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RADIOHEAD



MANU CHAO



RUFUS WAINRIGHT

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The Global Groove Imprint

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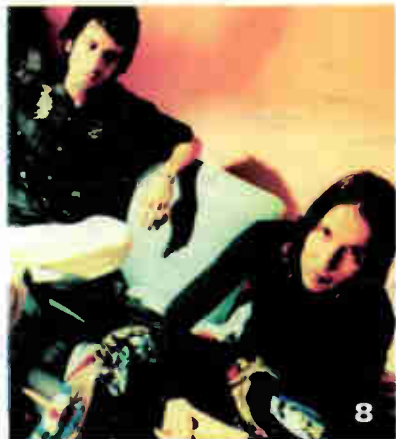
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World Radio History



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CANNIBAL OX

The Cold Vein (Def Jux)

Cannibal Ox's debut full-length affects the way you look at time. If you hear it in daylight, it seems like night. If it's nighttime, it seems like it's almost dawn. *Cold Vein* is a chilling, dark, cinematic work, and one of the more original and intense hip-hop albums that we'll hear this year. Producer El-P, of the now-defunct Company Flow, gives this Harlem-bred and Brooklyn-based vocal duo of Vast Aire and Shamar what usually sounds like a full goth orchestra perched in a dank basement, with thick synth strings, simulated outer-space found-sounds and choppy, pounding drums. The pictures the duo paints — with occasional help from El-P and guests like the Atoms Family and Stronghold — are grim at best, full of street-sharpened, abstract language alluding to the woes of surviving in the Rotten Apple. The monotone, rapid-fire patter perfectly suits verses like, "I rest my head/ On 115/ But miracles only happen on 34th/ So I guess life is mean." On the drug chat of "Painkillers," Vast spits the album's epitaph: "I guess that's why I was born/ To recognize the beauty/ Of a rose's thorn." Poetry, dope beats and hope, sprawling from cracks in the concrete.

— **Brian Coleman**



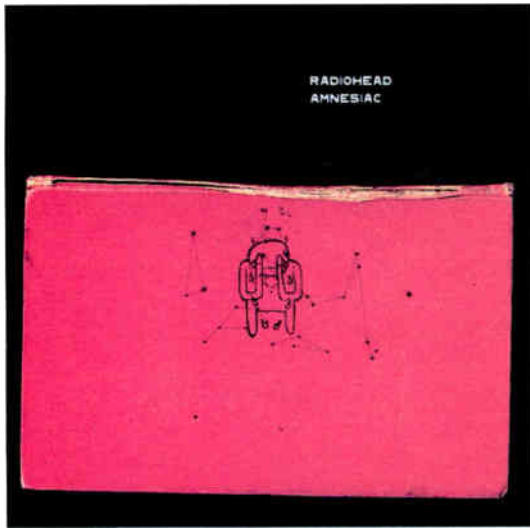
R.I.Y.L.: Mano Negra, Bob Marley, David Byrne, Eliades Ochoa
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Release Date: June 5
Tour Dates: Montreal (7/3-4); Quebec (7/5); New York City (7/6)

MANU CHAO

Próxima Estación: Esperanza (Virgin)

Franco-Spanish troubadour Manu Chao's second solo album, *Próxima Estación: Esperanza* ("Next Stop: Hope"), is its predecessor's baby sister—a sibling meant to be protected by her older brother and grow into her own as the elder's influence wears off. Even though it has sold more than two million copies in Europe and Latin America since its release in 1998, Chao's *Clandestino*, a masterpiece in the vein of *Natty Dread*, went largely missed in this country. With Chao's nasal squall singing lyrics in English, Spanish, Portuguese and French over guitar-strumming R&B and reggae chords, *Clandestino* was a collage that played like a travelogue, and spoke sadly about the condition of the world's working and immigrant classes. *Esperanza* is written with the same technique, but its concept is more hopeful. The ex-Mano Negra leader finds room to add humor to the censorious mix, documenting the times with the Latin pub jangle "La Vaca Loca" ("the mad cow") and recycling *Clandestino*'s "Bongo Bong" boogie-woogie (a Mano Negra original) with a Brazilian female rapper lamenting about having too many men. There's also the vaudevillian "Promiscuity" and the bossa-dub "Bixo," sung in a hybrid Portuguese/Spanish language he calls *portuñol*. Don't miss the Manu Chao train this time. All aboard!

— **Enrique Lavín**

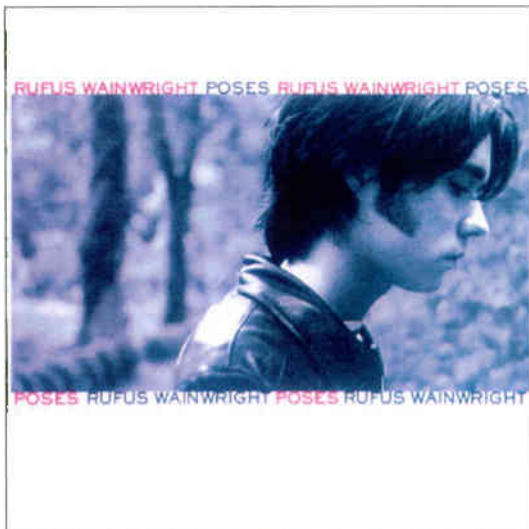


R.I.Y.L.: Björk's *Telegram*, UNKLE, Sigur Rós
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Phone: 323.871.5174
Email: cagepromo1@aol.com
Add Date: June 4; College EP with B-sides at radio now
Tour Dates: Spring, TX (6/18); Morrison, CO (6/20);
 George, WA (6/23); Vancouver, BC (6/24); Mountain View,
 CA (6/27); Santa Barbara, CA (6/29-30)

RADIOHEAD

Amnesiac (Capitol)

The way Radiohead's *Kid A* was dissected and hemmed and hawed over, you'd think it was a Damien Hirst art installation where a cow is sliced, sunk in formaldehyde and set up in a museum for debate. Is it a good thing or a bad thing when people spend more time discussing your record than actually *listening* to the damn thing? Enter *Amnesiac*, another adventuresome, aloof, non-rock joint that's more an album of concepts than a concept album. *Amnesiac* may lack flow, but it more than makes up for it with riddles like "Pulk/Pull Revolving Doors," a chaotic cluster of over-saturated beats and daftly twisted Yorke bleatings. When it's done this well, you don't care that the band is nowhere to be found. As one of the few tracks with a solid guitar line, the futuristic blues grumble of "I Might Be Wrong" is Radiohead's meatiest "song" byproduct in their analog+digital excursions. In mood, the cinematic "Pyramid Song" could have fit on *OK Computer*, but its avant approach to strings and arranged samples shows just how far they've come. So stop debating already: your best bet is to remember roughly half of *Amnesiac* and form a great little EP in your head. Moo. — **Steve Ciabattoni**



R.I.Y.L.: Elvis Costello, Jeff Buckley, Dusty Springfield
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Release Date: June 5
Add Date: June 5

RUFUS WAINWRIGHT

Poses (DreamWorks)

The cabaret pop songs on Rufus Wainwright's 1998 solo debut were accomplished enough to make it clear that this semi-celebrity son of Loudon Wainwright III and Kate McGarrigle wasn't just getting by on his name and some string-arrangement help from Van Dyke Parks. Wainwright's new *Poses*, however, makes his critically acclaimed debut seem like the musical ramblings of a precocious high school kid. *Poses* is unusually varied, from the Prince-on-a-weirder-day atonality of "Evil Angel" to the tear-jerking keyboard/voice book-ends of "Cigarettes And Chocolate Milk" and "In A Graveyard," simply arranged (but lyrically complex) songs where Wainwright's arguable genius comes through most clearly. Some of the more dense, jazzy vocal harmonies (handled by Rufus and his sister Martha) recall a shiny '70s esthetic many would rather forget. Yet those moments are eclipsed by highlights like the cover of Loudon's loner narcissist's anthem "One Man Guy" ("These three cubic feet of bone and blood and meat are all I love and know... Sure it's kinda lonely/ Yeah it's sorta sick/ Being your own one and only is a dirty selfish trick"), and "Greek Song," which brilliantly disguises its two-chord structure with Asian strings and a theatricality of expression only a self-professed, lifelong ham could pull off successfully. — **Dylan Siegler**

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Vivendi Universal Behemoth Strikes Again

Vivendi Universal has agreed to buy one-time nemesis MP3.com for \$372 million in cash and stock. By acquiring the company, Vivendi Universal hopes to strengthen its efforts in regards to all areas of online music, including subscriptions, branding, technology and distribution.

The acquisition comes a mere eight months after the world's largest record company won a copyright infringement suit against MP3.com. Per the terms of the settlement, MP3.com agreed to pay Vivendi Universal \$53.4 million in penalties. Vivendi Universal was the only big-five label to not settle out of court with MP3.com.

The acquisition puts MP3.com at the front of the line as a possible content provider for Duet, the Sony/Universal joint digital music subscription service due to launch this summer. Duet will provide competition for the Bertelsmann-supported Napster subscription service scheduled for release in July. Adding to MP3.com's value and worldwide appeal is the company's recent alliance with European music distributor Imagesound.

Vivendi Universal has been ravenously traversing the online music world lately, acquiring companies right and left in obvious recognition that this digital music thing isn't going away. In recent months, the company bought out BMG's 50 percent stake in Universal/BMG joint venture GetMusic and merged the company with its Farmclub.com. The company also entered into a merger agreement in April with Emusic.com with the full intention of acquiring the online music company outright.

SDMI Standards Debate Put On Hold

The Secure Digital Music Initiative completed its evaluation of technologies to possibly be used for its Phase II screening technology. And the conclusion is... there is no conclusion.

The SDMI put out a call for proposals in February of 2000 to companies who wanted their technology to be considered as the standard for the protection of digital music. After several months spent reviewing the proposals, it was determined that there is currently no consensus for adoption of any combination of the proposed technologies. SDMI participants will meet again in September to reassess technological advances in light of consumer needs.

SDMI's fight to create a universal standard for playing, storing and distributing digital music in a protected form is sure to be a long one, while simultaneously, technology advances at light speed.

It's Official: Cornell Links With Rage

According to published reports — the labels involved are still staying tight-lipped — ex-Soundgarden frontman Chris Cornell has officially signed on with guitarist Tom Morello, bassist Tim Commerford and drummer Brad Wilk for more than just a side project. Cornell has begun work on a new studio album with the remaining members of Rage Against The Machine. The album will feature all-new material and will be produced by Rick Rubin.

Lack of an "official" blessing by the labels and representatives of the Cornell and remaining Rage members is not surprising, considering the fact that a union of the two factions

throws into question contracts with respective labels and managers. With Cornell signed to Interscope and Rage signed to Epic, the imprint of the band's debut album remains a mystery. Although it is currently being speculated that Epic would release the first album and Interscope the second, options giving one label U.S. rights and the other international rights are apparently also being considered.

Just A Bite...

Controversy loves company: Eminem and Marilyn Manson, possibly the two most hated artists among religious groups — and countless others — teamed up earlier this year to



Eminem

record a rock version of the rapper's "The Way I Am." No word yet on a release date for the track. Neil Hagerty of Royal Trux fame, Nation Of Ulysses/Make-Up vocalist Ian Svenonius, Michelle Mae from the Make-up, and Dave Pajo of Tortoise have joined up with drummer Stephen McCarty to form Weird War. The new group is currently preparing material for its new album, and is mulling over offers from several labels.

WHAT A GAS: Saluting The Life Of A Ramone

On Saturday, May 19, a three-hour tribute concert in honor of recently deceased former Ramones frontman Joey Ramone went off without a hitch at New York City's Hammerstein Ballroom. With a sold-out crowd of 3,000 fans and a laundry list of celebrities and punk rock notables either making appearances or sending their best wishes, "Life's A Gas: Joey Ramone's 50th Birthday Bash" was an event whose impressive scale, care-free vibe, and sheer entertainment value matched the spirit of the man whose honor in which it was held.

With former E Street Band member and current *Sopranos* cast member "Little" Steven Van Zandt as MC, the show was structured around seven live performances, with long breaks in-between for video clips and filmed testimonials about Joey that appeared on a large screen that dropped to the front of the stage between sets. Though the friends and luminaries in attendance were impressive, these video montages were among the best material of the night. Amidst regular Ramones video clips (e.g. "I Don't Wanna Grow Up"), high-quality live bootlegs, and clips of Joey and the band on shows as diverse as *Sha Na Na* and *Don Kirschner's Rock Concert* were videotaped testimonials and tributes from artists unable to attend the concert. As a group, these artists were an impressive list, including Metallica (too bad Lars was loudly booed every time he was on the screen!), Anthrax, the Dictators, Bobby Gillespie of Primal Scream, Jerry Harrison, Tina Weymouth and Chris Franz of the Talking Heads,

Paul Westerberg, Chris Isaak, KROQ DJ Rodney Bingenheimer, Vernon Reid, Sire Records founder Seymour Stein and Joan Jett, among others. (One of the evening's most amusing moments was also one of these celebrity clips: A best

owner Hilly Kristal, original Ramones drummer Tom "Tommy Ramone" Erdelyi, Danny Fields, *Punk* magazine founders Legs McNeil and John Holmstrom, and Lenny Kaye, who took the stage to read a touching letter sent specifically

their final song. Third on the bill was Bellvue, the new band from the more recent honorary mayor of the East Village, Jesse Malin. As the newest artist most directly influenced by the Ramones (at the press conference before the show, the Queens born-and-bred Malin told a great story about loving *Happy Days* as a kid, then discovering the Ramones, who were "cool like Fonzie"), his presence was fitting, and a surprise guest addition of *Whiskeytown's* Ryan Adams at the end of Bellvue's set was a plus. Last among the local artists was a cobbled together band of Joey's friends and family, covering a few classic Ramones tunes.



L-R: Legs McNeil (*Punk Magazine*) and Cheap Trick's Rick Nielsen.



Bellvue frontman Jesse Malin flanked by *Punk Magazine's* Legs McNeil and John Holmstrom.

wishes sentiment from CNBC anchorwoman Maria "Money Honey" Bartiromo — Joey was evidently a big fan.)

Appearing onstage that night were also many artists and industry people of note, who each stepped up to the mic to say a few words about Joey and his music. Among them were Richard Hell, Howie Klein (president of Reprise), CBGB's

for the event from famously reclusive producer Phil Spector.

Despite such a show of force from friends and fans of Joey, much of the audience was there for the live sets. Opening the show was NYC band the Independents, whom Joey managed. Afterward, Joey's brother Mickey Leigh's band Stop took the stage, inviting Queens frontman Joe King to join them for

The three biggest draws of the evening were saved for last, however, and the show kicked into high gear when Blondie took the stage. Playing a set of five of its biggest hits and one Ramones cover, the band had the audience enthralled for its short appearance. Afterward, power pop legends Cheap Trick (Joey's favorite band, according to Legs McNeil) took the stage to play a blistering six-song set of the tunes Joey would most often request when he came to see the band. And the final act of the night was the U.K. punk forefathers the Damned, who rushed in from London just to participate in the show.

With a host of special merchandise available and a capacity crowd guaranteeing inevitable profits, Joey's family announced that it would donate all of the event's proceeds to lymphoma research. Ramone died of complications from the disease on April 15 of this year.

— Cheryl Botchick

Heeeeere's... Aterciopelados!



Bolstered by a fervent following in Latin America and a recent appearance on *The Tonight Show*, Colombia's rock pioneers are being primed by Arista for their close-up in the U.S.

Story: Enrique Lavin • Photos: Ewa Swirko

On May 15, the day their fifth album, *Gozo Poderoso*, went on sale in the United States, Colombia's most well-known rock export Aterciopelados ("The Velvety Ones") became the first Latin alternative group to play on NBC's *The Tonight Show*.

Holding the CD's soft pink-colored case between his hands, Jay Leno introduced the band, carefully enunciating their name in two-parts: "Playing a track from one of the most anticipated albums of 2001, please welcome Atercio-pelados." (Say it: ah-tair-SEE-oh-pay-LAH-dos.) The group had chosen to play the laidback song "Luz Azul" ("blue light") with its syncopated salsa beat, DJ scratches and languid spaghetti-Western guitar hook. Folksy soprano Andrea Echeverri, who wore a red kimono that night, stretched the chorus, "La vida es color de rosa."

These days, the group's professional life seems rosy indeed. Benefiting from a marketing alliance between BMG U.S. Latin and Arista Records, the Atercios (as fans fondly call them), could be on the cusp of breaking into both the U.S. alternative music and Latin pop market simultaneously. No other major label is currently putting this kind of effort into their Spanish-language rock acts. Willing participants of the collaborative experiment between the two labels, the Atercios have never been more ready.

"We are in a good place in our lives now, and we have to give it a chance," says the 30-something Echeverri, who with bassist/programmer/producer Héctor Buitrago started the band more than a decade ago. "Before, BMG didn't really work us to a broad market... mostly only to the Latin rock scene."

In the months leading up to the U.S. release of *Gozo Poderoso*, the duo (with its complete band, including guitarist Alejo Gomez Cáceres) hit the SXSW convention in Austin, the Winter Music Conference in Miami and headlined several key shows in Los Angeles and New York. This summer, the band sets off on an extended U.S. tour stopping in most major cities.

Though the Atercios have twice been nominated for Grammy Awards for albums produced with big-name producers such as Phil Manzanera and Andres Levin, *Gozo Poderoso*, meaning "powerful joy," seems like a safe bet for Arista. Demographic trends that point to a large Latino youth market (the average age of the country's 35 million Latinos is 26, according to the U.S. Census), and a growing acceptance for world music both seem to fuel the label's fire.



"You go to any of their concerts and you can see the reaction of the crowd," says Jerry Blair, Arista's executive vice president, who was a key player in breaking Ricky Martin and several Anglo rock acts when he was with Columbia Records. "There's passion there that you rarely see elsewhere. These are the people that we want to make sure buy the record, and tell their friends to buy a copy too."

Arista may find it easy to capitalize on Echeverri's style as well. Female voices have been rare in Spanish-language alternative, although a new crop of Latina rockers have surfaced in the past two years, including the Atercio's label-mate, Mexican singer/songwriter Julieta Venegas, and Carol C. of Luaka Bop's New York electro-merengue groove combo Si*Sé. Echeverri is one of the first women in Latin rock to acquire a high profile internationally, nearing diva status in the alterna scenes in Colombia and the rest of Latin America. Adorning her wiry body with kitschy tattoos and various piercings,

Atercios could be on the cusp of breaking into both the U.S. alternative music and Latin pop market simultaneously. No other major label is currently putting this kind of effort into their Spanish-language rock acts.

she has come to represent a new Latina feminism, though she always plays this image down, instead calling it a necessity of self-expression.

The Atercios's innovative 1995 album *El Dorado* sold more than 200,000 copies in Latin America. The mix of Colombian folk with grungy rock struck a chord with Latino rockers rediscovering their roots, and the instant hit "Florecita Rockera (Little Rock Blossom)" pegged Echeverri as the poster girl of Latin rock.

While maintaining an edginess that comes from its aggressive-punk-turned-pacifist-hippie stance, the album remains the group's most pop-oriented effort. On 1996's *La Pipa De La Paz* ("The Peace Pipe") they fused traditional Latin balladry like Mexican *rancheras* and Colombian *boleros* with melodic rock. On their 1998 recording, the darker *Caribe Atómico*, they envisioned the Caribbean Sea as a swamp of nuclear waste where its residents waxed nostalgically with

mambo-fied trip-hop.

The new album further develops Buitrago's fascination for meshing modern technology with traditional and popular Colombian sounds, but, as the duo like to point out, the lyrics are also their most polished to date.

"Before, the lyrics used to be a hobby. We've grown a lot and we're more conscious about what we write about," says Buitrago, who produced the album and co-wrote all its songs with Echeverri. "We've reached our highest point so far."

The band's songs deal with spiritual and universal themes that revolve around love and respect for self and neighbor. Coming from a country that's at its wit's end dealing with the bloodshed exacerbated by U.S.-backed right-wing death squads and drug lord-funded leftist guerillas, there is no irony in the repetitive refrain from the album's title track: *la música es amor*.

"*Gozo Poderoso* is for the spirit," Buitrago maintains. "*La música* is a joy that can unite us. It's very powerful that way."

Still, the question remains, Can a Spanish-language rock band break into the U.S. mainstream? Arista's Blair thinks so, in the same way MCA seems to with its recent signing of Iceland's Sigur Rós, who sing in their native tongue.

"If the music permeates your soul, in a way that you can create an interpretation of what they are saying, then it gives something to cling on to," Blair says. "The lyrics are so incredible when you get to read the translations."

Arista has already shipped 45,000 copies of *Gozo Poderoso* to stores to ensure that the 20,000 U.S. fans that bought *Caribe Atómico* three years ago will follow suit, and that the balance will be picked up by new fans based on the notable exposure the Atercios have been receiving nationwide, including a page-long feature in *Time* and the *Tonight Show* appearance.

"We are setting goals along the way, after all constituencies possible through street marketing, club remixes and word-of-mouth referrals," Blair says. "This is the kind of music you want to show off at a party at home, or to play in your car."

And if you're still having trouble pronouncing Aterciopelados, remember it took no time for the general public to say "Arnold Schwarzenegger" after *Terminator*. And Aterciopelados most definitely will be back. **NMR**

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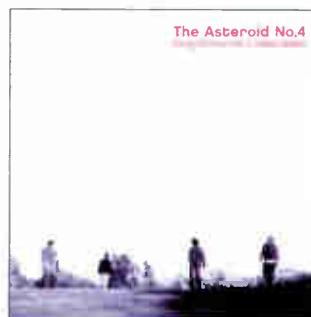
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ASTEROID No.4

King Richard's Collectibles (Rainbow Quartz-Parasol)
Many moons ago, Asteroid No.4 filled the heavens of Philadelphia with a mighty cloud of distortion that evoked shoegazing forefathers My Bloody Valentine. Then somewhere along the path they discovered psychedelic pop and traveled back in time to the

mid '60s. There they met soothsayer Kurt Heasley (who had undergone a similar transformation with his band the Lilies) and asked him to produce *King Richard's Collectibles*. Imagine the giddy young fawn as it trollops through the bucolic pasture and in your mind's ear listen for the blasts of light-hearted frolicking dancehall rock — it is a reverent and joyous sound. A brittle guitar gently jabs, foppish harmonies swirl and maracas suggest a Britpop incantation. That every instrument sounds exactly as if it were recorded in 1966 (even a Mellotron is offered to appease the gods) adds a respectability to Asteroid No.4 not often found in the overpopulated retro rock tribe. The members of Asteroid No.4 aren't quite chiefs of that tribe yet, but they are worthy warriors.
— Neil Gladstone

R.I.Y.L.: Lilies, Kinks, Olivia Tremor Control
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Release Date: June 5; at radio now



MISSY "MISDEMEANOR" ELLIOTT

Miss E... So Addictive (Elektra-EEG)

It's commonplace for hip-hop artists to wax poetic about the proverbial "next level," and how their flows and beats are designed to take you there. Missy "Misdemeanor" Elliott, however, always comes forth

with the goods. Since 1997's incomparable *Supa Dupa Fly*, Elliott's distinctive lyrical and vocal style and the innovative production tactics of Tim "Timbaland" Mosley have allowed her to remain a cutting-edge harbinger. And with *Miss E... So Addictive*, the two prove the urban sound revolution is still in full swing. Certainly, the sitar-soaked, tabla-tainted future funk of the unique "Get Ur Freak On" gives the album its most twisted and ingenious moment, but the minimalist groove and lazy drawl of "Lick Shots," the edgy house-hybrid groove of "4 My People," and jerky new-school grooves of "One Minute Man" will keep heads nodding incessantly throughout this clever conversion of new millennium hip-hop and soul. Method Man, Redman, Eve, Busta Rhymes, Da Brat, Jay-Z and others stop by to make sure Missy keeps the shit tight — as if she needed the assistance.
— M. Tye Comer

R.I.Y.L.: OutKast, Lauryn Hill, Aaliyah
Contact: Keith Jenkins
Phone: 212.275.2862
Email: keith.jenkins@elektra.com
Release Date: May 15; at radio now



HOT WATER MUSIC

A Flight And A Crash (Epitaph)

Hot Water Music is one of those post-hardcore, not-quite-emo bands that would be at home on any number of like-minded indie labels, ranging from Jade Tree to Some to Victory to even Dischord. But

the fact that *A Flight And A Crash*, the Gainesville, Florida band's sixth album, has been released by punk rock staple Epitaph Records shouldn't come as some sort of head-scratcher. *A Flight And A Crash* is what the punk revolution is all about, and it's HWM's most punk-influenced and most ambitious work to date. While the smart album holds fast to the urgent, tense, gravelly-voiced emocore of the band's yesteryear — more than enough to satisfy HWM fanatics (a rabid bunch, to say the least) — the foursome has sharpened its punk chops to a fierce point. Chuck Ragan and Chris Wollard still trade vocal parts, but here, their harmonies are more seamless with less interplay than on HWM's past works. — Amy Sciarretto

R.I.Y.L.: Errortype:11, Boy Sets Fire, Handsome, Snapcase
Contact: McGathy Promotions
Phone: 888.744.8636
Email: rbrown@mcgathypromotions.com
Release Date: June 6; at radio now



PLAID

Double Figure (Warp)

Plaid has always taken care to remember something that a lot of "intelligent techno" artists seem to forget: Some listeners might actually want to *dance* to this stuff. On its past releases the duo managed to create a mix with something for everyone, and *Double Figure* is no

different. For the Autechre-loving brain-food audience, there's tracks like the drum 'n' bass freakout of "Silversum"; for the IDM funny-noise crowd, there's the percolating "Zala" and "Twin Home"; and for the rest, there's good ol' dance tracks like "Squance" and "Porn Coconut Co," which aren't afraid to ladle on the cheese with goofy cop-show melodies and steel-drum and vibraphone synth presets. On songs like "New Family," Plaid caters to several tastes at once, with Steve Reich-style minimalism that moves on to slamming breaks. While it doesn't exactly break ground like 1998's *Not For Threes*, *Double Figure* is a good reminder that "intelligent" doesn't necessarily mean stuffy. — Cam'ron Davis

R.I.Y.L.: *Artificial Intelligence*, Black Dog Productions, Autechre
Contact: Kris Gillespie
Phone: 718.788.1823
Email: kris@warprecords.com
Release Date: May 29
Add Date: June 5

"SOMETHING OF A MINOR MASTERPIECE." —GO

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SPAIN

I Believe (Restless)

This is the sound of Josh Haden getting simple. Spain's songs still have a late-night stillness to them, an echoing sense of fulminating emotion, but they've been pared down to their bare essences. Acoustic guitars and simple melodies fill *I Believe* with a timeless pop sound, buoying lyrics weighted

with romantic melancholy. Even the words are pop basics, meditating on "she" or imploring "girl" — the one time a proper name is used, it's the most basic available: Mary. While Haden's lyrics have never been flowery, these simple strictures are remarkable in the context of Spain's previous smoky sophistication. And to his credit, it proves effective: the title track is a sweet piece of pensive simplicity of the sort R.E.M. used to make, "Born To Love Her" is as fatalistic as Stevie Wonder's "I Was Made To Love Her" was celebratory, and "She Haunts My Dreams" is radio-friendly hummable heartbreak.

— Scott Frampton

R.I.Y.L.: R.E.M., Chris Isaak, Mark Kozelek
Contact: Drew Murray
Phone: 732.264.1934
Email: drewm@restless.com
Release Date: May 15; at radio now
Tour Dates: Los Angeles (6/9)



SPRING HEEL JACK

The Blue Series Continuum — *Masses* (Thirsty Ear)

The last few years have seen jazz and electronic music intersect in new, exciting ways. Artists like St. Germain, DJ Smash, DJ Logic, Amon Tobin and LTJ Bukem all dig into jazz for source material. But where these acts use the innate swing of jazz

to power their electronic grooves, drum 'n' bass duo Spring Heel Jack looks to the rabid creativity of downtown improvisation to fuel the dense, challenging and virtually groove-less *Masses*. This free-jazz/electronics fusion milestone is a joint venture between the British programming pair and the Blue Series Continuum group, which includes the likes of Matthew Shipp, Evan Parker, Tim Berne, William Parker and others. Providing a bed of background sound for the individual and/or combos to work their magic, SHJ then takes the jazzmen's tracks and re-sculpts them. Some tracks are slow meditations that are deeply contemplative. Others, like "Chiascuro," "Salt" and "Red Worm," are mind-blowing examples of how fascinating this music can be. The ghost in the machine comes alive to move jazz and electronic music in an adventurous new direction.

— Tad Hendrickson

R.I.Y.L.: Amon Tobin, Naked City, LTJ Bukem, St. Germain
Contact: Alexis Tedford
Phone: 212.889.9595
Email: alexis@thirstyear.com
Release Date: June 5; at radio now



TRICKY

Blowback (Hollywood)

For a guy whose solo arrival in '95 instantly turned him into an underground icon, Tricky has handled the mantle of artistic pioneer with aplomb. He's steadily released a series of recordings that have slightly bent and twisted his street-wise soundscapes and paranoid vibe. But with *Blowback*, Tricky begins

to emerge from his self-constructed haze. Is it his recent move to L.A. for these recording sessions that caused such a noticeable change? A simple desire to expand his palette? Who knows, but *Blowback* is marked by warm and more welcoming material draped around a series of vocal contributions, recalling the construct of his 1996 *Nearly God* release. Yet where Tricky's previous guests sounded like denizens of the underworld by the time he was done with them, *Blowback's* contributors (which include Ed Kowalczyk from Live, three of the four Red Hot Chili Peppers, Cyndi Lauper and more) sound very much like themselves, driving each songs structure and production. Of particular note is the presence of dancehall MC Hawkman, whose ragged pipes alternate between dissonant melodies and heavy-lidded toasting on six of the album's better cuts.

— Cheryl Botchick

R.I.Y.L.: Sugar Ray, Santana's *Supernatural*, Tricky's *Nearly God*
Contact: Melissa Langer
Phone: 818.560.4420
Email: melissa.langer@disney.com
Release Date: June 26
Add Date: June 5



WEBB BROTHERS

Maroon (Atlantic)

As sons of famous songwriter Jimmy Webb ("MacArthur Park," "Up Up And Away," "Wichita Lineman"), you'd think that Christiaan and Justin Webb would have the red carpet rolled out for them in the U.S. music industry. Hardly. The pair reportedly couldn't

get a gig to save their lives in their adopted hometown of Chicago, and struggled to get an album of their symphonic, classic pop songs released — until they went overseas. Luckily they finally found their U.S. fanbase, and, *Maroon*, their domestic debut, doesn't disappoint. Bookended by a couple of swelling orchestral passages, the album is comprised of masterfully arranged miniature melodic masterpieces, penned by what seems to be a terribly crabby lyricist. And that's what sets the Webb boys apart from their father's legacy — sheer social contempt peppered with a wicked sense of humor. Enjoy the grouching of "Are You Happy Now?" or the angelic, falsetto chorus of the brief "All The Cocaine In The World" (it "can't bring back the girl," they liltily note). Poor fellas.

— Cheryl Botchick

R.I.Y.L.: Fastball, Jellyfish, Randy Newman
Contact: Anthony Delia
Phone: 212.707.2086
Email: anthony.delia@atlantic-recording.com
Release Date: June 5
Add Date: June 12

Singer-songwriter Sarah McLachlan will have her dabbling in dance music documented with the nine-track *Sarah McLachlan Remixed* album, a collection that spans her career from 1991-1997, scheduled for release by Nettwerk on June 26. The catch is that the album – featuring brand new remixes from Dusted (Rollo of Faithless), BT, Hybrid and Fade, as well as previously-released tracks like DJ Tiesto's "Sweet Surrender" and Rabbit In The Moon's "Possession" – will only be available in Canada. Apparently McLachlan's U.S. label, Arista, had little interest in releasing the collection (though some of the tracks will be offered as bonus singles when her next studio album is released in the U.S. sometime next year). Though the album

will not be serviced to U.S. radio, feel free to beg Nettwerk's William Godoy for a copy at 310.855.0643 (william@nettwerk.com). On July 17, New York's DJ DB – drum 'n' bass godfather and CEO of the Breakbeat Science empire – will emerge with *The Secret Art Of Science*, the label's first CD release. The mix is a collection of vintage hard-to-find drum 'n' bass tracks and remixes from influential artists such as Reprazent, Jonny L, Omni Trio, LTJ Bukem and others. Following that release, Breakbeat Science will release full-length albums from Peter K, DJ Dara, and other affiliated artists. On June 5, Dune Records will release *Fine Tuning Volume One*, the first in a new series featuring mixes by some of the drum 'n' bass scene's most vital decksmiths. V Recordings' co-head Jumpin'

Jack Frost leads off the series with a slamming mix of jump-up beats from artists such as Krust, J Magik, Ray Keith, Konflikt, Total Science and more. Volumes from Storm and Marcus Intalex will be coming in the following months.

MOVIN' ON

San Francisco's Ubiquity Records has moved offices. The address for the label's new office is 864 W. 16th St., Newport Beach, CA 92663. You can reach Ubiquity via telephone at 949.764.9012. E-mail addresses remain the same. Also, the label's radio and press contact Vinnie Esparza has left the Ubiquity fold to be his own boss and concentrate on his own label, Dis-Joint Records, which will release new beat-oriented material and reissue rare funk, jazz, soul and Latin

classics through its Re-Joint subsidiary. Any questions regarding radio or press for Ubiquity should be directed to label head Andrew Jervis at andrew@ubiquityrecords.com, while those looking to keep tabs on Esparza can do so through his label's website, www.dis-joint.com. We wish Vinnie the best of luck. • Eddie Bezalel has left his post as label manager of Ultra Records to become the label manager at Stud!o K7 Records. Bezalel can now be reached via telephone at 212.685.7161, or via email at eddie@studio-k7.com. As far as Ultra, contact Roya Kazemi (roya@ultrarecords.com) for issues concerning project management and Gabe McElwaine (gabe@ultrarecords.com) for distribution. Both can be reached via telephone at 212.343.2200.

CARL CRAIG DISMISSED AS DIRECTOR OF DETROIT FESTIVAL

On May 10, less than three weeks before the kickoff of the second annual Detroit Electronic Music Festival, creative director Carl Craig's services have been terminated. Producers Pop Culture Media terminated Craig's three-year contract, stating claims that he failed to deliver contracts to the city's Recreation Department in time to process deposits that would guarantee artists' appearances at DEMF, a free event expected to draw more than a million people to the Motor City on May 26-28. Pop Culture Media president Carol Marvin told the *Detroit Free Press* that as of May 10, only 55 of the 73 artists' contracts had been submitted.



Carl Craig

Several reports said that Craig's role would end after the festival's conclusion on May 30, but the Detroit techno legend says that he was asked to cease and desist immediately, and that his hands-on role at this year's event would be minimal. Craig also refutes Pop Culture Media's charges, claiming that all of the contracts had been received as of May 18. He's filed a lawsuit against Pop Culture Media for breach of contract and defamation of character.

Craig admits that a number of acts have cancelled their performances at the Ford Focus-sponsored event in protest of his dismissal, though he will not reveal which, or even how many acts have

threatened to boycott. At press time, the festival was scheduled to feature a diverse lineup including Tortoise, Mixmaster Mike, Mark Farina, LTJ Bukem, Laurent Garnier, Autechre, Carl Cox, Inner City and De La Soul.

"We have had quite a few people say that they're not going to play," he says, "but I totally encourage everyone who's scheduled to perform to perform. This is about the people of Detroit. My concept from the beginning was to give a gift to the people of Detroit. This is a lineup that I really took care to put together, and I didn't put anyone on there that I wouldn't want to see perform myself.

"I really wanted to make sure that there was an emphasis on different styles of electronic music," he continues, "dealing with the music on more of a creative rather than a consumer basis. Last year, a lot of people in the industry

were asking why I didn't hire people like Paul Oakenfold or something. But the people in Detroit are a lot smarter than that. It's about hiring people that are going to make statements with their music and be able to inspire folks."

Craig's conflict with Pop Culture Media has prompted concern from many in the dance community who fear that his dismissal will cast a shadow over this year's event. Still, Craig remains positive about its outcome.

"I hope that there will be a spiritual and emotional feeling that people will get from being in Detroit," he says. "I hope that everything's going to be in place to handle the larger capacity of folks that are going to come out. Whether they're from suburban Detroit or from Paris, I just want everyone to feel great about being there, and to have as much fun as possible. I just don't want there to be any negativity there."

Q&A

**PLAID**

Interview by Piotr Orlov

Even if Andy Handley and Ed Turner had never recorded a single Plaid track, their names would be in techno's historical annals. As two-thirds of Black Dog (with Ken Downie), they helped pioneer the futuristic electronic style that has been dubbed "intelligent techno"/ "IDM". As Plaid, the duo makes beautiful beat music to chill out with, and, depending on the looseness of one's limbs, frolic mischievously by. *Double Figure* (Warp), their fourth full-length album, is more of the same: Grown-up electronica made by once budding b-boys.

Talk a little bit about how you met.

Andy: We met at school when we were about 13 or 14.

Have you been friends since then?

Andy: [Laughs] We don't like each other, we just work together. We were initially in rival breakdancing crews. Then there was a *Beat Street* moment in which the crews got together.

Where was this?

Andy: In the southeast of England. The county is called Suffolk, and the actual village is called Stowupland.

How did hip-hop get to southern England in the

mid-'80s? How did you find records and what kind of records did you find?

Ed: There were only two record shops in London, and we used to go down there on weekends. There was a shop called Groove Records that would import records from America because there was no distribution in England at the time. It was a really expensive thing – six pounds for a 12-inch. We'd also all get mix-tapes of Red Alert's show. There was a DJ called Mike Allen who was the first British hip-hop DJ on mainstream radio that we could pick up. We discovered hip-hop after seeing Rocksteady [Crew, a New York breakdancing troupe] on TV. They did a tour of Europe very early on. That was like found gold to us. There was also a *Time Out* [London magazine] article about this new thing from New York, and there was this one club in London called Spats. There used to be an afternoon session of breaking, and slowly people got better and better. There'd be battles between different cities.

What would you say was the moment that made you want to pursue making music?

Ed: For me, it was basically one track. It was an electro piece [from] the FBI Crew. It had a melodic up-down sort of bassline. This was around 1986, and then I got my first

drum machine.

Andy: I can't think of any particular piece of music. I was DJing before I was writing music. My big moment came upon getting my first drum machine, I suppose. It seemed to follow quite naturally after DJing, just having a particular taste in music and wanting to hear more of it. It was very much a hobby for the first five or six years, never something to consider as a career.

When did you start considering it a career, and did this coincide with getting together with Ken and making Black Dog?

Ed: In early '88, I answered an ad in a magazine called *Music Technology* for someone who wanted to make acid-house music, [which] I had recently discovered. I had a couple of synths and other studio basics. I went round to meet Ken and we just started writing together and then called Andy.



Andy: [Laughs] He needed some moral support.

Ed: Yeah, I needed some help dealing with Ken.

Andy: At the time, I was DJing in London. We'd both moved there, and had lost touch after school.

Ed: I'd recognized early on that Andy was a musical genius.

Andy: He'd heard some of my magnificent DJ sets on Krush-

FM.

Ed: I always thought that three would be better than two.

What's the difference between the music that you made with Ken and the music that you make without him?

Andy: We work in a very odd way. It's more like a collective. We tend to develop our own ideas, and we did from the start with Black Dog. The first EP we wrote together, but from that point on we just wrote our own tracks and we'd collaborate more on the production of them, bounce ideas off each other a little bit. But generally we're kind of selfish. [Assumes voice] "It's my idea and I'm gonna write it."

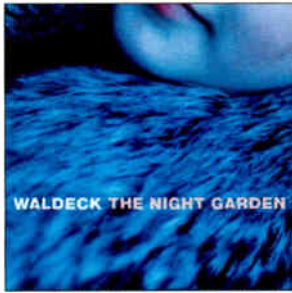
Hopefully, we're learning a few more skills along the way and the level of production is getting better. If anything, the Plaid stuff is a little bit happier, and the Black Dog tracks are a little bit darker.

Ed: Yeah, and a little more minimal as well.

To further this point, how and where do you see your music evolving into warmer territories?

Andy: Our music generally reflects how we feel, and we're certainly a lot happier than we were five years ago. We've gotten to the sort of "pipe and slippers" stage of our life, and that may be coming through in the music [uproarious laughter]. Technologically though, we wanna get into a surround-sound area and mixing stuff down.

Ed: Sometimes we need to challenge ourselves a bit when we get too comfortable, too easy, too formulaic. So for the next project we do, we might try to create a few obstacles that we have to climb over in order to make the creation process a little more stimulating for us.



WALDECK

The Night Garden (E-Magine)
Cut from the same stone as Bristol trip-hop troupes like Massive Attack and Portishead, Vienna-based producer Klaus Waldeck moulds his aquatic dub, psychedelic blues and jazzy ambient influences into *The Night Garden*, an album the seduces and hypnotizes with its ebb and flow of subdued downbeat orchestration. At once blissful and omi-

nous, his second full-length release eclipses its predecessor (1999's *Balance Of The Force*) with a collection of elegantly crafted mood tunes. Admittedly, Waldeck's formula doesn't fluctuate much throughout the album's course – languid bass rolls, mid-tempo hip-hop grooves and vocalists seeking shelter from the storm infect almost every cut – but the resulting stylistic cohesion allows the work to gel into a consistent conceptual work that ups the ante for the Bristol crew and every other trip-hop troupe still reserving studio time. Check “Fallen Angel,” “Tears Running Dry,” “Floater” and “This Isn't Maybe” (from last year's Who Is *Waldeck?* EP) for the most remarkable vibes.

R.I.Y.L.: Massive Attack, Portishead, Hi-Fidelity Dub Sessions
Contact: Brian Feit
Phone: 212.937.5500
Email: brian@emagine.com
Release Date: July 10; at radio now

ECHO IMAGE

Compuphonic (A Different Drum)

Word on the street is that Echo Image, Norway's supreme synthpop trio, will soon emerge with their own take on Limahl's classic “Neverending Story.” Considering the effervescent melodic structures, bubbly synthetic beats and super-sensitive, lighter-than-air vocals the troupe brandishes, we couldn't think of a band better suited to translate the fairytale tones of the wistful '80s classic into their own image. But in the meantime, *Compuphonic*, the outfit's debut U.S. release, keeps the dream alive with its upbeat sugar-pop serenades. “Skulk” stands as the album's most endearing offering, the impassioned vocal harmonies of Pål Magnus Rybom and Trine Bilet blending well with the song's desperately earnest energy. Standout tracks like “Standing Alone,” “Like A Child” and “Fading” follow suit, proving the chains of love have yet to be broken.

R.I.Y.L.: Erasure, Alphaville, Assemblage 23
Contact: Tommy T.
Email: tommyt@dsbpcx
Release Date: May 3; at radio now

VARIOUS ARTISTS

Vital2Step (V2)

No new dance genre is officially christened without the definitive artist compilation. With *Vital2step*, V2 Records attempts to sum up the soulful breakbeat sound with a mix of new and old tracks from the scene's most notable producers, coming forth with the most comprehensive 2-step collection from a Stateside imprint yet. With kinetic cuts of jiggy, bass-heavy, sampled soul from Wookie (“Down On Me”), Reservoir Dogs Inc. (“Buddah Finger”), Y Tribe (“Enough Is Enough”), Groove Chronicles (“1999,” “Millennium Funk”) and others, the compilation hints at the wealth of diverse artists fueling the development of the burgeoning groove, proving that the 2-step story extends far beyond the jerky beats of MJ Cole and Artful Dodger.

R.I.Y.L.: MJ Cole, Artful Dodger, Wookie
Contact: Jennifer Jones
Phone: 212.320.8528
Email: Jennifer.jones@v2music.com
Release Date: May 15; at radio now

RPM

Period Ending 5/22/2001 www.cmj.com

Contributing reporters this week:176 • See page 50 for a complete list of RPM airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	8	MJ COLE Sincere	Talkin' Loud-Island-IDJMG
2	4	6	2	4	MAX GRAHAM Transport 4	Kinetic
3	2	4	2	10	WAGON CHRIST Musipal	Ninja Tune
4	3	1	1	9	HYBRID Wider Angle	Distinctive Breaks-Studio K7
5	6	14	5	5	VARIOUS ARTISTS Shadow: Hed Sessions	Shadow
6	9	31	6	4	PROJECT PITCHFORK Daimonian	Metropolis
7	10	8	7	7	OHGR Welt	Spitfire
8	16	34	8	3	ASSEMBLAGE 23 Failure	Gashed!
9	8	9	8	5	EAT STATIC Crash And Burn!	CyberOctave
10	7	5	5	7	KEOKI Jealousy	Moonshine
11	5	3	1	11	DAFT PUNK Discovery	Virgin
12	18	16	12	4	VARIOUS ARTISTS Traveler '01	Six Degrees
13	19	20	11	9	MATMOS A Chance To Cut Is A Chance To Cure	Matador
14	12	22	12	4	DAS ICH Re_Laborat	Metropolis
15	13	18	13	4	JOHN DEBO Logic Trance 5	Logic 3000
#1 DEBUT						
16	-	-	-	16	TIMO MAAS Connected	Kinetic
17	11	11	6	6	SANDER KLEINENBERG Nu Breed	Boxed
UP 16 POSITIONS						
18	34	-	18	2	GRIDLOCK Trace	Unit
19	14	10	7	7	LEMON JELLY Lemonjelly.ky	XL-Beggars Group
20	39	35	20	6	TIPSY Uh-Oh!	Asphodel
21	27	12	12	7	VARIOUS ARTISTS Warp:Routine	Warp
22	17	26	13	5	SOMATIC RESPONSES Augmented Lines	Hymen
23	15	13	13	5	MANDALAY Solace	V2
24	23	7	7	5	MOUSE ON MARS Idiology	Thrill Jockey
25	31	25	25	5	SWEDISH EGIL American DJ Series Vol. 1	Right Stuff
26	30	-	26	2	FANTASTIC PLASTIC MACHINE Beautiful	Emperor Norton
27	-	-	27	1	ANGEL No Gravity	Supa Crucial
28	33	28	7	10	DJ MARK FARINA Mushroom Jazz 3	Om
29	35	27	27	3	KEN ISHII Flatspin	Sony (Japan)
30	20	21	20	6	DJ SMASH Phonography	Blue Note
31	-	-	31	1	GEORGE SARAH Opus Eleven	Beautiful Is As Beautiful Does
32	-	-	32	1	VARIOUS ARTISTS Compost 100	Compost
33	37	-	33	2	TO ROCOCO ROT AND I-SOUND Music Is A Hungry Ghost	Mute
34	22	24	10	11	L TJ BUKEM Producer 01	Good Looking
35	24	40	24	3	SHANTEL Great Delay	Studio K7
36	-	-	36	1	MANITOBA Start Breaking My Heart	Leaf
37	28	-	28	2	ECHO IMAGE Compuphonic	A Different Drum
38	21	17	9	9	BOARDS OF CANADA In A Beautiful Place In The Country (EP)	Warp
39	R	-	27	4	VARIOUS ARTISTS DJ Die Presents Through The Eyes	Full Cycle
40	-	-	40	1	AURAL BLASPHEMY Catharsis	Possessive Blindfold

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	SEB FONTAINE Prototype 4	Global Underground
2	GREYBOY Mastered The Art	Ubiquity
3	GRAND TOURISM Grand Tourism	CyberOctave
4	ADAM X Creative Vandalism	Instinct
5	ERIK TRUFFAZ Revisit	Blue Note

Cave In has inked a deal with RCA Records, based on the hype of last year's *Jupiter*. Congrats to the band, who has morphed from Slayer-core to a Radiohead style of sprawling pop. If you're a new Cave In fan, I recommend snatching up *Beyond Hypothermia* and *Until Your Heart Stops* (Hydrahead). • On a recent shopping spree at indie record stores, I picked up Red Roses For A Blue Lady's *The Return To Melancholy* (Eulogy). The band features former members of Florida-core band Culture. The band sounds like its name. While the music is screamy metalcore, the artwork and the lyrics are thematic and conceptual, ripping a page out of Opeth's book. *The Return To Melancholy* focuses on the subject of broken relationship. • When you live near music industry folk and you hang out with them off peak hours, it has its benefits. One night at my good friend Anthony Delia's house, the Atlantic promo guru took a break from yacking about Clutch to let me hear Judas Priest's *Demolition*, coming out on Atlantic this year. Dude, it's good, doesn't sound dated or too power metal at all. Ripper Owens does rip, vocally. I also heard Murder 1 Blues Army, which is the band of Atlantic rock VP Jon Nardachone. M1 usually plays spunky punk rock, but the Blues Army is, well, bluesier and sonically nursed on Black Sabbath. I love it.

FAREWELL EARTH CRISIS

After 10 years of straight-edge veganism and a slew of metalcore albums, Earth Crisis has called it quits. While ExCx is now a thing of the past, the band's music will live on and its ideology will have an effect on countless bands in the present and future. The official, if non-specific, statement is as follows: "There are many reasons that we have come to this decision, but it is sufficient to say here that it was our time to leave Earth Crisis - a project we have immersed ourselves in for the past ten years. It was quite difficult for us to come



to this decision, especially when we were at such a good point in our career. We suppose we have chosen to leave Earth Crisis behind at this point so as to preserve it in each of your memories (and ours) as a vital and vibrant force. *Slither*, we feel, is our best release to date. The singles that we released from it have been spinning regularly on commercial radio, and our video for "Nemesis" has aired on MTVX and many other programs. Over the course of our work in Earth Crisis, we have accomplished so much: from many tours in the U.S., to tours in Europe and Japan, to playing at the Ozzfest, to performing for 120,000 people in Bogota, Colombia. And every person at every show, and every person that experienced our music, was exposed to our messages of human, animal, and earth liberation and our philosophy about veganism and straight edge. And we hope that we have encouraged some of these people to think about at least one issue from at least one song in a new way." R.I.P.

CAUGHT LIVE

How fitting was it for the Dimmu Borgir tour to visit NYC and play the Limelight, a revamped, swank ass church! Classic. Somebody downstairs was looking out. Lamb Of God, the tour's opener, has livened up onstage. The Haunted satisfies us in between Slayer albums, especially when they cover At The Gates. • Wind-Up Records sent their hard rock bands on tour, a Wind-Up-palooza, if you will. Finger Eleven headlined the tour's NYC stop at a very sweaty Wetlands. These guys have a commercially viable sound that could rival that of Creed, but F11 has a very sincere, heartfelt element that Creed lacks. Maybe that's why the mainstream US audience hasn't embraced them as well as they should have. Drowning Pool's single "Bodies" hasn't been at

radio that long, but already, the kids are singing along. Boy Hits Car will give *any* hard rock/emo band out there a run for its money. Even if frontman Cregg's nasally vocals annoy you on record, you will forget it when you see BHC live. Cregg spins around so much it'll give *you* a headache to observe. • Nothingface will head out on the road in June, headlining dates with From Zero and Dog Fashion Disco on support. The foursome was the first band on the Disturbed/Mudvayne/ Spineshank tour that just ended and one of these days, we're gonna see Nothingface headline Hammerstein. I have unquestionable faith. When the band continues to bookend a set with the monster smash "Breathe Out" and "Villains" and filling in between with "Blue Skin," "Bleed-

er" and "Same Solution," you know the entire floor is going bugfuck. As for Disturbed, they did a cover of Pantera's "Walk" and Tears For Fears' "Shout." I preferred the latter, simply because on Planet Metal, *everyone* covers Pantera. Nice work, Disturbed! You had my undivided attention on "Shout." Later that night, an industry posse rolled over to CB's Gallery for a midnight feeding on the musical perfection that is Jonah's Oneline-drawing. OLD is just Jonah and his R2D2 drum machine. The highlight of the hour-long performance of highlights was his rendition of Madonna's "Live To Tell," where he sang in comical, yet dead on, emulation of Jeremy Enigk and James Hetfield. The little improvisations of Far songs weren't too shabby either.

CUM ON FEEL THE NOIZE: ATTENTION ALL '80S METAL RADIO SHOWS

Quiet Riot has released a new album titled *Guilty Pleasures* and really, isn't that just what all of QR's anthems are? Let he who has never air-guitared and blared "Mama We're All Crazy Now," "Cum On Feel The Noize," "Metal Health" cast the first stone. QR had a penchant for fist pumpin' chants (rivalled only by Twisted Sister) and they still have a knack for it. *Guilty Pleasures* boasts the same line up *Metal Health* so gear up for "Rock The House," which is vintage QR. You'll be looking for your denim fringe jacket after this one. Contact prefpr@aol.com if you've got an '80s show at yer station... Also, calling all Nuge fans. Spitfire Records has just released *Full Bluntal Nugity*, the newest live album from the Motor City Madman and PETA public enemy number one, Ted Nugent. Call Sean McEneely at Spitfire at 516.942.7729, ext. 11 to get your paws on a copy.



LOUD ROCK CRUCIAL SPINS

Period ending 5/22/2001

www.cmj.com

Contributing reporters this week: 98 • See page 49 for a complete list of Crucial Spins reporters

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
1	2	8	1	4	361	367	-6	MEGADETH The World Needs...	Metal-Is-Sanctuary
2	9	-	2	2	358	231	127	TOOL Lateralus	Volcano
3	1	2	1	9	335	379	-44	FEAR FACTORY Digimortal	Roadrunner
4	3	1	1	8	286	331	-45	RAMMSTEIN Mutter	Universal
5	6	7	5	6	270	272	-2	GOD FORBID Determination	Century Media
6	4	5	1	11	255	287	-32	SEPULTURA Nation	Roadrunner
7	7	4	1	10	252	265	-13	CLUTCH Pure Rock Fury	Atlantic
8	11	10	8	9	236	214	22	VARIOUS ARTISTS Ozzfest Second Stage Live	Divine
9	8	6	5	11	234	263	-29	STERED MUD Perfect Self	Loud/Columbia
10	10	12	10	7	213	218	-5	AMORPHIS Am Universum	Relapse
11	21	41	11	3	202	147	55	CANDIRIA 300 Percent Density	Century Media
12	14	13	12	5	199	183	16	FROM ZERO One Nation Under	Arista
13	5	3	3	9	198	278	-80	MONSTER MAGNET God Says No	A&M
14	17	23	14	3	196	160	36	CROSSBREED Synthetic Division	Artemis
15	12	14	12	9	185	212	-27	SALIVA Every Six Seconds	IDJMG
16	-	-	16	1	181	D	-	STATIC-X Machine	Warner Bros.
17	13	9	9	10	160	194	-34	HASTE When Reason Sleeps	Century Media
18	19	20	18	7	157	157	0	SAVATAGE Poets & Madmen	Nuclear Blast America
19	16	11	9	11	151	166	-15	HALFORD Live Insurrection	Metal-Is-Sanctuary
20	20	15	15	5	146	150	-4	SYSTEMATIC Somewhere In...	TMC-Elektra-EEG
21	23	26	21	5	141	141	0	MUSHROOMHEAD XX	Eclipse
22	32	38	22	3	137	102	35	BLACK LABEL SOCIETY Alcohol Fueled...	Spitfire
23	18	21	18	9	135	159	-24	ENDO Evolve	DV8-Columbia-Panacea
24	29	28	24	5	127	107	20	H2O Go	MCA
25	22	16	5	12	125	145	-20	DOG FASHION DISCO Anarchists Of...	Spitfire

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
26	31	-	26	2	123	103	20	PROFESSIONAL MURDER MUSIC	Interscope-Geffen
27	24	24	23	8	120	132	-12	THURSDAY Full Collapse	Victory
28	30	27	24	10	98	104	-6	TREE No Regrets No Remorse	Wonderdrug
29	27	18	3	13	97	122	-25	OPETH Blackwater Park	Music For Nations-Koch
30	25	25	25	6	97	128	-31	BLOOD HAS BEEN SHED Novella Of Uriel	Ferret
31	34	45	31	3	95	96	-1	BROTHER'S KEEPER Fantasy Killer	Trustkill
32	45	44	32	3	94	68	26	SKY CAME FALLING 10.21	Ferret
33	44	-	33	2	92	70	22	L.A. GUNS Man In The Moon	Spitfire
34	35	31	31	5	84	91	-7	ZYKLON World Ov Worms	Candlelight
35	36	36	35	4	82	83	-1	MARTYR AD The Human Condition In Twelve...	Ferret
36	42	-	36	2	80	71	9	SPEAK NO EVIL Welcome To...	Universal-Republic
37	38	50	37	3	77	82	-5	PUYA 3 Song Sampler (Union)	MCA
38	33	34	33	6	74	100	-26	GOD DETHRONED Ravenous	Metal Blade
39	-	-	39	1	71	D	-	DUST TO DUST New Low (CD5)	Sanctuary
40	26	22	12	10	73	125	-52	DIMMU BORGIR Puritanical...	Nuclear Blast America
41	28	19	1	14	71	115	-44	DIECAST Day Of Reckoning	Now Or Never
42	43	35	32	11	71	70	1	SKINLESS Foreshadowing Our Demise	Relapse
43	46	-	43	2	71	68	3	WATERDOWN Never Kill The Boy On The First...	Victory
44	-	-	44	1	69	D	-	MURDER SQUAD Unsane, Insane, And...	Pavement
45	48	-	45	2	69	63	3	KATATONIA Last Fair Deal Gone Down	Peaceville
46	37	37	37	7	64	83	-19	NULSET Smokewood EP	Grand Royal
47	-	-	47	1	62	D	-	SIMON SAYS Shut Your Breath	Hollywood
48	-	-	48	1	58	D	-	MARDUK La Grande Danse...	Century Media
49	50	48	30	11	57	58	-1	BURNT BY THE SUN Burnt By The Sun	Relapse
50	47	-	47	2	55	65	-10	ALIGN Some Breaking News	Iguana

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	54	STATIC-X Machine	Warner Bros.
2	53	DERIDE Scars Of Time	Music Cartel

3	50	STAIN'D Break The Cycle	Flip-Elektra-EEG
4	44	LIFER Lifer	Universal-Republic
5	42	MY RUIN A Prayer Under Pressure Of Violent Anguish	Spitfire

Lifer
the self-titled debut album in stores this summer

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mixed by brian sperber

managed by corey wagner for eagle cove entertainment

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jessica siracusa at 212.373.0779 or
jessica.siracusa@umusic.com

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2. FEEL THE BREAK

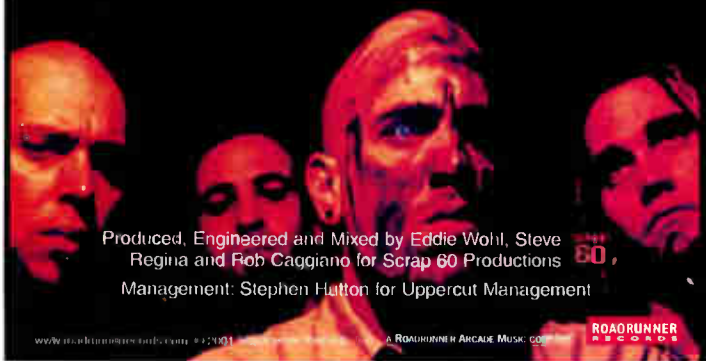
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Produced, Engineered and Mixed by Eddie Wohl, Steve Regina and Rob Caggiano for Scrap 60 Productions
Management: Stephen Hutton for Uppercut Management

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ROADRUNNER RECORDS

LOUD ROCK COLLEGE

Period ending 5/22/2001

www.cmj.com

Contributing reporters this week: 212 • See page 48 for a complete list of Loud Rock airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	8	-	1	2	TOOL Lateralus	Volcano
2	2	2	2	5	GOD FORBID Determination	Century Media
3	3	5	3	4	MEGADETH The World Needs A Hero	Metal-Is-Sanctuary
4	1	1	1	9	FEAR FACTORY Digimortal	Roadrunner
5	6	20	5	3	CANDIRIA 300 Percent Density	Century Media
6	5	3	3	6	AMORPHIS Am Universum	Relapse
7	7	6	1	11	SEPULTURA Nation	Roadrunner
8	13	12	8	6	SKY CAME FALLING 10.21	Ferret
9	9	4	4	8	RAMMSTEIN Mutter	Universal
10	4	7	2	10	CLUTCH Pure Rock Fury	Atlantic
11	11	8	4	10	DIMMU BORGIR Puritanical Euphoric...	Nuclear Blast America
12	15	19	12	4	ISIS SGNL > 05	Neurot
13	10	9	2	13	OPETH Blackwater Park	Music For Nations-Koch
14	16	18	10	5	VARIOUS ARTIST Ozzfest Second Stage Live	Divine
15	18	14	14	5	MUSHROOMHEAD XX	Eclipse
#1 DEBUT/ #1 MOST ADDED						
16	-	-	16	1	STATIC-X Machine	Warner Bros.
17	19	22	17	4	BROTHER'S KEEPER Fantasy Killer	Trustkill
18	14	16	8	11	SKINLESS Foreshadowing Our Demise	Relapse
19	33	38	19	9	CATHEDRAL Endtyme	Earache
20	29	29	20	5	ZYKLON World Ov Worms	Candlelight
21	22	15	11	9	MONSTER MAGNET God Says No	A&M
22	R	34	22	3	AMON AMARTH The Crusher	Metal Blade
23	23	-	23	2	KATATONIA Last Fair Deal Gone Down	Peaceville
24	35	28	24	4	MARDUK La Grande Danse Macabre	Century Media
25	28	-	25	2	CIRCLE OF DEAD CHILDREN The Genocide Machine	Deathvomit
26	24	32	24	4	MARTYR AD The Human Condition In Twelve Fractions	Ferret
#2 DEBUT						
27	-	-	27	1	EPOCH OF UNLIGHT Caught In The Unlight	The End
28	34	33	28	4	H2O Go	MCA
29	12	10	9	7	GOD DETHRONED Ravenous	Metal Blade
30	R	31	26	6	IMPALED Choice Cuts	Death Vomit
31	26	30	9	11	BURNT BY THE SUN Burnt By The Sun	Relapse
32	R	40	32	2	BLACK LABEL SOCIETY Alcohol Fueled Brewtality Live	Spitfire
33	30	-	30	2	CROSSBREED Synthetic Division	Artemis
34	27	27	19	7	THURSDAY Full Collapse	Victory
35	R	24	1	13	DIECAST Day Of Reckoning	Now Or Never
36	21	11	11	7	BLOOD HAS BEEN SHED Novella Df Uriel	Ferret
37	37	-	37	2	FROM ZERO One Nation Under	Arista
38	38	23	9	8	ZAO (Self-Titled)	Solid State-Tooth & Nail
39	20	13	9	11	NAPALM DEATH Enemy Of The Music Business	Spitfire
40	-	-	40	1	WATERDOWN Never Kill The Boy On The First Date	Victory

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	STATIC-X	Machine	Warner Bros.
2	MY RUIN	A Prayer Under Pressure Of Violent Anguish	Spitfire
3	STAIN'D	Break The Cycle	Flip-Elektra-EEG
4	DERIDE	Scars Of Time	Music Cartel
4	LIFER	Lifer	Universal-Republic



TOOL

Lateralus (Volcano-Jive)

God should receive a production credit on the staggeringly brilliant *Lateralus*, since the album is as close to sonic perfection as humanly possible. The album's been almost five years in the making, so it's fitting that the art-metal Tool would test the limits of the CD medium, cramming layered, textured, mind-fucking sound into the 74 minute space with absolutely nothing left to spare. *Lateralus* requires several full listens in order to digest its artful, percussion-driven beauty. While *Lateralus* is vintage Tool, with Maynard James Keenan's quivery, buttery smooth vocals over Adam Jones's knuckle-down guitar playing and Danny Carey's tribal, booming percussion, the band has forgone any semblance of structure (and any radio-friendly singles while they're at it) in favor of monstrous, prog rock epics that weave through tension and release, stasis and motion. The cornerstone of *Lateralus* is Carey; his rhythms and kick drumbeats burst forth with such immediacy, you'll feel like your standing on the beaches of Hiroshima as the atom bomb impacts and decimates everything in its wake. We're not going to recommend tracks. Savor them all.

R.I.Y.L.: Black Sabbath, Led Zeppelin, Sepultura's *Roots*
Contact: Concrete; McGathy
Phone: 212.645.1360; 888.744.8636
Email: ericcole@concreteplanet.com; edge@mcgathypromotions.com
Release Date: May 15; at radio now

R.I.Y.L.: Black Sabbath, Led Zeppelin, Sepultura's *Roots*
Contact: Concrete; McGathy
Phone: 212.645.1360; 888.744.8636
Email: ericcole@concreteplanet.com; edge@mcgathypromotions.com
Release Date: May 15; at radio now



STAIND

Break The Cycle (Flip-Elektra-EEG)

This Loud Rock editor can recall the very night in October 1998, when she saw the then-unknown Staind open for Nothingface at Coney Island in NYC. Two and a half years later, Staind has risen to the status of the Coca Cola of downtrodden post-grunge. While Alice In Chains remains on indefinite hiatus, Staind has claimed an even firmer grip on its moody rock crown with their third album *Break The Cycle*. While the Massachusetts foursome's second album, 1999's *Dysfunction*, put them on the groove angst map, *Break The Cycle* surpasses that album in scope and strength. The melodies are prettier, the acoustic parts are more tender, and the guitars are beefier. Guitarist Mike Mushok lays down sick 'n twisted, undeniably heavy riffs that are fierce enough to strip screws, while eternally sad-eyed frontman Aaron Lewis can sing his mother fucking heart out. Lewis's formidable singing voice, coupled with his naked 'n sacred, open-up-the-diary-and-lay-it-under-a-microscope-for-the-entire-world-to-see lyrics and his band's penchant for hooks and solid song structures, *Break The Cycle* can make you ask "Alice who?" You'll want to go with "Pressure," "It's Been A While," "Epiphany," "Outside," and "For You."

R.I.Y.L.: Alice In Chains, Cold, Godsmack
Contact: Keith Jenkins
Phone: 212-275-2862
Email: keith.jenkins@elektra.com
Release Date: May 22; at radio now

R.I.Y.L.: Alice In Chains, Cold, Godsmack
Contact: Keith Jenkins
Phone: 212-275-2862
Email: keith.jenkins@elektra.com
Release Date: May 22; at radio now

LIFER

Lifer (Republic-Universal)

If you listen to Lifer's self-titled debut and *then* look at the album's liner notes, you'd be pretty surprised to find out that the band has



a DJ among its ranks. But Lifer's man on the decks operates like the Deftones' Frank Delgado, adding texture and nuance to their sound, as opposed to scratching and sampling like Incubus or Limp Bizkit. Lifer's moody rock is perfectly suited for today's active rock radio climate. *Lifer* has crunchy, ragey guitars while singer Nick Coyle spends more time singing in a similar range

and register as Maynard James Keenan and Downer's John Scott than he does rapping or screaming. While Lifer is heavier than modern rock phenoms like Fuel and Lifehouse, the band has the similar angst and emotion. Crank it with "My Room" and "Not Like You."

R.I.Y.L.: Downer, Godsmack, Finger Eleven, Staind
Contact: Jessica Siracusa
Phone: 212.373.0779
Email: jessica.siracusa@umusic.com
Release Date: Aug. 14; at radio now



EPOCH OF UNLIGHT

Caught In The Unlight (The End)

Epoch Of Unlight's *Caught In The Unlight* is exactly what In Flames would sound like if that melodic Euro-metal band threw itself in a scientific beaker with our favorite keyboard-lovin', evil black metal freaks Dimmu Borgir. *Caught In The Unlight*

is *melodic* black and death metal. No, that's not a typo. "Melodic" isn't an adjective you'll find as a descriptor of black or death metal; it isn't something you'll actually hear every day, even in the most extreme, genre-fucking realms of the metal sphere. This highly technical American trio play out like they are serious students of all things organic metal.

R.I.Y.L.: In Flames, Slayer, At The Gates
Contact: The Syndicate
Phone: 888.666.2061
Email: hardrock@thesyn.com
Release Date: May 22; at radio now



DERIDE

Scars Of Time (Music Cartel)

The Music Cartel is one of those labels that has carved itself somewhat of specialty niche. While the majority of the label's releases fall under the doom rock umbrella (Sea Of Green, Mammoth Volume, Roachpowder... you get the picture), the label is home to non-stoner acts like the decidedly

hardcore Codeseven and now, the power groove machine called Deride. While this trio hails from the bleak Norwegian countryside, *Scars Of Time* sounds like Deride sunned itself on the shores of the Bay with the melodic thrash rays of the likes of Pro-Pain and Diesel Machine. *Scars Of Time* is mid-paced thrash with a touch of melody and clean singing, a la Nothingface and Kilgore. Let freedom ring with the shotgun blasts of "A Big Mouth (Doesn't Make You A Man)," "Through It All" and "27 Years."

R.I.Y.L.: Kilgore, Pro-Pain, Diesel Machine, Nothingface
Contact: The Syndicate
Phone: 888.666.2061
Email: hardrock@thesyn.com
Release Date: May 22; at radio now

BROWN POWER MUSIC

The San Francisco indie label Six Degrees expanded its worldly catalogue to include U.S.-based Latin jam band Los Mocosos. You've already sampled them a bit on the Ark 21 *Escena Alterlatina* compilation with the song "Caliente," in which the Brown Power sextet proclaims, "Everybody's jumping on this Latin band wagon... We're guaranteed to burn you if you think you're too cool." May sound a little impetuous at first, but these guys are in fact *caliente*. The song comes off their second, and fun-filled Latin groove album *Shades Of Brown*, which is scheduled for release on June 5. The band's debut album,

Mocos Locos on the now-defunct indie Aztlan label, yielded a hit in 1998 with the Talking Heads-inspired "Brown And Proud" that got significant commercial radio airplay. The new album



Los Mocosos

has a couple of gems waiting to be plucked as well, including the opener "Llegaron Los Mocosos," and the tribute entitled "Tito Puente." Watch out Ozomatli, these self-described "Latin little rascals" are ready to kick some

ass. For more information, contact Troy Prickett at 415.626.6334 ext. 16; email: troy@sixdegreesrecords.com.

STOMPIN' FLAMENCO POP

Combining their flamenco pop with surf guitar, the brothers David and José Muñoz are Estopa and form part of Spain's pop new guard along side Jarabe De Palo and the more veteran Azúcar Moreno. Candy-coated but not nearly as cavity-inducing as Enrique Iglesias, and edgy but not as jagged as say, Maná, Estopa is modern flamenco pop that has a knack at hitting the right chords every time. The duo's self-titled debut album on BMG U.S. Latin will

no doubt make an enormous splash on Latin pop radio—it already sold 1 million units in Spain since its release there last fall. Released domestically on April 21, the label has finally gotten around to service some college radio. (I'm not sure if you should feel lucky if you got it or not.) If you like the Jarabe De Palo and Gipsy Kings, you ought to like Estopa. If you like Martires Del Compás you'll wonder why Latin alternative radio is even touching this. Contact Laffite Benitez at laffite.benitez@bmge.com. P.S. I have an advance copy of Zurdok's new album due July 12. Yes, it's a lot like *Hombre Sinueticizador*, the way *Amnesiac* is a lot like *Kid A*.



SKA-P

Planeta Eskoria
(BMG U.S. Latin)

Hailing from the Madrid suburb Vallekas – known as a persistent thorn in dictator Franco's ass during his reign – the Ska-P combines its antiestablishment heritage with humor. Musically, the band is a hodge-podge of old and new world Latin elements built upon a punky foundation.

Its marginally successful second album 1997's *Vals del Obrero* ("The Worker's Waltz") included elements of funk, hip-hop, reggae and Mexican *ranchera* music for their witty and razor-edged rhymes, making them as sonically adventurous as Mexico's El Gran Silencio. Their song "Cannabis" with the refrain "*Basta ya de hipocresia! ¡LE-GA-LI-ZA-CION!*" became an underground classic in Spanish-language pockets around the world. Released in late 2000 in Europe, Ska-P's fourth album *Planeta Eskoria*, already gold in Spain, maintains the sextet's non-conformist stance with a post-ska sound while still becoming more accessible than previous work. No one's safe when vocalist Pulpul starts doling out the workingman's venom, though. Without mincing words, the singer calls the Pope a liar and a thief, "Remember the inquisition and the dictators you backed?" he grumbles on "La Mosca Cajonera," (meaning something like: "the annoying fly.") He spits at the bullfighting tradition ("criminal festivity," the chorus goes) on the circus-like of "Vergüenza" ("Shame"), and berates men who abuse women on the jumpy "Violencia Machista." If you're pro-establishment, beware: Ska-P has your number.

R.I.Y.L.: Los Rabanes, Blue Meanies, El Gran Silencio, Sublime
Contact: Laffite Benitez
Phone: 310.358.4128
Email: laffite.benitez@bmge.com
Release Date: May 15

Ñ ALTERNATIVE

Period Ending 5/22/2001

www.cmj.com

Contributing reporters this week: 31 • See page 54 for a complete list of Ñ Alternative airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	2	1	10	ATERCIOPELADOS Gozo Poderoso	BMG U.S. Latin-Arista
2	1	1	1	12	VARIOUS ARTISTS Escena Alterlatina...	Ark 21
3	3	3	1	38	SOUNDTRACK Amores Perros	Surco-Universal Latino
4	10	5	4	11	VARIOUS ARTISTS Fuerza!	Higher Octave
5	5	6	3	16	NORTEC COLLECTIVE The Tijuana Sessions Vol. 1	Mil-Palm
6	8	7	1	29	ORISHAS A Lo Cubano	Surco-Universal Latino
7	13	9	7	11	EL OTRO YO Abrecaminos	Surco-Universal Latino
8	7	10	7	9	PERET Rey De La Rumba	Narada
9	6	8	2	21	VARIOUS ARTISTS Mexamerica	Angelino
10	12	15	10	5	MANU CHAO Próxima Estación: Esperanza	Virgin
11	15	16	11	7	MEXICANO 777 God's Assassins	SMA
12	4	4	3	19	EL GRAN SILENCIO Chúntaros Radio Poder	Virgin Mexico
# 1 DEBUT						
13	-	-	13	1	ESTOPA Estopa	BMG U.S. Latin
14	16	20	13	12	FERMIN MUGURUZA FM 99.00 Dub Manifest	Esan Ozenki
15	9	12	3	35	JULIETA VENEGAS Bueninvento	BMG U.S. Latin
16	14	22	12	9	CABULA Communicate	DLN-Indie Love
17	11	11	5	21	ORIXA 2012 e.d.	DLN-Elegua
18	20	-	18	2	DAVID SUMMERS Basado En Hechos Reales	WEA Latina
19	21	14	14	4	EAST L.A. SABOR FACTORY Party At Louie's	Sabor Music
# 2 DEBUT						
20	-	-	20	1	BERSUIT VERGARABAT Hijos Del Culo	Surco-Universal Latino
21	24	-	21	2	BACILOS Bacilos	WEA Latina
22	19	21	19	3	LUCYBELL Amanece	Warner Music Chile
23	R	23	17	5	JARABE DE PALO De Vuelta Y Vuelta	EMI Latin
24	18	18	1	27	KING CHANGO The Return Of El Santo	Luaka Bop
25	-	-	25	1	ANDRES CALAMARO El Salmón	WEA Latina

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

INDUSTRY PROFILE



YVONNE GÓMEZ

Yvonne Gómez is a Latin alternative/rock en español industry pioneer in the United States who has worked her way up from her grassroots rock concert organization Club Rock En Español in the early '90s to label manager of the very prestigious Surco imprint. Founded in 1997 by tag-team producer superheroes Gustavo Santaolalla and Aníbal Kerpel, Surco is home to some of the Spanish-speaking world's most innovative rock artists: Mexico's Molotov, Argentina's Bersuit, Colombia's Juanes, Cuba's Orishas, Puerto Rico's Puya, and Chile's Dracma, among others. Gómez formerly held the position of national manager of media relations at Rhino Records, where she handled publicity for such legends as The Ramones, Los Lobos, Devo, and many oth-

ers. Known as "the one-woman Latin division" at Rhino, she also assisted in the coordination of all marketing, sales and licensing efforts for the label's Latin product. The savvy 30-year-old spoke with us from her Los Angeles office about her ideas of what the future of the label (and the genre) looks like.

Did you know the impact you were going to have back in your Club Rock En Español days?

I think we [with sister Flora Tapia, now music showcase manager for *La Banda Elástica*] played a piece of the puzzle. We didn't realize that we were at the beginning of a musical revolution. Our only goal at that time was to meet people in L.A. so we could trade records. In the process, we learned that record labels, bands and artist managers needed us. It was a perfect combination because we wanted to help. Later when we got to work with the artists that we admire, and to make a living doing it—that was gravy.

After building a loose infrastructure for Latin rock to thrive in L.A. you went on hiatus for several years.

I needed to take a break. I was very burned out. I removed myself from it in the mid 1990s. I wasn't as passionate about the music coming out at the time.

And I was losing patience with the Latin music industry. Just because I'm bilingual doesn't mean I listen to Paulina Rubio or any other pop group. I worked at EMI Latin and later a PR firm, but I continued doing all the stuff for the club, up until the mid '90s. We did El Guateque [now legendary underground concerts where Ozomatli got its start] from 1996 to 1998 at the converted L.A. County Jailhouse. It was a painful hobby to a certain extent.

You've been gone three years. Any changes in the scene?

I'm trying to reacquaint myself with it. I think the difference is that there's a combination of a lot of different segments of people that are interested in it today. There's one group we've been trying to reach for so long that we're finally making headway with: the high school-aged bilingual. That's who I was when I started. There was something about it. In the mid '90s we lost those kids to the cheesy pop nightclubs.

You're saying these are the kids that will buy the music if they find it?

Yes, right into their 30s. They appreciate artistry and talent. While I think it's admirable that we are reaching the NPR audience, from a level of passion, I'm more excited about reaching those young bilingual kids.

Now that the marketplace has improved, why can't we still show sales?

One of my main goals is to answer that question. I don't know it yet because it makes no sense to me. It might have to do with the way CDs are packaged here. In Mexico, for instance, you get a lot of artwork, pictures, lyrics the whole thing, and the same record here has nothing in comparison. There are budget constraints, but it can be improved. The other thing is a real need to keep building on the fan base that already exists.

What's your first course of action at Surco?

Establishing loyalty for the label. It's important to establish a brand, in the same way Sub Pop did. We are planning a series of summer events to continue to do that. And because my career started in the trenches, I'm going to take it back to the grassroots. I'm focused on hyper-branding because of what I learned at Rhino. Rhino is one of the few big labels that understand the value of a brand name. The Latin rock buying community is very passionate, and they've shown their support for a label in the past with [Mexico's now defunct] Culebra. I came from the masters, so I have plenty of tricks up my sleeves.

Contact Yvonne Gómez at 323.661.7289; or email: surco@surconet.com

THE Ñ ALTERNATIVE SPECIAL ISSUE

Don't miss out! Use this year's Ñ Alternative special issue to let the world know about your emerging artists.

Cover Date: June 25 Ad Close: June 11

For more information, email Enrique Lavin at enrique@cmj.com



It's not easy being the X-Ecutioners. Not only is the New York-based turntablist quartet in high demand as a group (touring frequently in the last two years without a recent record out), but each individual member (Roc Raida, Rob Swift, Mista Sinista and Total Eclipse) frequents stages and recording studios across the country. As a result, it's taken an amazingly long time for their sophomore album *Built From Scratch*, the follow-up to 1997's justly acclaimed *X-Pressions* (Asphodel), to be completed. But according to the group's manager, Peter Kang, it is finally finished, and due out Aug. 28 on Loud Records. Guests on the album include Triple Threat (Shortkut, Vinroc and DJ Apollo), M.O.P., DJ Premier, the Beat Junkies, Pharoahe Monch, Xzibit, Inspektah Deck and Madskillz, Kenny Muhammed (doing a beatbox and turntable collaboration), Dan The Automator, Linkin Park, Everlast (rapping, not singing), and the Tom Tom Club. According to Kang, the outfit is also working on two new songs with the Genius and one with Large Professor, though he's not sure if both will make the album. *Built From Scratch* currently boasts 15 cuts, nine of which are strictly turntables and no vocals. Also, Kang details, "The cover is a tribute to Public

Enemy's *Yo! Bum Rush The Show* album cover," Kang details, "The original photo shows a picture of P.E. in a basement room huddling around a turntable and mixer,



X-Ecutioners

Flavor Flav has his hand reaching out towards the turntable as the other six members of P.E. look on. We replicated the shot exactly with the four members of the X-ecutioners and the other three roles played by Kool Herc, DXT and Grand Wizard Theodore playing the Flavor Flav roll of reaching out to scratch the record." Selected tour dates through the summer include group throwdowns at the Vision Jazz Festival in New York (June 7) and a free outdoor show in New York at the World Trade Center Plaza (June 20), as well as a performance on the Great Lawn of the Smithsonian Institute in

Washington, D.C. (July 5). Roc Raida will make solo appearances in Tucson, AZ (June 9), Denver, CO (June 16), at the Rock and Roll Hall of Fame (June 24), and Phoenix, AZ (July 19). Check out www.x-ecutioners.com for details and tour dates for group and individual members... Also on the turntable tip, L.A.'s hottest deck destroyers, The World Famous Beat Junkies (J-Rocc, Babu, Shortkut, Melo-D, Rhettmatic and more) finally have a record of original material coming out, although it's more of a greatest hits compilation. *The Beat Junkies Collection Volume One*, which should be out by June or July on their new Beat Junkie Sound label, will feature tracks from past mix tapes and compilation contributions by all members of the crew, together and separately. Babu and J-Rocc, together known as the Bumrush Brothers, will also have a single out in the coming months called "Gold Chain Music." Rhettmatic and Melo-D continue their production and live work with the L.A.-based hip-hop group the Visionaries. And Babu has a second break record out on Stones Throw (under the name the Turntablist) called *Super Duper Duck Breaks*. For tour dates, group discographies, and news about upcoming releases and radio appearances (these guys are all over the airwaves in L.A., and also can be

peeped on the web), check out www.beatjunkies.com... Word from the always-amazing DJ Cut Chemist (known for solo work as well as being half of Jurassic-5's turntable assault, with DJ NuMark) is that he's hard at work on his first solo album (mostly wacked-out instrumentals, with a couple vocal tracks—no label yet), the next Jurassic-5 album, and the second installment of the mysterious Brainfreeze project, with partner DJ Shadow (who is finishing up work on his own solo album, the long-awaited official follow-up to 1996's *Endtroducing*, due this September on MCA). 2000 was a strange year for the Brainfreeze project, with threatened litigation from 7-11 convenience stores (for using their logo without authorization, among other things) and then rampant bootlegging of the original "Brainfreeze" album (an amazing 45 rpm singles-only funk mix, recorded live and initially pressed in very limited numbers). But demand was high and the vibe was a good one, so the duo are planning a selected-cities tour for August and September, a DVD release of a Brainfreeze live throwdown from last year in Los Angeles, and a second installment of the series. For DJ Shadow news, check www.endtroducing.com or www.djshadow.com. For Jurassic-5 info, www.jurassic5.com.



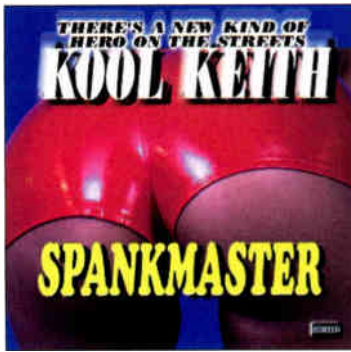
EDO. G

The Truth Hurts (Ground Control) It's been way too long since the world was really looking to hear Edo. G — 1994 to be exact, when his *Roxbury 02119* album hit — but it's pretty clear from the first verses onwards on his new *The Truth Hurts* that he hasn't lost a step in all that time. A legendary Boston MC, Edo has a deceptively mel-

low style that conveys emotion and intellect in subtle ways, often hitting you long after a song is done. The album's first single "Sayin' Somethin'," produced by none other than the legendary DJ Premier, is a perfect example. Over plaintive violin lines and piano sobs, Edo lays down a never-ending flow of verses that are wise,

direct and honest ("Went from a meter to a yard/ Livin' my life scarred/ 'Cause every minority grow up hard"). "Too Much To Live Fo'" runs with a similar emotional tone (and Premier-ish music, laid down by Rich 5). Other standout tracks include the more aggressive, minimal and dramatic "What U Know" (with Nottz); the current catchy single "On Dogz," about earning what you get and hustling to stay afloat; Black Thought's guest shot on the Roots-y "Nothing Ventured"; the edgy, string-laden "Work For It," with one-time Beantown neighbor Guru (a.k.a. Bald Head Slick), and the loose, swirling, goof-around of "The Last Word."

R.I.Y.L.: Common, De La Soul, Gang Starr
Contact: Jeff (Ground Control/Nu Gruv)
Phone: 650.877.7370 ext. 110
Email: jeff@nugruv.com
Release Date: April 17, at radio now



KOOL KEITH

Spankmaster

(Gotham Overcore—TVT)
On the seemingly quickly-churned-out Spankmaster, the prolific Kool Keith is out to prove some points. First, as he explains in the album's liners, his sound is unique (although he's frequently co-produced here, by Jacky Jasper, Esham and Santos). Secondly, he really doesn't

like fake MCs, in any form. But on the music side, the album is a one-trick pony — he has a Mini-Moog analog keyboard obsession, and he airs it out in public here. Most of the tempos are slow and the basslines are as thick as a city block, giving him little background resistance to let his vocals flow. And while his tirades against unnamed MCs are amusing at first, after 19 vocal tracks it gets a little tiring. (19? C'mon Keith!) But there are some good stand-above compositions here to add to the Keith keeper book: The very bizarre, slow and spacey "Drugs," the honest, card-calling, anti-NYC-clique tract "Jealous" ("I don't give a fuck about Funkmaster Flex/ He don't give a fuck about me") and the faster '80s R&B-ish funk of "Blackula" (with some-time co-producer and MC partner Jacky Jasper).

R.I.Y.L.: Dr. Octagon, Dr. Doom, Prince Paul
Contact: Adam Russell
Phone: 248.349.0115 ext. 17
Release Date: June 5; at radio now

MR. LIF

"Cro-Magnon / Fulcrum" (12") (Thought Wizard—Def Jux)
Boston's Mr. Lif is one of the most prominent up-and-coming MCs in the country right now, largely because of his solo singles on Brick and Grand Royal and worldwide touring as part of the Company Flow universe. As the second single off of his *Enters The Colossus* EP, "Cro-Magnon" shows that this young talent has beaucoup skills and utilizes an appealing mix of wisdom and imaginative storytelling to spin his lines. With a mildly raspy, back-of-the-throat vocal sound that at times recalls the cadence and intensity of a young Rakim, Lif works his way through the fast keyboard shuffle of the catchy, Fakts One-produced "Cro-Magnon" with agility, jumping from topic to topic like a space-age griot, combining an air of Earthly seriousness and otherworldly wordplay (sample rhyme: "I swim with four fins/ Treadin' in the sludge of Armageddon/ Livin' in the world/ Speaking of a larger setting"). The flip contains two mixes (Edan and Insight versions) of a previously unreleased new cut, "Fulcrum." Here Lif comes very correct yet again, mixing spiritual and concrete issues, societal and personal problems. Opio from Souls of Mischief adds some nice vocal flavor as well. A very solid single, by an MC you should ignore at your own risk.

R.I.Y.L.: KRS-One, Mos Def, Company Flow
Contact: DJ Flowfader, 7 Heads
Phone: 718.237.2045
Email: flowfader7h@aol.com
Release Date: at radio now

HIP-HOP

Period Ending 5/22/2001

www.cmj.com

Contributing reporters this week: 103 • See page 51 for a complete list of Hip-Hop airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	2	4	1	4	HI-TEK Hi-Teknology	Rawkus
2	3	30	2	3	MYSTIC The Life	GoodVibe
#1 DEBUT						
3	-	-	9	1	REDMAN Malpractice	Def Jam
4	10	23	3	4	WILLUS DRUMMOND "Makin' Music..."	Downs Elementary
5	13	19	4	8	KOOL G. RAP "First Nigga"	Rawkus
6	4	9	4	4	GORILLAZ Gorillaz	Virgin
7	11	27	6	3	BRAVO & SANDMAN "Aged & Laced"	Groove Attack
8	5	8	5	3	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees
UP 32 POSITIONS						
9	-	-	8	1	BUS DRIVER "Get On The Bus"	Mass Men
10	19	-	10	2	DOUJAH RAZE "Hard Times"	Trilogy
11	23	20	6	8	MR. LIF Enters The Colossus/"Fulcrum"	Metro Concepts
12	34	-	13	3	ZION I Mind Over Matter	Ground Control-Nu Groove
13	31	16	14	3	LA SYMPHONY Big Broke L.A. (EP)	Squint Entertainment
14	R	26	15	2	CAPPADONNA The Yin And The Yang	Razor Sharp-Epic
15	7	7	1	13	VARIOUS ARTISTS Solesides Greatest Bumps	Quannum
16	18	-	17	2	ANGEL No Gravity	New Line
17	15	13	6	5	KARDINAL OFFISHAL "Bakardi Slang"	MCA
18	6	3	2	30	JURASSIC-5 Quality Control (album)/W.O.E. Is Me (EP)	Interscope
19	24	-	20	2	VARIOUS ARTISTS Game Over Vol. 2	Landspeed
20	-	-	21	1	BIG L "Platinum Plus"	Rawkus
21	12	1	1	8	JADAKISS "Put Your Hands Up"	Interscope
22	-	-	23	1	DYNAS "My Biz"	Beyond Real
23	29	15	1	26	OUTKAST StanKonia	LaFace-Arista
24	21	-	21	2	MISSY "MISDEMEANOR" ELLIOTT Miss E... So Addictive	Elektra-EEG
25	-	-	26	1	PETE ROCK Nothin' Lesser	BBE
26	-	-	27	1	NINA ROSS & POODA BROWN "He Do"	Priority
27	27	-	27	2	CANNIBAL OX Cold Vein	Definitive Jux
28	-	-	29	1	KRS-ONE Sneak Attack	Koch
29	-	-	30	1	DEFINED PRINT Rhymes Connect	Depth ChargeE
30	16	6	6	4	CAMP LO Cookers	Stimulated-Loud
31	-	-	32	1	N.E.R.D. In Search Of N.E.R.D.	Virgin
32	36	-	33	2	E-RULE "Sabotage"	Flatland
33	28	-	9	9	APATHY "The Smackdown"	Bronx Science
34	14	25	2	17	BEATNUTS "No Escapin' This"	Loud
35	35	-	19	3	MF DOOM "I Hear Voices"	Subverse
36	R	-	24	2	TRICK DADDY "Take It To Da House"	Atlantic-WEA
37	-	-	38	1	GREYBOY Mastered The Art	Ubiquity
38	R	34	28	3	SOCIAL DEVIANTZ Minimal (EP)	Sugarshack
39	-	-	40	1	ANCIENTS Ancients	Mission
40	-	-	40	1	MARQ SPEKT "Liquid Smoke"	Sugarshack

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	GREYBOY Mastered The Art	Ubiquity
2	BEATNUTS "No Escapin' This"	Loud
3	BUS DRIVER "Get On The Bus"	Mass Men
4	HI-TEK Hi-Teknology	Rawkus
5	REDMAN Malpractice	Def Jam

A new not-for-profit jazz watchdog organization has been launched in New York City. The Jazz Alliance International (JAI) assembled at the offices of Jazz @ Lincoln Center back in January for the first of three annual meetings. On hand were heavy hitters from all parts of the jazz community, including label personnel, writers, managers, agents, publicists, attorneys, retailers, trade specialists and other assorted characters. The alliance will attempt to raise the profile of jazz and hopefully facilitate an improved relationship between different companies, artists and organizations in the jazz community. "Band-ing together in this way signals an important turning point for jazz," JAI President Chuck Iwanusa declares. Hopefully this will be so, as it seems like the jazz community continually finds ways to split apart faster than it finds ways to unify. JAI's first initiative will be to do a focused audience survey. Subsequent board meetings will occur during New York's JVC Jazz festival in June and during San Francisco's

jazz festival in October. According to spokesperson Don Lucoff, the organization's biggest hurdle has been getting money in the coffers. That money will then be allotted to image campaigns and hopefully getting a staff in place to take some of the burden off these very



Charlie Hunter

busy volunteers... Things seem to be hopping over at Blue Note. The label has just signed vocalist Norah Jones; wasting no time, Jones is already in the studio with noted producer Craig Street (who's also worked with such singers as Cassandra Wilson, Susana Baca, k.d. Lang). Drummer Brian Blade,

guitarist Bill Frisell and others will be lending their instrumental prowess to the project. Talk about getting off to a good



Jazz Alliance International

start. Blue Note has also re-signed vocalist Bobby McFerrin, who will enter the studio in late May to record his first album of acoustic jazz in nearly a decade. Pianist Chick Corea, bassist Richard Bona and drummer Omar Hakim will join McFerrin in the studio to record what will reportedly be a mix of standards and originals. Where's McFerrin been?

The vocalist and his family relocated to St. Paul, Minnesota, where he took on the job of Artistic Director for the St. Paul Chamber Orchestra. McFerrin

will do few live dates in early June (one solo vocal performance and two conducting gigs). He'll then be in Europe for the second half of July for another mix of conducting and singing gigs. No word yet on whether the new Blue Note effort will get

any tour support. Charlie Hunter is currently mixing his sixth album as a leader for Blue Note. Each of Hunter's albums goes in a new direction; this time out, the as-yet-unnamed album will feature several vocalists from the jazz, soul, hip-hop and rock worlds. Norah Jones has already cut her track, as has

rapper Mos Def and neo-soulman Bilal. D'Angelo and Kurt Elling are listed as tentative as well. Rising-star vibraphonist

Stefon Harris is currently mixing his fourth album for the label: The album is an ambitious 11-movement jazz suite entitled *Grand Unification Theory*. The album also features another 11, this second one being

the number of musicians in the group that performed the music. And finally, guitarist Ronny Jordan is working on the follow-up to *A Brighter Day*, his Blue Note debut. The label

claims that the music on the new album will be even funkier than the jams on the first... Also be on the lookout for the newest effort from the Chicago Underground Quartet. Due out June 19 on Thrill Jockey, this is the first official quartet album from cornetist Rob Mazurek, drummer Chad Taylor, bassist Noel Kupersmith, and now-official member Jeff Parker, who plays guitar. The album follows the general path of the Chicago Underground duos and trios albums, mixing jazz, electronic and dub. Fans will note the new effort's warm acoustic feel, which lets the quartet really run as a unit rather than get too tied up in electronics. It's also the most varied album from any Chicago Underground group to date.

JAZZ

Period Ending 5/22/2001 www.cmj.com

Contributing reporters this week: 101 • See page 53 for a complete list of Jazz airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	4	4	1	7	CHRIS POTTER Gratitude	Verve
2	3	3	2	11	MATT WILSON Arts And Crafts	Palmetto
3	1	2	1	6	LOS HOMBRES CALIENTES Vol. 3	Basin Street
UP 13 POSITIONS						
4	17	-	4	2	KARL DENSON Dance Lesson #2	Blue Note
# 1 DEBUT						
5	-	-	5	1	DAVID S. WARE Live In The Netherlands	Splasch
6	2	1	1	12	SOULIVE Doin' Something	Blue Note
7	5	7	3	8	TIM BERNE The Shell Game	Thirsty Ear
8	13	6	6	5	NICHOLAS PAYTON Dear Louis	Verve
9	10	19	9	4	ROBIN EUBANKS AND MENTAL IMAGES Get 2 It	REM
10	6	14	6	8	SCOTT FIELDS ENSEMBLE Mamet	Delmark
11	R	15	11	5	VARIOUS ARTISTS Heavy Flute	Label M
12	R	8	3	8	ROY CAMPBELL PYRAMID TRIO Ethnic Stew...	Delmark
13	7	11	7	6	CHICK COREA NEW TRIO Past, Present & Futures	Stretch
14	R	23	14	3	WILLIAM PARKER O'Neal's Porch	Centering
15	11	9	2	15	BILL FRISELL Blues Dream	Nonesuch
16	18	-	16	2	CHARLIE HADEN Nocturne	Verve
17	-	-	17	1	CUONG VU Pure	Knitting Factory
18	9	-	9	2	KENNY BARRON & REGINA CARTER Freefall	Verve
19	-	-	19	1	CINDY BLACKMAN Someday...	High Note
20	14	-	14	2	KALI FASTEAU Vivid	Flying Note
21	16	-	16	3	JOSHUA REDMAN Passage Of Time	Warner Bros.
22	20	16	10	5	BILL MAYS TRIO Summer Sketches	Palmetto
23	-	-	23	1	KARRIN ALLYSON ...Remembering John Coltrane	Concord
24	R	20	7	6	CARLA COOK Dem Bones	Maxjazz
25	15	5	5	9	JOE LOVANO Flights Of Fancy: Trio Fascination...	Blue Note

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

INDUSTRY PROFILE



PATRICIA NICHOLSON

Patricia Nicholson (along with her husband William Parker) is the main organizer of the Vision Festival, an artist-run festival held each year in New York City. This year's event will run from May 24-June 2 at the Knitting Factory with a second leg at the Angel Orensanz from June 6-8. Arguably the most innovative and challenging jazz festivals anywhere, the Vision Festival features downtown musicians from New York, the rest of the U.S., Europe and Africa as well as musicians from the rock world, visual artists, filmmakers and dancers.

How is it different now than it was six years ago when you started?

It started out that we paid everyone, but the more famous ones didn't get nearly what was considered their going rate. Each year we've been able to pay everybody a little more because this is for the benefit of the arts community. It's always been about the well being of the community. In a sense, this end of the art form has always been under-recognized until recently and consistently underpaid. So we address all these issues.

How does this year compare to the others?

This year is intense. This is our big, big year. The festival is more complex than it's ever been before. There's the Social Justice element this year, and we're working with Jump Arts people (a young artists organi-

zation) and younger people like the X-ecutioners. It's also going to have two venues in terms of the Knitting Factory and the Orensanz Center.

Wasn't this year supposed to be smaller and more compact?

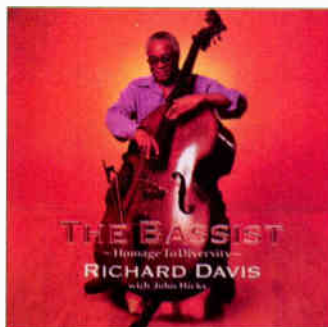
It was. Then the Knitting Factory lost their sponsor (for its downtown jazz festival) and I felt that we had an opportunity that we needed to take advantage of. It was a way for us to get more recognition. Then someone applied for a grant based on the Social Justice component of the festival and we got the grant, so that expanded it too.

Why bring the Social Justice component into the festival?

To me, it's the same thing. As an artist you are involved in creativity. As a human being you are involved in creativity. It's all a part of life; it's positive energy. The people who I've invited to speak this year have put their lives on the line in the same way the musicians have — they make sacrifices in order to lead a more creative existence. They live their life according to something they believe in.

Have you turned down any corporate sponsorship?

No, but it's easy enough not to go after it. Soon I'm gonna have to go after corporate sponsorship. But not so much that it's gonna control what we have to do. It cost a lot of money to put this on. The first year you can almost do it on all love, but you can't keep on doing that year after year.



RICHARD DAVIS

The Bassist (Palmetto)

The title here says it all. Richard Davis has played with everyone from Chet Baker and Sarah Vaughan to Paul Simon and Bruce Springsteen. His choice of material is as diverse as his résumé, opening with gospel gem "Come Sunday" and moving through 10 tunes culled from classical, blues and

folk traditionals. People unfamiliar with Davis's work will likely be surprised at his amazing arco bow work (he literally makes his bass sing), and he is equally lyrical when he plucks with his fingers. Pianist John Hicks joins him throughout, and the two have a gentle vibe that is far from complacent as they manage to roll through this varied terrain without hitting any bumps. An album from Davis is a rare occurrence, and this should be treated with the respect it deserves.

R.I.Y.L.: Charlie Haden, Ron Carter, Oscar Pettiford, Charles Mingus

Contact: Terry Coen

Phone: 212.673.9394

Email: terry.palmetto@thorn.net

Release Date: May 22

JANE IRA BLOOM

Sometimes The Magic (Arabesque)

Soprano saxophonist Jane Ira Bloom has done good work for a number of labels over the last two decades, but things seem to have come into focus for jazz fans with her signing to Arabesque. *Sometimes The Magic*, her fourth album for the label, finds the saxophonist in a challenging setting and fast company with bassist Mark Dresser, drummer Bobby Previte and new pianist Vincent Bourgeyx. Her dynamic playing alternates between lovely introspective musings and hard angular work that is rambunctious and fun. Depending on the leader's mood, the group sophisticatedly mixes adventurous out playing with some more in-the-pocket stuff that never leaves her hanging.

R.I.Y.L.: Steve Lacy, Wayne Shorter, Branford Marsalis

Contact: Adam Crane

Phone: 212.730.5000

Email: adam@arabesquerecords.com

Release Date: May 1

JAH WOBBLE & EVAN PARKER

Passage To Hades (30 Hertz)

Bassist Jah Wobble got his start in post-punk band PIL, but he's spent most of his career fusing dubby basslines to everything from African music to ambient Irish ditties. Adventurous English saxophonist Evan Parker needs little introduction in a jazz column. The two are joined by a drummer, flutist and even bagpipes for a four-song set that mixes everything into a blender and comes up with a beautiful groove with the haunting filigree of the front line floating in and out. Parker is fully hooked up here, augmenting his signature circular breathing with an arsenal of delays and other effects. For folks interested in music with no boundaries, *Passage To Hades* will surprise, thrill and inspire.

R.I.Y.L.: Bill Laswell, Him, Tortoise

Contact: Michelle

Email: data@30hertzrecords.com

Release Date: May 22

Forward thinking world label Quango is back in business after falling off the radar in the late-'90s. The imprint initially started up when a tape of mixes by Los Angeles-based DJ and producer Bruno Guez landed on Chris Blackwell's desk. Once the Quango concept got a green light from Island Records, L.A. radio personality (KCRW/KROQ) Jason Bentley came on board and a cache of 28 breathtaking recordings streamed forth. Among the original releases were Talvin Singh's groundbreaking *Anokha*, compilations like *Quango Abstract Vibes* and *Quango World Groove*, and a series called *Journey Into Ambient Groove*. Much of Quango's output was astonishingly ahead of its time and presaged today's ubiquitous and constantly mutating global ethnicities-plus-electronica groove esthetic. The newly revived Quango will be a joint venture between Bruno Guez' Quango Music Group and Chris Blackwell's present multimedia umbrella, Palm Pictures.

Says Guez, "Quango helped create and define the global music scene in America during its first run with Island. We were able to release fantastic music by amazing artists who otherwise would have never been heard stateside. Thanks to Chris Blackwell and Palm, we have that opportunity again." Guez is aware he is in the odd position of competing with latter-day versions of his own innovations. "The scene has grown during our absence. There are more labels, artists, radio shows, and venues than ever before. Our mission is to push global music further. I think it's great what's happening with

this sound and that we have a better-than-ever chance to impact the culture at large."



Mahotella Queens

Among the new titles slated to see the light of day in 2001 are *Quango Mystic Groove*, a down-tempo excursion into the Asian underground; *Quango Brazilified*, which blends Brazilian rhythms and club culture; and *Quango Dub Selector*, an assortment of dub tracks realized by electronic composers. Quango is also developing its own web site, which will soon be launched at www.quango.com. In addition to label

info, artist profiles and tour schedules; the site will feature a radio module, a lifestyle section featuring city-by-city culture guides, and a global products marketplace. Interested parties should contact Diane Fortier at Palm (phone: 212.

506.5869; email: diane.fortier@palmpictures.com).

Speaking of clubby, downtempo, ambient world music mosaics, there's exciting developments afoot at Six Degrees Records. The four-year-old San Francisco outfit is riding high after winning "Best Small Label" at this year's NARM (National Association of

Recording Merchandisers) convention in Orlando, Florida. The award is given by a committee of retailers and record companies who nominate companies for excellence in various categories. NARM boasts over 1,100 members and has been active in the recorded music industry for over 40 years. Says Six Degrees Label President Bob Duski, "It's encouraging to see that

the retail market seems to be open and receptive to more than just the usual commercial stuff. We feel like we're doing something unique and its nice to be acknowledged for it in this brief amount of time." "We've all been working at such a furious rate," National Director Of Sales Lisa Nishimura adds. "It was an absolute thrill to receive this award and to realize that retail and the streets are both responding to the music that we so love to make. What more could an indie label ask for?" So far, Six Degrees has devoted itself to genre-bending projects that explore traditional world music, modern dance grooves, and electronic trends, either separately or in various combi-

NEW WORLD

Period Ending 5/22/2001

www.cmj.com

Contributing reporters this week: 100 • See page 52 for a complete list of New World airplay reports.

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	4	1	6	ANTIBALAS AFROBEAT ORCHESTRA Liberation...	Ninja Tune
2	1	1	1	6	BOB MARLEY & THE WAILERS Catch...	Tuff Gong-IDJMG
3	4	3	3	6	SHEILA CHANDRA This Sentence Is True...	Shakti
4	3	2	2	8	TARIKA Soul Makassar	Triloka
5	6	6	5	6	NATACHA ATLAS Ayeshteni	Mantra-Beggars Group
6	12	7	6	8	VARIOUS ARTISTS Mexico	Putumayo
7	5	22	5	3	CAETANO VELOSO Noites Do Norte	Nonesuch
8	13	8	7	7	ATERCIOPELADOS Gozo Poderoso	BMG U.S. Latin-Arista
9	7	5	1	12	BOSSACUCANOVA & ROBERTO MENESCAL	Six Degrees
10	14	-	10	3	RAVI SHANKAR Full Circle -- Carnegie Hall 2000	Angel
11	19	3	15		BERES HAMMOND Music Is Life	VP
UP 12 POSITIONS						
12	24	-	12	2	SUSHEELA RAMAN Salt Rain	Narada World
13	16	20	13	5	SEBA Ewa!	Tinder
14	15	9	6	8	LUCIANO A New Day	VP
15	11	13	1	14	MORENO VELOSO + 2 Music Typewriter	Hannibal-Palm
16	19	15	12	7	VARIOUS ARTISTS Bosavi...	Smithsonian Folkways
17	18	12	2	13	RACHID TAHA Made In Medina	Mondo Melodia
UP 7 POSITIONS						
18	25	16	16	3	VARIOUS ARTISTS Fuerza!	Higher Octave
19	9	14	9	4	VARIOUS ARTISTS Jamaica	Putumayo
20	8	18	8	4	VARIOUS ARTISTS Traveler '01	Six Degrees
21	R	-	17	4	SOUNDTRACK Before Night Falls	Blue Thumb
22	10	10	2	12	VARIOUS ARTISTS Gardens Of Eden	Putumayo
23	21	17	14	5	JUNIOR KELLY Love So Nice	VP
24	-	-	24	1	VARIOUS ARTISTS Desert Roses...	Mondo Melodia-Ark 21
25	-	-	25	1	VARIOUS ARTISTS Hi-Fidelity Dub Sessions...	Guidance

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

nations. Bebel Gilberto's *Tanto Tempo*, which has sold in excess of 200,000 copies in North America since its release in April 2000, Bossacucanova & Roberto Menescal, and an annual retrospective compilation *Traveler '01* are just a few of their productions to burn rubber on the CMJ New World charts over the past year. For more information, get in touch with Louisa Spier (phone: 415.626.6334 ext. 15; email: louisa@sixdegreesrecords.com).

Meanwhile, Ark 21's *Desert Roses & Arabian Rhythms* is their latest compilation offered to radio. Aside from a remix of the ever-so-slightly over-exposed Sting-Cheb Mami duet, "Desert Rose," this sensuous and eminently air-worthy collection

features tracks by Transglobal Underground, Natacha Atlas, and Algerian rai superstars Faudel and Khaled. Contact Lisa Pardini at lisa.p@ark21.com for further details.

Irish-American fiddler Liz Carroll is another big winner. *Lost In The Loop*, her first solo recording in over a decade, just took the AFIM (Association for Independent Music — formerly known as NAIRD) Indie award for Album Of The Year in the Celtic/British Isles category. The awards were announced May 5 at the organization's annual convention in Los Angeles. "I'm thrilled," Carroll exclaimed upon hearing the news. "This album and this moment in time are everything I wanted it to be. I'm usually hugely critical of my own work, but *Lost In The Loop* turned out just right — I don't know how that happened!" Although the

Indie is a high point, Carroll was also recognized as Traditional Artist Of The Year by New York's *Irish Echo* newspaper. These awards are not Liz Carroll's first honors — her hometown of Chicago designated September 19, 1999 as Liz Carroll Day.

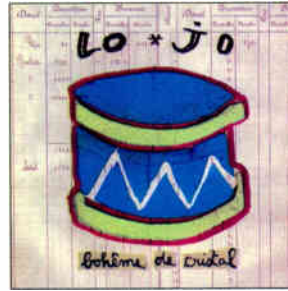
According to Harmonia Mundi, several major African artists whose albums are distributed by the company will embark upon rare U.S. tours this summer. Among the headliners are Super Rail Band (Mali), Boubacar Traore (Mali), Ballake (a.k.a. Djeli Moussa) Sissoko (Mali), and Sally Nyolo (Cameroon). The Mahotella Queens (South Africa) toured throughout May. They will take a break and then perform a half-

dozen additional dates in August. The entertaining and trendy French multi-culti ensemble, Lo' Jo, will also be hitting the road shortly. For dates and locations, log onto www.harmonia mundi.com or get in touch with Juan Gomez at jgomez@harmoniamundi.com.

Following in the footsteps of such headliners as Edith Piaf, Kassav, and Charles Aznavour, the Africando All-Stars will perform at the hallowed Zenith Theater (the Carnegie Hall of Paris) on June 8. Producer Ibrahima Sylla is reportedly re-assembling the entire pan-African, Latin, and Caribbean vocal guest roster that made their last album, *Mandali*, such a thrilling experience. DJ Beto from Stern's Music is flying over to act as DJ for the event and promises to tell all upon his return.



Sally Nyolo



LO' JO

Bohème De Cristal (World Village)
For all its undeniable satiric wit and deft execution, this Angers-based French ensemble often comes across as an exercise in style-over-substance. A crazy-quilt of ethnic rhythms, instruments and languages are presented on their own terms, but are also used to provide a modern frame of reference for clichés

lifted from generations of *chanson* (cabaret art song) singers. Bandleader Denis Péan's husky tenor tends to resurrect certain unintentionally hilarious excesses from '50s French cinema and song; also, he does hog the mic a bit. This being said, the musicianship is never less than ideal and the performances manage to convey heat, elegance, and an uncommon level of intellectual engagement. "Mon Amour," a brief vignette sung over tacky lounge piano, just misses turning into the Gallic Barry Manilow. Performed by two female singers and wreathed in exuberant polyrhythmic hand-claps, "Jah Has Cool Boy" is absolutely marvelous.

R.I.Y.L.: Le Negress Verte, Tangodelic, Paris Combo, Hubert Theifaine
Contact: Juan Gomez
Phone: 310.478.1311 ext. 105
Email: jgomez@harmoniamundi.com
Release Date: June 12

RAVI SHANKAR

Bridges — The Best Of (Private Music)

The title could mislead die-hard fans of Indian classical music — this collection actually focuses exclusively on Shankar's collaborations with non-Indian musicians. The material is drawn from three albums. *Tana Mana* featured George Harrison and Al Kooper, among many others, while *Inside The Kremlin* had Indian musicians interacting with a Russian folk ensemble, chamber orchestra and choir. Finally, *Passages* was co-composed by Shankar and American minimalist composer, Philip Glass. All of the pieces exhibit gleaming strands of Shankar's miraculous sitar mastery, again proving that it's always instructive to experience any tradition, musician, or instrument in fresh contexts.

R.I.Y.L.: Vilayat Khan, U. Srinivas, Trilok Gurtu, Zakhir Hussain
Contact: Harold Hagopian
Phone: 212.591.2898
Email: tradcross@aol.com
Release Date: May 15

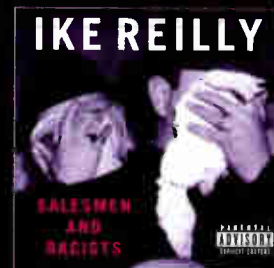
ORLANDO "CACHAITO" LÓPEZ

Cachaíto (World Circuit-Nonesuch)

There are 30 bassists in Buena Vista Social Club bassist Orlando "Cachaíto" López's family tree, including his father, Orestes López, and the great Israel "Cachao" López, the uncle from whom he takes his nickname. This promising solo debut mirrors some BVSC arrangements, but overall he favors a darker, harder-edged sound. South African brassman Hugh Masekela sits in on flugel-horn and ingratiates himself well, as do tenor saxophonist Pee Wee Ellis and Jamaican organist Bigga Morrison. French DJ Dee Nasty, on the other hand, sounds both greedy for airtime and absurdly out of place.

R.I.Y.L.: Afro-Cuban All-Stars, Africando, Cachao, Sexteto Habanero
Contact: Erica Linderholm
Phone: 212.707.2263
Email: erica.linderholm@atlantic-recording.com
Release Date: May 22

IKE REILLY SALESMEN AND RACISTS



The debut album
SALESMEN AND RACISTS
coming this summer

Impacting College Radio NOW!

For More Information please contact
Jessica Siracusa 212-373-0779 or The Syndicate 201-864-0900

Produced by Mickey Petralia, Ed Tinley and Ike Reilly.
Management: Daniel Nix

CORE RADIO

Period Ending 5/22/2001

www.cmj.com

Contributing reporters this week: 87 • See page 39 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	1	1	1	6	NICK CAVE AND THE BAD SEEDS No More... Mute-Reprise		37	28	35	28	6	COUCH Profane Matador	
2	2	3	2	4	MOGWAI Rock Action Matador		38	-	-	38	1	WEEZER Weezer (Green Album) DGC-Interscope	
3	3	2	2	7	ANI DIFRANCO Revelling/Reckoning Righteous Babe		39	46	-	39	2	RUSTIC OVERTONES Viva Nueva Tommy Boy	
4	9	12	4	4	GORILLAZ Gorillaz Virgin		40	35	29	24	5	BARDO POND Dilate Matador	
5	4	8	4	4	UNWOUND Leaves Turn Inside You Kill Rock Stars		41	63	-	41	2	SNOW PATROL When It's All Over We Still... Never	
6	8	10	6	3	MODEST MOUSE Sad Sappy Sucker K		42	-	-	42	1	OVAL Commers Thrill Jockey	
7	5	6	5	7	B.R.M.C. Black Rebel Motorcycle Club Virgin		43	22	11	11	8	BEN HARPER AND THE INNOCENT CRIMINALS Live... Virgin	
8	10	4	1	7	RED HOUSE PAINTERS Old Ramon Sub Pop		44	58	-	44	2	SCAPEGOAT WAX Okeeblow Grand Royal-Virgin	
9	12	9	8	5	MOUSE ON MARS Idiology Thrill Jockey		45	32	-	32	2	RAPTURE Out Of The Races And Onto The Tracks (EP) Sub Pop	
10	11	61	10	3	DAVID BYRNE Look Into The Eyeball Virgin		46	17	30	17	4	COWBOY JUNKIES Open Zoë-Rounder	
11	7	7	7	4	GRANDDADDY Through A Frosty Plate Glass (EP) V2		47	39	56	39	4	STRING CHEESE INCIDENT Outside Inside Sci Fidelity	
12	6	5	1	10	GUIDED BY VOICES Isolation Drills TVT		48	40	-	40	2	HI-TEK Hi-Teknology Rawkus	
13	33	-	13	2	RADIOHEAD College EP Capitol		49	48	45	29	6	US MAPLE Acre Thrills Drag City	
14	13	14	6	8	SHUGGIE OTIS Inspiration Information Luaka Bop		50	47	64	42	4	INCREDIBLE MOSES LEROY Electric... Ultimatum-Artemis	
15	14	20	14	5	MANIC STREET PREACHERS Know Your Enemy Virgin		51	31	22	8	7	VARIOUS ARTISTS Sounds Eclectic Palm	
16	16	15	14	5	BURNING AIRLINES Identikit DeSoto		52	-	-	52	1	R.E.M. Reveal Warner Bros.	
17	21	21	17	4	ALEJANDRO ESCOVEDO A Man Under The Influence Bloodshot		53	-	-	53	1	COUSTEAU Cousteau Palm	
18	18	37	18	9	SIGUR RÓS Agaetis Byrjun Fat Cat-PIAS America		54	-	-	54	1	AIR 10,000 Hz. Legend Astralwerks	
19	19	68	19	3	G. LOVE & SPECIAL SAUCE Electric Mile OKeh-Epic		55	44	-	44	2	THINKING FELLERS UNION LOCAL 282 Bob... Communion	
20	30	-	20	2	TO ROCOCO ROT AND I-SOUND Music Is A Hungry Ghost Mute		56	-	-	56	1	BOUNCING SOULS How I Spent My Summer Vacation Epitaph	
					#1 DEBUT		57	R	39	39	4	SPACEHOG The Hogyssey Artemis	
21	-	-	21	1	FANTASTIC PLASTIC MACHINE Beautiful Emperor Norton		58	-	-	58	1	RUFUS WAINWRIGHT Poses DreamWorks	
22	25	28	22	4	ANTIBALAS AFROBEAT ORCHESTRA Liberation... Ninja Tune		59	71	-	59	2	JOAN OF ARC How Can Any Thing So Little... Jade Tree	
23	43	74	23	3	TURIN BRAKES The Optimist LP Source-Astralwerks		60	34	47	34	4	MARCIA BALL Presumed Innocent Alligator	
24	24	-	24	2	LADYBUG TRANSISTOR Argyle Heir Merge		61	-	-	61	1	PORTASTATIC Looking For Leonard Merge	
					#2 DEBUT		62	-	-	62	1	CALEXICO Even My Sure Things... Quarterstick-Touch And Go	
25	-	-	25	1	LOW/DIRTY THREE In The Fightank Konkurrent		63	R	49	17	8	TIPSY Uh-Oh! Asphodel	
26	36	23	23	5	CLIENTELE Suburban Light Merge		64	68	27	27	5	STEREOPHONICS Just Enough Education To Perform V2	
27	41	-	27	2	PLACEBO Black Market Music Virgin		65	74	60	60	4	H2O Go MCA	
28	27	19	19	5	OF MONTREAL Coquelicot Asleep In The Poppies... Kindercore		66	-	-	66	1	TOULOUSE New Points New Lines Grimsey	
					#3 DEBUT		67	-	-	67	1	ECHO & THE BUNNYMEN Flowers spinART	
29	-	-	29	1	TOOL Lateralus Volcano		68	-	-	68	1	JIM YOSHII PILE-UP It's Winter Here Absolutely Kosher	
30	62	-	30	2	HOT WATER MUSIC A Flight And A Crash Epitaph		69	-	-	69	1	I AM THE WORLD TRADE CENTER Out Of The Loop Kindercore	
31	23	33	15	6	LEMON JELLY Lemonjelly.ky XL-Beggars Group		70	65	38	12	9	MATMOS A Chance To Cut Is A Chance To Cure Matador	
32	15	17	4	10	OLD 97'S Satellite Rides Elektra-EEG		71	50	-	50	2	DANIELSON FAMILIE Fetch The... Secretly Canadian	
33	45	41	26	8	NIKKA COSTA Everybody Got Their... Cheeba Sound-Virgin		72	51	52	51	3	MANDALAY Solace V2	
34	26	40	26	4	THE EX Dizzy Spells Touch And Go		73	R	55	10	8	PETE YORN musicforthemorningafter Columbia-CRG	
35	20	13	13	8	ME FIRST & THE GIMME GIMMES Blow... Fat Wreck Chords		74	66	-	66	2	BUDDY GUY Sweet Tea Silvertone-Jive	
36	29	25	23	4	PINEHURST KIDS Bleed It Ory Barbaric		75	59	18	8	8	CREEPER LAGOON Take Back The Universe... DreamWorks	

CMJ RADIO 200

Period Ending
5/22/2001

Contributing reporters this week: 357 • See page 39 for a complete list of airplay reports.

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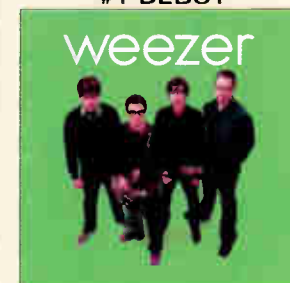
TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL	TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
					CHART TOPPER/#1 CORE RADIO		49	61	35	35	6	SPACEHOG The Hogyssey	Artemis
1	1	2	1	6	NICK CAVE AND THE BAD SEEDS No More... Mute-Reprise	Mute-Reprise	50	121	-	50	2	RUFUS WAINWRIGHT Poses	DreamWorks
2	2	1	1	8	ANI DIFRANCO Revelling/Reckoning Righteous Babe	Righteous Babe	51	29	24	14	10	TOADIES Hell Below/Stars Above	Interscope
3	3	6	3	4	MOGWAI Rock Action Matador	Matador	52	35	23	13	7	VARIOUS ARTISTS Sounds Eclectic	Palm
4	6	9	4	4	GORILLAZ Gorillaz Virgin	Virgin	53	64	-	53	2	ECHO & THE BUNNYMEN Flowers	spinART
5	5	5	5	8	B.R.M.C. Black Rebel Motorcycle Club Virgin	Virgin						#1 HIP-HOP	
6	7	4	3	7	RED HOUSE PAINTERS Old Ramon Sub Pop	Sub Pop	54	54	99	54	4	HI-TEK Hi-Teknology	Rawkus
7	9	10	7	5	UNWOUND Leaves Turn Inside You Kill Rock Stars	Kill Rock Stars	55	38	30	23	7	DASHBOARD CONFESSIONAL The Places You Have Come...Vagrant	Vagrant
8	10	16	8	3	MODEST MOUSE Sad Sappy Sucker K	K	56	46	39	39	5	ANTI-FLAG Underground Network	Fat Wreck Chords
9	4	3	1	10	GUIDED BY VOICES Isolation Drills TVT	TVT	57	41	29	29	6	STEREOPHONICS Just Enough Education To Perform	V2
10	11	69	10	7	DAVID BYRNE Look Into The Eyeball Virgin	Virgin	58	55	46	42	5	BARDO POND Dilate	Matador
11	8	8	8	4	GRANDDADDY Through A Frosty Plate Glass (EP) V2	V2	59	90	97	59	3	SNOW PATRDL When It's All Over We Still Have To...	Never
12	33	-	12	2	RADIOHEAD College EP Capitol	Capitol	60	32	17	2	11	DAFT PUNK Discovery	Virgin
13	17	15	13	6	MOUSE ON MARS Idiology Thrill Jockey	Thrill Jockey	61	143	-	61	2	MXPX The Renaissance EP	Fat Wreck Chords-Epiphany
14	14	20	14	5	MANIC STREET PREACHERS Know Your Enemy Virgin	Virgin	62	74	-	62	2	JOAN OF ARC How Can Any Thing So Little Be Any More?	Jade Tree
15	24	-	15	2	PLACEBD Black Market Music Virgin	Virgin	63	51	64	51	5	THE EX Dizzy Spells	Touch And Go
16	15	14	9	8	SHUGGIE DTIS Inspiration Information Luaka Bop	Luaka Bop	64	34	19	19	8	THURSDAY Full Collapse	Victory
					#1 LOUD ROCK		65	149	-	65	2	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees
17	132	-	17	2	TOOL Lateralus Volcano	Volcano	66	69	-	66	2	RAPTURE Out Of The Races And Onto The Tracks (EP)	Sub Pop
18	21	68	18	4	G. LOVE & SPECIAL SAUCE Electric Mile Okeh-Epic	Okeh-Epic	67	47	56	47	6	COUCH Profane	Matador
19	19	37	19	18	SIGUR RÓS Agaetis Byrjun Fat Cat-PIAS America	Fat Cat-PIAS America	68	-	-	68	1	I AM THE WORLD TRADE CENTER Out Of The Loop	Kindercore
20	36	49	20	3	HOT WATER MUSIC A Flight And A Crash Epitaph	Epitaph	69	53	71	53	5	MARCIA BALL Presumed Innocent	Alligator
21	20	21	20	5	BURNING AIRLINES Identikit DeSoto	DeSoto	70	77	63	63	3	BLACK CROWES Lions	V2
22	26	26	22	4	PINEHURST KIDS Bleed It Dry Barbaric	Barbaric	71	37	28	28	8	LUCKY BOYS CONFUSION Throwing The Game	Elektra-EEG
					#1 DEBUT/#1 ADD		72	65	109	65	5	DANIELSON FAMILIE Fetch The Compass Kids	Secretly Canadian
23	-	-	23	1	WEEZER Weezer (Green Album) DGC-Interscope	DGC-Interscope	73	-	-	73	1	JIM YOSHII PILE-UP It's Winter Here	Absolutely Kosher
24	28	18	18	5	OF MONTREAL Coquelicot Asleep In The Poppies... Kindercore	Kindercore	74	-	-	74	1	IKE REILLY Salesmen And Racists	Republic-Universal
25	31	27	25	5	ALKALINE TRIO From Here To Infirmary Vagrant	Vagrant	75	99	-	99	2	JOE HENRY Scar	Mammoth

CHART TOPPER



Nick Cave

#1 DEBUT



Weezer

#2 DEBUT



R.E.M.

#3 DEBUT



26	96	-	26	2	FANTASTIC PLASTIC MACHINE Beautiful	Emperor Norton	76	75	78	54	6	US MAPLE Acre Thrills	Drag City
27	30	38	27	4	ALEJANDRO ESCOVEDO A Man Under The Influence	Bloodshot	77	66	47	47	6	SKINDIVE Skindive	Palm
28	16	11	9	9	BEN HARPER AND THE INNOCENT CRIMINALS Live	Virgin	78	-	-	78	1	WHISKEYTOWN Pneumonia	Lost Highway-Universal
29	25	32	25	6	INCREDIBLE MOSES LEROY Electric...	Ultimatum-Artemis	79	78	45	10	9	PETE YORN musicforthemorningafter	Columbia-CRG
30	12	7	5	8	CREEPER LAGOON Take Back The Universe...	DreamWorks	80	81	-	80	2	SWORDS PROJECT The Swords Project	Absolutely Kosher
31	40	60	31	5	RUSTIC OVERTONES Viva Nueva	Tommy Boy	81	-	-	81	1	CALEXICO Even My Sure Things...	Quarterstick-Touch And Go
32	52	187	32	3	TO ROCOCO ROT AND I-SOUND Music Is A Hungry Ghost	Mute	82	45	22	2	13	IDLEWILD 100 Broken Windows	Food-Odeon-Capitol
33	44	62	33	5	SCAPEGOAT WAX Okeeblow	Grand Royal-Virgin	83	107	-	83	2	CHAMPALE Simple Days	Pitch-A-Tent
34	46	36	34	5	CUENTELE Suburban Light	Merge	84	-	-	84	1	AIR 10,000 Hz. Legend	Astralwerks
35	22	12	12	8	ME FIRST & THE GIMME GIMMES Blow In...	Fat Wreck Chords	85	56	52	41	8	INDIA.ARIE Acoustic Soul	Motown
36	43	-	36	2	LADYBUG TRANSISTOR Argyle Heir	Merge	86	168	-	86	2	LEROY Leroy	Hollywood
					#2 DEBUT		87	-	-	87	1	OVAL Commers	Thrill Jockey
37	-	-	37	1	R.E.M. Reveal	Warner Bros.	88	70	80	70	3	ZERO ZERO AM Gold	Jade Tree
38	27	44	27	6	STRING CHEESE INCIDENT Outside Inside	Sci Fidelity	89	63	53	53	5	MANDALAY Solace	V2
39	42	41	36	5	H2O Go	MCA	90	-	-	90	1	SHADES APART Sonic Boom	Republic-Universal
40	57	72	40	4	TURIN BRAKES The Optimist LP	Source-Astralwerks	91	58	70	58	4	JASON FALKNER Necessity: The 4-Track Years	spinART
41	18	25	18	7	LEMON JELLY Lemonjelly.ky	XL-Beggars Group	92	76	58	29	9	TIPSY Uh-Oh!	Asphodel
42	161	-	42	2	LOW/DIRTY THREE In The Fishtank	Konkurrent	93	60	43	43	4	JUNO A Future Lived In Past Tense	DeSoto
43	23	42	23	5	COWBOY JUNKIES Open	Zoë-Rounder	94	111	128	94	3	TOULOUSE New Points New Lines	Grimsey
					#1 NEW WORLD		95	59	75	59	6	BOB MARLEY & THE WAILERS Catch A Fire	Tuff Gong-IDJMG
44	50	57	44	5	ANTIBALAS AFROBEAT ORCHESTRA Liberation...	Ninja Tune	96	102	155	96	3	PUFFY AMIYUMI Spike	Sony Japan
45	68	-	45	2	BOUNCING SOULS How I Spent My Summer Vacation	Epitaph	97	83	134	83	3	MARK LANEGAN Field Songs	Sub Pop
46	13	13	5	10	OLD 97'S Satellite Rides	Elektra-EEG	98	67	54	44	6	TSAR King Of The School EP (B-Sides And Demos)	Hollywood
47	39	34	21	9	NIKKA COSTA Everybody Got Their Something	Cheebea Sound-Virgin	99	92	120	92	5	BUDDY GUY Sweet Tea	Silvertone-Jive
48	84	94	48	4	COUSTEAU Cousteau	Palm	100	-	-	100	1	DEPECHE MODE Exciter	Mute-Reprise



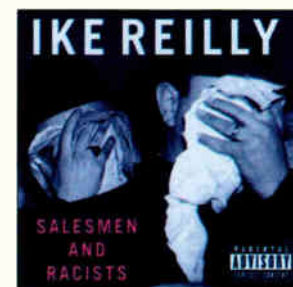
I Am The World Trade Center

#4 DEBUT



Jim Yoshii Pile-Up

#5 DEBUT



Ike Reilly

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). © 2001 The CMJ Network, 44 W. 18th St., 6th Floor, New York, NY 10011.



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5 YEARS AGO

STEREOLAB
Emperor Tomato Ketchup
(Elektra-EEG)

BOB MOULD
Bob Mould (Rykodisc)

RAGE AGAINST THE MACHINE
Evil Empire (Epic)

THE CURE
Wild Mood Swings
(Fiction/Elektra-EEG)

UNWOUND
Repetition (Kill Rock Stars)



10 YEARS AGO

FISHBONE
The Reality Of My Surroundings (Columbia)

KING MISSILE
The Way To Salvation
(Atlantic)

VIOLENT FEMMES
Why Do Birds Sing? (Slash-
Reprise)

JULIAN COPE
Peggy Suicide (Island)

PRIMUS
Sailing The Seas Of Cheese
(Interscope-East West)

CMJ RADIO 200

Period Ending 5/22/2001

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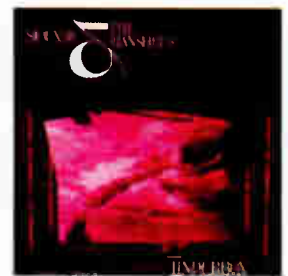
TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
101	89	-	89	2	ALBUM LEAF One Day I'll Be Fine	Tiger Style
102	93	59	22	10	MATMOS A Chance To Cut Is A Chance To Cure	Matador
103	82	51	45	8	ANDREW BIRD'S BOWL OF FIRE The Swimming Hour	Rykodisc
104	86	33	18	8	ATOM AND HIS PACKAGE Redefining Music	Hopeless
105	151	-	105	2	THRICE Identity Crisis	Sub City
106	123	131	106	4	MAD CADDIES Rock The Plank	Fat Wreck Chords
107	110	129	107	3	ACTION FIGURE PARTY Action Figure Party	Blue Thumb
108	91	127	91	3	THINKING FELLERS UNION LOCAL 282 Bob Dinners Presents...	Communion
109	-	-	109	1	IDA The Braille Night	Tiger Style
110	106	87	87	5	SEAFOOD Surviving The Quiet	Big Wheel Recreation
111	95	82	21	11	DAVE MATTHEWS BAND Everyday	RCA
112	109	114	109	5	ATERCIOPELADOS Gozo Poderoso	BMG U.S. Latin-Arista
113	199	124	1	15	TORTOISE Standards	Thrill Jockey
114	-	-	114	1	AMERICAN ANALOG SET Through The 90's	Emperor Jones-Touch And Go
115	115	137	115	3	BLIND BOYS OF ALABAMA Spirit Of The Century	Real World
116	-	-	116	1	LUCINDA WILLIAMS Essence	Lost Highway-IDJMG
117	73	31	3	12	ROCKET FROM THE CRYPT Group Sounds	Vagrant
118	-	-	118	1	PORTASTATIC Looking For Leonard	Merge
119	R	-	119	3	EAT STATIC Crash And Burn!	CyberOctave
120	103	106	103	5	SUM 41 All Killer No Filler	Island-IDJMG
121	114	89	86	8	OHGR Welt	Spitfire
122	120	65	65	5	HELICOPTER HELICOPTER By Starlight	Lunch
123	118	79	46	8	LUCKSMITHS Why That Doesn't Surprise Me	Candle-Drive-In
124	127	96	96	6	CALIFONE Roomsound	Perishable
125	80	84	76	10	ERIC CLAPTON Reptile	Reprise-Warner Bros.
126	172	81	81	6	DUMP That Skinny Motherfucker With The High Voice	Shrimper
127	153	172	127	3	GIRLS AGAINST BOYS Series 7 Soundtrack	Koch
128	128	121	111	5	DJ SMASH Phonography	Blue Note
129	101	139	101	4	RUBY Short-Staffed At The Gene Pool	Thirsty Ear
130	126	193	126	3	JON AUER 6 1/2	Pattern 25
131	94	66	23	10	CLUTCH Pure Rock Fury	Atlantic
132	-	-	132	1	PEE WEE FIST Flying	Kimchee
133	62	40	38	8	RAMMSTEIN Mutter	Universal
134	-	-	134	1	THIRD EYE FOUNDATION I Poo Poo On Your Juju	Merge
135	98	130	98	3	MULTIPLE CAT The Golden Apple Hits	Plow City
136	108	199	108	3	FOR STARS We Are All Beautiful People	Future Farmer
137	-	-	137	1	VARIOUS ARTISTS Rocket Girl Compilation	Rocket Girl
138	125	132	125	3	NO MOTIV Diagram For Healing	Vagrant
139	-	-	139	1	ICARUS LINE Mono	Crank
140	191	161	140	3	TRACY + THE PLASTICS Muscler's Guide To Videonics	Chainsaw
141	112	115	112	4	DESTROYER Streehawk: A Seduction	Misra
142	154	138	138	3	VARIOUS ARTISTS Traveler '01	Six Degrees
143	124	91	76	6	MOODS FOR MODERNS Loud & Clear	Doghouse
144	R	141	141	2	ASPERA Sugar + Feathered	Big Wheel Recreation
145	105	88	75	6	PUSH STARS Opening Time	Co-Op Pop-Wicked Disc
146	-	-	146	1	MAGNET Caffeine Superstar	Magnetic
147	148	119	118	4	KEN NORDINE A Transparent Mask	Asphodel
148	-	-	148	1	VARIOUS ARTISTS Clicks & Cuts 2	Mille Plateau
149	130	156	100	8	BOARDS OF CANADA In A Beautiful Place In The Country (EP)	Warp
150	104	144	53	9	WAGON CHRIST Musipal	Ninja Tune

CMJ RADIO 200

Period Ending 5/22/2001

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
151	71	92	71	4	ARLING-CAMERON-SWARTE Sound Shopping	Basta
152	79	48	5	12	BLACK BOX RECORDER The Facts Of Life	Jetset
153	131	93	38	9	MICE PARADE Mokoondi	Bubble Core
154	-	-	154	1	TRICKY Evolution Revolution Love (CD5)	Hollywood
155	145	118	73	7	BUTCHIES 3	Mr. Lady
156	144	73	23	10	SOFT BOYS Underwater Moonlight	Matador
157	159	189	157	3	MIRANDA LEE RICHARDS The Herethereafter	Virgin
158	87	67	51	11	DELBERT MCCLINTON Nothing Personal	New West
159	158	108	108	4	SYSTEMATIC Somewhere In Between	TMC-Elektra-EEG
160	-	-	160	1	ROBERT CRAY BAND Shoulda Been Home	RYKO
161	169	-	161	2	GO-GO'S God Bless The Go-Go's	Beyond
162	170	105	105	3	LLOYD COLE The Negatives	March
163	88	74	23	11	JOHN HAMMOND Wicked Grin	Point Blank-Virgin
164	R	151	151	4	WORK OF SAWS Motivation And Watertower Grammar	Thick Furniture
165	-	-	165	1	STAIND Break The Cycle	Elektra-EEG
166	184	195	104	9	VARIOUS ARTISTS Grazing In The Trash - The Soul Fire Funk 45 Collection	Soul Fire
167	117	162	117	6	RETSIN Cabin In The Woods	Carrot Top
168	116	113	105	7	MERCURY PROGRAM All The Suits Began To Fall Off	Tiger Style
169	183	-	183	3	LARS FREDERIKSEN Lars Frederiksen And The Bastards	Hellcat-Epithaph
170	192	140	133	6	APPLICATORS What's Your Excuse	Cornerstone R.A.S.
171	-	-	171	1	TRICKY WOO Les Sables Magiques	Sonic Unyon-Tee Pee
172	85	95	85	7	NEBULA Charged	Sub Pop
173	137	107	39	10	BLACK HALOS The Violent Years	Sub Pop
174	113	86	1	16	STEPHEN MALKMUS Stephen Malkmus	Matador
175	119	90	64	9	MONSTER MAGNET God Says No	A&M
176	97	61	9	12	ARAB STRAP The Red Thread	Matador
177	138	-	138	2	EX MODELS Other Mathematics	Ace Fu
178	175	-	175	2	ZEB Jesterized	IRMA
179	R	-	122	5	VARIOUS ARTISTS Warp:Routine	Warp
180	R	136	46	11	POWDERFINGER Odyssey Number Five	Republic-Universal
181	-	-	180	1	WATERDOWN Never Kill The Boy On The First Date	Victory
182	133	146	133	3	TOM RUSSELL Borderland	Hightone
183	R	-	183	2	BONNIE PRINCE BILLY Ease Down The Road	Palace-Touch And Go
184	-	-	184	1	JOHN MAYALL Back To The Roots	Polydor
185	R	-	185	2	PAUL BURCH Last Of My Kind	Merge
186	R	-	186	2	VARIOUS ARTISTS Heavy Flute	Label M
187	174	-	174	2	LAURA NYRO Angel In The Dark	Rounder
188	R	111	42	8	THOU Put Us In Tune	See Thru Broadcasting
189	173	104	23	12	OLEANDER Unwind	Republic-Universal
190	R	-	79	7	VARIOUS ARTISTS Calling All Kings & Queens	Mr. Lady
191	181	125	125	3	LOS SUPER SEVEN Canto	Sony Legacy
192	135	85	50	7	CINERAMA John Peel Sessions	Manifesto
193	-	-	193	1	OTTO VON SCHIRACH 8000 B.C.	Schematic
194	-	-	194	1	ANGEL No Gravity	New Line
195	177	101	101	8	AMERICAN HI-FI American Hi-Fi	Island-IDJMG
196	-	-	196	1	BICYCLE THIEF You Come And Go Like A Pop Song	Artemis
197	-	-	197	1	KARL DENSON Dance Lesson #2	Blue Note
198	185	110	55	10	OUR LADY PEACE Spiritual Machines	Columbia-CRG
199	-	-	199	1	BUZZ POETS Buzz Poets	Arx
200	162	-	162	2	SURAN SONG IN STAG Pure Agitator	Parasol



15 YEARS AGO

SIOUXSIE & THE BANSHEES
Tinderbox (Geffen)

LOU REED
Mistrial (RCA)

LET'S ACTIVE
Big Plans For Everybody (I.R.S.)

JOE JACKSON
Big World (A&M)

HÜSKER DÜ
Candy Apple Grey (Warner Bros.)



20 YEARS AGO

THE WHO
Face Dances (WB)

PRETENDERS
Extended Play (Sire)

PHIL COLLINS
Face Value (Atlantic)

GREG KIHN
Rockihnroll (Beserkley)

SANTANA
Zebop! (Columbia)

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RADIO 200 ADDS

Period Ending 5/22/2001

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POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	189	WEEZER Weezer (Green Album)	DGC-Interscope
2	127	R.E.M. Reveal	Warner Bros.
3	82	WELLWATER CONSPIRACY The Scroll And Its Combinations	TVT
4	73	AIR 10,000 Hz. Legend	Astralwerks
5	66	JIMMY EAT WORLD College Radio EP	DreamWorks
6	59	GEGGY TAH Into The Oh	Virgin
7	39	STATIC-X Machine	Warner Bros.
8	35	STROKES The Modern Age (EP)	XL-Beggars Banquet
9	33	ANUBIAN LIGHTS Naz Bar	Crippled Dick Hot Wax
10	30	GREYBOY Mastered The Art	Ubiquity
11	30	STAIND Break The Cycle	Elektra-EEG
12	28	MARK EITZEL The Invisible Man	Matador
13	27	SIX GOING ON SEVEN American't... Doghouse-Big Wheel Recreation	
14	24	DEATHLINE INTL Cybrid	Cop International
15	21	CHRISTIANSEN Emphasizing Function Over Design	Eulogy
16	20	PILOT TO GUNNER Games At High Speeds	Gern Blandsten
17	20	MISHIMA USA Hold My Breath	Catapult
18	17	RON SEXSMITH Blue Boy	spinART
19	15	MODEREKO Modereko	Blue Thumb
20	13	CALEXICO Even My Sure Things Fall Through	Quarterstick-Touch And Go

GOING FOR ADDS

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JUNE 5

ASHLEY PARK American Scene	Darling-Kindercore
BLUE TURTLE TEA PARTY Imaginary Friend	Blue Turtle Tea Party
DAVID CANDY Play Power	Jetset
HEIDI BERRY Pomegranate: An Anthology	Beggars Banquet
LUSH Ciao!: The Best Of Lush	Beggars Banquet
MAN FROM FIERY HILL Snow	Man From Fiery Hill
MANU CHAO Proxima Estacion Esperanza	Virgin
MINT ROYALE On The Ropes	MCA
PETROLEUM Emerge	Digital Vinyl
PUYA Union	MCA
RADIOHEAD Amnesiac	Capitol
ROBERT MILES Organik	Shakti
RON SEXSMITH Blue Boy	spinART
SIMON JOYNER Hotel Lives	Truckstop
SOUNDTRACK Tomb Raider	Elektra-EEG
SUPER XX MAN Vol. V	Post Parlo
TRAGEDY KHADAFI Against All Odds	V2
TRICKY Blowback	Hollywood
WEBB BROTHERS Maroon	Atlantic
YUSEF Shorty	Visionary Entertainment

JUNE 12

BUILT TO SPILL EP	Warner Bros.
BUSY SIGNALS Pretend Hits	Sugar Free
HUSKING BEE Four Color Problem	Doghouse

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



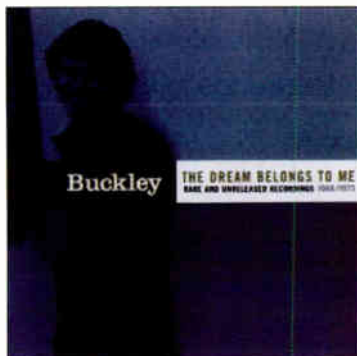
RON SEXSMITH

Blue Boy (spinART)

A new label and a new production team (the Twang Trust boys Steve Earle and Ray Kennedy) haven't deterred Ron Sexsmith from his mission of crafting some of the best singer/songwriter records of his generation. If anything, his warm, mid-tempo rock has become even more sincere and

soulful on his fourth album, *Blue Boy*. Whether spare or bold, the backing tracks are perfect companions for Sexsmith's laidback but never limp delivery. Sexsmith's songs are never mysteries weighed down with irony or angst; they're little bundles of truth offered so earnestly you'd never think to disagree with them. The song styles vary beyond your average folk + rock on *Blue Boy*. "Fool Proof" turns the lights down low in a slow jazz ballad style and "This Boy" pumps it up with a horn section to start the album with a sweet, soulful blast. In all, it's the sound of a legend carefully and quietly growing. — **Steve Ciabattini**

R.I.Y.L.: Freedy Johnston, Alex Chilton, Steve Forbert
Contact: Brendan Gilmartin
Phone: 718.818.9396
Email: brendan@spinartrecords.com
Release Date: June 5
Add Date: June 5



TIM BUCKLEY

The Dream Belongs To Me: Rare and Unreleased Recordings 1968/1973 (Manifesto)

Even before his son Jeff rose to cultish, godhead status in the mid-'90s, an alternative underground in search of heroes beyond rock's canon was already spreading the legend of Tim Buckley. His off-kilter jazzy folk-rock songs

and idiosyncratic tenor — constantly wavering between a swampy, John Fogerty-like roughness and swooping, high-pitched wails that also became his son's vocal trademark — were under-heralded artistic blasts, rightfully turning Buckley's catalog into an endearing mark of hip. And, as is the case with many posthumously "discovered" artists, every previously unreleased recording has become an essential part of the legacy. *The Dream Belongs To Me* compiles rare and unreleased works from two sessions in 1968 and one from 1973 and paints a rough but excellent sketch of why Tim matters. Alternate versions of such Buckley staples as "Song For Siren" and "Buzzin' Fly," along with previously unreleased tomfoolery like "Freeway Dixieland Rocketship Blues," are drafts that clearly point to grander work, its genius easier to recognize than swallow. — **Piotr Orlov**

R.I.Y.L.: Jeff Buckley, Richard Thompson, Joni Mitchell, Steely Dan
Contact: AAM
Phone: 212.924.3005
Email: justin@aaminc.com
Release Date: May 8; at radio now

TRIPLE A

Period Ending 5/22/2001

www.cmj.com

Contributing reporters this week: 37 • See page 39 for a complete list of Triple A airplay reports.

TW	LW	ZW	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	8	ANI DIFRANCO Revelling/Reckoning	Righteous Babe
2	2	14	2	5	DAVID BYRNE Look Into The Eyeball	Virgin
3	3	2	2	6	STRING CHEESE INCIDENT Outside Inside	Sci Fidelity
4	4	3	3	5	COWBOY JUNKIES Open	Zoë-Rounder
5	6	8	5	5	MARCIA BALL Presumed Innocent	Alligator
6	14	13	6	4	G. LOVE & SPECIAL SAUCE Electric Mile	OKeh-Epic
7	5	4	3	9	BEN HARPER AND THE INNOCENT CRIMINALS Live...	Virgin
#1 DEBUT						
8	-	-	8	1	WHISKEYTOWN Pneumonia	Lost Highway-Universal
9	7	9	7	4	ALEJANDRO ESCOVEDO A Man Under The Influence	Bloodshot
UP 31 POSITIONS						
10	-	-	10	1	LUCINDA WILLIAMS Essence	Lost Highway-IDJMG
11	21	-	11	2	RADIOHEAD College EP	Capitol
12	11	7	2	8	SHUGGIE OTIS Inspiration Information	Luaka Bop
13	8	10	3	10	ERIC CLAPTON Reptile	Reprise-Warner Bros.
14	16	16	14	3	BLIND BOYS OF ALABAMA Spirit Of The Century	Real World
15	12	11	9	8	INDIA.ARIE Acoustic Soul	Motown
16	26	33	16	4	NIKKA COSTA Everybody Got Their Something	Cheeba Sound-Virgin
17	9	5	1	11	OELBERT MCCLINTON Nothing Personal	New West
18	13	32	13	4	TURIN BRAKES The Optimist LP	Source-Astralwerks
19	40	-	19	2	COUSTEAU Cousteau	Palm
20	-	-	20	1	MICHAEL FRANTI & SPEARHEAD Stay Human	Six Degrees
21	19	18	8	7	VARIOUS ARTISTS Sounds Eclectic	Palm
22	28	-	22	2	RUFUS WAINWRIGHT Poses	DreamWorks
23	18	-	18	2	JOE HENRY Scar	Mammoth
24	-	-	24	1	ROBERT CRAY BAND Shoulda Been Home	Ryko
25	32	-	25	2	BUDDY GUY Sweet Tea	Silvertone-Jive
26	27	-	26	3	LAURA NYRO Angel In The Dark	Rounder
27	20	15	7	10	OLD 97'S Satellite Rides	Elektra-EEG
28	25	34	18	7	SHAWN COLVIN Whole New You	Columbia-CRG
29	39	-	29	2	JOHN MAYALL Back To The Roots	Polydor
30	17	12	12	6	NICK CAVE AND THE BAD SEEDS No More...	Mute-Reprise
31	10	6	1	11	JOHN HAMMOND Wicked Grin	Point Blank-Virgin
32	23	17	8	9	GUIDED BY VOICES Isolation Drills	TVT
33	-	-	33	1	R.E.M. Reveal	Warner Bros.
34	36	-	34	2	KIRSTY MACCOLL Tropical Brainstorm	Instinct
35	37	20	20	6	LOS SUPER SEVEN Canto	Sony Legacy
36	15	23	15	7	LEMON JELLY Lemonjelly.ky	XL-Beggars Group
37	29	22	6	18	JONATHA BROOKE Steady Pull	Bad Dog
38	-	-	38	1	TRICKY Blowback	Hollywood
39	R	35	32	4	VARIOUS ARTISTS Concerts For A Landmine Free World	Vanguard
40	R	-	36	2	DJ SMASH Phonography	Blue Note

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	R.E.M. Reveal	Warner Bros.
2	AIR 10,000 Hz. Legend	Astralwerks
3	J.J. CALE Live	Back Porch
4	GREYBOY Mastered The Art	Ubiquity
5	WEEZER Weezer (Green Album)	DGC-Interscope

June 5

ALL KINDS OF PROBLEMS Turmoil	Spitfire
LOUIS ARMSTRONG A Musical Biography (3CD)	Verve
ASIA Aura	Windstorm-Blue Storm
BEATLESS (10")	Ubiquity
HEIDI BERRY Pomagranate (Anthology)	4AD
JJ CALE JJ Cale Live	Back Porch
MANU CHAO Proxima Estacion Esperanza	Virgin
CITY HIGH City High	Interscope-Geffen-A&M
DANTE Inferno	RCA
DARK LEAF Dark Leaf (F*ck The People)	Ubiquity
DESCENT Today Is The Day/Metatron	This Dark Reign
FOREST FOR THE TREES Jellyfish	DreamWorks
JOHNNY FRIGO Collected Works (Luv N'Haight)	Ubiquity
HENRY & LOUIS Jah Jah Never Fail I (7")	BSI
HINGE The Darker Side Of Nonsense	Roadrunner
HOODS Time: The Destroyer	Resurrection A.D.
HOT WATER MUSIC A Flight And A Crash	Epitaph
STEVE HOWE Natural Timbre	Spitfire
ILL NINO	Roadrunner
JET SET PRODUCTIONS Bitter (12")	Infracom
JIMMY EAT WORLD Clarity (reissue)	Netwerk America
JIMMY EAT WORLD Static Prevails (reissue)	Netwerk America
KILLARMY Fear, Love & War	Loud
KING JAMMY MEETS DRY & HEAVY In The Jaws Of The Tiger	BSI
KOOL KEITH Spankmaster	Overcore
LLAMA Close To The Silence	MCA
LONDON XPRESS	Nuphonic
LUSH Ciao! 1989-1996	4AD
BAABA MAAL Me Yeewnii—Missing You	Palm
TED NUGENT Full Bluntal Nugity	Spitfire
TED NUGENT If You Can't Lick 'Em... Lick 'Em (reissue)	Spitfire
TED NUGENT Little Miss Dangerous (reissue)	Spitfire
TED NUGENT Nugent (reissue)	Spitfire
TED NUGENT Penetrator (reissue)	Spitfire
OSKER Idle Will Kill	Epitaph
PETROLEUM Emerge	Digital Vinyl
PLEASURE FOREVER Pleasure Forever	Sub Pop
P'TAAH (12")	Ubiquity
RAMSQUAD Random Access Money	JCR
MIRANDA LEE RICHARDS Compilations From Herethereafter	Virgin
SCAPEGOAT WAX Okeeblow	Virgin
ADAM SCHMITT Demolition	Parasol
SHEA SEGER The May Street Project	RCA
SEVEN MARY THREE The Economy Of Sound	Mammoth
RON SEXSMITH Blue Boy	spinART
SI*SE Si*Se	Luaka Bop
SONEROS DE VERDAD A Buena Vista	Narada World
SOUL PATROL EP (12")	Infracom



NEOTROPIC La Prochaine Fois (Ntone-Ninja Tune)
TRICKY WOO Les Sables Magiques (Sonic Unyon)



June 12
 June 12

STARFLYER 59 Leave Here A Stranger	Tooth & Nail
TAXI Take What You Want (12")	Infracom
THA LIKS X.O. Experience	Loud
THREE 6 MAFIA Three 6 Mafia	3-6 Mafia Film
TIN STAR Dirty Bird	V2
TRAGEDY Khadafi	V2
TRAVIS	Epitaph
UNDERWOLVES Under Your Sky	JCR
VARIOUS ARTISTS Complitrax Vol. 1	Pro-Zak Trax
VARIOUS ARTISTS East-Westercism Volume One	Unitone
VARIOUS ARTISTS Avantgardism—Drum N' Bass Volume One	Unitone
VARIOUS ARTISTS Finest Hour series (reissues)	Verve
VARIOUS ARTISTS Mystic Groove	Quango
VARIOUS ARTISTS Punk-O-Rama Vol. 6	Epitaph
RHONDA VINCENT The Storm Still Rages	Rounder
RUFUS WAINWRIGHT Poses	DreamWorks
CHRIS WHITLEY Rocket House	ATO
WILD ORCHID Fire	RCA
LUCINDA WILLIAMS Essence	Lost Highway
XZIBIT Restless Xposed	Loud
YUSEF Shorty	Visionary

June 11

THE HEADS Everybody Knows We Got Nowhere	Man's Ruin
LOST KIDS Belle Isle Is On Fire (12")	GSL
SUPLECS Sad Songs, Better Days	Man's Ruin

June 12

ANATA Dreams Of Death And Dismay	Relapse
APEX THEORY	DreamWorks
ASTEROID NO. 4 King Richard's Collectibles	Rainbow Quartz
BLINK-182 Take Off Your Pants And Jacket	MCA
CAM'RON	Entertainment-Epic
COLD CUT Re:volution (CD5/7")	Ninja Tune
FERRY CORSTEN Global Transmission	Moonshine
DE PHAZZ Death By Chocolate	Blue Thumb
RICHARD ELLIOT Forbidden Fruit	GRP
ELECTRIC LIGHT ORCHESTRA Eldorado (reissue)	Epitaph Legacy
ELECTRIC LIGHT ORCHESTRA Discovery (reissue)	Epitaph Legacy
ELECTRIC LIGHT ORCHESTRA Secret Messages (reissue)	Epitaph Legacy
ELECTRIC LIGHT ORCHESTRA Time (reissue)	Epitaph Legacy
TRILOK GURTU The Beat Of Love	Blue Thumb
HALF COCKED The Last Star	Megatronic-DreamWorks
ANDREAS JOHNSON Liebling	Reprise
KEVORKIAN DEATH CYCLE Relax (CD5)	Metropolis
NUSRAT FATEH ALI KHAN The Final Studio Recordings (2CD)	American Legacy
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MONROE BROTHERS Volume 2: Just A Song Of Old Kentucky	Rounder
ALANIS MORISSETTE	Maverick
NEOTROPIC La Prochaine Fois	Ntone-Ninja Tune
NEW LOST CITY RAMBLERS 40 Years Of Concert Recordings	Rounder
PEARLFISHERS Across The Milky Way	Marina
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PHIL RANELIN Vibes From The Tribe (reissue)	Hefty
ROOMFUL OF BLUES Watch You When You Go	BEYE
SENSATIONAL Get On My Page	Ipecac
SHOWOFF	Maverick
SIANSPHERIC The Sound Of The Colour Of The Sun	Sonic Unyon
SOLE Fly Away	DreamWorks
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STEREO MC'S Deep Down And Dirty	Island
SEBASTIEN TELLIER L'Incroyable Verite	Record Makers-Astralwerks

THULSA DOOM The Seats Are Soft, But The Helmet Is...
TRICKY WOO Les Sables Magiques
JOHN VANDERSLICE Time Travel Is Lonely
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WALKMEN The Walkmen
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June 15

BEANS Crane Wars **Zum**

June 17

JOY ELECTRIC Legacy Vol 1: The White Songbook **BEC**

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REBECCA GATES Ruby Series **Badman**

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AMERICAN STANDARD The New American Standard Classics **Maggadee**
AMERICAN STEEL Jagged Thoughts **Lookout!**
ANYONE Is You **Roadrunner**
MARC ANTOINE Cruisin' **GRP**
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LOUIS ARMSTRONG Louis And The Good Book (reissue) **Verve**
LOUIS ARMSTRONG Satchmo In Style (reissue) **Verve**
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GEORGE BENSON QUARTET It's Uptown (reissue) **Columbia Legacy**
GEORGE BENSON QUARTET ...Cookbook (reissue) **Columbia Legacy**
MICHAEL BRECKER Nearness Of You: The Ballad Book **Verve**
TERRY CALLIER **Mr. Bongo**
CALLING Camino Palmiero **RCA**
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DIZZY GILLESPIE Have Trumpet Will Excite (reissue) **Verve**
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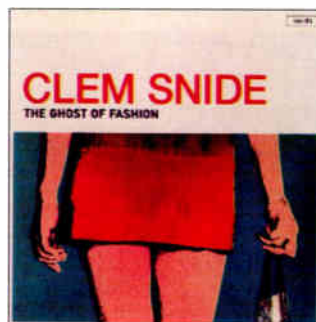
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PRO-PAIN Act Of God (reissue)
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WOMBATS Everything Up To Now...

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VISION OF DISORDER From Bliss To Salvation **TVT**

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FUNKI PORCINI The Great Drive By **Ninja Tune**
DONALD GLAUDE Mixed Live **Moonshine**
HAUJOBB Polarity **Metropolis**
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June 1 - June 5

June 8 - June 12

June 15 - June 19

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

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www.wrfl.com

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www.wrwu.com

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Whitesboro, NY 94.7 FM
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WMSV (C)
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WNTH
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Power 100.0
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DMX Los Angeles, CA Ca Ca FM... DMX Los Angeles, CA Ca Ca FM...

KCR San Diego, CA 88.9 Ca FM... KCR San Diego, CA 88.9 Ca FM...

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KSLS Hammond, LA 90.9 FM... KSLS Hammond, LA 90.9 FM...

KUMM Morris, MN 89.7 FM... KUMM Morris, MN 89.7 FM...

KKUA Fayetteville, AR 88.3 FM... KKUA Fayetteville, AR 88.3 FM...

WXDU (C) Durham, NC 88.7 FM... WXDU (C) Durham, NC 88.7 FM...

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CHYZ Quebec City, 94.3 FM... CHYZ Quebec City, 94.3 FM...

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WXIN RI 90.7 FM... WXIN RI 90.7 FM...

WYAF (C) Frisco, TX 94.3 FM... WYAF (C) Frisco, TX 94.3 FM...

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wmlr@lehigh.edu

WMLS
Flushing, NY CC
Salvatore Houghlin, Jr.
718.387.3886
wmls@wmls.com

WMLT
Madison, WI 89.9 FM
Mark Holmquist
608.262.2001
wmlt@wmlt.com

WMLU
Liberty Township, OH 89.9 FM
Chris Hopson
513.753.4163

WPHS
Waco, TX 89.1 FM
Josh Ryanard
817.574.3137
wphs@wphs.com

WPRK
Pittsburgh, PA 91.5 FM
John Ryanard
412.475.8728
wprk@lehigh.edu

WPRM
West Haven, CT 88.7 FM
Jason Simeone
203.394.8888
wprm@wprm.com

WPRN
Pittsburgh, PA 91.1 FM
John Ryanard
412.475.8728
wprn@lehigh.edu

WPRP
Pittsburgh, PA 91.1 FM
John Ryanard
412.475.8728
wprp@lehigh.edu

WPRQ
Alma, MI 90.9 FM
Matt Fry
517.463.7955

WPRS
Pittsburgh, PA 91.1 FM
John Ryanard
412.475.8728
wprs@lehigh.edu

WPRV
Pittsburgh, PA 91.1 FM
John Ryanard
412.475.8728
wprv@lehigh.edu

WPRW
Pittsburgh, PA 91.1 FM
John Ryanard
412.475.8728
wprw@lehigh.edu

WPRX
Pittsburgh, PA 91.1 FM
John Ryanard
412.475.8728
wprx@lehigh.edu

WPRY
Pittsburgh, PA 91.1 FM
John Ryanard
412.475.8728
wpry@lehigh.edu

WRBC
Lawton, OK 91.5 FM
Razor Ray
207.777.7522

WRCT
Pittsburgh, PA 88.3 FM
John Ryanard
412.475.8728
wrct@lehigh.edu

WRFC
Lawton, OK 91.5 FM
Razor Ray
207.777.7522

WRFD
Lawton, OK 91.5 FM
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WRFG
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WRFM
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WRFN
Lawton, OK 91.5 FM
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WRFO
Lawton, OK 91.5 FM
Razor Ray
207.777.7522

WRST
Oshkosh, WI 90.3 FM
Todd Lucas
920.424.3113

WRWC
Lawton, OK 91.5 FM
Razor Ray
207.777.7522

WRWD
Lawton, OK 91.5 FM
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WRWE
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WRWY
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WRWZ
Lawton, OK 91.5 FM
Razor Ray
207.777.7522

WRWA
Lawton, OK 91.5 FM
Razor Ray
207.777.7522

ACRN Athens, OH 99.3 FM... Athens, OH 99.3 FM... Athens, OH 99.3 FM...

CIXS Montreal, QC CC... Montreal, QC CC... Montreal, QC CC...

KBXU Columbus, OH 91.1 FM... Columbus, OH 91.1 FM... Columbus, OH 91.1 FM...

KDVS Davis, CA 90.3 FM... Davis, CA 90.3 FM... Davis, CA 90.3 FM...

KMSA Grand Junction, CO 91.3 FM... Grand Junction, CO 91.3 FM... Grand Junction, CO 91.3 FM...

KRVS Lafayette, LA 88.7 FM... Lafayette, LA 88.7 FM... Lafayette, LA 88.7 FM...

KTUH Honolulu, HI 90.3 FM... Honolulu, HI 90.3 FM... Honolulu, HI 90.3 FM...

KVCN Boulder, CO 119.0 AM... Boulder, CO 119.0 AM... Boulder, CO 119.0 AM...

WCBN Ann Arbor, MI 88.3 FM... Ann Arbor, MI 88.3 FM... Ann Arbor, MI 88.3 FM...

WEGL Auburn, AL 91.1 FM... Auburn, AL 91.1 FM... Auburn, AL 91.1 FM...

CFBU St. Catharines, ON 103.7 FM... St. Catharines, ON 103.7 FM... St. Catharines, ON 103.7 FM...

CJAM Detroit, MI 91.5 FM... Detroit, MI 91.5 FM... Detroit, MI 91.5 FM...

CFJR Saskatoon, SA 90.5 FM... Saskatoon, SA 90.5 FM... Saskatoon, SA 90.5 FM...

KCFY St. Louis, MO 89.5 FM... St. Louis, MO 89.5 FM... St. Louis, MO 89.5 FM...

KDWB Kalamazoo, MI 89.3 FM... Kalamazoo, MI 89.3 FM... Kalamazoo, MI 89.3 FM...

KSRB Mission Viejo, CA 88.5 FM... Mission Viejo, CA 88.5 FM... Mission Viejo, CA 88.5 FM...

KUCI Irvine, CA 89.0 FM... Irvine, CA 89.0 FM... Irvine, CA 89.0 FM...

KUCR Honolulu, HI 88.3 FM... Honolulu, HI 88.3 FM... Honolulu, HI 88.3 FM...

KWSB Bismarck, ND 91.1 FM... Bismarck, ND 91.1 FM... Bismarck, ND 91.1 FM...

WCRD Niles, IN 91.3 FM... Niles, IN 91.3 FM... Niles, IN 91.3 FM...

WEWS Cleveland, OH 88.9 FM... Cleveland, OH 88.9 FM... Cleveland, OH 88.9 FM...

CFVR Victoria, BC 101.9 FM... Victoria, BC 101.9 FM... Victoria, BC 101.9 FM...

CKUT Montreal, QC 101.5 FM... Montreal, QC 101.5 FM... Montreal, QC 101.5 FM...

CKPR San Luis Obispo, CA 91.3 FM... San Luis Obispo, CA 91.3 FM... San Luis Obispo, CA 91.3 FM...

KFCJ Los Altos Hills, CA 89.7 FM... Los Altos Hills, CA 89.7 FM... Los Altos Hills, CA 89.7 FM...

KFSR Fort Collins, CO 90.7 FM... Fort Collins, CO 90.7 FM... Fort Collins, CO 90.7 FM...

KFSH Houston, TX 90.1 FM... Houston, TX 90.1 FM... Houston, TX 90.1 FM...

KSHU Honolulu, HI 90.5 FM... Honolulu, HI 90.5 FM... Honolulu, HI 90.5 FM...

KKUS Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM...

KUCR Eugene, OR 88.1 FM... Eugene, OR 88.1 FM... Eugene, OR 88.1 FM...

WCRX Chicago, IL 88.1 FM... Chicago, IL 88.1 FM... Chicago, IL 88.1 FM...

WERG Erie, PA 89.9 FM... Erie, PA 89.9 FM... Erie, PA 89.9 FM...

CHRW London, ON 94.7 FM... London, ON 94.7 FM... London, ON 94.7 FM...

CPR Portland, OR 90.3 FM... Portland, OR 90.3 FM... Portland, OR 90.3 FM...

KCRN San Diego, CA 98.9 FM... San Diego, CA 98.9 FM... San Diego, CA 98.9 FM...

KFSR Fort Collins, CO 90.7 FM... Fort Collins, CO 90.7 FM... Fort Collins, CO 90.7 FM...

KFPT Houston, TX 90.1 FM... Houston, TX 90.1 FM... Houston, TX 90.1 FM...

KSHU Honolulu, HI 90.5 FM... Honolulu, HI 90.5 FM... Honolulu, HI 90.5 FM...

KKUS Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM...

KUCR Eugene, OR 88.1 FM... Eugene, OR 88.1 FM... Eugene, OR 88.1 FM...

WCRX Chicago, IL 88.1 FM... Chicago, IL 88.1 FM... Chicago, IL 88.1 FM...

WERG Erie, PA 89.9 FM... Erie, PA 89.9 FM... Erie, PA 89.9 FM...

WESH Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM...

CHSR Fredericktown, MO 97.9 FM... Fredericktown, MO 97.9 FM... Fredericktown, MO 97.9 FM...

KALA Davenport, IA 88.5 FM... Davenport, IA 88.5 FM... Davenport, IA 88.5 FM...

KCRW Santa Monica, CA 89.9 FM... Santa Monica, CA 89.9 FM... Santa Monica, CA 89.9 FM...

KGLT Davenport, IA 91.3 FM... Davenport, IA 91.3 FM... Davenport, IA 91.3 FM...

KKPH Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM...

KSLC McKinville, OR 90.3 FM... McKinville, OR 90.3 FM... McKinville, OR 90.3 FM...

KKUS Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM...

KUCR Eugene, OR 88.1 FM... Eugene, OR 88.1 FM... Eugene, OR 88.1 FM...

WCRX Chicago, IL 88.1 FM... Chicago, IL 88.1 FM... Chicago, IL 88.1 FM...

WERG Erie, PA 89.9 FM... Erie, PA 89.9 FM... Erie, PA 89.9 FM...

WESH Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM...

CHUO Ottawa, ON 89.1 FM... Ottawa, ON 89.1 FM... Ottawa, ON 89.1 FM...

KALX Berkeley, CA 90.7 FM... Berkeley, CA 90.7 FM... Berkeley, CA 90.7 FM...

KCRW Santa Monica, CA 89.9 FM... Santa Monica, CA 89.9 FM... Santa Monica, CA 89.9 FM...

KGLT Davenport, IA 91.3 FM... Davenport, IA 91.3 FM... Davenport, IA 91.3 FM...

KKPH Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM...

KKPH Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM...

KKUS Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM...

KUCR Eugene, OR 88.1 FM... Eugene, OR 88.1 FM... Eugene, OR 88.1 FM...

WCRX Chicago, IL 88.1 FM... Chicago, IL 88.1 FM... Chicago, IL 88.1 FM...

WERG Erie, PA 89.9 FM... Erie, PA 89.9 FM... Erie, PA 89.9 FM...

WESH Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM...

CHYZ Baton Rouge, LA 94.3 FM... Baton Rouge, LA 94.3 FM... Baton Rouge, LA 94.3 FM...

KAMH Corpus Christi, TX 99.9 FM... Corpus Christi, TX 99.9 FM... Corpus Christi, TX 99.9 FM...

KCRW Santa Monica, CA 89.9 FM... Santa Monica, CA 89.9 FM... Santa Monica, CA 89.9 FM...

KGLT Davenport, IA 91.3 FM... Davenport, IA 91.3 FM... Davenport, IA 91.3 FM...

KKPH Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM...

KKPH Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM...

KKUS Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM...

KUCR Eugene, OR 88.1 FM... Eugene, OR 88.1 FM... Eugene, OR 88.1 FM...

WCRX Chicago, IL 88.1 FM... Chicago, IL 88.1 FM... Chicago, IL 88.1 FM...

WERG Erie, PA 89.9 FM... Erie, PA 89.9 FM... Erie, PA 89.9 FM...

WESH Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM...

CIBL Montreal, UNK 101.5 FM... Montreal, UNK 101.5 FM... Montreal, UNK 101.5 FM...

KAZU Pacific Grove, CA 90.3 FM... Pacific Grove, CA 90.3 FM... Pacific Grove, CA 90.3 FM...

KCRW Santa Monica, CA 89.9 FM... Santa Monica, CA 89.9 FM... Santa Monica, CA 89.9 FM...

KGLT Davenport, IA 91.3 FM... Davenport, IA 91.3 FM... Davenport, IA 91.3 FM...

KKPH Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM...

KKPH Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM...

KKUS Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM...

KUCR Eugene, OR 88.1 FM... Eugene, OR 88.1 FM... Eugene, OR 88.1 FM...

WCRX Chicago, IL 88.1 FM... Chicago, IL 88.1 FM... Chicago, IL 88.1 FM...

WERG Erie, PA 89.9 FM... Erie, PA 89.9 FM... Erie, PA 89.9 FM...

WESH Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM...

CISM Portland, OR 90.7 FM... Portland, OR 90.7 FM... Portland, OR 90.7 FM...

KBOO Portland, OR 90.7 FM... Portland, OR 90.7 FM... Portland, OR 90.7 FM...

KCRW Santa Monica, CA 89.9 FM... Santa Monica, CA 89.9 FM... Santa Monica, CA 89.9 FM...

KGLT Davenport, IA 91.3 FM... Davenport, IA 91.3 FM... Davenport, IA 91.3 FM...

KKPH Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM...

KKPH Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM...

KKUS Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM...

KUCR Eugene, OR 88.1 FM... Eugene, OR 88.1 FM... Eugene, OR 88.1 FM...

WCRX Chicago, IL 88.1 FM... Chicago, IL 88.1 FM... Chicago, IL 88.1 FM...

WERG Erie, PA 89.9 FM... Erie, PA 89.9 FM... Erie, PA 89.9 FM...

WESH Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM...

CIUT Toronto, ON 89.5 FM... Toronto, ON 89.5 FM... Toronto, ON 89.5 FM...

KBUT Baton Rouge, LA 90.3 FM... Baton Rouge, LA 90.3 FM... Baton Rouge, LA 90.3 FM...

KCRW Santa Monica, CA 89.9 FM... Santa Monica, CA 89.9 FM... Santa Monica, CA 89.9 FM...

KGLT Davenport, IA 91.3 FM... Davenport, IA 91.3 FM... Davenport, IA 91.3 FM...

KKPH Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM... Pasadena, CA 91.3 FM...

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KKUS Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM... Bellingham, WA 89.3 FM...

KUCR Eugene, OR 88.1 FM... Eugene, OR 88.1 FM... Eugene, OR 88.1 FM...

WCRX Chicago, IL 88.1 FM... Chicago, IL 88.1 FM... Chicago, IL 88.1 FM...

WERG Erie, PA 89.9 FM... Erie, PA 89.9 FM... Erie, PA 89.9 FM...

WESH Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM... Birmingham, AL 88.1 FM...

WHUS
Storrs, CT 91.7 FM
Friday Night
860.488.4007
WHUS@YAHOO.COM

WLWU
Chicago, IL 88.7 FM
Jazz & Smoothway
312.573.8987
wlw@wlw.com

WVNL
Purchase, NY 88.1 FM
Ben Zelman
914.855.5291
wvnl@wvnl.com

WRBB
Boston, MA 104.9 FM
Lisa Basso
508.273.4339
wrbb_rack@yahoo.com

WSHL
North Easton, MA 91.3 FM
Sean O'Rourke
508.236.2612
wshlradio@yahoo.com

WVFS
Tallahassee, FL 89.7 FM
Sean O'Rourke
573.344.1075
music@wvfs.tsu.edu

CFCR
Saskatoon, SA 90.5 FM
Saskatoon Radio
306.964.6678
cfcr@quadrant.net

KAZU
Pacific Grove, CA 90.3 FM
Katie Bunker
831.375.7597
kaz@kaz.org

KMNR
Rolla, MO 89.7 FM
John S.
541.585.1022
kmnr@rolla.edu

KTEC
Blanchard Falls, OR 89.5 FM
Jason Sizer
541.585.1022
ktec@rolla.edu

WHIT
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Mario Calderon
312.567.3987
whit@whit.com

WMBR
Wareham, MA 88.1 FM
Andrea Grovesky
617.253.7777
wmb@wmb.com

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404.854.4668
wrwk@wrwk.com

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508.294.5393
wsm@wsm.com

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Chris Loran
508.766.6276
wyr@wyr.com

CHRW
London, ON 94.7 FM
Chris Loran
519.861.3601
chrrw@planet.imo.ca

CHRY
New York, NY 105.5 FM
Chris Loran
516.752.5955
chry@chry.com

KCVF
St. Louis, MO 89.5 FM
Wesley Hargan
636.453.4865
chrv@wvns.com

KMUS
Houston, TX 91.7 FM
D. Lee
713.348.4050
noise@ktrn.com

WIRE
Norman, OK FM
Hilton Price
405.425.0121
hilton@oc.edu

WNMC
Northampton, MA 90.7 FM
Daria Lyub
253.995.0191
wnmc@wnmc.com

WRWC
Midwestville, OH 88.7 FM
Amy Humble
216.297.4437
wrwc@wrwc.com

WRWC
Midwestville, OH 88.7 FM
Amy Humble
216.297.4437
wrwc@wrwc.com

WWSO
South Orange, NJ 89.5 FM
John S.
973.761.8788
music@wvns.net

WVVO
Coral Gables, FL 90.5 FM
Horton Ericson & Egg Foo
305.244.0236
wvvo@wvvo.com

CHSR
Fredericktown, OH 97.9 FM
Steve Hargan
606.453.4865
chsr@wvns.com

KCSB
Ottawa, ON 91.1 FM
D. Lee
613.562.5955
chrv@wvns.com

KPHS
Pasadena, CA 94.1 FM
Wesley Hargan
626.798.8011
raison@wvns.com

KUCR
Riverside, CA 88.3 FM
John S.
909.787.3830
kucr@wvns.com

WVNU
Evansville, IN 89.3 FM
Brian Harvey
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wvnu@wvnu.com

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wvnu@wvnu.com

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WERU East Orlando, ME 89.9 FM... WFRB Bloomington, IN 91.3 FM... WFRM West Haven, CT 88.1 FM... WFRW Frostburg, MD 91.9 FM... WFRZ Danbury, CT 88.3 FM... WHUS Storrs, CT 91.7 FM... WIDR Kalamazoo, MI 89.1 FM... WIRE Norman, OK 91.9 FM... WJPM Appleton, WI 91.1 FM... WJTO Madison, WI 88.9 FM... WJZZ Pittsburgh, PA 82.1 FM... WJZZ Quincy, IL 90.3 FM... WJZZ White Plains, NY 88.7 FM...

WRCT Pittsburgh, PA 88.3 FM... WRMS Amherst, NY 91.1 FM... WRUR Rochester, NY 88.5 FM... WSIA Station Island, NY 88.9 FM... WSWC Charleston, VT 88.7 FM... WUPV Colchester, VT 88.7 FM... WUPV West Hartford, CT 91.3 FM... WXPB Rochester, MI 88.3 FM... WXPB Westfield, MA 91.5 FM... WXPB Westfield, MA 91.5 FM...

WYCB Chapel Hill, NC 89.3 FM... WYCC Charlotte, NC 90.3 FM... WYCF Charlotte, NC 90.3 FM... WYCF Charlotte, NC 90.3 FM... WYCF Charlotte, NC 90.3 FM... WYCF Charlotte, NC 90.3 FM... WYCF Charlotte, NC 90.3 FM... WYCF Charlotte, NC 90.3 FM... WYCF Charlotte, NC 90.3 FM... WYCF Charlotte, NC 90.3 FM... WYCF Charlotte, NC 90.3 FM...

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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 May 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

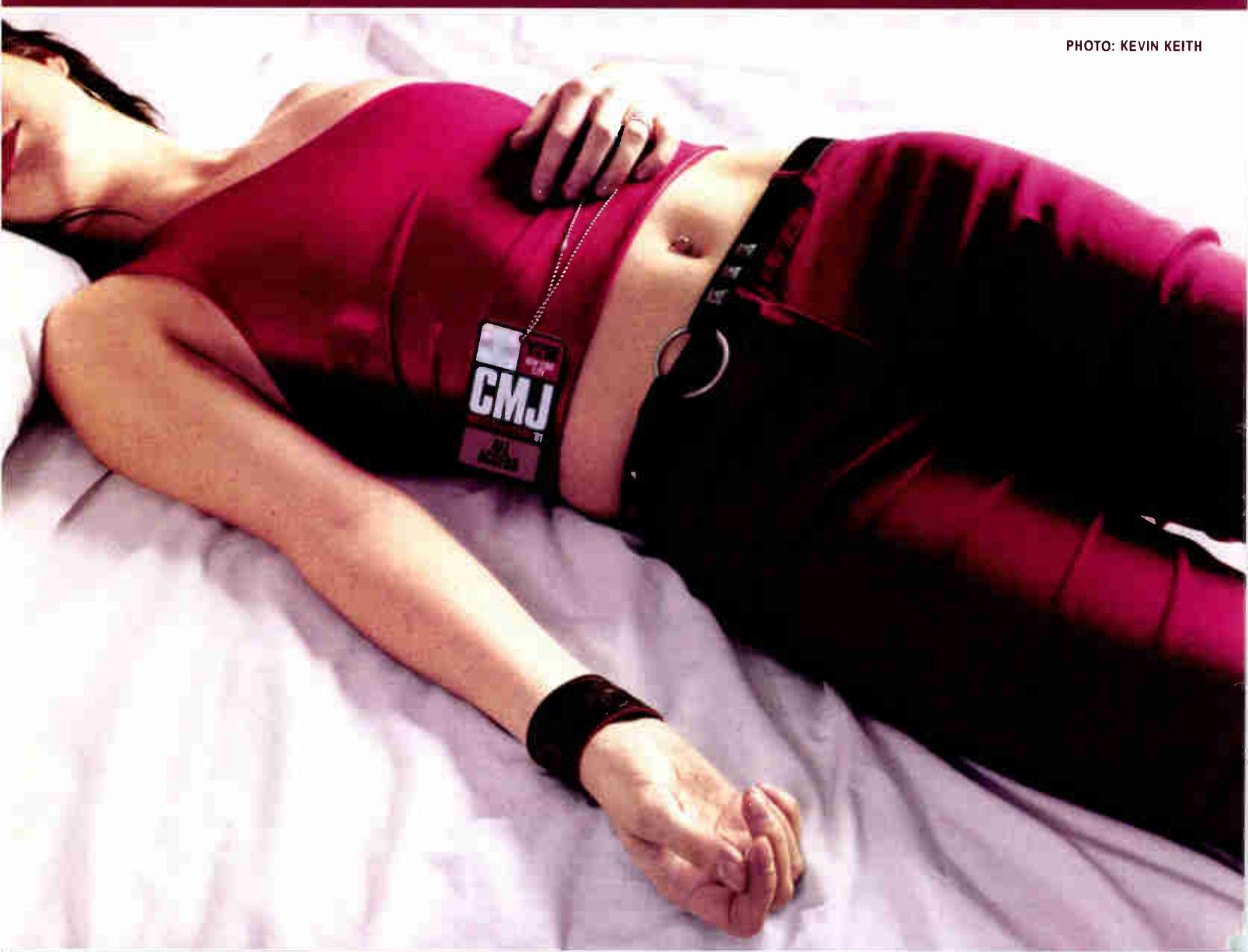


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cmj music marathon

www.cmj.com

World Radio History

INTERNSHIPS

SpinART Records is seeking some excellent, hard-working and enthusiastic interns in the Manhattan area this summer. Email info@spinartrecords.com for more information.

New York-based Instinct Records is seeking interns for a full-time, entry-level, paid position in its college/retail promotion department. Fax resumes to 212.366.5979.

Jetset Records is seeking interns to assist in the radio and retail departments. Experience in dumping bodies and kneecapping a plus. College credit is available. For more info, call Brendan at 212.625.0202; email: brendan@jetsetrecords.com.

Interscope Records is seeking Field Staff interns. Several positions are available throughout the country. Fax resumes to 310.865.7906, attn: Christina or Stacey. No phone calls please.

CMJ is seeking interns to help out for approximately 10 hours per week for college credit. Hours are flexible but interns must be available on

Tuesdays. Position is unpaid but numerous perks are available. Email Julie Levitt at juliel@cmj.com.

LABEL

Drive-Thru Records is seeking an Office Assistant to help organize meetings and schedules, answer phones, coordinate interns, write letters, get price quotes and perform general office duties. Candidates must be highly organized and willing to work long hours. Fax resumes to 818.883.6471; email: krisripley@yahoo.com, subject: DTR Employment.

Drive-Thru Records is also seeking to fill a position in its retail promotions department. Duties include calling record stores, creating and maintaining database. Selling skills and good phone rapport necessary. Candidates must be highly organized and willing to work long hours. Fax resumes to 818.883.6471; email: krisripley@yahoo.com, subject: DTR Employment.

Hollywood Records is seeking college representatives in the following markets: Los Angeles, New York, Chicago, Washington, D.C., Boston, Seattle, Dallas,



LEFT TO RIGHT WITH THE STAFF OF WNYU: Emma Rathbone, Adit Nathan, Britt Daniel (Spoon), David Snetman, Alex Shneider

Atlanta and more. College credit and a monthly stipend are available. Candidates must be responsible, creative, flexible, know their market, love music and have a rock 'n' roll sense of humor. A car and computer are pluses, but not mandatory. Email resumes to melissa.langer@disney.com or call 800.603.3043.

K7! Records, responsible for the DJ Kicks series, Kruder & Dorfmeister and A Guy Called Gerald, is seeking a label manager with marketing experience. Fax cover letter and resume to

212.685.8731, Attn: Ian Baptiste. Yep Roc Records/Redeye Distribution in Graham, NC is seeking a publicist to work national and regional press. Music publicity experience, excellent writing skills and relationships with national press required. Must be knowledgeable and passionate about various types of music. Positive attitude, self-motivated, detail oriented, reliable, outgoing and good follow-through a must. Radio and other promotion experience a plus. Email resume and writing samples to glenn@redeyeusa.com.

INDUSTRY SHUFFLE

Brian Kelleher has been named VP of A&R Administration for Sony Classical. He had been Director of Business Operations for Central Park Media. • Randy Haecker has been named Associate Director of Media Relations for Legacy Recordings. He had been Manager of Media Relations. • Leyla Turkkan has been named VP of Music Development for BET Interactive.

ROLODEX UPDATE

Brendan Bourke and Julie Underwood have left Girlie Action to launch Tag Team Media. Their new contact information is: Tag Team Media, 648 Broadway, Suite 600-A, New York, NY 10012; phone: 212.375.9285; fax: 212.375.9288; email: julietagteam@yahoo.com, brendantagteam@yahoo.com. • Score Media now has an East Coast presence in Brian Bumbery. His



Brian Kelleher



Leyla Turkkan



Randy Haecker

new contact information is 16 Maiden Lane, Ste. 3, New York, NY 10038; phone: 212.528.0922; efax (temporary): 208.730.0094; email: brian@scorepress.com. • Sharon Osbourne Management and Divine Recordings has moved. The new address is: 9292 Civic Center Drive, Beverly Hills, CA 90210. Phone and fax numbers remain the same.



Raleigh-Durham-Chapel Hill, NC

In the heart of North Carolina lies the Raleigh-Durham-Chapel Hill area, known to those who live there as "The Triangle." Because of the three universities located in the region — Duke University in Durham, UNC in Chapel Hill and NCSU in Raleigh — the Triangle is flooded with a seemingly endless supply of college students. With that comes an equally endless variety of musical offerings: indie rock, punk, rockabilly, emo, hip-hop, folk, bluegrass, alt-country, blues, avant jazz, electronica, ska and metal. The roots rock/Americana movement has also been especially fertile over the last few years.

As WXDU Promotions Director Kate Melcher eloquently puts it, "The two essential reasons why [the area] is such a fertile place for indie music are, [first,] the symbiosis between musicians, labels, radio stations, record stores and clubs all working together to nurture original, independent-label music. And [secondly, the cities' close] proximity to one another, with each having their own musicians, labels, radio stations, record stores and clubs, making the Triangle a super-concentrated, cross-pollinating area for this kind of music."

RADIO

Duke University's WXDU (88.7 FM/103.5 FM; 919.684.2957; Music Director: Matt Burr; www.wxdu.duke.edu) is a community-run station. The programming is essentially freeform, with hip-hop overnight, specialty shows on the weekends, and jazz during evening drive-time. According to the station's website, "You might hear gospel, Tuvan throat singing, and Kraftwerk all within an hour of each other."

WXDU gives their DJs tremendous freedom in what they

choose to play on the air, "allowing them the opportunity to educate themselves in a variety of genres, while simultaneously passing that knowledge on to listeners." DJ Ross Grady hosts the local music show from 5 to 7 p.m. on Sunday afternoons, which features live performances by local bands.

WXYC (89.3 FM; 919.962.7768; Music Director: Franz Kunst; www.wxyz.org) in Chapel Hill is owned by UNC and was



WXYZC

the first station in the world to broadcast 24/7 on the Internet. The station's programming is mostly open format, with one day per week dedicated to specialty shows, and the DJs all take requests. According to Music Director Franz Kunst, "We have the most diverse general playlist of any station broadcasting today, so it's a surprise whenever you turn on the radio. A nice surprise, we hope."

WXYZC DJ Maura Patrick says, "I think the thing that sets us apart is our drive to make it good and learn more. Franz has really broadened a lot of our horizons by his choices for rotation." The most popular shows on WXYZC include the one-hour local music show called "Backyard Barbecue," and the three-hour "Thursday Night Feature," which spotlights music associated with a topic of the DJ's choice, "like songs used in commercials or groups influenced by cocaine," says Kunst.

Other local college stations in the area include NC State's WKNC (88.1 FM; 919.860.0881; Music Director: Jeff Kucik) out of Raleigh, which plays mostly

college rock with reggae, bluegrass and punk specialty shows, among others; jazz station and NPR affiliate WNCU (90.7 FM; 919.560.6122; General Manager: Edith Thorpe) in Durham; and community station WSHA in Raleigh (88.9 FM; 919.546.8430; Music Director: Otha Chavis).

PRESS

Show listings can be found in The Spectator (1538 Capitol Blvd., Raleigh; 919.828.7393; www.spectatoronline.com) and the Independent Weekly (2810 Hillsborough Road, Durham; 919.286.1972). According to sources, the latter has a better-organized calendar section, but caters to an older demographic. Online, there's WXDU DJ Ross Grady's website, www.triangle-rock.com, and Chillweb at www.chapel-hill.nc.us/clubs/.

RETAIL

In Raleigh, Crooked Beat (2233-106 Avent Ferry Road; 919.836.9900; www.crooked-beat.com) specializes in punk and "classic and modern alternative." The store also stocks lots of hard-to-find vinyl and CDs of the ska, rockabilly, surf and underground metal variety. New store on the block Radio Free Records (2803 Hillsborough Road, Durham; 919.416.8866) is fast turning into a local favorite with its huge selection of CDs, separate sections for all kinds of sub-sub-genres, and its large selection of vinyl. CD Alley (405C West Franklin St., Chapel Hill; 919.960.9272) stocks CDs on the WXYZC playlist and is considered the most hardcore indie rock of all the stores. Also notable are regional chains Millenium Music, Schoolkids Records and Record Exchange.

NIGHTLIFE

First and foremost, there are the four staples of the Chapel Hill area: Cat's Cradle (300 East Main St., Carrboro;

919.967.9053; catscradle.arcticon.com; booking: Derek Powers), Go! Rehearsal Studios (100 Brewer Lane, Carrboro; 919.969.1400; booking: Mike Tripplett on Tuesdays), Local 506 (506 W. Franklin Street, Chapel Hill; 919.942.5506; booking: David Robertson on Thursdays and Fridays between 1 and 4 p.m.), and The Cave a.k.a The Cavern Tavern (452.5 West Franklin Street, Chapel Hill; 919.968.9308; booking: Mouse on Tuesdays and Thursdays between 2:30 and 5 p.m.). All four venues lie within three or so blocks of one other. Cat's Cradle primarily books large to mid-size touring acts, often with local openers. Go! Studios, owned and operated by the people who run Cat's Cradle, is a smaller room open to more diverse and unique acts than those that usually get booked at the Cradle. Local 506 is home to the annual Sleazefest, an entire weekend dedicated to garage rock and Southern grease rock, scheduled for August 3-5 this year. The Cave, located below ground, is Chapel Hill's oldest bar, and has live music seven days a week, and books tons of local bands in addition to all of the small touring indie rock and punk acts that it can fit.

In Raleigh, King's (424 South McDowell St., Raleigh; 919.831.1005; www.kingsbarcade.com; booking: Ben on Mondays and Wednesdays between 10 a.m. and 3 p.m.) books national acts mostly of the heavy garage/'70s stoner rock variety. The venue is also outfitted with video games and pool tables. Humble Pie (317 South Harrington St., Raleigh; 919.829.9222; www.humblepie.com; booking: Greg Adams) is a hipster restaurant that has live music late at night. The venue books all kinds of acts but leans towards alt-country and pop-rock.

— Lisa Hageman



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College Radio Add Date: June 4th & 5th

Radio Contact: Steve Nice @ The Cage 1.800.342.8842 cageprom1@aol.com

Retail Contact: Melanie Halbach melanie.halbach@capitolrecords.com