Avalanche	Communion
UNWOUND Leaves Turn Inside You	Kill Rock Stars
VARIOUS ARTISTS I Want You For Myself	DreamWorks
VARIOUS ARTISTS Pure Blues	UTV
VARIOUS ARTISTS ReDirection: A Polyvinyl Sampler	Polyvinyl
VARIOUS ARTISTS Rhino Instant Party: Disco Boogie	Rhino
VARIOUS ARTISTS Rhino Instant Party: Hot! Hot! Hot!	Rhino
VARIOUS ARTISTS Suddenly 70s	Razor & Tie
VERY ARTISTIC	DreamWorks
JOHNNY VICIOUS AND TALL PAUL Club Nation America	Ultra
VOLEBEATS Mosquito Spiral	Third Gear

April 20

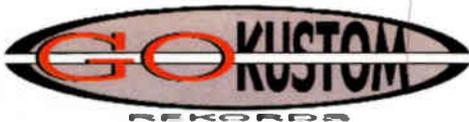
SOULSTICE Illusion **Om**

April 23

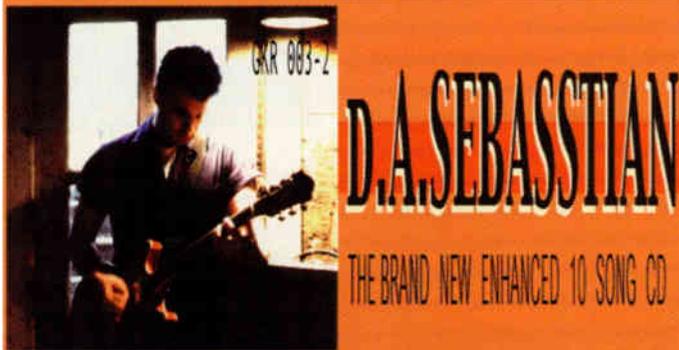
CLOUDEAD cLOUDEAD	Big Dada
EUGENE MCDANIELS Headless Heroes Of The Apocalypse	Label M
OF MONTREAL Coquelicot Asleep In The Poppies; A Variety Of Whimsical...	Kindercore

April 24

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MARCIA BALL Presumed Innocent	Alligator
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JERRY BONHAM Spundae Presents Interpretations II	Mute
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May 7

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May 8

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JAMES COMBS Please Come Down Ubiquity
PABLO CRUISE Millennium Universal
DARK LEAF (12") Ubiquity
DAS ICH Re_laborate Metropolis
DEVIATES Time Is The Distance Epitaph
DIE FDRM AKT Metropolis
STEPHEN DUFFY I Love My Friends spinART
MARK EITZEL The Invisible Man Matador
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LOUISE GOFFIN Sometimes A Circle DreamWorks
GORILLAZ Gorillaz Virgin
FREDDIE GREEN Mr. Rhythm Koch
GREYBOY TBA Ubiquity
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INTEGRITY Closure Victory
QUINCY JONES Millennium Universal

REPORTING DATES*

April 13 - April 17
April 20 - April 24
April 27 - May 1

*NOTE TO REPORTERS: Printed playlists reflect airplay reported to CMJ two weeks prior to magazine's cover date.

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LUNA FARMERS
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LEMON JELLY
LUCKSMITHS
HOOD
- KYMC**
Chesterfield, MO 88.7 FM
Leslie Slaughter
616.340.1078
B.R.M.C.
SOUNDS ELECTRIC
RUM DMC
LUCKY BOYS CONFU
- KZMU**
Moab, UT 89.7 FM
Clem
435.259.8824
kzmu@total.net
SOUNDS ELECTRIC
DASHBOARD CONFESS
LUCKY BOYS CONFU
LEMON JELLY
RED HOUSE PAINTER
- KZOW**
Fresno City, IA 91.9 FM
Vicki Dill
515.582.9196
RAMMSTEIN
DASHBOARD CONFESS
LUCKY BOYS CONFU
CANINE
- KZSC**
Santa Cruz, CA 88.1 FM
Zach Fringer
831.459.2811
ian@zscz.com
LUCKY BOYS CONFU
DASHBOARD CONFESS
B.R.M.C.
SIXTH GREAT LAKE
SOUNDS ELECTRIC
ANDREW BARD'S BOW
LEMON JELLY
- KZUJ**
Pulman, WA 90.7 FM
Brian Rielle
509.335.2208
kzu@radio4.ca
TY
GORILLAZ
SIXTH GREAT LAKE
SOUNDS ELECTRIC
PUERTO MUERTO
- MUSIC CHOICE**
West Orange, NJ Cable FM
Adam Heiman
973.713.0590
animamusic@musicchoice.com
DEPECHE MODE
GO-GO'S
B.R.M.C.
SOUNDICE
GUIDED BY VOICES
- WAIN**
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Seth Warren
716.287.4880
wain@portlandradio.com
B.R.M.C.
DAN EMERY MYSTER
RUM DMC
CROSSBREED
- WALF**
Alfred, NY 89.9 FM
Emilie Hartman
607.871.2287
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LUCKY BOYS CONFU
CINERAMA
CALENDAR GIRL
ANN BERETTA

WAQU Grand Rapids, MI 1500 AM
616.732.4500
www.247radio.com

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RUN DMC
B.R.M.C.
LUCKY BOYS CONFUSS

WARE Summit, NJ 88.9 FM
Kim Lajoie
760.728.3222

APPLICATORS
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FRENZAL RHOMB
BIG IN JAPAN
CANINE

WASU Boone, NC 90.5 FM
Patrick Sims
812.262.3170

G. LOVE & SPE
3000 MILES TO GRA

WAW Charlotte, NC 91.5 FM
Don Hixon
423.897.4470
www.wawradio.com

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LUCKY BOYS CONFUSS
B.R.M.C.
LUCKY BOYS CONFUSS
RUN DMC

WBAN New York, NY 87.9 FM
Norma K.
212.854.6530

LUCASMITHS
CINERAMA
RED HOUSE PAINTER
CALENDAR GIRL
B.R.M.C.

WBCR Brooklyn, NY 500 AM
Sid Kapsenstein
718.956.8314
www.wbcr.com

APPLICATORS
RUN DMC
ANN BERETTA
DYNAMITE BOY
FRENZAL RHOMB

WBCR Detroit, MI 90.3 FM
Mark Lee
800.383.2402
www.wbcr.com

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DEPECHE MODE
B.R.M.C.
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WBIM Bridgewater, NJ 81.5 FM
Craig Hershberg
908.717.1506
www.wbim.com

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DEPECHE MODE
B.R.M.C.
SOUNDS ELECTRIC

WBLD West Bloomfield, MI 89.3 FM
Paul Townley
248.538.2595

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RUN DMC
LEMON JELLY
DEPECHE MODE
DASHBOARD CONFESS

WBNY Buffalo, NY 81.3 FM
Theresa Peltio
716.878.3800
www.wbny.com

RED HOUSE PAINTER
CINERAMA
DASHBOARD CONFESS
B.R.M.C.
SOUNDS ELECTRIC

WBRS Watlham, MA 100.1 FM
Janis Biron
781.738.5277
www.wbrs.com

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SOUNDS ELECTRIC
RED HOUSE PAINTER
B.R.M.C.

WBSO Burlington, VT 88.1 FM
Terry Gann
252.763.0195
www.wbsoradio.com

DAVE HATTIWEBS BAN
BEN HARPER AND TH
MOE
SHE'S TRAVELER
DAVID BYRNE

WBTV Watlham, MA 530 AM
Chuck Waszlawski
781.951.2608
www.wbvtv.com

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SOUNDS ELECTRIC
DEPECHE MODE
CANINE
DYNAMITE BOY

WBUL Tampa, FL 1820 AM
Aaron Schultz
813.974.4806
www.wbul.com

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ANN BERETTA
CINERAMA

WBZC Pemberton, NJ 88.9 FM
Bonnie Hart
800.804.6111
www.wbzc.com

DEBART MCCLENTON
TAYLOR
PETE YOUNG
PATT BRADY
OVER THE RHINE

WCBN Ann Arbor, MI 88.3 FM
Jeffrey Southworth
734.763.5500
www.wcbs.com

CINERAMA
RETSUM
DUMP
JOHN SCHNALL
YEH HAWH - THE OT

WCCS Norton, MA 96.5 FM
Mary Berman
978.286.3819
www.wccs.com

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DEPECHE MODE
RUN DMC
RAMMSTEIN
ANIL DIFRANCO

WCDB Syracuse, NY 90.8 FM
Kenny Herzog
315.442.5262
www.wcbs.com

RED HOUSE PAINTER
DASHBOARD CONFESS
REKORD
CINERAMA
SOUNDS ELECTRIC

WCKS Allentown, PA 1610 AM
Wiles Curtiss
610.885.2977
www.wcbs.com

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PUERTO RICO
B.R.M.C.
DASHBOARD CONFESS
LEMON JELLY

WCNI New London, CT 91.1 FM
Jon Lentz
860.438.2853
www.wcni.com

LUCKY BOYS CONFUSS
LUCKY BOYS CONFUSS
B.R.M.C.
RED HOUSE PAINTER
B.R.M.C.

WCRC Worcester, MA 91.3 FM
Janice Jones
781.285.1487
www.wcbs.com

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CANINE
SOUNDS ELECTRIC
JILL SOBULE
RED HOUSE PAINTER
LUCKY BOYS CONFUSS

WCRC Chicago, IL 88.1 FM
YG Lezono
312.663.1883
www.wcbs.com

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RUN DMC
DEPECHE MODE
SOUNDS ELECTRIC

WCUR West Chester, PA 81.7 FM
Rebecca Miller
610.438.2414
www.wcbs.com

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RUBY
CINERAMA
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WCWV Frederick, MD 88.9 FM
Jim Briggs
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BROKEN SOCIAL SCE
SHUGGIE OTIS
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Brian Miller
516.298.2863
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CALENDAR GIRL
SAVATAGE
CHGR

WCWS Worcester, MA 90.9 FM
Andrew Patton
330.263.2240
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CALENDAR GIRL
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LUCKY BOYS CONFUSS
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Jane Heumann
217.581.7370
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LUCKY BOYS CONFUSS
DASHBOARD CONFESS
PUERTO RICO

WEOS Geneva, NY 88.7 FM
Suzanne Weisback
315.781.3812
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LUCKY BOYS CONFUSS
PUERTO RICO
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B.R.M.C.
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LUCKY BOYS CONFUSS
CANINE
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WGRH Marietta, GA 102.5 FM
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B.R.M.C.

WGLS Glensboro, NJ 88.7 FM
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BIGGER LOVERS

WGSU Geneva, NY 88.3 FM
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DYNAMITE BOY
ANN BERETTA

WGW Washington, DC 92.3 FM
Brett Brewster
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B.R.M.C.

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Dean Scherza
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NICK CAVE AND THE
LUCKY BOYS CONFUSS
REKORD

WHCS New York, NY 590 AM
Janice Franklin
212.772.4278
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WHCI OH 88.8 FM
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DYNAMITE BOY
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WHFR Norfolk, MA 89.3 FM
Marie Casler
313.445.8783
www.wcbs.com

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SOUNDS ELECTRIC
ADULT

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RED HOUSE PAINTER
PRAYER BOAT

WHRW Birmingham, NY 90.5 FM
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607.777.2139
www.wcbs.com

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PUERTO RICO
LEMON JELLY

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John Elish
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CALENDAR GIRL
ANN BERETTA
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WHVC Edison, NJ 88.9 FM
Chris Valuch
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LES CLAYPOOLS' FR
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Andrew Patton
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CALENDAR GIRL
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WIRE Norman, OK 90.5 FM
Hilki Straton
405.325.0121
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RAMMSTEIN
B.R.M.C.

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Margaret Holman
716.338.3085
www.wcbs.com

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HE FIRST & TH
NEBULA

WITR Rochester, NY 89.7 FM
Johanna Buran
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www.wcbs.com

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DASHBOARD CONFESS
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REKORD

WIUS Jackson, AL 88.3 FM
Stacey Ryan
309.298.3717
www.wcbs.com

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LUCKY BOYS CONFUSS
PUERTO RICO
BIGGER LOVERS

WIUV Castleton, VT 91.3 FM
Lizzy Murray-Stanak
802.468.1294
www.wcbs.com

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RAMMSTEIN
SOUNDS ELECTRIC
LUCKY BOYS CONFUSS
REKORD

WJCU University Heights, OH 88.3 FM
Steve Kowalski
216.387.4437
www.wcbs.com

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RYDELL
RUN DMC
NEBULA
CINERAMA

WJMF Smithfield, RI 88.7 FM
Rich Vardaro
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www.wcbs.com

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RUN DMC
LUCKY BOYS CONFUSS
B.R.M.C.

WJUL Worcester, MA 91.5 FM
Eric Scott
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www.wcbs.com

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DYNAMITE BOY
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Adam Taggart
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WJWC Concord, NH 90.7 FM
Joe Feliciano, Jr.
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www.wcbs.com

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WJWR Moonrith, NH 88.9 FM
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100.1
867.273.4000

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Newark, DE 91.3 FM
The Ink
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CLUTCH
STEREO MUD

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Harrisonburg, VA 89.7 FM
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KASS Casper, WY
KBER Salt Lake City, UT

ACRN
Athens, OH 99.3 FM
The Hot
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CIXS
Montreal, QC CC
The Hot
ZAO
BURN BY THE SUN

KAMF
Kaslo, BC 90.9 FM
The Hot
ZAO
BURN BY THE SUN

KDUR
Durango, CO 91.8 FM
The Hot
ZAO
BURN BY THE SUN

KLTO
Raton, NM 91.1 FM
The Hot
ZAO
BURN BY THE SUN

KRRU
Lincoln, NE 90.3 FM
The Hot
ZAO
BURN BY THE SUN

WVCS
Columbia, PA 91.9 FM
The Hot
ZAO
BURN BY THE SUN

WVUM
Columbia, SC 90.5 FM
The Hot
ZAO
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WVLU
Savannah, GA 90.3 FM
The Hot
ZAO
BURN BY THE SUN

WVLU
Savannah, GA 90.3 FM
The Hot
ZAO
BURN BY THE SUN

CFBU
St. Catharines, ON 103.7 FM
The Hot
ZAO
BURN BY THE SUN

CIAM
Columbus, MI 91.5 FM
The Hot
ZAO
BURN BY THE SUN

KAZU
Columbus, GA 90.3 FM
The Hot
ZAO
BURN BY THE SUN

KDVS
Dodge, CA 90.3 FM
The Hot
ZAO
BURN BY THE SUN

NLZR
Lawrence, KS 105.9 FM
The Hot
ZAO
BURN BY THE SUN

KRSC
Shiloh, OH 91.1 FM
The Hot
ZAO
BURN BY THE SUN

WVVC
Richmond, VA 90.7 FM
The Hot
ZAO
BURN BY THE SUN

WVWR
Valparaiso, IN 91.1 FM
The Hot
ZAO
BURN BY THE SUN

WVXL
Fitchburg, MA 91.3 FM
The Hot
ZAO
BURN BY THE SUN

WVXL
Fitchburg, MA 91.3 FM
The Hot
ZAO
BURN BY THE SUN

CFCR
Saskatoon, SK 90.5 FM
The Hot
ZAO
BURN BY THE SUN

CIJR
Edmonton, AB 88.5 FM
The Hot
ZAO
BURN BY THE SUN

NBOD
Portland, OR 90.7 FM
The Hot
ZAO
BURN BY THE SUN

KFJC
Las Vegas, NV 90.7 FM
The Hot
ZAO
BURN BY THE SUN

KMNR
Salem, OR 90.7 FM
The Hot
ZAO
BURN BY THE SUN

KSRB
Mission Viejo, CA 88.5 FM
The Hot
ZAO
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New York, NY 64.0 FM
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ZAO
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WVWT
Valdosta, GA 90.9 FM
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ZAO
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Valdosta, GA 90.9 FM
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BURN BY THE SUN

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The Hot
ZAO
BURN BY THE SUN

CKRG
Toronto, ON 89.9 FM
The Hot
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BURN BY THE SUN

KBVR
Corvallis, OR 88.7 FM
The Hot
ZAO
BURN BY THE SUN

KFJC
Las Vegas, NV 90.7 FM
The Hot
ZAO
BURN BY THE SUN

KMNR
Salem, OR 90.7 FM
The Hot
ZAO
BURN BY THE SUN

KSRB
Mission Viejo, CA 88.5 FM
The Hot
ZAO
BURN BY THE SUN

WVVS
Columbus, OH 88.7 FM
The Hot
ZAO
BURN BY THE SUN

WVWC
Wilmington, NC 90.3 FM
The Hot
ZAO
BURN BY THE SUN

WVWC
Wilmington, NC 90.3 FM
The Hot
ZAO
BURN BY THE SUN

WVWC
Wilmington, NC 90.3 FM
The Hot
ZAO
BURN BY THE SUN

CFRC
St. Catharines, ON 101.9 FM
The Hot
ZAO
BURN BY THE SUN

CKUL
Kelowna, BC 89.7 FM
The Hot
ZAO
BURN BY THE SUN

NCHU
Newport, WA 90.3 FM
The Hot
ZAO
BURN BY THE SUN

NFLS
Newport, WA 90.3 FM
The Hot
ZAO
BURN BY THE SUN

KNAB
Grand Rapids, MI 91.1 FM
The Hot
ZAO
BURN BY THE SUN

KSLC
Salt Lake City, UT 91.3 FM
The Hot
ZAO
BURN BY THE SUN

WVVS
Statesboro, GA 91.1 FM
The Hot
ZAO
BURN BY THE SUN

WVWP
Farmington, CT 90.3 FM
The Hot
ZAO
BURN BY THE SUN

WVWP
Farmington, CT 90.3 FM
The Hot
ZAO
BURN BY THE SUN

WVWP
Farmington, CT 90.3 FM
The Hot
ZAO
BURN BY THE SUN

CFUV
Victoria, BC 101.9 FM
The Hot
ZAO
BURN BY THE SUN

CKUT
Montreal, QC 90.3 FM
The Hot
ZAO
BURN BY THE SUN

KCPR
San Luis Obispo, CA 91.3 FM
The Hot
ZAO
BURN BY THE SUN

KFSR
Fresno, CA 90.7 FM
The Hot
ZAO
BURN BY THE SUN

KNON
Dallas, TX 89.3 FM
The Hot
ZAO
BURN BY THE SUN

KSCR
Las Vegas, NV 90.3 FM
The Hot
ZAO
BURN BY THE SUN

WVWK
Meriden, CT 91.5 FM
The Hot
ZAO
BURN BY THE SUN

WVWP
Worcester, MA 90.3 FM
The Hot
ZAO
BURN BY THE SUN

WVWP
Worcester, MA 90.3 FM
The Hot
ZAO
BURN BY THE SUN

WVWP
Worcester, MA 90.3 FM
The Hot
ZAO
BURN BY THE SUN

CHRW
London, ON 94.7 FM
The Hot
ZAO
BURN BY THE SUN

CPR
Peoria, IL 90.3 FM
The Hot
ZAO
BURN BY THE SUN

KCR
San Diego, CA 90.9 FM
The Hot
ZAO
BURN BY THE SUN

KGLT
Baltimore, MD 91.9 FM
The Hot
ZAO
BURN BY THE SUN

KPFA
Berkeley, CA 94.1 FM
The Hot
ZAO
BURN BY THE SUN

KSHU
Houston, TX 90.5 FM
The Hot
ZAO
BURN BY THE SUN

WVWC
Wilmington, NC 90.3 FM
The Hot
ZAO
BURN BY THE SUN

WVWP
Worcester, MA 90.3 FM
The Hot
ZAO
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WVWP
Worcester, MA 90.3 FM
The Hot
ZAO
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WVWP
Worcester, MA 90.3 FM
The Hot
ZAO
BURN BY THE SUN

CHSR
Fredericton, NB 87.9 FM
The Hot
ZAO
BURN BY THE SUN

KALK
Kalamazoo, MI 90.7 FM
The Hot
ZAO
BURN BY THE SUN

KCRH
Houston, TX 89.9 FM
The Hot
ZAO
BURN BY THE SUN

KGLT
Baltimore, MD 91.9 FM
The Hot
ZAO
BURN BY THE SUN

KPFA
Berkeley, CA 94.1 FM
The Hot
ZAO
BURN BY THE SUN

KSHU
Houston, TX 90.5 FM
The Hot
ZAO
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WVWC
Wilmington, NC 90.3 FM
The Hot
ZAO
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WVWP
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The Hot
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WVWP
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KPFA
Berkeley, CA 94.1 FM
The Hot
ZAO
BURN BY THE SUN

KSHU
Houston, TX 90.5 FM
The Hot
ZAO
BURN BY THE SUN

WBSD
Burlington, WI 88.1 FM
Mike Chamard
262.733.0185
wbsd@wisc.net
TRUCE DADDY
JA RULE
2PAC
JAY-Z
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

WDBM
East Lansing, MI 88.8 FM
Mike Chamard
517.353.4414
wdbm@wisc.net
BEATNUTS
BIG DRO
TALIB KWELI AND H
JAY-Z
JAY DEE
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

W2SE
Eatonville, PA 88.9 FM
Rick Harris
717.462.2288
w2se@wisc.net
JAY-Z
BIG DRO
TALIB KWELI AND H
JAY-Z
JAY DEE
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

WKPS
State College, PA 90.7 FM
Nancy Anney
814.467.2333
mkar@wisc.net
BEATNUTS
CAPPADONNA
JAY-Z
BIG DRO
TALIB KWELI AND H
JAY-Z
JAY DEE
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

WMTU
Morgantown, WI 91.8 FM
Ryan Johnson
814.737.2333
morgantown@wisc.net
JAY-Z
BIG DRO
TALIB KWELI AND H
JAY-Z
JAY DEE
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

WRFL
Lexington, WI 88.1 FM
Sharon Abdallah
608.267.1557
wrfl@wisc.net
BREAKEASTRA
LA SYMPHONY
JAY-Z
BIG DRO
TALIB KWELI AND H
JAY-Z
JAY DEE
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

WSOU
South Orange, NJ 88.5 FM
Paula Johnson
973.341.2788
morgantown@wisc.net
BREAKEASTRA
LA SYMPHONY
JAY-Z
BIG DRO
TALIB KWELI AND H
JAY-Z
JAY DEE
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

WUSC
Columbia, SC 90.5 FM
Shakoes Duvall
803.742.2148
morgantown@wisc.net
PHIFE DAWG
LA SYMPHONY
JAY-Z
BIG DRO
TALIB KWELI AND H
JAY-Z
JAY DEE
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

CFMU
Hamilton, OH 83.3 FM
Mike Gowan
953.253.1448
cfmu@wisc.net
TRANCE THROUGH
WOMAN ON TOP
BLA HABBIBI
BOSSA/CAPPADONNA BAMB
IKARUS
WILD PLANET
JALUNA FLASH
JAY-Z
MOTION A SIX DEG
EKOVA

KALK
Berkeley, CA 90.7 FM
Lawrence Kay
510.844.2110
kalk@wisc.net
THAI ELEPHANT ORC
MORENO VELOSO + 2
PIO LEVY
COMPAY SEGUNDO
IKARUS
MUSIC GOT SOUL
ISTANBUL ORIENTAL
BOLLYWOOD BREAKS
ROY
GENGHS BLUES

WBZC
Fayetteville, NC 88.9 FM
Bill Chaff
919.478.9311
wbzc@wisc.net
JERMANE DUBRI
JANET JACKSON
MISSY MISEDE
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WCCS
Sanford, NC 90.5 FM
Bill Chaff
919.478.9311
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JAY-Z
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HERCULES
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WFRF
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Bill Chaff
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TALIB KWELI AND H
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ASHLEY BALLARD
HERCULES
VERNON GREEN

WKPC
Spartanburg, SC 88.5 FM
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wkpc@wisc.net
JAY-Z
TALIB KWELI AND H
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ASHLEY BALLARD
HERCULES
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WWSO
Huntington, WV 88.1 FM
Bill Chaff
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wwo@wisc.net
JAY-Z
TALIB KWELI AND H
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ASHLEY BALLARD
HERCULES
VERNON GREEN

WRKX
Amherst, PA 540 AM
Bill Chaff
724.327.1278
wrkx@wisc.net
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ASHLEY BALLARD
HERCULES
VERNON GREEN

WWSO
Madison, WI 91.7 FM
Bill Chaff
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wwo@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WUTK
Springfield, MA 90.9 FM
Bill Chaff
413.737.2333
wutk@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

CFRC
Kingston, ON 101.9 FM
Bill Chaff
613.353.2121
cfrc@wisc.net
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MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

KAZU
Pacific Grove, CA 90.3 FM
Bill Chaff
831.375.7597
kazu@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WBCN
Ann Arbor, MI 88.3 FM
Chill Wui
734.763.3580
wbcn@wisc.net
PHIFE DAWG
LA SYMPHONY
JAY-Z
BIG DRO
TALIB KWELI AND H
JAY-Z
JAY DEE
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

WDCS
Richmond, VA 90.1 FM
Graham Eng-Wilmet
804.288.8880
wdcn@wisc.net
PHIFE DAWG
LA SYMPHONY
JAY-Z
BIG DRO
TALIB KWELI AND H
JAY-Z
JAY DEE
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

WPCS
Newark, NJ 90.9 FM
Chill Wui
973.768.3018
wpcn@wisc.net
PHIFE DAWG
LA SYMPHONY
JAY-Z
BIG DRO
TALIB KWELI AND H
JAY-Z
JAY DEE
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

WVLA
West Lafayette, IN 90.1 FM
Janar Thomas
715.434.2327
wvln@wisc.net
PHIFE DAWG
LA SYMPHONY
JAY-Z
BIG DRO
TALIB KWELI AND H
JAY-Z
JAY DEE
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

WVLA
West Lafayette, IN 90.1 FM
Janar Thomas
715.434.2327
wvln@wisc.net
PHIFE DAWG
LA SYMPHONY
JAY-Z
BIG DRO
TALIB KWELI AND H
JAY-Z
JAY DEE
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

WRFC
Piscataway, NJ 90.3 FM
Nefali Flores
732.445.4105
wrfc@wisc.net
TALIB KWELI AND H
JAY-Z
BIG DRO
TALIB KWELI AND H
JAY-Z
JAY DEE
MISTER P
SNOOP DOGG
LUDACRIS
NELLY
OUTKAST
PROJECT PAT

WWSA
New York, NY 590 AM
Bill Chaff
212.582.2348
wwo@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WVUT
Blackburn, VA 90.7 FM
Bill Chaff
202.231.0800
wvut@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

CHMA
Savannah, GA 106.9 FM
Wize Foo/Tony
904.374.2228
chma@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

KBCS
Bellevue, WA 91.3 FM
Bruce Wirt
425.564.6184
kbcn@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WCCR
New York, NY 640 AM
Bill Chaff
212.558.0171
wwo@wisc.net
BEATNUTS
EMINEM
DOUBLE TAKE
NUTTY PROFESSOR I
PHILLY'S MOST WANN
CAMPY THOMAS
CAMRON
WIZ

WCCV
Carlsbad, CA 88.3 FM
717.245.1681
wccv@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WVFR
Barnesville, GA 88.3 FM
Anthony Trane
770.824.8850
wvfr@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WVFR
Barnesville, GA 88.3 FM
Anthony Trane
770.824.8850
wvfr@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WVFR
Barnesville, GA 88.3 FM
Anthony Trane
770.824.8850
wvfr@wisc.net
JAY-Z
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MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WRWC
Richmond, VA 90.7 FM
Bill Chaff
202.231.0800
wwo@wisc.net
JAY-Z
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MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WWSA
New York, NY 590 AM
Bill Chaff
212.582.2348
wwo@wisc.net
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MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WVUT
Blackburn, VA 90.7 FM
Bill Chaff
202.231.0800
wvut@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

CHMA
Savannah, GA 106.9 FM
Wize Foo/Tony
904.374.2228
chma@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
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VERNON GREEN

KBCS
Bellevue, WA 91.3 FM
Bruce Wirt
425.564.6184
kbcn@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WCHC
Chicago, IL 187.9 FM
Bill Chaff
708.746.4380
wchc@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WCHC
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Bill Chaff
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TALIB KWELI AND H
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WCHC
Chicago, IL 187.9 FM
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wchc@wisc.net
JAY-Z
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wchc@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WCRD
Muncie, IN 91.3 FM
Bill Chaff
765.285.1467
wwo@wisc.net
JAY-Z
TALIB KWELI AND H
MISTER P
KRS-ONE
ASHLEY BALLARD
HERCULES
VERNON GREEN

WCRD
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wwo@wisc.net
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KRFB Arcata, CA 810 AM 5:00pm 707.826.2257

KUOM Minneapolis, MN 770 AM 6:00pm 612.352.3500

WBCR Brooklyn, NY 580 AM 6:00pm 718.359.8311

WDCB Richmond, VA 80.1 FM 6:00pm 804.238.8698

WKHN Keene, NH 91.3 FM 6:00pm 603.528.2474

WSHL North Easton, MA 91.3 FM 6:00pm 508.238.2812

CFRC Kingston, ON 101.9 FM 6:00pm 613.352.2021

KALX Berkeley, CA 90.7 FM 6:00pm 415.842.1111

KONK Carmelike, CA 90.5 FM 6:00pm 970.983.9139

KEOL La Grande, OR 81.7 FM 6:00pm 503.845.4640

KRZA Alameda, CA 80.7 FM 6:00pm 415.589.9057

KVXR Austin, TX 91.7 FM 6:00pm 512.223.5431

WBZC Pemberton, NJ 88.9 FM 6:00pm 908.984.9311

WCRS West, WA 88.9 FM 6:00pm 360.927.6462

WHMC South Hadley, MA 91.5 FM 6:00pm 413.538.2019

WTUL New Orleans, LA 91.5 FM 6:00pm 504.055.5887

CHSR Fredericton, NB 97.9 FM 6:00pm 506.343.4885

KBCS Berkeley, WA 91.3 FM 6:00pm 425.564.8194

NFJC Los Altos Hills, CA 90.7 FM 6:00pm 925.946.7072

KFBI Minneapolis, MN 106.7 FM 6:00pm 612.341.3144

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KFSR Fresno, CA 90.7 FM 6:00pm 559.448.4085

KSRW San Rafael, CA 88.1 FM 6:00pm 415.457.5314

KWVA Eugene, OR 88.1 FM 6:00pm 503.688.2200

WCBN Ben Lussig & Carlos Souffront 901.771.4081

WFHB Bloomington, IN 91.3 FM 6:00pm 317.323.1290

WNEC Hamaker, NH 91.5 FM 6:00pm 603.426.5353

WORT Madison, WI 88.9 FM 6:00pm 608.258.2001

WUSC Columbia, SC 90.5 FM 6:00pm 803.797.1777

WJYA Santa Monica, CA 89.9 FM 6:00pm 310.312.2808

KHKS Lawrence, KS 90.7 FM 6:00pm 785.864.5483

KLSU Baton Rouge, LA 91.1 FM 6:00pm 225.382.4640

KNMG Bellingham, WA 89.3 FM 6:00pm 360.733.2788

KZJW Pullman, WA 90.7 FM 6:00pm 509.345.2788

WCWP Jackson, MS 88.1 FM 6:00pm 662.227.7200

WDDT West Point, NY 88.3 FM 6:00pm 914.854.2127

WRCT Pittsburgh, PA 88.3 FM 6:00pm 412.221.2723

WWHP Farmer City, OH 88.3 FM 6:00pm 513.333.4339

CKDJ Ottawa, ON 98.6 FM 6:00pm 613.737.4723

KCUR Kansas City, MO 89.3 FM 6:00pm 816.233.0989

KLSU Baton Rouge, LA 91.1 FM 6:00pm 225.382.4640

KNUM Bismarck, ND 89.9 FM 6:00pm 701.823.2127

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KUSF
San Francisco, CA 90.3 FM
Steve Heller
415.398.5073
heller@kusf.com

WABC
Hawthorne, NJ 90.3 FM
John Adams
908.558.4948
adams@ktuh.com

WCFM
Williamstown, MA 91.9 FM
Nathaniel Bessey
912.827.2173
bessey@wcfm.com

WCRU
East Grand, ME 89.5 FM
LARRY CORRELL
207.489.8680
everson@wuuu.com

WUWA
Anchorage, AK 91.1 FM
LARRY CORRELL
415.245.2870
larry@wuuu.com

WRMU
Allentown, NJ 91.1 FM
LARRY CORRELL
610.421.7777
larry@wuuu.com

WRWC
Charleston, SC 88.3 FM
LARRY CORRELL
803.737.5468
larry@wuuu.com

CJ5F
Moreno Valley, CA 83.9 FM
LARRY CORRELL
951.238.2879
larry@wuuu.com

KOOP
Harvey, TX 81.1 FM
LARRY CORRELL
281.472.3899
larry@wuuu.com

WESS
East Stroudsburg, PA 90.3 FM
LARRY CORRELL
610.472.3899
larry@wuuu.com

CMJ MUSIC MARATHON® '01

SHOWCASE APPLICATION • SEPTEMBER 13-16 2001 NEW YORK CITY

CONTACT INFORMATION

Artist/Band Name:

Hometown, State: # Of Performers:

Artist/band email:

	NAME	INSTRUMENT
Performer 1	<input type="text"/>	<input type="text"/>
Performer 2	<input type="text"/>	<input type="text"/>
Performer 3	<input type="text"/>	<input type="text"/>
Performer 4	<input type="text"/>	<input type="text"/>
Performer 5	<input type="text"/>	<input type="text"/>

(use reverse side if needed)

Primary Contact: Relation To Band/Artist:

Company:

Address:

City, State:

Country:

Phone: Fax:

Email:

Artists' Website:

Current Label Affiliation: Major Indie Unsigned Label

Label:

Label Contact:

Phone: Fax:

Email:

Publicity Contact/Company:

Phone: Fax:

Email:

Booking Agency:

Responsible Agent:

Phone: Fax:

Email:

Publishing Company:

Performing Rights Affiliation:

Has band/artist played CMJ before? Yes No Which Year/Venue?:

Names of clubs in NYC you have played:

I want contact information listed in the CMJ 2001 Festival Guide: Yes No

RELEASE STATEMENT

In the event signatory hereto is granted a performance showcase, signatory agrees to the following: The CMJ Network, Inc (or any of its divisions, subdivisions, subsidiaries, affiliates, successors, or assigns, which shall in combination be referred to herein as "CMJ") has permission to announce said performance in any manner it sees fit, including, but not limited to, CMJ promotional literature, advertisements, newsletters, and press releases for CMJ Music Marathon. I acknowledge and agree that CMJ and its agents, servants, employees, officers, and directors shall have no liability for damage or injury to the persons or property of the undersigned from any cause whatsoever that may occur on convention premises for the duration of the CMJ Music Marathon. I have read, understand, and agree to the above. I also affirm that I have the authority to act as agent for all band members that will perform at the showcase granted by CMJ hereby, and that I can therefore bind them to the terms hereof as if they were also additional signatories hereto.

SIGNATURE: DATE:

World Radio History

SUBMISSION
POSTMARK DEADLINE:
MAY 26, 2001

ACCEPTANCE
NOTIFICATION BEGINS:
JULY 6, 2001

We will contact you via
email, phone or fax.
Please DO NOT call CMJ!

TO APPLY:

Submit info online at
www.cmj.com/marathon/
or complete this form and
follow instructions below.

ENCLOSE IN ONE PACKAGE:

- Completed showcase application form (For multiple acts, please photocopy this form).
- TWO copies of a tape or CD with at least three songs, marked with contact information.
- Promotional material is appreciated, but please keep it to a minimum.
- No DATs, vinyl or videos please!

IMPORTANT INFORMATION

- Submission materials cannot be returned.
- For updates on accepted artists/bands, check www.cmj.com/marathon otherwise notice will be given via email mail or fax AFTER July 6, 2001
- All artists/bands who perform at CMJ 2001 AND have properly applied, will receive complimentary registration badges for band members ONLY (NO managers, crew, etc.)
- Outside bookings without prior consent of CMJ will not be considered CMJ events.

MAIL TO:

CMJ 2001 Showcase Dept.
44 W. 18th Street FL 6
New York, NY 10011

CMJ MUSIC MARATHON

www.cmj.com/marathon

SHOWCASE INFO:
877-6-FESTIVAL
showcase@cmj.com

GENERAL INFO:
877-6-FESTIVAL
marathon@cmj.com

CMJ
MUSIC MARATHON '01

Killer Event

Sept. 13-16, 2001

CMJ MUSIC MARATHON '01

**BE THE
FIRST
ON THE
SCENE**

**REGISTER EARLY
AND SAVE!**
www.cmj.com/marathon
Discount registration deadline May 1st

WWW.CMJ.COM/MARATHON WWW.CMJ.COM/MARATHON

CMJ Music Marathon 2001 Registration Form

Contact Information

Name: _____

Company/Call Letters/Affiliation: _____

Title/Occupation: _____

Address: _____

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

Daytime Phone: () _____ Fax: () _____

Email: _____

General Information

How did you hear about CMJ Music Marathon?

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

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

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

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

Type of business: Band/Artist Booking Agency Commercial Radio

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

Internet/Multimedia Co. Management Music Publisher Producer

Publicity Press Retail Outlet Software/Technology Student

Trade Organization Other: _____

Record Label: Major Indie Online

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

Registration Price

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

Before July 1:

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

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

General Registration:

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

Walk-up registration price: \$495

Student Registration (must have valid ID):

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

Walk-up registration price: \$295

Payment Information

Payment is enclosed in the form of:

Visa MasterCard American Express Discover Check Money Order

Credit Card #: _____

Expiration Date: ____/____

Name (as it appears on card): _____

Cardholder's signature: _____

Waiver Statement

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

Signature: _____ Date: _____

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

Online Registration:
www.cmj.com/marathon

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

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

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

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

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

Fax to:
 646-230-4444

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





RHODE ISLAND Providence, RI

With a huge student population from Brown University, Rhode Island School of Design and Providence College fueling its youth culture, Providence boasts more than its share of artistic tide pools. Hip-hop, dance, garage rock, punk, jazz, folk and singer/songwriter types can all find a place to play in this town of Ivy Leaguers, Art students and Catholics (Providence College is the only school in the U.S. founded and administered by the Dominican Friars). Local acts include the Amazing Crowns, Erin McKeown, Arab On Radar and newcomers Ava and M-80.

Since Boston is only a 90-minute drive from Providence, I-95 has become a commuter track for Providence students going up to Beantown for a night in the big city and Boston students coming down to Providence for tattoos. (Boston recently passed legislation that prohibits anyone under 18 from getting tattooed, unless accompanied by a parent — a modification to legislation that had banned tattoos altogether.) It's not necessary to leave Providence for nighttime excitement, however. Boston may host larger, national acts, but Providence has plenty to offer... at lower prices, something everyone can appreciate.

RADIO

College radio fans have a variety of options in Providence. There's Brown University's

WBSR (88.1 FM; 401.863.9600; Music Director: Michael Talis), which broadcasts from 7:00 p.m. to 2:00 a.m., Mondays through Saturdays, and their commercially licensed sister station, WBRU (95.5 FM; 401.272.9550; Music Director: Josh Klemme), which broadcasts all day, every day. Providence College hosts WDOM (91.3 FM; 401.865.2460; Music Director: Brendan Ryan) and Rhode Island College is represented by WXIN (90.7 FM; 401.456.8547; Program Director: Calvin Anderson). All play standard college/indie rock fare and all have metal, hip-hop, and electronic/dance specialty shows (with the exception of 'BRU, which has no metal specialty programming). DOM also has jazz and new world. Despite the local college radio presence, strong signals emanating from the University of Rhode Island's WRIU (90.3 FM; 401.789.4349; Music Director: Byron Jones) in Kingston, Rhode Island, and University of Massachusetts at Dartmouth's WSMU (91.1 FM; 508.999.8173; Music Director: Chris Andries) also battle for dominance of the Providence airwaves. Local giant WWRX (103.7 FM; 401.781.9979; Music Director: Gary Trust) is part of the FNX Radio Network, which controls the commercial alternative rock bandwidth from Maine to Southern New England.

PRESS

The Providence Phoenix (150 Chestnut St.; 401.273.0300; www.providencephoenix.com), which provides detailed listings of who's playing where on what night, is owned by the

Phoenix Media/Communications Group, the same media conglomerate that owns the FNX Radio Network and the Boston, Worcester and Portland Phoenix papers. The weekly is currently holding its 12th annual Best Music Poll, allowing readers to vote on their favorite national and local acts. The paper will host a festival in mid-May showcasing the winners.

RETAIL

Most locals agree that the best CD store in Providence is In Your Ear (286 Thayer St.; 401.861.1515), which carries everything except classical.



This Rhode Island indie staple buys and sells used CDs, vinyl, cassettes and videos. Ex-members of Yo La Tengo and Sebadoh are among the store's staffers. Other notable mom and pops include Tom's Tracks (281 Thayer St.; 401.274.0820) which carries a little bit of everything, including bootlegs and hard-to-find titles on vinyl, and the recently opened Armageddon Shop (436 Broadway), which specializes in punk, experimental and metal.

NIGHTLIFE

There are plenty of places to hear live music in Providence, but the following are a few that stand apart from the crowd. With a capacity of around 1,500, Lupo's

Heartbreak Hotel (239 Westminster; hotline: 401.272.5876; main number: 401.831.4071; www.lupos.com; Booking: Jesse) hosts larger



The Green Room

national acts on their way through town. It's smaller neighbor the Met Café (130 Union St.; 401.861.2142; Check out the Lupo's website for Met Café info and schedules; Booking: email book-themet@yahoo.com), hosts local acts, and is known as the original home of the blues in Providence. Nestled in Snooker's Billard Room is the Green Room (145 Clifford St.; 401.351.7665; www.roadplayer.com/SnookersGreenRoomMain.asp; Booking: Dave), which hosts up-and-coming rockabilly, pop, alternative and garage bands. The Living Room (23 Rathbone; 401.521.5200; Booking: Call between noon and 2:00 p.m., Mondays through Fridays) hosts punk, jam bands and techno acts. Also notable is punk venue the Safari Lounge (103 Eddy St.; 401.272.3823; Booking: email safarilounge@yahoo.com.) and art/performance space AS220 (115 Empire St.; 401.831.9327; www.as220.org; Booking: Kim Kazan, email: kazan@as220.org).
— Lisa Hageman



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World Radio History Management: Mike Renault · ESP



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#1 Most Added at CMJ



On Tour

Apr 4	Santa Cruz, CA	Catalyst(w/ Guided By Voices)
Apr 6	Los Angeles, CA	House of Blues(w/ Guided By Voices)
Apr 7	San Diego, CA	Brick By Brick(w/ Guided By Voices)
Apr 8	Tempe, AZ	Nita's Hideaway(w/ Guided By Voices)
Apr 13	Sacramento, CA	Capitol Garage
May 4	Reno, NV	Zephyr Club
May 8	Lawrence, KS	Bottleneck
May 9	St. Louis, MO	Creepy Crawl
May 10	Grand Rapids, MI	TBA
May 11	Detroit, MI	Majestic(w/ Guided By Voices)
May 12	Chicago, IL	The Vic(w/ Guided By Voices)
May 14	St. Louis, MO	TBA(w/ Guided By Voices)
May 15	Memphis, TN	TBA(w/ Guided By Voices)
May 16	Atlanta, GA	Variety Playhouse(w/ Guided By Voices)
May 18	Carrboro, NC	Cat's Cradle(w/ Guided By Voices)
May 19	Baltimore, MD	Fletchers(w/ Guided By Voices)
May 20	Philadelphia, PA	Venue TBA(w/ Guided By Voices)

Contact: McGathy Promotions/ 888 744 8636 - mariev@mcgathypromotions.com
S.P.E.C.T.R.E./ 323 644 3774 - info@SPECTREradio.com

Management: Jordan Kurland/ Zeitgelst Artist Management

www.creeperlagoon.com
www.dreamworksrecords.com

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