



CMJ

25



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COVER STORY**4 25 Years Of CMJ**

In this special anniversary issue, we take a look back at the quarter-century that brought us to where we are today. CMJ has seen many changes — we've switched locations, and parent companies, and expanded our reach into almost every area of the music industry. But throughout it all, CMJ has always been here to serve our main purpose: to point out the best in rising talent. Even now, 25 years in the making, CMJ is *still* the premier resource for those looking for the best in emerging and underground music.

**DEPARTMENTS****6 1978 – 2003**

This week, we cover it all, with a year-by-year analysis of the biggest musical stories during CMJ existence, including everything from the comings and goings of musical fads, rock stars losing their hair and losing their minds (we're looking at you, Jacko), the albums that rocked our face, and the ones we wish we never had to suffer through.

40 Center Of Attention

It's the CMJ graduating class of 2003! Happy 25th Anniversary to CMJ! The entire *New Music Report* staff finds itself in this week's Center Of Attention! (Anyone know who that guy in the purple wig is?)

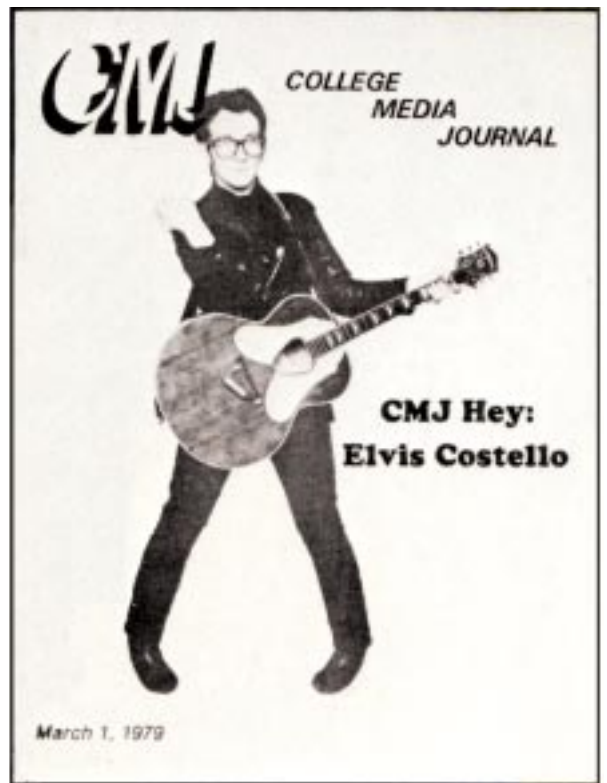
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CMJ at 25



CMJ co-founders Bobby Haber and Joanne Abbott Green

By Steve Ciabattoni



The debut issue of CMJ

Big changes — there have been many in the 25 years since a former music director from Brandeis University's WBRS in Waltham, Massachusetts named **Bobby Haber** started CMJ by publishing the very first charts based on College Radio airplay. Since then, the music industry has undergone several demolitions and reconstructions... wait, that's actually proof that some things *never* change. Well, the way we listen to music has definitely changed over time — from turntables in the bedroom to iPods on the L train... although, the turntable *still* fuels some of the most innovative live and recorded music today. OK, so forget all that "big changes" stuff, then. We were really just looking for a flashy lead for the Silver Anniversary issue. Despite the CMJ staff evolving from just one ambitious employee to nearly 100 at the turn of the millennium, and then back to its present 25 or so, and despite all the other chaos in the industry, and

CMJ MILESTONES

the fact that you can now fit every album that came out in 1978 in your back pocket, some things really haven't changed in those 25 years.

What is unchanged at CMJ is the pure and simple thrill of listening to music and wanting to tell the world about it. Boil down everything we do here — two magazines, a convention, a music festival, a Web site, interactive marketing, live events, a syndicated radio show, unsigned band competitions, CD samplers and more — and it all comes down to the fact that the people who work here live and breathe for the opportunity to say, “You need to hear this!” Yes, it's become terribly cliché to hear magazines say, “It's about the music, man!” But that's undeniably the case here. Who would want to work for (or work with) a music company that thinks any other way? The thrill of new music comes in many ways at CMJ. Packages are opened and CDs are dropped into players and we listen. There's a lot of bad music out there, but there's always something great; something new; something we never expected. And suddenly, heads pop up in the cubicles to say, “Dude, what are you listening to?” But our music discovery isn't just limited to our time in the office — it happens at night, as well. There's always that band that plays before the headliner that you went to the club to see. Again, sometimes those opening bands suck more than you could ever imagine, but then you'll see a band like **Stellastarr*** open for **Joe Strummer** and you're instantly reminded why you don't mind standing in a cramped club for four hours.

That wide-eyed kid who started CMJ 25 years ago might look a bit different today (three daughters and 22 Music Marathons will do that to a guy), and the letterhead may now read “CMJ Network, Inc.,” but don't let the grown-up and incorporated thing trick you into thinking CMJ has somehow become “The Man,” or that it's lost the ability to know what's happening — or, more importantly, what's *going* to happen. Look through the pages of this special issue and notice how things have changed over the last 25 years. We've covered pretty much everything that mattered. Whether in an album review, cover story or an appearance at our annual event, we were on it, and many times, we were on it first.

It will continue to be the goal of these pages to anticipate change and make adjustments based on the music and the business. That's why, this fall, we rethought the way we do our CD samplers (*Certain Damage* reborn as *On Air*) to get personal feedback on the music. That's why we're always tweaking the book, adding new sections and new charts. That's why we're looking into better ways to track what's really being played on the radio and on the Web. In 2004, we encourage you to reach out to tell us about something we haven't heard before — whether it's a new band, a new breed of music, or a new idea for the magazine. We want the same things you want: good music, the occasional thrill, and change for better.

1978: Bobby Haber informs his parents that he's decided not to go to law school. Oh yeah, and he'll be needing to make use of their basement to crank out this crazy idea he has for a magazine. In November, he staples 32 pages together to create the very first issue of *College Media Journal*. OK, so **The Who** has the No. 1 album, but soon, the playlists get hipper.

1979: A sneering **Elvis Costello** is the first to grace the cover of a revamped magazine. **The Clash** makes noise on the charts, as well. Something's happening here.

1981: A magazine is nice, but wouldn't it be great to meet face-to-face? CMJ sows the seeds for the CMJ Music Marathon by hosting the very first College Radio Brainstorm.

1982: Now we're talking new music! **R.E.M.** debuts on the CMJ chart.

1985: *Will this be on the test?* The CMJ Music Marathon adds “College Day” into the mix, in order to focus on issues related specifically to college and non-commercial stations. The CMJ New Music Awards are broadcast on the USA Network. **R.E.M.**, **Red Hot Chili Peppers** and others are on hand.

1987: CMJ introduces the *Certain Damage* sampler CD, which it distributes to subscribers.

1988: We smelled it early — **Nirvana**'s “Love Buzz” single is reviewed.

1990: We should do this more often: CMJ *New Music Report* goes from bi-weekly to weekly. Elated CMJ staffers find that taking reports via phone is now double the fun!

1993: *Hey, you got your CD in my magazine!* CMJ combines a magazine with a CD and launches its consumer publication, CMJ *New Music Monthly* — the first music magazine on the newsstand to feature a free sampler CD.

1994: Action! CMJ FilmFest debuts to highlight the union of music and film. The Fest premieres a little film called *Pulp Fiction*.

1996: *In your face, Chinese Medical Journal!* CMJ launches www.cmj.com. The *New Music Report* archive of reviews, charts and more heads online.

1999: Dot-calm before the storm: CMJ merges with the Internet-focused Rare Medium Group. The gang leaves Great Neck, Long Island behind for bustling Manhattan. The newly branded company (Change Music Network) buys shiny computers, hires some new folks and has lots of meetings where people use words like “synergy” and “portal.”

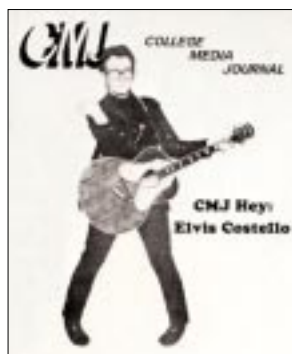
2001: *You sold high, right?* The Internet bubble bursts, and a merger is undone. Reports of CMJ's death are greatly exaggerated. Bobby Haber and Music Marathon founder and CMJ co-owner **Joanne Abbott Green** buy the company back — documents are signed and we get to keep the Herman Miller chairs. All pales in comparison to the devastating events of 9/11. CMJ cancels its annual Music Marathon in the wake of the tragedy. **The Strokes** are a cover story several months before being signed and releasing their debut.

2002: Big ideas: CMJ Retail hits its stride, giving independent Retail a voice in much the same way the *NMR* did for College Radio years earlier. Somewhere in cyberspace, CMJ's RAM application starts listening.

2003: Live and interstellar: CMJ partners for the “Advance Warning Tour,” featuring the **Mooney Suzuki**, the **Raveonettes** and more; CMJ also launches its own monthly concert series in New York. The “CMJ *New Music Report*” radio show debuts on the Sirius Satellite Network. CMJ turns 25, and can now rent a car in New York without penalty.

1979

On March 1, 1979, the first regular issue of CMJ debuts, with **Elvis Costello** on the cover. His third album, the classic *Armed Forces*, holds the No. 1 spot on the CMJ chart. Rounding out the rest of CMJ's inaugural College Radio Top 10 are the **Grateful Dead**, **The Clash**, the **Fabulous Poodles** (unfortunately, this British pub rock quartet disbanded before the year was out), **Dire Straits**, **Eddie Money**, **Rod Stewart**, the **J. Geils Band**, **Phil**



Manzanera, and the **Blues Brothers** (sadly, Blues Brother "Joliet" **Jake Blues** would succumb to an overdose in 1982, leaving **Elwood Blues** with little choice but to create the cinematic abortion known as *Blues Brothers 2000*). • During the final year of the '70s, College Radio champions early records from **Siouxsie And The Banshees**, **The Jam**, **Pere Ubu**, **The Fall**, the **Buzzcocks** and the **Stranglers**, undeniably asserting punk and the early manifestation of alternative music's impact in the United States. Punk, in turn, spawns "new wave"; the more successful American contingent of new wavers includes the **Cars**, the **B-52's**, the **Motels** and **The Knack**. • While 1979 is a big year for debut albums from many now classic artists, the **Police** receive the biggest editorial acclaim from CMJ. The stylized hybrid of pop, rock and reggae pioneered on its first two albums, 1978's *Outlandos d'Amour* and 1979's *Regatta de Blanc* (which translates, appropriately, to *White Reggae*), is both innovative and deceptively complex and, along with an unassuming club tour of America, it lays the groundwork for an enormously prosperous future (including a solo **Sting** using his "Desert Rose" single to sell **Jaguars** in 2000). • 1979 is a shitty year for the **Sex Pistols'** **Sid Vicious**. After allegedly stabbing girlfriend

Nancy Spungen to death at the **Chelsea Hotel** in New York City in late 1978, **Vicious** is arrested on murder charges, attempts suicide, is arrested again for breaking a glass on **Patti Smith's** brother's face, and finally concludes his downward spiral by overdosing on heroin supplied by his mother in February 1979. Meanwhile, in a small Oregon town, a young **Courtney Love** obviously pays close attention to the whole ordeal; less than 10 years later, she will take on the role of Spungen's best friend in *Sid And Nancy*, director **Alex Cox's** 1986 film about **Vicious**. [Insert some sort of life imitating art comment here.] • In September, the "No Nukes" benefit concerts take place at New York's famed **Madison Square Garden**. Over the course of five nights, **Bruce Springsteen And The E Street Band**, **Crosby, Stills And Nash**, **Bonnie Raitt**, **Gil**

years before **The Who** reconvene. • Legendary guitarist **Ry Cooder** releases what is touted as rock's first all-digital recording, *Bop Till You Drop*. Unfortunately, the budding digital technology can't cover up the fact that the album is complete shit, and **Cooder** has since disowned the record. • The **Clash's** *London Calling* may be the year's most significant release; however, the landmark double album is just one of many classics released in 1979. **The Cure's** *Boys Don't Cry*, **Blondie's** *Eat To The Beat*, **Gang Of Four's** *Entertainment!*, **Joy Division's** *Unknown Pleasures*, **Tom Petty And The Heartbreakers'** *Damn The Torpedoes*, **Pink Floyd's** *The Wall*, **Patti Smith's** *Wave*, the **Specials'** *Specials*, **XTC's** *Drums And Wires* and **Cheap Trick's** *At Budokan* are among the many must-own recordings of 1979.

Scott-Heron and **Jackson Browne**, among others, perform in an effort to heighten awareness of the dangers of nuclear power. The impressive event, including a 200,000-person rally at New York's **Battery Park City**, is filmed for the popular 1980 documentary, *No Nukes*, which is co-directed and co-produced by future **Artemis Records** Chairman/CEO **Danny Goldberg**. Despite everyone's noble efforts, nuclear power remains a war-triggering issue to this day. • In December, the "Concerts For The People Of Kampuchea," a benefit series for the war and hunger-ravaged country more commonly known as **Cambodia**, are staged at **London's** **Hammersmith Odeon**. **The Clash**, the **Pretenders**, the **Specials**, **Elvis Costello**, **Ian Dury**, **Rockpile** with **Robert Plant** and **The Who** perform, among others. • A little over a year after drummer **Keith Moon** died of an overdose, tragedy befalls **The Who** once again. On December 3, 11 of the band's fans are crushed to death when ticket holders stampede the doors of **Cincinnati's** **Riverfront Coliseum** in a rush for prime festival seating at the band's concert there. Adding insult to injury, the group isn't informed of the incident until after the concert is finished. It would be two

| TOP 20 MOST-PLAYED ALBUMS OF 1979 | |
|-----------------------------------|---|
| RANK | ARTIST + TITLE |
| 1 | BLONDIE <i>Parallel Lines</i> |
| 2 | GEORGE THOROGOOD <i>Move It On Over</i> |
| 3 | THE KNACK <i>Get The Knack</i> |
| 4 | 10CC <i>Bloody Tourists</i> |
| 5 | CARS <i>Candy-O</i> |
| 6 | GRATEFUL DEAD <i>Shakedown Street</i> |
| 7 | JOE JACKSON <i>Look Sharp</i> |
| 8 | NEIL YOUNG <i>Comes A Time</i> |
| 9 | HEART <i>Dog And Butterfly</i> |
| 10 | NICK LOWE <i>Labour Of Lust</i> |
| 11 | VAN MORRISON <i>Wavelength</i> |
| 12 | ERIC CLAPTON <i>Backless</i> |
| 13 | POCO <i>Legend</i> |
| 14 | DAVE EDMUNDS <i>Tracks On Wax 4</i> |
| 15 | BRAM TCHAIKOVSKY <i>Strange Man, Changed Man</i> |
| 16 | GRAHAM PARKER <i>Squeezing Out Sparks</i> |
| 17 | ELVIS COSTELLO <i>Armed Forces</i> |
| 18 | DEVO <i>Q: Are We Not Men? A: We Are DEVO!</i> |
| 19 | SUPERTRAMP <i>Breakfast In America</i> |
| 20 | FM <i>Black Noise</i> |

1980

In 1980, Brit-rock and double-albums prove they rule the school with The Clash's *London Calling* and Pink Floyd's *The Wall* sweeping College Radio charts across the country. *The Wall* spends 32 weeks on the CMJ charts and ends the year as CMJ Radio 200's No. 1 album. The Clash, the ultimate British punk rock band, gains recognition by infusing political and social messages with rock, and follows closely behind Pink Floyd on the charts, finishing the year at the No. 3 spot — thus helping to support the claim that The Clash is indeed “the only band that matters” (as the promotional sticker on the album's shrink wrap claims). • The Clash isn't the only band from the U.K. to make a splash Stateside in 1980; Simple Minds, UB40, *Orchestral Movements In The Dark* and the *Psychedelic Furs* all make big debuts in the U.S. • One of the most enterprising and influential British bands to emerge in 1980 is *Joy Division*. The Manchester post-punk quintet releases its debut, *Unknown Pleasures*, and plans to tour the U.S. until tragedy strikes on May 18, when vocalist *Ian Curtis* hangs himself at the age of 23. • When not lauding bands from the U.K., CMJ acquaints readers with numerous influential bands from Los Angeles, including X, *Black Flag*, the *Go-Go's*, the *Plimsouls* and the *Germs*. CMJ also makes readers aware of the groundbreaking record *Crazy Rhythms*, from Hoboken, New Jersey act the *Feelies*. • Ohio-native *Chrissie Hynde* and her British backing band, the *Pretenders*, release their debut album, *The Pretenders*. Hynde's sexy yet tough image and her edgy songwriting combine with the band's punk and new wave sound to help the album land at No. 2 on the year-end CMJ chart. • *Split Enz* helps put New Zealand on the musical map with its single “I Got You” from the record *True Colours*. Meanwhile, the *Birthday Party's* self-titled debut album helps promote the Australian punk scene and introduces the world to *Nick Cave*. • Before there was ever *Radio 4*, there was *Gang Of Four*, which follows up its successful late-1979 release, *Entertainment!*, with a four-song EP entitled *Yellow*. Apparently, some Brooklyn kids liked it. • *Minor Threat's* *Ian MacKaye*, then 18 years old, founds *Dischord Records* in an effort to document the punk music that was



being produced in Washington, D.C. In December, *Dischord* issues its first release, the *Teen Idles' Minor Disturbance* EP, an eight-song seven-inch. Since then, the label has released albums from more than 40 bands living in the Washington, D.C. area, all the while maintaining the D.I.Y. ethics it was founded upon. • New Jersey's *Bruce Springsteen* releases *The River*. A member of the New Jersey State assembly introduces a resolution to make The Boss's “Born To Run” the official state song. • *Gary Numan* releases *The Touring Principle*, a 45-minute-long video which features footage from his 1979 “Living Ornaments Tour,” as well as studio footage. It is the first video of a rock concert to be commercially available to the public. Numan also scores big on the CMJ charts with the single “Cars,” from his album, *Pleasure Principle*. • *Genesis's Duke* makes it to No. 9 on CMJ's year-end chart. That same year, *Phil Collins* signs a contract with *Atlantic Records* to pursue a solo career. • *Hüsker Dü* forms in Minneapolis and signs a contract with *SST Records*. • *Talking Heads* cap the year with a coup: simultaneous No. 1's with the *Remain In The Light* LP and the hit track “Once In A Lifetime.” • Other bands that make notable debut records in 1980 include: *Echo And The Bunnymen's Crocodiles*; the *Raincoats' The Raincoats*; and the *Dead Kennedys' Fresh Fruit For Rotting Vegetables*. • One of the biggest losses in the history of music occurs on December 8, when gunman *Mark David Chapman* shoots and murders *John Lennon* outside his apartment in

Manhattan. The tragedy comes just weeks after *Lennon* released his first album in five years, *Double Fantasy*, which he recorded with *Yoko Ono*.

TOP 20 MOST-PLAYED ALBUMS OF 1980

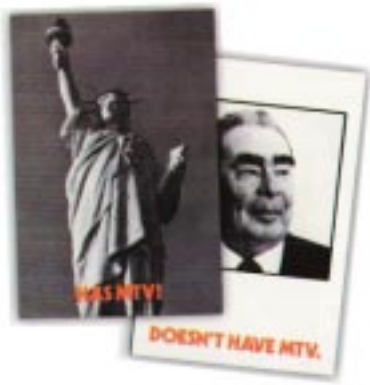
| RANK | ARTIST + TITLE |
|------|---|
| 1 | PINK FLOYD <i>The Wall</i> |
| 2 | PRETENDERS <i>Pretenders</i> |
| 3 | THE CLASH <i>London Calling</i> |
| 4 | TOM PETTY <i>Damn The Torpedoes</i> |
| 5 | DEVO <i>Freedom Of Choice</i> |
| 6 | SPECIALS <i>The Specials</i> |
| 7 | SQUEEZE <i>Argybargy</i> |
| 8 | J. GEILS BAND <i>Love Stinks</i> |
| 9 | GENESIS <i>Duke</i> |
| 10 | BOB SEGER <i>Against The Wind</i> |
| 11 | BILLY JOEL <i>Glass Houses</i> |
| 12 | GARY NUMAN <i>The Pleasure Principle</i> |
| 13 | PETER GABRIEL <i>Peter Gabriel</i> |
| 14 | ELVIS COSTELLO <i>Get Happy!!</i> |
| 15 | UTOPIA <i>Adventures In Utopia</i> |
| 16 | RAMONES <i>End Of The Century</i> |
| 17 | LINDA RONSTADT <i>Mad Love</i> |
| 18 | PETE TOWNSHEND <i>Empty Glass</i> |
| 19 | MADNESS <i>One Step Beyond</i> |
| 20 | XTC <i>Drums And Wires</i> |

1981

A year for some major firsts, 1981 sees the birth of both MTV and the CMJ Music Marathon, two newborns that will go on to grow into major institutions. The world's first music television channel hits the air on August 1, infamously kicking things off with the video for the **Buggles**' "Video Killed The Radio Star." If only they could foresee that, two decades

Another young band — this one from Athens, Georgia — also causes ears to prick up with its first single, despite the fact that its debut EP won't be released until the following year, and its first album the year after that. "Radio Free Europe" starts putting **R.E.M.** on many people's radar screens, and causes CMJ to declare, "Brilliant record by yet another great band from Athens, GA. Get the contracts ready!" • Future decade-spanning superstar acts aren't the only ones causing a stir, though. After all, this is the beginning of the '80s here, and many of the acts that will help to define the decade are just getting their starts, too. While they won't have their biggest chart impact until the following year, it's in 1981 that the **Go-Go's** drop their huge first LP, *Beauty And The*

British mod powerhouse **The Jam** makes a connection with a U.S. audience, courtesy of *Sound Affects*; and **The Clash** continues its career as a non-quantifiable sonic force of nature with an unprecedented triple-album, *Sandinista!* Containing a whopping 36 tracks, the release may not be the London firebrands' most cohesive, but it's still enough of a treasure trove to net the band the No. 2 year-end CMJ chart spot. • Finally, while the group is on the verge of a major rift, the **Specials** still manage to offer up arguably their finest work to date — the poignant and affecting "Ghost Town." "Bands won't play no more/ Too much fighting on the dance floor," go the lyrics, and it's clear that all is far from well with the world.



later, there would be a need for a new song, called "MTV Reality Programming Killed The Music Video." • The inaugural CMJ Music Marathon begins a yearly tradition in modest fashion: 200 attendees take part in the event, which has yet to receive its official title. Dubbed "College Radio Brainstorm No. 1," the gathering takes place on October 24, and the future looks exceedingly bright. • Sadly, in the great circle of life (thanks **Elton**), there can be no birth without death — and on May 11, the world receives news of the passing of **Bob Marley**, one of the greatest and most influential musicians of all time. In the 20 years since his death, Marley's legend has only grown all the more powerful. • Two acts that will go on to become larger-than-life rock behemoths of the grandest order are just making their first waves in the shallow end of the pool. Following the 1980 release of its debut album, *Boy*, Ireland's **U2** hits the top of CMJ's (now-defunct) singles chart with "I Will Follow" — prompting the magazine to declare the band "among the best of the new progressive/new wave bands emerging from the U.K.," adding that "powerful and hypnotic songs and a strong sense of musicality distinguish this young Irish group."

Beat. Marked by staples such as "We Got The Beat" and "Our Lips Are Sealed," the album will rocket the all-girl band to superstardom. • Speaking of debuts, if there's one band that will go on to represent the decade ahead, it's **Duran Duran**. With its self-titled first release, the new romantic U.K. quintet introduces itself to (and seduces) the globe, courtesy of tracks like "Girls On Film" and "Planet Earth." • Long before proving himself certifiably insane in the early part of the 21st Century, **Stuart Goddard** uses his burgeoning eccentricities to his own favor in his alter-ego of **Adam Ant**. *Kings Of The Wild Frontier*, the sophomore release from **Adam And The Ants** (which has already gone through a lineup change at this point) is the No. 1 album on the CMJ charts for the year. • The **Psychedelic Furs** also see a great showing for their second album, *Talk Talk Talk*, featuring the track "Pretty In Pink" — a song **John Hughes** loves so much, he'll end up writing a movie about it. Bolstered by its success, the band finds itself in the No. 5 position on the year-end CMJ chart. • It isn't just new wave acts like the Furs and Mr. Ant that are representing the U.K. in College Radioland, either: Classic rock stalwart **The Who** hits big with the release of *Face Dances*,

TOP 20 MOST-PLAYED ALBUMS OF 1981

| | |
|----|--|
| 1 | ADAM AND THE ANTS <i>Kings Of The Wild Frontier</i> |
| 2 | THE CLASH <i>Sandinista!</i> |
| 3 | PHIL COLLINS <i>Face Value</i> |
| 4 | SQUEEZE <i>East Side Story</i> |
| 5 | PSYCHEDELIC FURS <i>Talk Talk Talk</i> |
| 6 | TOM PETTY <i>Hard Promises</i> |
| 7 | TUBES <i>The Completion Backward Principle</i> |
| 8 | BILLY SQUIER <i>Don't Say No</i> |
| 9 | MOODY BLUES <i>Long Distance Voyager</i> |
| 10 | U2 <i>Boy</i> |
| 11 | REO SPEEDWAGON <i>Hi Infidelity</i> |
| 12 | ROMEO VOID <i>It's A Condition</i> |
| 13 | STEVE WINWOOD <i>Arc Of A Diver</i> |
| 14 | ICEHOUSE <i>Icehouse</i> |
| 15 | THE WHO <i>Face Dances</i> |
| 16 | FOREIGNER <i>4</i> |
| 17 | SANTANA <i>Zebop!</i> |
| 18 | THE JAM <i>Sound Affects</i> |
| 19 | DURAN DURAN <i>Duran Duran</i> |
| 20 | X <i>Wild Gift</i> |

educated guess ani diFranco



Educated Guess was recorded on vintage reel-to-reel equipment in a shotgun shack in the Bywater neighborhood of New Orleans and back home in Buffalo. Deliberately restricting herself to 8 tracks of audio and happy to incorporate such accidental accompaniment as falling rain and passing trains, Ani uses the self-imposed limitations of her minimal set-up the way poets embrace the formal restraints of a sonnet: as a vehicle for personal expression. The end result is an album as intimate and fresh as the very best of her work has always been.

*the new solo album
going for adds and landing
in stores january 20, 2004*

Radio contacts:
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sean@musicallies.com • 828.252.6300

Justin Gressley at AAM
justin@aaminc.com • 212.924.3005



1982

The Clash catapults from cult favorite band to widespread acceptance; the group releases its sixth record, *Combat Rock*, featuring the singles “Should I Stay Or Should I Go?” and the dance-ready “Rock The Casbah,” which rule CMJ’s charts with unprecedented strength and longevity. • Perhaps more than any

music, as it’s more commonly referred to, gets a foothold at U.S. commercial radio. Long Island, New York’s WLIR (later changed to WDRE, before ultimately switching *back* to WLIR) switches to a “New Music” format, while KROQ/Los Angeles sees a boom with its “Rock Of The ’80s” format. • Peter Gabriel’s fourth solo album, *Security*, steeped in a multitude of third world influences, features “Shock The Monkey” — certainly one of the most disturbing and memorable singles of the ’80s. • CMJ spotlights Scotland’s growing new music scene, in which Simple Minds, the Skids, Altered Images, Aztec Camera, Orange Juice and Josef K begin to establish themselves. • Grandmaster Flash And The

1 album is Elvis Costello And The Attractions’ *Imperial Bedroom*, and the No. 1 track is The Clash’s “Rock The Casbah.” • Sotheby’s holds its first rock ’n’ roll auction in London, with many items (including John Lennon’s Steinway piano) fetching ridiculous amounts of money. • John Belushi’s death, resulting from a cocaine and heroin overdose, shocks the entertainment industry. The portly comedian was best known for his days on *Saturday Night Live* and his role in the *Blues Brothers*, but he was also a big fan of punk rock —the Dead Boys, in particular. • Michael Jackson releases *Thriller* in 1982. It sells a few copies. • Other notable releases of the year include: ABC’s *The Lexicon Of Love*, Laurie Anderson’s *Big Science*, the Bongos’ *Drums Along The Hudson*, Captain Beefheart’s *Ice Cream For Crow*, Jim Carroll’s *Dry Dreams*, Marshall Crenshaw’s *Marshall Crenshaw*, Culture Club’s *Kissing To Be Clever*, Thomas Dolby’s *The Golden Age Of Wireless*, Duran Duran’s *Rio*, English Beat’s *Special Beat Service*, the Germs’ *Germicide*, Joe Jackson’s *Night And Day*, The Jam’s *The Gift*, the Motels’ *All Four One*, Lou Reed’s *The Blue Mask*, Roxy Music’s *Avalon*, Bruce Springsteen’s *Nebraska*, Stray Cats’ *Built For Speed*, Talking Heads’ *The Name Of This Band Is Talking Heads*, XTC’s *English Settlement* and Yaz’s *Upstairs At Eric’s*.



other time since disco’s late-’70s heyday, dance clubs become a proving ground for new pop artists — the success of such groups as the Human League, Soft Cell, Yaz, ABC, Heaven 17, the Thompson Twins, Bow Wow Wow, Haircut 100, ex-Buzzcock Pete Shelley and A Flock Of Seagulls can all be credited to club, as well as College Radio, airplay. • R.E.M.’s *Chronic Town* EP is a great indicator of the band’s burgeoning sound and strong songwriting. The EP is characterized by the ring and jangle of Peter Buck’s guitars and Michael Stipe’s incomprehensible vocals. • As R.E.M. reverberates with a warm, Southern vibe, a host of others present distinctively American sounds, including Translator, Joe Ely, the Waitresses, Joe “King” Carrasco, the Blasters and the Bongos. • For the first time, “alternative” music, or “new wave”

Furious Five highlight rap as a forceful medium for social commentary with “The Message,” as does Afrika Bambaataa And Soul Sonic Force, with “Planet Rock.” • 1982 witnesses the passing of caustic rock writer and critic Lester Bangs, an influential pioneer in the field of music journalism. • From the D.C. hardcore scene, Bad Brains release their self-titled debut on cassette only. The influential album features “Sailin’ On,” “Banned In D.C.” and “Pay To Cum.” • The Cure releases *Pornography*, which, over time, grows to be considered one of the best “goth” albums ever recorded, as well as one of the band’s finest. • On September 27, the first edition of the newly named CMJ *New Music Report* is published. The first NMR cover picks are Psychedelic Furs’ *Forever Now*, Blanket Of Secrecy’s *Ears Have Walls* and Barry Reynolds’ *I Scare Myself*. The No.

TOP 20 MOST-PLAYED ALBUMS OF 1982

| RANK | ARTIST + TITLE |
|------|---|
| 1 | SOFT CELL Non-Stop Erotic Cabaret |
| 2 | HUMAN LEAGUE Dare |
| 3 | A FLOCK OF SEAGULLS A Flock Of Seagulls |
| 4 | XTC English Settlement |
| 5 | THE CLASH Combat Rock |
| 6 | HAIRCUT 100 Pelican West |
| 7 | POLICE Ghost In The Machine |
| 8 | J. GEILS BAND Freeze Frame |
| 9 | GO-GO'S Beauty And The Beat |
| 10 | CARS Shake It Up |
| 11 | MEN AT WORK Business As Usual |
| 12 | MOTELS All Four One |
| 13 | DURAN DURAN Rio |
| 14 | GENESIS ABACAB |
| 15 | BLASTERS Blasters |
| 16 | WAITRESSES Wasn't Tomorrow Wonderful |
| 17 | GANG OF FOUR Songs Of The Free |
| 18 | ASIA Asia |
| 19 | JOHN COUGAR American Fool |
| 20 | FLESHTONES Roman Gods |

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1983

A year of escalating tension between the United States and the U.S.S.R., 1983 also marks a great leap forward for new music. The record business emerges from years of recession to experience one of the biggest booms in its history.

(*Are Made Of This*), are most notable among the newcomers. **Thomas Dolby** (with the tune “She Blinded Me With Science”), **Modern English** (with the album *After The Snow* and the track “I Melt With You”), **Culture Club** and its frontman, the outrageous **Boy George** (with the LPs *Kissing To Be Clever* and *Colour By Numbers*) and **Tears For Fears** all debut strongly in America as well. • Not all the new arrivals come from England, however — the first domestic releases from **Midnight Oil**, **Hunters And Collectors** and **INXS** all wash in from Australia. • In contrast to the continuing “electropop” trend, a

Tendencies, **Dead Kennedys**, **T.S.O.L.**, **Descendents**, **Butthole Surfers** and the early incarnation of the **Beastie Boys**. • **X**, the early purveyor of American punk, showcases an evolutionary maturity, without losing its characteristic edge, with the autumn release of *More Fun In The New World*. • And, yes, although it was actually released in 1982, it’s in ’83 that **Michael Jackson’s** mega-hit, *Thriller* — a CMJ Jackpot Pick (the Essential Pick’s precursor) — fueled by five Top 10 singles, truly kicks into warp speed. • Finally, in 1983, “CMJ College Radio Brainstorm #3” officially becomes the “CMJ Music Marathon.”



College Radio becomes more of a catalyst than ever in breaking the most ambitious and essential new music, with **U2** grabbing College Radio’s top spot for the year, as *War* and the band’s spring tour effectively break the Irish act in America. The LP goes gold later in the year. • New music heroes the **Police** and **David Bowie** both top the charts with their albums: *Synchronicity* (with its irresistible single, “Every Breath You Take”) and *Let’s Dance* (led by its title track, one of only two Bowie songs to ever reach No. 1 on the Pop Charts — the other was “Fame” in 1975) become the best-selling albums of the artists’ respective careers. • **Talking Heads** dominate the CMJ charts, with *Speaking In Tongues* and its single, “Burning Down The House” locking up the No. 1 album and track position for over two months. • **New Order** secures a distinct identity apart from **Joy Division**, the band it was born out of, with a number of releases, including the singles “Confusion” and the enormously influential “Blue Monday” — which are warmly greeted at radio and in the clubs. • A myriad of new artists make big noise and, again, the public shows a special affinity for the Brits: the **Eurythmics**, the striking duo of **Annie Lennox** and **Dave Stewart**, with their extraordinary LP and single, *Sweet Dreams*

guitar revolution of sorts is spearheaded by disparate U.K. bands like the **Alarm**, **Big Country** and the **Chameleons**. • Stateside, 1983 is the year in which **R.E.M.’s** first full LP, *Murmur*, is released. The album is one of the first to properly fuse post-punk guitars with pop’s accessibility and melodic twists, making for a timeless classic that promptly leaps straight to No. 1. Other regional favorites like **Violent Femmes**, **Let’s Active**, the **Plimsouls**, the **Fleshtones** and **Los Lobos** all also receive their first national attention. • The complete trainwreck known as hair-metal gets a huge push when **Def Leppard** releases *Pyromania*. The band’s breakthrough album, consisting of hook-heavy anthems produced to a high sheen, with thick layers of vocal harmonies and polished guitar and drum sounds, brings “metal” to the masses, and spawns dozens of imitators. • **Prince**, meanwhile, proves he’s decades ahead of his peers, as he releases 1999, a double-album of synth-heavy electro-funk. Propelled by the title track and the pure pop classic “Little Red Corvette,” the album rockets to the top of the charts, and goes on to sell over three million copies. • **Hardcore** — the fast, abrasive American descendant of punk — becomes a fierce collective force, aided and abetted by releases from **Suicidal**

TOP 20 MOST-PLAYED ALBUMS OF 1983

| RANK | ARTIST + TITLE |
|------|--|
| 1 | U2 <i>War</i> |
| 2 | CULTURE CLUB <i>Kissing To Be Clever</i> |
| 3 | ENGLISH BEAT <i>Special Beat Service</i> |
| 4 | DAVID BOWIE <i>Let’s Dance</i> |
| 5 | PRINCE <i>1999</i> |
| 6 | BERLIN <i>Pleasure Victim</i> |
| 7 | R.E.M. <i>Murmur</i> |
| 8 | SIMPLE MINDS <i>New Gold Dream</i> |
| 9 | ULTRAVOX <i>Quartet</i> |
| 10 | DURAN DURAN <i>Rio</i> |
| 11 | EURYTHMICS <i>Sweet Dreams Are Made Of This</i> |
| 12 | TALKING HEADS <i>Speaking In Tongues</i> |
| 13 | VIOLENT FEMMES <i>Violent Femmes</i> |
| 14 | TEARS FOR FEARS <i>The Hurting</i> |
| 15 | POLICE <i>Synchronicity</i> |
| 16 | PSYCHELIC FURS <i>Forever Now</i> |
| 17 | THOMAS DOLBY <i>Blinded By Science</i> [EP] |
| 18 | THE FIXX <i>Reach The Beach</i> |
| 19 | DEF LEPPARD <i>Pyromania</i> |
| 20 | TOM PETTY <i>Long After Dark</i> |

By The Time I Get To Venus 1 The Juan Maclean

Give It Up 2 lcd soundsystem

House of Jealous Lovers 3 The Rapture

Cone Toaster 4 BLACK DICE

You Can't Have It Both Ways 5 The Juan Maclean

Silent Morning 6 The Rapture

losing my edge 7 lcd soundsystem

Endless Happiness 8 BLACK DICE

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1984

In January, Van Halen releases the album of the year — well, an album titled *after* the year, anyway. In talking about “Jump,” the first single from the band’s 1984, CMJ notes: “It’s laden (perhaps over-laden in spots) with synthesizer touches, yet comes complete with the characteristic Eddie Van Halen axe solo and David Lee Roth growl. Our only complaint is that there’s not enough of the latter two.” Who knew that this would mark the end for DLR, and the beginning of Van Hagar? • Minneapolis has a banner year with releases like Prince’s *Purple Rain*, the Replacements’ *Let It Be* and Hüsker Dü’s *Zen Arcade*. Viewed by many as one of the Replacements’ best records, *Let It Be* is often considered one of the starting points for post-punk. CMJ notes, “At times, it’s almost as if the Replacements don’t pay much heed to their playing, but that’s their goof on us and it’s what makes this record loads of fun.” Hüsker Dü’s (Danish for “Do You Remember,” an old board game) *Zen Arcade* is a double-LP (CMJ: “Side three works best”) that finds the influential and genre-defining post-hardcore/pre-college rock trio hitting its creative stride. In 1984, the *NMR* says, “Nobody who rose out of hardcore is as reverential to those roots while at the same time so anxious to widen their vision.” • A banner year for SST, the Los Angeles-based label releases Black Flag’s two full-length follow-ups to 1981’s influential *Damaged*. First, *My War* features guitarist Gregg Ginn handling both guitar and bass duties (under the pseudonym Dale Nixon) for what could be best described as the birth of sludgcore, which CMJ likened to Bay area punks Flipper, as well as the faster hardcore anthems like the Rorschach-approved title cut. Meanwhile, *Slip It In* features new bassist Kira Roessler and a record more in the sludgier *My War* vein. Also, 1984 sees the release of the Meat Puppets’ *II* and yet another double disc, the Minutemen’s *Double Nickels On The Dime*, solidifying the label’s credibility. • The year’s real champion, however, is R.E.M. The band’s third offering, *Reckoning*, stays a record 12 weeks at the No. 1 position on the CMJ chart, and remains on the chart for 32 weeks total. The album features standout cuts like “Pretty Persuasion,” “So. Central Rain (I’m Sorry)” — which CMJ dubs a



“natural single” — and “Second Guessing,” which is “a good choice for rock radio.” While it might not seem like the most instantly memorable album of the band’s career, CMJ’s review notes, “although *Reckoning* does not feature a classic track like ‘Radio Free Europe,’ its subtlety and craft are genuinely moving nevertheless.” • Supporting their self-titled debut, the Red Hot Chili Peppers go wild as they make their first appearance at the 1984 CMJ Music Marathon. Regarding their debut record’s post-funk jamming, CMJ says, “Andy Gill is a perfect choice for producer, since Gang Of Four was the last American band to make as exciting a funk/rock LP.” • After a succession of brilliant singles the year before, the Smiths release their full-length eponymous debut. In Issue 37, we ask of *The Smiths*: “But will it play in Peoria?” — a question many record execs are asking at the time. The answer, of course, is, “with time.” This LP’s effect can be felt today, even in the band name of Seattle mainstay Pretty Girls Make Graves. • On the burgeoning Hip-Hop front, Run-DMC releases its self-titled debut, fusing rock guitars and Hollis rhymes. James Brown finds a brand new bag with Afrika Bambaataa, releasing “Bring It On, Bring It On.” John Lydon appears on Time Zone’s “World Destruction” 12-inch. • Boomtown Rat Bob Geldof organizes “Band Aid” and releases the charity single, “Do They Know It’s Christmas?” for African famine relief. The single includes Bono, Sting, Boy George, Duran Duran, Bananarama, George Michael and The Jam’s Paul Weller.

• Tragically, 1984 sees the loss of one of the world’s most respected soul titans. On April 1, the day before his 45th birthday, Marvin Gaye is shot and killed by his father, Rev. Marvin Gay Sr., after a heated argument.

TOP 20 MOST-PLAYED ALBUMS OF 1984

| RANK | ARTIST + TITLE |
|------|---|
| 1 | R.E.M. <i>Reckoning</i> |
| 2 | CARS <i>Heartbeat City</i> |
| 3 | CYNDI LAUPER <i>She’s So Unusual</i> |
| 4 | LOU REED <i>New Sensations</i> |
| 5 | INXS <i>The Swing</i> |
| 6 | BILLY IDOL <i>Rebel Yell</i> |
| 7 | BRUCE SPRINGSTEEN <i>Born In The U.S.A.</i> |
| 8 | PSYCHEDELIC FURS <i>Mirror Moves</i> |
| 9 | BANGLES <i>All Over The Place</i> |
| 10 | THOMPSON TWINS <i>Into The Gap</i> |
| 11 | LET’S ACTIVE <i>Afoot</i> |
| 12 | WANG CHUNG <i>Points On The Curve</i> |
| 13 | EURYTHMICS <i>Touch</i> |
| 14 | XTC <i>Mummer</i> |
| 15 | PRINCE <i>Purple Rain</i> |
| 16 | HUEY LEWIS AND THE NEWS <i>Sports</i> |
| 17 | U2 <i>Under A Blood Red Sky</i> [EP] |
| 18 | YES <i>90125</i> |
| 19 | STYLE COUNCIL <i>My Ever Changing Moods</i> |
| 20 | SIMPLE MINDS <i>Sparkle In The Rain</i> |

VIEW



AL GREEN
I CAN'T STOP

AL GREEN
I Can't Stop

The world needs a little love and happiness right now, so the soul dynamo answered the call! Al returned to the legendary Royal Studios in Memphis, reuniting with legendary producer Willie Mitchell and much of the old supporting cast for the first time in over two decades. The result is 12 of the hottest slabs of soul food to come off the griddle in forever. Dig it, baby!



VAN MORRISON

WHAT'S WRONG WITH THIS PICTURE?

VAN MORRISON

WHAT'S WRONG WITH THIS PICTURE? Unmistakable. Incomparable. Peerless. These words only begin to describe Van Morrison's status among musicians, critics and fans alike. His Blue Note debut features 11 NEW Van originals which, like his career, deftly incorporate blues, jazz and soul around the philosopher-poet musings of a master songwriter.



Monday GET BACK FROM L.A. EARLY ☹️

Tuesday BEAT UP NEW CO. CHAIRMAN

Wednesday CLEAN HOUSE

Friday COASTAL PARTY

REMEMBER TO GET SOME GOOD NEW MUSIC!

Cassandra Wilson
GLAMOURED



The Grammy-winning vocalist returns to her distinctive intersection of jazz, blues, soul and folk. The album features a slew of powerful originals plus a collection of her trademark interpretations of diverse tunes from the likes of Abbey Lincoln, Muddy Waters, Willie Nelson and Bob Dylan.

ALSO REAL GOOD



MADLIB SHADES OF BLUE
MADLIB INVADER BLUE HERE



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1985

President Ronald Reagan's second term begins on a cold January day in 1985, and as Republicans everywhere rejoice, the "me" decade hits full stride. However, 1985 is also the year that a hole is discovered in the ozone layer above Antarctica and the reality of AIDS hits the public consciousness with the death of actor Rock Hudson. It becomes obvious that the

so put off by the deteriorating situation in South Africa that they organize the Artists United Against Apartheid. Linton Kwesi Johnson, Bruce Springsteen, Lou Reed, Run-DMC, Gil-Scott Heron, Afrika Bambaataa, George Clinton, Joey Ramone, Miles Davis, Peter Garrett and Peter Gabriel all lend their skills to the song "Sun City" — a slap on the wrists to artists who play the segregated Sun City resort in South Africa. An album is later released with material from the above artists, as well as Bono, Keith Richards and Ron Wood. All proceeds benefit the struggle of political prisoners, education of exiles and anti-apartheid groups in the United States. • Punk Legend Dennes Dale "D" Boone, guitarist/vocalist for the highly influential Minutemen, dies in a bus crash while on tour in Arizona, on December 22. •

Cure release the classic *The Head On The Door*. The album's first single, "In Between Days," makes a major impact on the CMJ charts. • Other big records on the CMJ charts for the year include Tears For Fears' *Songs From The Big Chair*, R.E.M.'s *Fables Of The Reconstruction*, Talking Heads' *Little Creatures*, the Smiths' *Meat Is Murder*, Suzanne Vega's *Suzanne Vega*, Sting's *Dream Of The Blue Turtle*, Jesus And Mary Chain's *Psychocandy*, L.L. Cool J's *Radio*, Hüsker Dü's *New Day Rising* and Flip Your Wig, New Order's *Low Life*, Camper Van Beethoven's *Telephone Free Landslide Victory*, Fishbone's *Fishbone*, Tom Waits' *Raindogs*, The Cult's *Love*, the Cocteau Twins' *The Pink Opaque* and Prince And The New Power Generation's *Around The World In A Day*.



country's selfishness is doing more harm than good, so it makes sense when 1985 becomes the year of charity concerts and benefit albums. Live Aid and Farm Aid prove Americans' generosity at home and abroad. New Coke comes and goes, and the Holy Grail of sunken ships, The Titanic, is found. All little girls want Cabbage Patch Kids and no little boys want My Buddy dolls. In the midst of all the excitement, however, some great records are released. • Following the success of his all-star collaboration of USA For Africa's "We Are The World," Bob Geldof organizes Live Aid. With simultaneous shows in London and Philadelphia, broadcast in their entirety on MTV, the concerts raise over \$50 million to combat hunger. The event convinces The Who and Led Zeppelin to reunite and play the benefit, and also includes performances by such artists as U2, Run-DMC, Paul McCartney, David Bowie, Mick Jagger, Bob Dylan, Queen, Tina Turner, Black Sabbath and Simple Minds. • Farm Aid holds its inaugural festival as well, with Neil Young, Lou Reed, the Blasters, Ry Cooder, X, Lone Justice, Willie Nelson, John Cougar Mellencamp and Bob Dylan all supporting the American farmer. • In other benefit-recording happenings, the E Street Band guitarist and future Sopranos star Little Steven and dance producer Arthur Baker are

Tipper Gore and her group of senators' wives — apparently stuck with too much time on their hands — make up the Parents' Music Resource Center (P.M.R.C.) and unveil the parental advisory sticker, much to the chagrin of Dee Snider, Frank Zappa and Megadeth's Dave Mustaine. • After Madonna's marriage to Sean Penn, the paparazzi celebrate and up the medical coverage. The Material Girl also launches her "Like A Virgin Tour" — the opening act: a pre-enlightened Beastie Boys. It's amazing she even finds the time to tour, what with starring in *Desperately Seeking Susan* and appearing in *Playboy*. • Michael Jackson buys the Beatles' song catalog for \$47,500,000. A distraught Paul McCartney stops returning Michael's calls. • The soul/funk/ska hybrid that goes on to become so popular begins its ascension, thanks to the likes of Fishbone, Red Hot Chili Peppers and the Untouchables. • The Clash releases its final album, the disappointing *Cut The Crap*. • Katrina And The Waves (featuring ex-Soft Boys guitarist Kimberly Rew) have the summer anthem, thanks to "Walking On Sunshine." • The impossible-to-escape "Relax" is released by Frankie Goes To Hollywood. • R.E.M. and Run-DMC rock the 1985 CMJ Music Marathon. • Everybody's favorite mope-rockers in The

1985

TOP 20 MOST-PLAYED ALBUMS OF

| RANK | ARTIST + TITLE |
|------|--|
| 1 | TEARS FOR FEARS <i>Songs From The Big Chair</i> |
| 2 | NEW ORDER <i>Low-Life</i> |
| 3 | DEPECHE MODE <i>Some Great Reward</i> |
| 4 | R.E.M. <i>Fables Of The Reconstruction</i> |
| 5 | TALKING HEADS <i>Little Creatures</i> |
| 6 | DIRE STRAITS <i>Brothers In Arms</i> |
| 7 | GUADALCANAL DIARY <i>Walking In The Shadow ...</i> |
| 8 | LOS LOBOS <i>How Will The Wolf Survive?</i> |
| 9 | SMITHS <i>Meat Is Murder</i> |
| 10 | ORCHESTRAL MANOEUVRES IN THE DARK <i>Crush</i> |
| 11 | STING <i>The Dream Of The Blue Turtles</i> |
| 12 | BRONSKI BEAT <i>Age Of Consent</i> |
| 13 | EURHYTHMICS <i>Be Yourself Tonight</i> |
| 14 | GENERAL PUBLIC <i>...All The Rage</i> |
| 15 | U2 <i>The Unforgettable Fire</i> |
| 16 | FRANKIE GOES TO HOLLYWOOD <i>Welcome To ...</i> |
| 17 | THREE O'CLOCK <i>Arrive Without Travelling</i> |
| 18 | SHRIEKBACK <i>Oil And Gold</i> |
| 19 | ROBYN HITCHCOCK <i>Fegmania</i> |
| 20 | HOOTERS <i>Nervous Night</i> |

CONGRATULATIONS CMJ ON YOUR 25th ANNIVERSARY

From Your Friends At



And Thanks To All Who Supported Our Releases This Year:



...And You Will Know us by The Trail of Dead
"The Secrets of Elena's Tomb EP"



Black Eyed Peas
"Elephunk"



Campfire Girls
"Tell Them Hi"



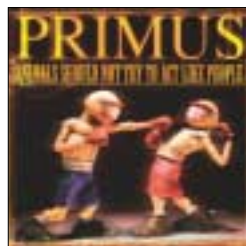
Dashboard Confessional
"A Mark A Mission A Brand A Scar" **VAGRANT**



Jamison Parker
"Notes & Photographs"



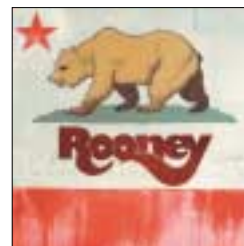
MXPX
"Before Everything and After"



Primus
"Animals Should Not Try To Act Like People"



The Revolution Smile
"Above The Noise" **drive-thru**



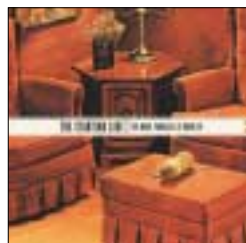
Rooney
"Rooney"



Something Corporate
"North" **drive-thru**



Soundtrack
"House of 1,000 Corpses"



The Starting Line
"The Make Yourself At Home EP" **drive-thru**



S.T.U.N.
"Evolution Of Energy"



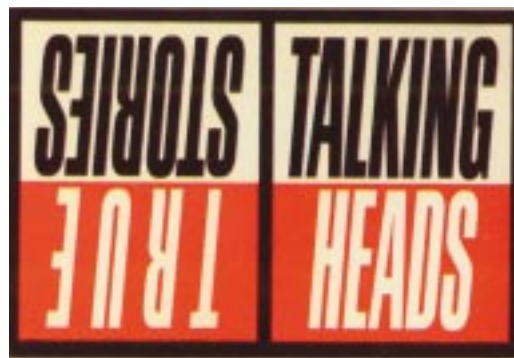
Woven
"8 Bit Monk"



Yeah Yeah Yeahs
"Fever to Tell"

1986

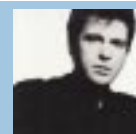
A blend of faces both new and old typifies 1986. Two of the year's biggest releases are the long-awaited album from Peter Gabriel, *So*, with its breakthrough single and video, "Sledgehammer," and *Life's Rich Pageant*, the new release from R.E.M., which the band calls "a pistol hot cup of rhyme." • Guitar-laden rock from The Cult's first domestic release, *Love*, makes an impact; a holdover from '85, the LP's standout track, "She Sells Sanctuary," cops the top spot on CMJ's singles chart early in the year. • After General Public's success in '85, other ex-members of the English Beat — guitarist Andy Cox and bassist David Steele — join with Roland Gift to become Fine Young Cannibals and score CMJ's Top Spot with their self-titled debut. • *Love And Rockets*, whose members (along with Peter Murphy) comprised Bauhaus, delivers *Express*, a soaring album rich with psychedelics that enjoys a long stint at No. 1. • Other new/reincarnated outfits from abroad include the masterfully pop savvy Woodentops, That Petrol Emotion, and the Beatles-esque pop of Crowded House, which doesn't score with "Don't Dream It's Over" until almost a year after its release. • Even though it's released in November of 1985 and debuts on the chart that December, the Jesus And Mary Chain's full-length debut, *Psycho Candy*, does plenty of damage in 1986. The deliciously fresh, pop-tinged, Velvet Underground-influenced pile of reverb, feedback and distortion spends six months on the charts and peaks at No. 3. • The Smiths celebrate American independence in 1986 by debuting on the chart on the fourth of July. *The Queen Is Dead*, a bold album that's as morose ("I Know It's Over") as it is sublime ("There Is A Light That Never Goes Out") and humorous ("Vicar In A Tutu," "Some Girls Are Bigger Than Others"), hits No. 1 and stays on the charts into 1987. • Paul Simon issues his landmark, cross-cultural album, *Graceland*, which eventually wins the "Album Of The Year" Grammy. • The Bangles break through with *Different Light*, which spawns a handful of singles, including "Manic Monday." • Critically acclaimed in blues circles for his supple guitar playing and smooth vocals, Robert Cray connects with a broader audience on *Strong Persuader*. Meanwhile, *Showdown!*, a collaborative LP



featuring Cray, bluesmen Johnny Copeland and Albert Collins, also shows strong on College Radio • Solid American debut LPs from the Smithereens, Timbuk 3, Christmas, They Might Be Giants and Peter Case capture the fancy of many, as do follow-ups from the Feelies, Camper Van Beethoven, Violent Femmes, Let's Active, and Soul Asylum, which release two albums, *Made To Be Broken* (produced by Bob Mould) and *While You Were Out*. • *Licensed To Ill*, the Beastie Boys' first album, and Run-DMC's *Raising Hell*, with its cover of Aerosmith's "Walk This Way," are among the year's breakthrough rap releases. • A dissonant strain of noise lurches from the darkness of NYC in the form of Sonic Youth and the abrasive, intense *EVOL*, which specializes in unorthodox guitar exercises marked by complex tunings and a menacing approach. • The Swans, with two LPs, *Greed* and *Holy Money*, lash out harsh, industrial dirges. • The heavy metal community suffers a heartbreaking loss when young Metallica bassist Cliff Burton is tragically killed in an accident involving the band's tour bus while in Scandinavia. • The CMJ Futures column continues to introduce the world to young artists like Urge Overkill, the Connells, Royal Crescent Mob, Eleventh Dream Day and more. • Amnesty International, celebrating 25 years as a global human rights organization, puts together a series of benefit concerts called "The Conspiracy Of Hope," featuring U2, Sting, Peter Gabriel and Lou Reed, with guests including the reunited Police, Miles Davis, Bob Geldof and others. • Other must-have records of 1986 include: Hüsker Dü's *Candy Apple Grey*, the BoDeans' *Love*

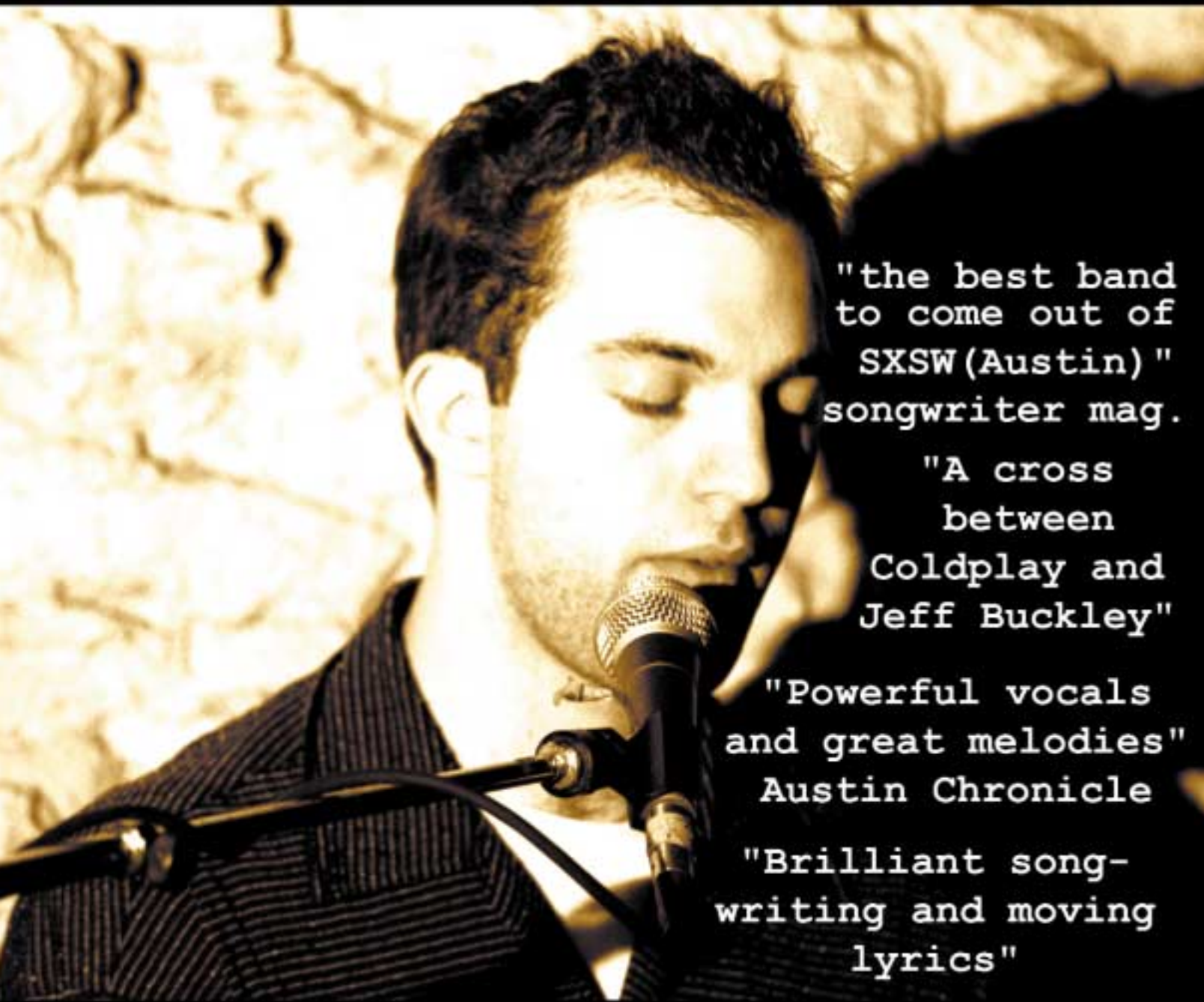
And Hope And Sex And Dreams, the Jayhawks' *Jayhawks*, the Feelies' *The Good Earth*, Jonathan Richman And The Modern Lovers' *It's Time For Jonathan Richman*, Van Morrison's *No Guru, No Method, No Teacher*, Lou Reed's *Mistrial*, Slayer's *Reign In Blood*, the Smithereens' *Especially For You*, Matthew Sweet's *Inside*, The The's *Infected* and XTC's *Skylarking*.

TOP 20 MOST-PLAYED ALBUMS OF 1986



| RANK | ARTIST + TITLE |
|------|--|
| 1 | PETER GABRIEL <i>So</i> |
| 2 | SMITHS <i>The Queen Is Dead</i> |
| 3 | INXS <i>Listen Like Thieves</i> |
| 4 | JESUS AND MARY CHAIN <i>Psycho Candy</i> |
| 5 | THE CULT <i>Love</i> |
| 6 | SMITHEREENS <i>Especially For You</i> |
| 7 | BANGLES <i>Different Light</i> |
| 8 | SIMPLE MINDS <i>Once Upon A Time</i> |
| 9 | GOLDEN PALOMINOS <i>Visions Of Excess</i> |
| 10 | VIOLENT FEMMES <i>The Blind Leading The Naked</i> |
| 11 | BIG AUDIO DYNAMITE <i>This Is Big Audio Dynamite</i> |
| 12 | R.E.M. <i>Life's Rich Pageant</i> |
| 13 | ALARM <i>Strength</i> |
| 14 | FINE YOUNG CANNIBALS <i>Fine Young Cannibals</i> |
| 15 | REPLACEMENTS <i>Tim</i> |
| 16 | ART OF NOISE <i>In Visible Silence</i> |
| 17 | SONIC YOUTH <i>Evol</i> |
| 18 | BODEANS <i>Love And Hope And Sex And Dreams</i> |
| 19 | LET'S ACTIVE <i>Big Plans For Everybody</i> |
| 20 | JOE JACKSON <i>Big World</i> |

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Coldplay and
Jeff Buckley"

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and great melodies"
Austin Chronicle

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writing and moving
lyrics"

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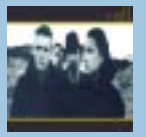
1987



Axl Rose and his Guns N' "Fuckin'" Roses crew welcome the music world to the jungle with their massive debut album, *Appetite For Destruction*. Featuring such massive tracks as "Welcome To The Jungle," "Paradise City" and "Sweet Child O' Mine," the record asserts GN'R almost overnight as the most outrageous band in the world. Hinting at things to come, however, it will be several years before the band's proper follow-up albums of original material — *Use Your Illusion I* and *Use Your Illusion II* — are released. • Although far from outrageous, U2 becomes the world's *biggest* band with the release of its classic *Joshua Tree* album. The group later goes on to pick up a Grammy for the year's Best Album and *Joshua Tree* is also named CMJ's Album Of The Year. • R.E.M. releases *Document*, a disc that, for the first time, propels the Athens, Georgia group into the Top 10 on the pop and singles charts. Meanwhile, the band's 1986 LP, *Life's Rich Pageant*, becomes its first-ever Gold record. *Document*, however, is on its way to going platinum in January of 1988. • *Jane's Addiction* starts stealing attention with its self-titled debut. • *Soundgarden's* debut EP, *Screaming Life*, is released. CMJ describes the record as "Gibby-meets-Ozzy acid-drenched, metallic crunch." • Grunge is already alive and kickin', as *Green River*, the band that will later spawn Seattle-grunge icons *Mother Love Bone*, *Mudhoney* and *Pearl Jam*, releases its second EP, *Dry As A Bone*. • *New Order* releases its two-disc anthology, *Substance*, with much success, thanks in part to the appearance of "True Faith," the group's new single and first-ever U.S. pop radio hit. • *Tiffany* begins touring America's shopping malls. • Folk music hits mainstream airwaves with "Luka," a nice, upbeat track about child abuse from *Susanne Vega's* sophomore album, *Solitude Standing*. • *Love And Rockets' Earth Sun Moon LP* and its lead track, "No New Tale To Tell," bring the band simultaneous CMJ chart top-pers. • CMJ's July 17 issue marks the first and only time that a *Grateful Dead* album (*In The Dark*) makes the magazine's cover. • Irish singer *Sinead O'Connor* bursts onto the music scene with her politically charged and mysterious debut album, *The Lion And The Cobra*. O'Connor later makes one of her first U.S. appearances at the CMJ Music Marathon. • Showing early signs of being completely insane, *Michael Jackson* attempts to buy the bones of the *Elephant Man*. • A number of seminal acts regroup by the year's end: *Wire* releases an EP, *Snakedrill*, and an album, *The Ideal Copy*, after almost eight years of solo projects; Ohio's *Pere Ubu* reunites and performs at the CMJ Music Marathon; *Chris Bailey* revives Australia's legendary *Saints* with their first American record in nine years, *All Fools Day*; *Warren*

Zevon re-emerges with a new LP, *Sentimental Hygiene*, and a tour featuring R.E.M.'s *Peter Buck*, *Bill Berry* and *Mike Mills*; former *Band* leader *Robbie Robertson* makes his return with a solo LP showcasing U2, *Peter Gabriel*, the *BoDeans* and *Maria McKee*, among others. • *Hüsker Dü* releases its final album, the two-disc *Warehouse: Songs And Stories*. After a tour that sees the band perform the entire album live in its entirety, the trio disbands. • Other bands that call it quits in 1987 include the *Smiths*, *Big Black* and the *Suburbs*. • *Lenny Kravitz* marries *Cosby* kid *Lisa Bonet*. • Music retailers finally know where to stock eclectic international albums, when the term "World Music" is coined. • *Dirty Dancing* hits theaters, and its companion soundtrack is released. Tracks like "Time Of My Life" and "She's Like The Wind" will go on to provide a backdrop for weddings and bar mitzvahs into the '90s. • "Somewhere Out There," from the film *An American Tale*, wins a Grammy for Best Song Of The Year. Animated Jewish mice around the world rejoice. • *Peter Gabriel's* "Sledgehammer" beats out *Genesis's* "Land Of Confusion" for Video Of The Year at the fourth annual MTV Video Music Awards. • R.I.P.: pianist *Liberace*, reggae great *Peter Tosh*, jazz drummer *Buddy Rich*, jazz bassist *Jaco Pastorius*, *Boogie Down Productions' DJ Scott LaRock*, and artist and trendsetter *Andy Warhol*.

TOP 20 MOST-PLAYED ALBUMS OF 1987



| RANK | ARTIST + TITLE |
|------|--|
| 1 | U2 The Joshua Tree |
| 2 | REPLACEMENTS Pleased To Meet Me |
| 3 | THE CURE Kiss Me, Kiss Me, Kiss Me |
| 4 | XTC Skylarking |
| 5 | SUZANNE VEGA Solitude Standing |
| 6 | DEAD MILKMEN Bucky Fellini |
| 7 | HÜSKER DÜ Warehouse: Songs And Stories |
| 8 | LOS LOBOS By The Light Of The Moon |
| 9 | MISSION God's Own Medicine |
| 10 | SMITHS Louder Than Bombs |
| 11 | LIME SPIDERS The Cave Comes Alive |
| 12 | PSYCHEDELIC FURS Midnight To Midnight |
| 13 | SONIC YOUTH Sister |
| 14 | THAT PETROL EMOTION Babble |
| 15 | FIREHOSE Ragin', Full-On |
| 16 | SCRUFFY THE CAT Tiny Days |
| 17 | X See How We Are |
| 18 | 10,000 MANIACS In My Tribe |
| 19 | HOODOO GURUS Blow Your Cool |
| 20 | THE THE Infected |



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1988

Late in the year, CMJ gets a copy of the debut 7-inch (on vinyl, of course) from Aberdeen, Washington's Nirvana, featuring a cover of Shocking Blue's "Love Buzz" b/w "Big Cheese." Naturally, we're impressed. "Nowhere else are you gonna hear such a teeth-rattling Seattle sludgemeister demolition job," we wrote in the December 2, 1988 issue of CMJ *New Music Report*. "Nirvana mixes things up good and choppy, including all the ingredients for primal rock greatness." • The 1988 CMJ Music Marathon is held in October at New York City's Vista International Hotel in the World Trade Center. Panelists and performers include Billy Bragg, Siouxsie And The Banshees, Lou Reed, Bob Guccione, Jr., Sire Records' Howie Klein, Megadeth and Anthrax. Also in CMJ history, the number of airplay reporters passes 500 for the first time, and CMJ founder/CEO Bobby Haber weds Joanne Abbot Green in Great Neck, New York. • International acts reign supreme in 1988, including Sydney, Australia's Midnight Oil, which scores CMJ's No. 1 Album Of The Year with its sixth full-length, *Diesel And Dust*. No one seems to notice/care that 1988's Album Of The Year was actually released in August 1987, because "Beds Are Burning" is such a goddamn good song. Also from the Land Down Under, The Church releases *Starfish*, featuring the haunting Top 40 hit "Under The Milky Way." Meanwhile, from nearby New Zealand, the Flying Nun record label drops influential recordings from Chills, the Verlaines and Bats, among others. • From another part of the world, Iceland's Sugarcubes deliver one of 1988's biggest debuts, the quirky and accessible *Life's Too Good*. Featuring soon-to-be solo sensation Björk on lead vocals, the group will never repeat the commercial and critical success of its debut, and will break up in 1992, after releasing just two more albums. • Amnesty International organizes the unprecedented "Human Rights Now!" tour, with Bruce Springsteen, Peter Gabriel, Sting, Tracy Chapman and Youssou N'Dour — a 44-day, 20-show, round-the-world trek, commemorating the 40th anniversary of the U.N.'s "Universal Declaration Of Human Rights." • Four years after launching, Russell Simmons and Rick Rubin's Def Jam Records releases Public Enemy's sophomore album, *It Takes A Nation Of Millions To Hold Us Back*, in April 1988. The release, fueled by the militant social commentary of the pugnacious Flavor Flav and the



righteous Chuck D, eventually goes platinum and changes Hip-Hop forever. • After six years with I.R.S. Records, R.E.M. takes the major-label plunge and signs with Warner Bros. The Athens, Georgia group's first release for the label, *Green*, spawns the lead tracks "Stand" and "Orange Crush." • Original American punk outfits like Social Distortion, the Dickies and Government Issue resurface, and Minor Threat vocalist Ian MacKaye forms Fugazi and works with Pailhead. • Metallica's *...And Justice For All* is released. Considered by many to be the last genuine heavy metal album in the Metallica catalog, *Justice* is the Bay Area band's first full-length release following the untimely death of original bassist Cliff Burton in 1986. Flotsam And Jetsam's Jason Newsted, who is selected to replace Burton, is barely audible on the album, as his bass tracks are buried beneath a wall of James Hetfield's rhythm guitar and Lars Ulrich's drums. In 2003, the group will admit that, shortly after Newsted joined Metallica, he became a passive-aggressive punching bag for the three surviving members of the band, who mourned Burton's passing by getting remarkably drunk and hazing Newsted until he finally quit in January 2001. • Sadly, 1988 is marked by the passing of many artists, including blues pianist and singer Memphis Slim, Velvet Underground singer and actress Nico, legendary rock vocalist Roy Orbison, Red Hot Chili Peppers guitarist Hillel Slovak, Jazz trumpeter and vocalist Chet Baker, blues guitarist Roy Buchanan and pop singer Andy Gibb. • The Pixies' full-length debut, *Surfer Rosa*, is released, as is Morrissey's first post-Smiths solo album, *Viva Hate*. Other significant releases of the year include Sonic Youth's *Daydream Nation*, Soundgarden's *Ultramega OK*, Cowboy Junkies' *The Trinity Session*, Edie Brickell And New Bohemians' *Shooting Rubberbands At The*

Stars, Camper Van Beethoven's *Our Beloved Revolutionary Sweetheart*, Screaming Trees' *Invisible Lantern*, Fishbone's *Truth And Soul*, U2's *Rattle And Hum*, Dinosaur Jr.'s *Bug*, FireHose's *if'n*, Living Colour's *Vivid*, Michelle Shocked's *The Texas Campfire Tapes*, Tracy Chapman's self-titled debut, and *Nothing's Shocking*, the major label debut from Los Angeles's Jane's Addiction.

| TOP 20 MOST-PLAYED ALBUMS OF 1988 | |
|-----------------------------------|--|
| RANK | ARTIST + TITLE |
| 1 | MIDNIGHT OIL <i>Diesel And Dust</i> |
| 2 | CAMPER VAN BEETHOVEN <i>Our Beloved ...</i> |
| 3 | SUGARCUBES <i>Life's Too Good</i> |
| 4 | THE CHURCH <i>Starfish</i> |
| 5 | SINEAD O'CONNOR <i>The Lion And The Cobra</i> |
| 6 | SMITHEREENS <i>Green Thoughts</i> |
| 7 | TRACY CHAPMAN <i>Tracy Chapman</i> |
| 8 | SOUL ASYLUM <i>Hang Time</i> |
| 9 | PRIMITIVES <i>Lovely</i> |
| 10 | GODFATHERS <i>Birth, School, Work, Death [12-Inch]</i> |
| 11 | ZIGGY MARLEY <i>Conscious Party</i> |
| 12 | LOVE AND ROCKETS <i>Earth.Sun.Moon</i> |
| 13 | RAILWAY CHILDREN <i>Recurrence</i> |
| 14 | FIREHOSE <i>If'n</i> |
| 15 | BIG AUDIO DYNAMITE <i>Tighten Up Vol. '88</i> |
| 16 | WIRE <i>A Bell Is A Cup Until It Is Struck</i> |
| 17 | ERASURE <i>The Innocents</i> |
| 18 | INXS <i>Kick</i> |
| 19 | SHRIEKBACK <i>Go Bang!</i> |
| 20 | TALKING HEADS <i>Naked</i> |

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CMJ
MUSIC REPORT
CLASS OF 2003

ABSENT ON PICTURE DAY



1989

At the end of the “me” decade, rife with deceptive politics, indulgent parties and the fear of AIDS, comes a hopeful and personal soundtrack to a crazy world: **The Cure’s** *Disintegration* owns the No. 1 position on CMJ’s year-end chart.

level of craft and thought that goes light years beyond mere quirkiness.” **Black Francis** strikes again! • Following the huge musical impact of **New Order** and the **Smiths** earlier in the decade, Manchester, England once again proves to be the starting point for a sea change in British music (as it will continue to do over the next decade), as the **Stone Roses** emerge with their self-titled debut album. Fusing retro-guitar dynamics with a contemporary dance sensibility stemming from the thriving local acid-house culture, the group gives rise to the massive new sonic movement known as the “baggy” scene. • Ruining **Eddie Van Halen’s** day by surreptitiously sampling **Van Halen’s** 1978 classic “Jamie’s Cryin,’”

come. • After a three-year hiatus, **Lou Reed** returns to the pantheon of great storytelling singer-songwriters with the release of *New York*. The album covers a myriad of subjects, going well beyond the scope of the titular city itself. • Following up on the previous year’s Sub Pop Singles Club “Love Buzz” 7-inch, **Nirvana** releases its debut full-length, *Bleach*, snagging the band a CMJ cover and a description as “action comic metal for the post-stoned generation.” CMJ also comments that **Kurt Cobain**, as he’s known at the time, has “the best rock throat since **Chris Cornell**... and he doesn’t have to sing bare-chested to prove he’s a man.”



Highlighted by **Robert Smith’s** inimitable vocals, its oft-covered single, “Lovesong,” stands out as a touching promise of faith. CMJ describes *Disintegration* as The Cure’s “most beautifully recorded album, where all the textures shimmer and glow.” The disc goes on to be considered a major peak in the band’s career. • CMJ *New Music Report’s* 10-year anniversary is in full swing in 1989. A limited edition five-disc collection, *CMJ 10: The First Decade 1979–1989* is issued, spotlighting the most important artists to impact the CMJ charts and their reporting stations. Included on the discs is everyone from **The Clash** and **Run-DMC** to **R.E.M.** and **Megadeth**. The liner notes detail each band’s musical relevance and importance to College Radio throughout the decade. • In CMJ Music Marathon news, **Soundgarden** delivers an electrifying set, supporting its major label debut, *Louder Than Love*. Backed by the single “Hands All Over,” the band is a lumbering alt-metal force to be reckoned with, laying the flannel foundations for the coming of grunge. • Just missing No. 1 in the year-end chart, the **Pixies** release *Doolittle*, which is considered by many to be the band’s shining moment. Of their major label debut, CMJ declares, “The Pixies are cooler than death. The hooks on ‘Wave Of Mutilation,’ ‘Gouge Away’ and ‘Here Comes Your Man’... reveal a

Tone-Loc’s “Wild Thing” dominates the No. 1 position on CMJ’s Beat Box chart. (Yeah, that’s right — we had a “Beat Box” chart in 1989.) After court battles with the Van Halen camp, Tone-Loc ends up forking over some of his royalties. • Following the homophobic and racist sentiments of “One In A Million,” a cut from **Guns N’ Roses’** *GN’R Lies* disc, the band is barred from headlining an AIDS benefit in New York. Frontman **Axl Rose** claims his intentions were misunderstood. • Also facing allegations of racism, **Public Enemy** temporarily disbands after “Minister of Information” **Professor Griff** makes anti-Semitic remarks in a *Washington Post* interview. The group fires him and subsequently rehires him. • 2 Live Crew rapper **Luther Campbell** is arrested on obscenity charges for his lyrics on the group’s *As Nasty As They Wanna Be*. While unable to predict the legal calamity that will ensue, CMJ advises, “Though much of this [album] might put your station in trouble with the FCC, listen carefully to find the cleaner cuts, or get the reportedly G-rated version, *As Clean As They Wanna Be*.” Record storeowners in Alexander City, Alabama who are fined and arrested for selling the release, meanwhile, discover the answer to the musing, “Guess which version will blow out of retail outlets?” Trouble for the Crew will only escalate in the year to

TOP 20 MOST-PLAYED ALBUMS OF 1989

| RANK | ARTIST + TITLE |
|------|--|
| 1 | THE CURE <i>Disintegration</i> |
| 2 | PIXIES <i>Doolittle</i> |
| 3 | LOVE AND ROCKETS <i>Love And Rockets</i> |
| 4 | R.E.M. <i>Green</i> |
| 5 | BOB MOULD <i>Workbook</i> |
| 6 | XTC <i>Oranges And Lemons</i> |
| 7 | U2 <i>Rattle And Hum</i> |
| 8 | B-52’S <i>Cosmic Thing</i> |
| 9 | INDIGO GIRLS <i>Indigo Girls</i> |
| 10 | PUBLIC IMAGE LTD <i>9</i> |
| 11 | DEAD MILKMEN <i>Beelzebubba</i> |
| 12 | THE CULT <i>Sonic Temple</i> |
| 13 | THE THE <i>Mind Bomb</i> |
| 14 | REPLACEMENTS <i>Don’t Tell A Soul</i> |
| 15 | COWBOY JUNKIES <i>The Trinity Session</i> |
| 16 | CONCRETE BLONDE <i>Free</i> |
| 17 | ELVIS COSTELLO <i>Spike</i> |
| 18 | LOU REED <i>New York</i> |
| 19 | NEW ORDER <i>Technique</i> |
| 20 | SONIC YOUTH <i>Daydream Nation</i> |

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NEW MUSIC WEEKLY - "Just heard a new CD from The Limits and we are very impressed. The title of the CD "Songs About Girls" sets the pace for what is an excellent 15 song collection of great music."

OPTION MAG. - "Another excellent production from the group ...overflowing with rich guitar parts, arrangements, and melodies that instantly hook the listeners."

BOSTON ROCK - "they'll earn more chart points for the songs on this album"

hooks (hōōkz)

1. a curved piece of metal, wood, etc.
2. those catchy music thingys that make you love a song instantly!
3. **the limits** ...songs about girls
4. something that catches or ensnares

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1990

CMJ *New Music Report* has a big year at the turn of the decade. Twelve years after its inception, the magazine makes the jump to weekly publication, giving its readers twice as many reasons to get excited about checking their mailboxes each month. • You know those “Parental Advisory” logos that are so familiar that we barely notice them anymore? 1990 marks the first time one of them finally appears, after five years of ballyhoo amongst “concerned” citizens and government officials — most notably the scourges of the free-speaking artist, **Tipper Gore** and the P.R.M.C. (Parents’ Music Resource Center). The optional warnings, thankfully, are a step short of proposed legislation for mandatory stickering. In a surprising turn, years later, liberals around the nation will lament the fact that Gore doesn’t get to become the country’s First Lady. • With everyone so focused on explicit content, **2 Live Crew** becomes the first recording artist in history to have its work declared obscene by a federal judge. A Miami record store owner is promptly arrested for selling a copy of the rap group’s album, *As Nasty As They Wanna Be*, to an undercover police officer. Just days later, members of the group themselves are arrested for performing the “obscene” material at a Florida venue. The ruling is eventually overturned, but the first-amendment blow has already been struck. • R&B legend **Curtis Mayfield** is struck by a falling equipment rig at a show in Brooklyn, New York, ending up tragically paralyzed for the rest of his life as a result. • Grunge begins to take hold, as the Seattle scene builds steam. **Alice In Chains** releases its debut album, *Facelift*, and **Soundgarden**, **Screaming Trees** and **Nirvana** are all names that are gaining in familiarity. Meanwhile, **Mother Love Bone** singer **Andrew Wood** dies of a drug overdose; no one can predict it at the time, but his passing will lead to a chain of events that will give birth to one of the biggest acts of the coming decade — **Pearl Jam**. • ’80s mainstay **Depeche Mode** has no trouble crossing the decade divide. Its album, *Violator*, takes the top spot in the CMJ year-end chart, and assures that its dedicated legion of fans *stays* dedicated. • **Sonic Youth** proves that making a move to a major label can be a smart move for an



indie act, if done right. The band’s DGC debut, *Goo*, performs the rare feat of *entering* the CMJ Top 150 chart at No. 1. • **Uncle Tupelo’s** *No Depression* comes out, the first album from the band that won the CMJ Readers’ Poll the year before. The group, which will go on to spawn **Wilco** and **Son Volt** in its phoenix-like demise, performs at the CMJ Music Marathon, with a set that is widely regarded as one of the highlights of the event. • Two of the most influential bands of the era have new albums on offer. Even better, the **Pixies’** *Bossanova* and **Jane’s** *Addiction’s* *Ritual De Lo Habitual* are released in the *same week*. **Pixie Kim Deal**, however, has found another outlet for her own songs; the **Breeders** debut, *Pod*, heralds the arrival of a band that will soon have quite an impact — a cannonball-sized one, even. • The U.K. remains active in updating the sound of the underground, as Manchester’s **Charlatans** U.K. debut in the wake of the frenzy around fellow Mancunians the **Stone Roses**. The Charlatans’ first album, *Some Friendly*, features the hit “The Only One I Know,” which will remain an indie dance floor staple over a decade later. • Another British movement, the shoegaze scene, is also bubbling up. The release of **My Bloody Valentine’s** *Loveless*, the pinnacle of the genre, is still a year away, but a debut EP and album from **Ride**, the first U.S. release from **Lush**, and the appearance of **Slowdive** all herald the coming of something truly huge. • At the top of the U.K. heap in 1990, however, are the **Sundays**. *Reading, Writing And Arithmetic*, the band’s debut, is a big No. 1 on the CMJ chart — so big, in fact,

that it comes close to the top of the year-end chart, missing out only to **Depeche Mode** and **Social Distortion**. • Finally, another musical revolution is also on the horizon — the arrival and success of **Nine Inch Nails’** *Pretty Hate Machine* opens the door for the explosion of industrial music into the mainstream.

TOP 20 MOST-PLAYED ALBUMS OF 1990

| RANK | ARTIST + TITLE |
|------|--|
| 1 | DEPECHE MODE <i>Violator</i> |
| 2 | SOCIAL DISTORTION <i>Social Distortion</i> |
| 3 | SUNDAYS <i>Reading, Writing And Arithmetic</i> |
| 4 | PETER MURPHY <i>Deep</i> |
| 5 | THEY MIGHT BE GIANTS <i>Flood</i> |
| 6 | SONIC YOUTH <i>Goo</i> |
| 7 | NINE INCH NAILS <i>Pretty Hate Machine</i> |
| 8 | LIGHTNING SEEDS <i>Cloudbuckooland</i> |
| 9 | MIDNIGHT OIL <i>Blue Sky Mining</i> |
| 10 | CONCRETE BLONDE <i>Bloodletting</i> |
| 11 | ULTRA VIVID SCENE <i>Joy 1967-1990</i> |
| 12 | WORLD PARTY <i>Goodbye Jumbo</i> |
| 13 | IGGY POP <i>Brick By Brick</i> |
| 14 | ELEVENTH DREAM DAY <i>Beet</i> |
| 15 | THE CHURCH <i>Gold Afternoon Fix</i> |
| 16 | SINEAD O’CONNOR <i>I Do Not Want What I ...</i> |
| 17 | JESUS AND MARY CHAIN <i>Automatic</i> |
| 18 | NITZER EBB <i>Showtime</i> |
| 19 | SOUP DRAGONS <i>Lovegod</i> |
| 20 | CREATURES <i>Boomerang</i> |

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1991

On February 8, 1991, CMJ announces that Nirvana has inked a deal with DGC Records. By year's end, it's evident that 1991 will go down as the year that Nirvana's major label debut, *Nevermind*, and its anthem, "Smells Like Teen Spirit," set the stage for the grunge cultural phenomenon, and the alternative music revolution that continues to this day, in addition to marking Seattle as the angst

and video, "Losing My Religion" — dominates the CMJ and pop worlds. • After endless delays, My Bloody Valentine releases its second full album, *Loveless*, immersing listeners in an intangible, intractable dream state of sly eroticism, fragility and intricate beauty. On November 1, CMJ claims to be "numbstruck," calling MBV's Kevin Shields one of the "sonic geniuses of our century, like Brian Wilson and beyond." • Dinosaur Jr. delivers its major label debut, *Green Mind*, which we call "a more mature take on a band that still retains its primal urgency." CMJ also lauds "Dinosaur Jr. pharaoh J. Mascis," extolling "this awkward, deadpan dude's rare talent." • It's not often that we call a record a "definitive pop masterpiece," but the accolade perfectly suits Matthew Sweet's third album, *Girlfriend*. • After plugging away for eight years, L.A.'s

ment and arts festival, the brainchild of Perry Farrell and Stephen Perkins of Jane's Addiction and Marc Geiger and Don Muller of Triad Booking. The kick-off show is on July 18, in Phoenix, Arizona, and the line-up includes Jane's Addiction, the Henry Rollins Band, Butthole Surfers, Ice-T, Nine Inch Nails, Living Colour and Siouxsie And The Banshees. • Then there's the year's *other* most talked-about tour: the CMJ *Live Wire* review of one of the shows (at Madison Square Garden) notes that, "Possibly not since peanut butter and marshmallow fluff first met on two slices of white bread has a pairing generated so much excitement and made so much sense as the coupling of Neil Young And Crazy Horse and Sonic Youth on tour together, both perhaps the last great practitioners of that near-extinct strain — rock."



and guitar capital of the world. • On July 12, CMJ reports that Epic Records has signed Pearl Jam. Rising from the ashes of Seattle's legendary Green River and Mother Love Bone, Pearl Jam releases the magnificent *Ten*, which goes on to become the No. 1 album in CMJ chart history. • From Ellensburg, Washington, just a couple of hours outside of Seattle, Screaming Trees release their major label debut, *Uncle Anesthesia*, rife with the band's trademark guitar flights of fancy and frontman Mark Lanegan's lonesome coyote howl. • Early in the year, Chicago's Smashing Pumpkins release their debut 7-inch on Sub Pop, "Tristessa" (which CMJ calls "a grinding, drawled-out, lascivious rocker with a chisel-sharp pop aesthetic"), followed by their debut full-length LP, *Gish*, which we promptly dub "the most alluringly escapist record of the year." • Metallica gives us a self-titled album, also referred to as the *Black Album* — a gigantic, sprawling masterpiece of the Loud Rock genre, led by the huge track "Enter Sandman." • Jesus Jones breaks big with its *Doubt* LP and the lead track, "Right Here, Right Now." • R.E.M. has its first-ever No. 1 record on the pop charts, as the blockbuster *Out Of Time*, its seventh studio release — with its lead track

Red Hot Chili Peppers finally hit the big time with *Blood Sugar Sex Magik*, and the Top 5 pop radio track "Under The Bridge." • Primus releases *Sailing The Seas Of Cheese*, a masterfully crafted, yet cartoonish fusion of funk, thrash and progressive sound. • Dripping with shimmering harmonies and jangly Big Star-ish guitars, Teenage Fanclub releases its classic guitar-pop major label debut, *Bandwagonesque*, the album that dethrones Nirvana's *Nevermind* from the No. 1 position on the CMJ Radio chart. • N.W.A. issues *Niggaz4life*, the follow-up LP that continues the relentless, in-your-face grittiness of its debut, *Straight Outta Compton*; this one goes right to the top of the pop charts. • From L.A. comes the Latino-tinged, spliff-fueled, hardcore rapping of Cypress Hill and its eponymous, dark, penetrating debut album. • Skiffle-influenced Liverpoolians the La's release their self-titled debut LP, a collection of timeless, flawless pop songs. • Sadly, within weeks of one another, the music world loses two giants: Jazz legend and trumpet pioneer Miles Davis and rock impresario, philanthropist and cultural icon Bill Graham. • A headline in CMJ's April 26 News section proclaims, "It's Gonna Be A Lollapalooza!" — announcing the launch of the all-day alternative music, entertain-

TOP 20 MOST-PLAYED ALBUMS OF 1991

| RANK | ARTIST + TITLE |
|------|--|
| 1 | R.E.M. Out Of Time |
| 2 | JESUS JONES Doubt |
| 3 | SMASHING PUMPKINS Gish |
| 4 | PRIMUS Sailing The Seas Of Cheese |
| 5 | KING MISSILE The Way To Salvation |
| 6 | RIDE Nowhere |
| 7 | SHOXSIE AND THE BANSHEES Superstition |
| 8 | SCHOOL OF FISH School Of Fish |
| 9 | MATERIAL ISSUE International Pop Overthrow |
| 10 | THROWING MUSES The Real Ramona |
| 11 | NED'S ATOMIC DUSTBIN God Fodder |
| 12 | FISHBONE The Reality Of My Surroundings |
| 13 | BIG AUDIO DYNAMITE II The Globe |
| 14 | HAPPY MONDAYS Pills 'N' Thrills And Bellyaches |
| 15 | ELECTRONIC Electronic |
| 16 | LA'S La's |
| 17 | FEELIES Time For A Witness |
| 18 | EMF Schubert Dip |
| 19 | TRASH CAN SINATRAS Cake |
| 20 | JANE'S ADDICTION Ritual De Lo Habitual |



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1992

Many of the sub-categories that now exist under “Rock” in the music taxonomy spring to life when **Nirvana’s** *Nevermind* goes to No. 1 on the pop charts on January 11, 1992. Three-and-a-half months after its release, the album knocks **Michael Jackson’s** *Dangerous* out of the water to claim the top spot. Soon after, the attributions of “Seattle,” “grunge” and “alternative” become unavoidable, and flannel is everywhere to be found. Major labels quickly follow with a gold rush of band signings in the Pacific Northwest. • CMJ directs its readers’ attention to **Pavement’s** debut, *Slanted And Enchanted*, calling it “quite likely the first and last word in American indie rock.” • Another amazing debut is **PJ Harvey’s** *Dry*. Under the direction of **Polly Jean Harvey**, the album sees a delicate balance between insanity, sex, and sweet passion, peppered with strings and the singer’s unique vocals. • Released in the heatwave of July, **Sonic Youth’s** *Dirty* is the band’s most commercial and confrontational album yet. • Brit-pop and electronics merge on *Peng!*, the ’92 release of soon-to-be College Radio favorite **Stereolab**. • **R.E.M.** releases its tenth album, *Automatic For The People*, which includes the single “Everybody Hurts.” The record sees the group finally reach the height of its long-standing career. • **Hal Willner** produces one of the best Jazz tribute albums, *Weird Nightmares: Meditations On Mingus*, celebrating the talent of American Jazz composer, author and bass player **Charles Mingus**. **Elvis Costello**, **Leonard Cohen**, **Chuck D.**, **Henry Rollins** and **Keith Richards** are featured on the compilation. • **Lollapalooza** runs for a second year, this time featuring **Pearl Jam**, **Ice Cube**, **Soundgarden** and **Ministry**. 1992 is the first year of the festival’s second stage, where **Lollapalooza** organizer and **Jane’s Addiction** frontman **Perry Farrell** shows off his new band, **Porno For Pyros**. • **Sinead O’Connor** escalates her notorious reputation by ripping up a picture of **Pope John Paul II** in front of a live national television audience on *Saturday Night Live*. Later in the year, at a **Bob Dylan** tribute concert, O’Connor is booted off stage. • It’s a big year for **Arrested Development**, as the group releases one of its best albums, along with a



soundtrack contribution. The band’s debut, *3 Years, 5 Months And 2 Days In The Life Of* features the hit single “Tennessee,” and promotes dignity and respect through what AD calls “life-music.” The group’s song “Revolution” is featured on the soundtrack to **Spike Lee’s** *Malcolm X*. • **Rage Against The Machine** releases its self-titled debut, including the single “Killing In The Name Of.” Combining the fury of rock and politics, the musically gifted activists in the band begin their career entertaining and educating their fans to become more aware of injustices around the world. • With *Check Your Head*, the **Beastie Boys** reinvent themselves, courtesy of the single “So What’cha Want,” and other Hip-Hop/funk-flavored tracks on their third release. • Their second major label release leads the **Lemonheads** to the top of the CMJ charts. *It’s A Shame About Ray* goes on to become one of the biggest CMJ chart successes of all time. • After the success of **Hüsker Dü** and

two solo albums, **Bob Mould** forms a new band, **Sugar**, with **Zulus** drummer **Malcolm Travis** and bassist **David Barbe** from **Mercyland**. The new band releases *Copper Blue*, which is Mould’s *Zen Arcade* for the 1990s — the most intense album of Sugar’s career, marked by the frontman’s ability to write pop songs that are as experimentally successful as they are catchy. • Nine years after forming, **Soul Asylum** releases *Grave Dancers Union* on Columbia, and makes a name for itself with the single “Runaway Train.” • One of the most versatile artists around, **Tom Waits** releases *Bone Machine*. The album stands on its own, even in Waits’ eclectic catalogue, as his most harrowing release. A rough gem, it showcases Waits at the peak of his darkest sonic experimentation. • CMJ writes that **Tori Amos’s** “original, schizophrenic talent will probably be worshipped and despised with equal fervor for years to come,” and we were very right. With her debut solo release, *Little Earthquakes*, Amos builds a large, devoted following that will go on to become one of the most dedicated fan bases within her time. • The 1992 CMJ Music Marathon features keynote speakers **Lou Reed**, **Iggy Pop**, and the Rev. **Jesse Jackson**. **Morphine**, **Catherine Wheel** and the **Flaming Lips** are among the bands that perform at the event.

TOP 20 MOST-PLAYED ALBUMS OF 1992

| RANK | ARTIST + TITLE |
|------|--|
| 1 | U2 Achtung Baby |
| 2 | PEARL JAM Ten |
| 3 | ROLLINS BAND The End Of Silence |
| 4 | RED HOT CHILI PEPPERS Blood Sugar Sex Magik |
| 5 | LEMONHEADS It’s A Shame About Ray |
| 6 | CRACKER Cracker |
| 7 | MATTHEW SWEET Girlfriend |
| 8 | BEASTIE BOYS Check Your Head |
| 9 | TORI AMOS Little Earthquakes |
| 10 | L7 Bricks Are Heavy |
| 11 | NIRVANA Nevermind |
| 12 | LIVE Mental Jewelry |
| 13 | HELMET Meantime |
| 14 | THE CURE Wish |
| 15 | JESUS AND MARY CHAIN Honey’s Dead |
| 16 | JULIANA HATFIELD Hey Babe |
| 17 | TEENAGE FANCLUB Bandwagonescape |
| 18 | SOUP DRAGONS Hotwired |
| 19 | SOUNDGARDEN Badmotorfinger |
| 20 | FAITH NO MORE Angel Dust |

1993



Grunge is still in high gear as alternative music revolution leaders like Nirvana and Pearl Jam prove they aren't flukes. Meanwhile, Nirvana's *In Utero*, Pearl Jam's *Vs.*, and Smashing Pumpkins' *Siamese Dream* are all joined on the new release shelves by the first album from a little "one-hit-wonder" outfit from Oxford, England, known as Radiohead. *Pablo Honey's* "Creep" becomes a runaway hit and, in June, the band makes its U.S. television debut on the *Arsenio Hall Show*. • In a moment nearly as awe-inspiring, after 10 years, *CMJ New Music Report* finally loses its staple. On May 10, 1993, *CMJ* abandons the time-honored "tip-sheet" format (with the staple in the upper left-hand corner) for a tabloid-style 9" x 12" bound magazine. • Radiohead isn't the only

major U.K. act to drop its debut this year: The Verve also introduces itself to the world, with the swirling psychedelic masterpiece *A Storm In Heaven*. • England's Suede (dubbed the London Suede in the States, due to a legal dispute) issues its eponymous domestic debut, mixing the glam bravado of *Ziggy Stardust*-era Bowie with the winsome texture of the Smiths, for a record that covers its emotional pain and confusion with stylish arrogance. • From nearby Ireland, a young band called the Cranberries gets its start towards stardom with the release of its extremely well-received first album, *Everybody Else Is Doing It, So Why Can't We?*, and its unavoidable single, "Linger." • PJ Harvey steps up to the plate and drops her second album, *Rid Of Me*. A most worthy follow-up to her debut, *Dry*, Harvey's brash sophomore effort is one of the year's strongest albums. • Former Pixies Frank Black and Kim Deal both release new albums. Deal's one-time side project, the Breeders, solidifies with the addition of her twin sister Kelley — who was originally supposed to be a Pixie — and the group's sophomore album, *Last Splash*, spawns the huge hit "Cannonball." Black's self-titled solo debut, meanwhile, wins critical acclaim and much adoration from College Radio, but his mainstream media exposure is pretty much limited to *Beavis And Butthead* making fun of his "Los Angeles" video. • Dinosaur Jr.'s *Where You Been?* — led by the single, "Start Choppin'" — furthers frontman J. Mascis's legend as a guitar god. While not as dense as the band's *Green Mind*, *Where You Been?* proves that less is often more. • The third installment of the Lollapalooza tour hits the road, with Primus, Alice In Chains, Dinosaur Jr., Fishbone, Arrested Development, Front 242, Tool and Rage Against The Machine on the main stage, while Babes In Toyland, Sebadoh and Mercury Rev all grace the second stage. A few great stories from the road include a Rage Against The Machine protest at a stop in Philadelphia, where the band members appear naked, with their mouths duct-taped, and the letters "P.R.M.C." written on their chests. Rage doesn't perform a note, and, after 15 minutes of silence, is escorted off the stage by Philadelphia's finest. Mercury Rev, meanwhile, has the plug pulled on its set in Denver, for, of all things, playing too loud. • Former Throwing Muses and Breeders member Tanya Donnelly unveils her new band, Belly, with the release of *Star*, a debut album featuring a string of singles, including "Feed The Tree," "Gepetto" and "Slow Dog." • Chicago's Urge Overkill hits the majors with the release of *Saturation*. The disc combines the band's cool image with its post-punk

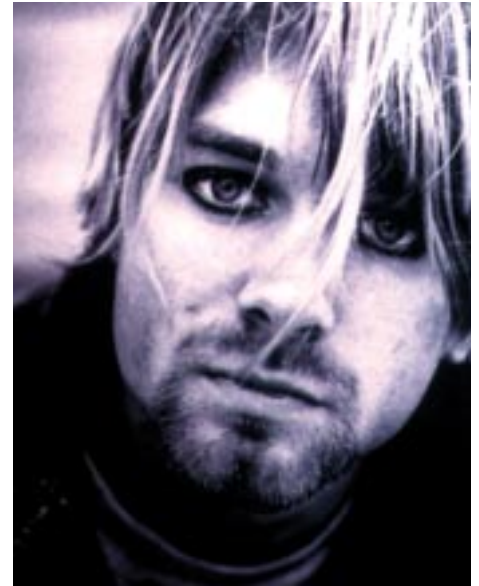
street smarts. • Jane's Addiction frontman Perry Farrell releases the much-anticipated debut from his new outfit, *Porno For Pyros*. The disc, featuring the memorable single "Pets," is a definite departure from the junkie-glam rock of Jane's, and spotlights a more sophisticated sound for the dynamic singer. • Other significant releases of the year include: Afghan Whigs' *Gentlemen*, Buffalo Tom's *Big Red Letter Day*, Bikini Kill's *Pussy Whipped*, Kate Bush's *The Red Shoes*, Butthole Surfers' *Independent Worm Saloon*, the Cocteau Twins' *Four-Calendar Café*, Counting Crows' *August And Everything After*, Cracker's *Kerosene Hat*, The Fall's *The Infotainment Scan*, the Flaming Lips' *Transmissions From The Satellite Heart*, David Gray's *A Century Ends*, the Juliana Hatfield Three's *Become What You Are*, the Lemonheads' *Come On Feel The Lemonheads*, the Melvins' *Houdini*, Morphine's *Cure For Pain*, My Life With The Thrill Kill Kult's *Above The Night*, the Posies' *Frosting On The Beater*, Sebadoh's *Bubble And Scrape*, Jon Spencer Blues Explosion's *Extra Width*, the Spinanes' *Manos*, Teenage Fanclub's *Thirteen*, Tool's *Undertow*, A Tribe Called Quest's *Midnight Marauders*, Uncle Tupelo's *Anodyne*, Tom Waits' *The Black Rider*, the Waterboys' *Dream Harder*, and Paul Westerberg's *14 Songs*.

TOP 20 MOST-PLAYED ALBUMS OF 1993

| RANK | ARTIST + TITLE |
|------|---|
| 1 | STONE TEMPLE PILOTS <i>Core</i> |
| 2 | CRANBERRIES <i>Everybody Else Is Doing It, So ...</i> |
| 3 | BELLY <i>Star</i> |
| 4 | URGE OVERKILL <i>Saturation</i> |
| 5 | LENNY KRAVITZ <i>Are You Gonna Go My Way?</i> |
| 6 | DINOSAUR JR. <i>Where You Been</i> |
| 7 | PJ HARVEY <i>Rid Of Me</i> |
| 8 | THE THE <i>Dusk</i> |
| 9 | SOUL ASYLUM <i>Grave Dancers Union</i> |
| 10 | RADIOHEAD <i>Pablo Honey</i> |
| 11 | FRANK BLACK <i>Frank Black</i> |
| 12 | SMASHING PUMPKINS <i>Siamese Dream</i> |
| 13 | PRIMUS <i>Pork Soda</i> |
| 14 | PORNO FOR PYROS <i>Porno For Pyros</i> |
| 15 | THE VERVE <i>A Storm In Heaven</i> |
| 16 | BUTTHOLE SURFERS <i>Independent Worm Saloon</i> |
| 17 | FLAMING LIPS <i>Transmissions From The ...</i> |
| 18 | 10,000 MANIACS <i>Our Time In Eden</i> |
| 19 | R.E.M. <i>Automatic For The People</i> |
| 20 | WEEN <i>Pure Guava</i> |

1994

Melodic pop-punk comes to the masses in the form of **Green Day's** *Dookie*. The band's third album and major label debut, the disc receives heavy airplay on both commercial and College Radio stations throughout the country, and goes on to sell over eight million copies, securing the No. 1 spot on CMJ's year-end album chart. • Other punkers who score big in 1994 include **Rancid** and the **Offspring**. • April 5, 1994 becomes one of the most tragic days in music history, as millions of fans are stunned by the news of **Kurt Cobain's** untimely death. The **Nirvana** singer's suicide sparks a massive, nearly unparalleled response from mourners around the world. **Nirvana's** *MTV Unplugged In New York* is released later in the year. • **Hole's** *Live Through This* is also released, and, for better or worse, the album makes Cobain's newly widowed bride, **Courtney Love**, into a household name. The disc goes on to be voted album of the year in the annual *Village Voice* critics' poll. • Over in the U.K., a phenomenon is born, as **Oasis** releases its debut album, *Definitely Maybe*, making a grab at the heart of a nation. • **Beck** may be best known at the time for the ultra-catchy single "Loser," which becomes a radio mainstay, but he also proves to be one of the busiest people in "alternative rock," by releasing three full-length records in the course of the year (*Mellow Gold*, *Stereopathic Soul Manure* and *One Foot In The Grave*). • After seven years as one of the most bootlegged albums around, **Prince's** *The Black Album* is released for the first time since 1987. CMJ describes the album as "black, as in bleak — in many ways, the frankest, most disturbing portrayal of American life since **Sly Stone** or **James Brown** reacted to the hard times around them in the early '70s." • The **Beastie Boys** release their fourth album, *Ill Communication*, via their label, Grand Royal. CMJ subsequently raves, "If there's one thing the Beasties know how to do better than almost every Hip-Hop group out there, it's to constantly sample and search for something different or unheard (getting doper along the way), resulting in a sound and vibe they can easily call their own. The trio's brand of Hip-Hop will always be in



fashion." • Receiving heavy rotation on the stereos and College Radio shows of indie rockers nationwide are **Pavement's** *Crooked Rain, Crooked Rain* and **Velocity Girl's** *Simpatico!* At the same time, Chapel Hill, North Carolina's indie scene continues to flourish, bringing critical acclaim to records such as **Superchunk's** *Foolish*, **Archers Of Loaf's** *Vs. The Greatest Of All Time* and **Polvo's** *Celebrate The New Dark Age*. • Other notable and influential albums released in 1994 include **Weezer's** self-titled debut, **Jeff Buckley's** *Grace*, **Smashing Pumpkins's** *Siamese Dream*, **Nine Inch Nails's** *The Downward Spiral*, **Tori Amos's** *Under The Pink*, and **Sonic Youth's** *Experimental Jet Set Trash And No Star*. • **Pearl Jam** stuns the music industry by taking on Ticketmaster. The move is an effort to make more people aware of the company's monopoly on ticket sales, and an attempt to make tickets for the band's shows more affordable for its fans. • The summer concert scene proves fruitful, with strong lineups at both Woodstock '94 and the ever-popular traveling show, Lollapalooza. In celebration of the 25th anniversary of the original Woodstock, Woodstock '94 takes place in Saugerties, NY on Aug. 13–14, featuring performances by **Arrested Development**, **Johnny Cash**, the **Cranberries**, **Cypress Hill**, **Nine Inch Nails**, **Porno For Pyros**, **Red Hot Chili Peppers**, **Rollins Band** and **Metallica**, among others. Helping to provide a sense of music history at the event are performances by **Santana**, **Crosby, Stills And Nash**, and **Joe Cocker**, who all played sets at the original event. Lollapalooza '94, meanwhile, includes performances from **George Clinton And The**

P-Funk All Stars, the **Breeders**, **L7**, and **Nick Cave And The Bad Seeds** on the main stage, with the **Pharcyde**, **Flaming Lips**, **Stereolab** and **Guided By Voices** on the touring festival's side stage. • Highlights from the CMJ Music Marathon in 1994 include a keynote speech from **Perry Farrell** and performances by **Weezer**, **Hole**, **Stereolab**, **Veruca Salt**, **Marilyn Manson**, **D Generation**, and **Spearhead**.

TOP 20 MOST-PLAYED ALBUMS OF 1994

| RANK | ARTIST + TITLE |
|------|---|
| 1 | GREEN DAY <i>Dookie</i> |
| 2 | SOUNDGARDEN <i>Superunknown</i> |
| 3 | LIVE <i>Throwing Copper</i> |
| 4 | BEASTIE BOYS <i>Ill Communication</i> |
| 5 | WEEZER <i>Weezer</i> |
| 6 | NINE INCH NAILS <i>The Downward Spiral</i> |
| 7 | TORI AMOS <i>Under The Pink</i> |
| 8 | COUNTING CROWS <i>August And Everything After</i> |
| 9 | PAVEMENT <i>Crooked Rain Crooked Rain</i> |
| 10 | MEAT PUPPETS <i>Too High To Die</i> |
| 11 | STONE TEMPLE PILOTS <i>Purple</i> |
| 12 | CRASH TEST DUMMIES <i>God Shuffled His Feet</i> |
| 13 | SMASHING PUMPKINS <i>Siamese Dream</i> |
| 14 | HOLE <i>Live Through This</i> |
| 15 | VELOCITY GIRL <i>Simpatico!</i> |
| 16 | SONIC YOUTH <i>Experimental Jet Set, Trash And ...</i> |
| 17 | SKY CRIES MARY <i>This Timeless Turning</i> |
| 18 | FRENTE <i>Marvin The Album</i> |
| 19 | REVEREND HORTON HEAT <i>Liquor In The Front</i> |
| 20 | NIRVANA <i>In Utero</i> |

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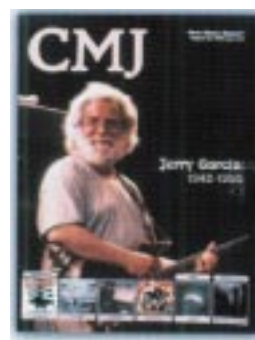
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1995

Alternative rock reaches its apex, as many of its most essential artists release the best albums of their careers. Meanwhile, breakbeat culture swims the Atlantic, and the U.S. is exposed to “jungle,” opening up a new door for electronic experimentation in the mid-’90s. • **Smashing Pumpkins** unveil their most ambitious project to date, *Mellon Collie And*

To Bring You My Love features the sultry “Down By The Water,” which fares almost as well as Björk’s success with “Hyperballad,” “It’s Oh So Quiet,” “Possibly Maybe” and “Army Of Me” — all lifted from her new disc, *Post*. • **Pearl Jam** replaces **Neil Young**’s usual back-up band, **Crazy Horse**, on his stunning release, *Mirrorball*. • The self-titled debut from the Seattle-based **Presidents Of The United States Of America** goes platinum, aided by the hit single, “Lump.” The band blends humor and crafty musicianship with songs about peaches, porches and dune buggies. • **Sonic Youth**, **Pavement**, **Hole** and **Moby** are all featured on **Lollapalooza**’s main stage in 1995; second stage spotlight stealers include **Built To Spill**, **Patti Smith** and **Yo La Tengo**. • On Aug. 9, **Deadheads** mourn the passing

quantities, sealing the band’s place as the quintessential Britrock archetype. • Meanwhile, in the midst of an intense rivalry with **Oasis**’s Gallagher brothers back in the U.K., **Blur** releases its fourth album, *The Great Escape*. • Great Britain also sees the birth of two immensely successful new bands in **Elastica** and **Supergrass**. The former, fronted by the feisty **Justine Frischmann**, scores a big hit Stateside with “Connection” and its self-titled debut full-length, while **Supergrass**’s debut, *I Should Coco*, lands the band a spot in the Top 10 of **CMJ**’s year-end chart. • The **CMJ Music Marathon** moves to **Lincoln Center**, with **David Bowie** appearing as one of the year’s keynote speakers. Performers include **PJ Harvey**, **Brian Wilson**, **Cibo Matto**, **Ben Harper** and **Silverchair**.



The Infinite Sadness, late in the year. The release soars to No. 1 on the **CMJ** charts, and ultimately becomes one of the biggest selling double-disc albums of all time. • Another all-timer is **Alanis Morissette**, who offers up her debut, *Jagged Little Pill*, succeeding with single after single, and selling over 15 million copies. • **Bad Brains** reunite for the first time since 1989 and release *God Of Love*, continuing their career as punk rock pioneers. • Following the suicide of **Kurt Cobain** in 1994, **Nirvana** drummer **Dave Grohl** picks up the mic and a guitar and forms **Foo Fighters**. The band releases a self-titled debut album that takes **Nirvana**’s flair for pop music as a starting point, then develops a style all its own. • The young and talented **Silverchair** emerges from Australia, causing a frenzy with its debut, *Frogstomp*. Several singles come off of this release, creating a wave the band will ride for well over the course of the year. • Also making huge leaps is *Sixteen Stone*, the debut album from London, England’s **Bush**. Hitting No. 1 on many charts, including **CMJ**’s, the album introduces the band with lead single “Everything Zen” — the first of a whole string of singles to sprout from the release. • Sonic vixens **PJ Harvey** and **Björk** both release albums that multiply their exposure levels around the globe. **Harvey**’s

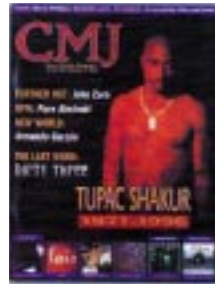
of **Jerry Garcia**, after the much-loved musical legend falls victim to a heart attack at the age of 53. • Straight out of Kentucky, **Joan Osborne** goes multi-platinum with her debut album, *Relish*, featuring the single “One Of Us.” • After producing some of the best albums of the early ’90s, **Butch Vig** forms his own band, **Garbage**. With **Shirley Manson**, a Scottish native, handling the vocals, the group’s self-titled debut creates a storm, revolving around **Manson**’s fierce sexual growling and the band’s abrasive/melodic dynamic. • **Ben Folds** breaks free of the “Five” and releases a solo debut disc, upping his piano volume to the max and showing off his arena-sized talent with all 88-keys and a powerful voice. • **Hum** drops its album, *You’d Prefer An Astronaut*. The band steadily builds a following, and becomes one of the essential names when it comes to indie rock invention. • **Better Than Ezra** breaks out with *Deluxe*, achieving heavy rotation on radio stations all across the country with its single, “Good.” • “Wonderwall” dominates the airwaves, standing out as one of the few anthems for the entire decade. The song helps to finally break **Oasis** in America, as the album it’s featured on, (*What’s The Story*) *Morning Glory?*, sells in ridiculous

TOP 20 MOST-PLAYED ALBUMS OF 1995

| RANK | ARTIST + TITLE |
|------|---|
| 1 | BUSH 16 Stone |
| 2 | BJÖRK Post |
| 3 | PJ HARVEY To Bring You My Love |
| 4 | CATHERINE WHEEL Happy Days |
| 5 | PRIMUS Tales From The Punchbowl |
| 6 | ALANIS MORISSETTE Jagged Little Pill |
| 7 | SUPERGRASS I Should Coco |
| 8 | MORPHINE Yes |
| 9 | MATTHEW SWEET 100% Fun |
| 10 | ASS PONYS Electric Rock Music |
| 11 | STONE ROSES Second Coming |
| 12 | PORTISHEAD Dummy |
| 13 | DAVE MATTHEWS BAND Under The Table ... |
| 14 | THROWING MUSES University |
| 15 | BETTER THAN EZRA Deluxe |
| 16 | FOO FIGHTERS Foo Fighters |
| 17 | ELASTICA Elastica |
| 18 | R.E.M. Monster |
| 19 | YO LA TENGO Electr-O-Pura |
| 20 | PEARL JAM Vitalogy |

1996

President Bill Clinton is re-elected in a landside vote and the Internet becomes a household name (CMJ's Web site, www.cmj.com, goes live on February 13). 1996 is also the year that a little production team known as the **Dust Brothers** hooks up with everyone's favorite folk hipster, **Beck**, to create *Odelay* — CMJ's No. 1 Album Of The Year, and a timeless masterpiece, to boot. Meanwhile, a bedroom Hip-Hop producer calling himself **DJ Shadow** changes the face of electronic music forever with his debut album, *Endtroducing*, a groundbreaking disc constructed entirely from samples. • Rapper **Tupac Shakur** is shot in Las Vegas after a boxing match on September 7. He dies six days later. A young man who had an altercation with the star is suspected of the murder, but is gunned down himself before he can be formally charged with the crime. The growing rivalry between East and West Coast rappers — **Sean "Puff Daddy" Combs's** Bad Boy Records and **Marion "Suge" Knight's** Death Row Records specifically — is also blamed for the killing. Shakur's 1996 album, *All Eyez On Me*, meanwhile, is one of the most successful Hip-Hop records of the year. The murder remains unsolved to this day. • **Blind Melon** frontman **Shanon Hoon** dies of an overdose on the band's tour bus, in the midst of a tour for the group's sadly overlooked sophomore album, *Soup*. • The **Fugees'** second album, *The Score*, becomes a mega-hit, thanks to the haunting vocals of pre-fame Fugee **Lauryn Hill** on their cover of **Roberta Flack's** "Killing Me Softly." **Wyclef Jean's** production isn't too shabby, either. • With *Antichrist Superstar*, **Marilyn Manson** goes from being a sideshow freak goth-rocker to becoming the scourge of Christian fundamentalist groups everywhere. What was once a clever deconstruction of the nature of celebrity and the excesses of American culture becomes a joke taken way to seriously by bible-thumpers around the globe. • **Pulp** frontman **Jarvis Cocker** "bum" rushes the stage during **Michael Jackson's** performance at the Brit awards, mooning the crowd. Cocker says he pulled the stunt in protest of the fact that Jackson sees himself as a "Christ-like figure with the power of heal-



ing." The British singer is arrested and later released. On a side note, **Pulp's** 1996 album, *Different Class*, is one of the year's best releases. • The soundtrack to the heroin-soaked film *Trainspotting* gives **Iggy Pop** a minor hit with "Lust For Life" — 19 years after the song was first released. • **Patti Smith** emerges after an eight-year hiatus with the *Gone Again* LP, a somber reflection on life and death, dealing with the loss of her husband, **Fred "Sonic" Smith**, her brother, **Todd**, and her good friend, controversial photographer **Robert Mapplethorpe**. Among the tracks on the record is "About A Boy," a statement on the suicide of **Kurt Cobain**. Smith also delivers a keynote address at the CMJ Music Marathon in September. • The shoegazing pioneers in **Lush** release *Lovelife*, which sees them moving in a more rock-oriented direction. The disc lands the group in CMJ's Top 20 year-end album chart, but also turns out to be its last; drummer **Chris Acland's** shocking suicide late in the year leads to the band's dissolution. • **Tori Amos** breaks out the harp-sichord for her third album, the lengthy, intricate, and astounding *Boys For Pele*. •

Cibo Matto drops its full-length debut, *Viva! La Woman*, which sees the New York-Japan duo of **Miho Hatori** and **Yuka Honda** exhorting everyone to "Know Your Chicken." • The surviving members of the **Sex Pistols** — **Johnny Rotten**, **Steve Jones**, **Paul Cook** and **Glen Matlock** — reunite for a summer tour. The "Filthy Lucre" tour, as it's billed, receives tepid fan and critical response. • The original members of **KISS** — **Gene Simmons**, **Paul Stanley**, **Peter Criss** and **Ace Frehley** — also reunite and put on the make-up again, for a huge tour that *does* strike a chord in audiences with a sweet tooth for nostalgia. • **Nine Inch Nails** play a surprise gig at Irving Plaza in New York City as part of the CMJ Music Marathon. The "Night Of Nothing" also includes performances by **Marilyn Manson** and **Meat Beat Manifesto**, as well as guest appearances by members of **Pop Will Eat Itself** and **Prick**. • The legendary **Johnny Cash** plays CMJ '96, as well, promoting the brilliant *Unchained*. • **Metallica** releases *Load*, the band's first record since the success of its "black" album. During the summer, the group headlines a punk-and-metal-friendly Lollapalooza, featuring **Soundgarden**, **Rancid**, **Screaming Trees**, the **Ramones** and **Psychotica**. (Remember Psychotica? Neither do we.)

TOP 20 MOST-PLAYED ALBUMS OF 1996

| RANK | ARTIST + TITLE |
|------|---|
| 1 | BECK <i>Odelay</i> |
| 2 | SOUL COUGHING <i>Irresistible Bliss</i> |
| 3 | REVEREND HORTON HEAT <i>It's Martini Time</i> |
| 4 | RAGE AGAINST THE MACHINE <i>Evil Empire</i> |
| 5 | STEREOLAB <i>Emperor Tomato Ketchup</i> |
| 6 | BUTTHOLE SURFERS <i>Electric Larryland</i> |
| 7 | NO DOUBT <i>Tragic Kingdom</i> |
| 8 | JAWBOX <i>Jawbox</i> |
| 9 | SEBADOH <i>Harmacy</i> |
| 10 | ANI DIFRANCO <i>Dilate</i> |
| 11 | CIBO MATTO <i>Viva! La Woman</i> |
| 12 | LUSH <i>Lovelife</i> |
| 13 | POSSUM DIXON <i>Star Maps</i> |
| 14 | KMFDM <i>XTORT</i> |
| 15 | SUBLIME <i>Sublime</i> |
| 16 | MAN OR ASTROMAN? <i>Experiment Zero</i> |
| 17 | ASH <i>1977</i> |
| 18 | SMASHING PUMPKINS <i>Mellon Collie And ...</i> |
| 19 | SOUNDTRACK <i>Trainspotting</i> |
| 20 | TORI AMOS <i>Boys For Pele</i> |

1997

Hip-Hop fans everywhere hoped that the death of Tupac Shakur was the end of rap star slayings, but **Biggie Smalls** (a.k.a. the **Notorious B.I.G.**) is gunned down in March, after leaving a

the **Chemical Brothers'** *Dig Your Own Hole* are released. Both sell impressively, but fail to spark the "electronic music revolution" that the record companies were hoping for.

• **Blur** releases its self-titled fifth album, featuring the ubiquitous single "Song 2," which popularizes spontaneously screaming "Woo-hoo!" in just about any situation. Despite the annoyance, the song becomes a staple at sporting events everywhere. Beat that, **Oasis**. • Another U.K. rock powerhouse, **The Verve**, releases its magnum opus, *Urban Hymns*, containing the huge single, "Bitter Sweet Symphony" — a track that lands the band in the middle of a legal

everywhere rejoice. • Other important indie rock releases of 1997 include **Built To Spill's** *Perfect From Now On* and **Guided By Voices'** *Mag Earwhig*. • Trip-hop proves it still has life, thanks to **Portishead's** *Portishead*, **Tricky's** *Pre-Millennium Tension* and **Sneaker Pimps'** *Becoming X*. • **The Dandy Warhols** release their second album, ...*The Dandy Warhols Come Down*, which spawns the hit "Not If You Were The Last Junkie On Earth." • U.K. trio **Supergrass** releases its impressive sophomore album, *In It For The Money* — which is unfortunately ignored by the mainstream, but still makes CMJ's Top 20 albums of the year.



Vibe magazine party in Los Angeles. His murder remains unsolved to this day. Biggie's partner and record label honcho, Sean "Puff Daddy" Combs, later teams up with **Sting** and samples the **Police's** "Every Breathe You Take" for a tribute song, "I'll Be Missing You." • **Radiohead** releases *OK Computer*, a haunting non-concept concept album about paranoia, out-of-control technology, car accidents and alienation. Considered by many to be the band's masterpiece, the album was recorded in actress **Jane Seymour's** "haunted" castle and cements the Oxford, England act's reputation as the greatest goddamn group in the universe. • **Bill Berry** leaves **R.E.M.** after suffering a near fatal aneurysm during the band's *Monster* tour. Berry, who had been with the group for 17 years, agrees to leave only if the remaining members will continue on without him. • The indie rock icons in **Pavement** release *Brighten The Corners*. The album quickly ascends the CMJ charts and goes on to be our No. 1 record of 1997. • Antichrist superstar **Marilyn Manson** is a keynote speaker at the 1997 CMJ Music Marathon. The other keynote speaker of the year couldn't be any more different: it's vegan, God-loving, techno-maven **Moby**. • As "electronica" is being touted as the Next Big Thing, **Prodigy's** *Fat Of The Land* and

dispute over a sample from the **Andrew Loog Oldham Orchestra's** take on the **Rolling Stones'** "The Last Time." While the disc takes **The Verve** to unexpected heights, it also turns out to be the band's last. • After nearly a decade of releases, the **Mighty Mighty Bosstones** score their first real hit with "The Impression That I Get," a single from the album *Let's Face It*. The disc is arguably the best record of the mid-'90s ska revival. • **Bob Dylan** makes a surprising comeback with the haunting *Time Out Of Mind*. Produced by **Daniel Lanois**, the album is Dylan's first collection of new material since 1990's *Under The Red Sky*, and introduces him to a new, and younger, audience. • **Smithsonian Folkways** reissues the long out-of-print *Anthology Of American Folk Music*, a landmark box set collection of obscure material that was all but forgotten for two decades. • The Digital Hardcore genre (named after **Atari Teenage Riot** mainman **Alec Empire's** label) makes its debut with **Atari Teenage Riot's** *Burn, Berlin, Burn!*. Leftist politics, speed metal guitar riffs, vintage video game samples and punk fury are the abrasive new music's calling cards. • **Hoboken, New Jersey's Yo La Tengo** releases the brilliant *I Hear The Heart Beating As One*. Record store clerks

TOP 20 MOST-PLAYED ALBUMS OF 1997

| RANK | ARTIST + TITLE |
|------|---|
| 1 | PAVEMENT <i>Brighten The Corners</i> |
| 2 | MIGHTY MIGHTY BOSSTONES <i>Let's Face It</i> |
| 3 | BLUR <i>Blur</i> |
| 4 | YO LA TENGO <i>I Can Hear The Heart Beating As One</i> |
| 5 | ANI DIFRANCO <i>Living In Clip</i> |
| 6 | DJ SHADOW <i>Endtroducing</i> |
| 7 | PRIMUS <i>Brown Album</i> |
| 8 | WEEN <i>The Mollusk</i> |
| 9 | RADIOHEAD <i>OK Computer</i> |
| 10 | TRICKY <i>Pre-Millennium Tension</i> |
| 11 | BUILT TO SPILL <i>Perfect From Now On</i> |
| 12 | SUPERGRASS <i>In It For The Money</i> |
| 13 | BEN HARPER <i>The Will To Live</i> |
| 14 | ATARI TEENAGE RIOT <i>Burn, Berlin, Burn!</i> |
| 15 | SPACE <i>Spiders</i> |
| 16 | MORPHINE <i>Like Swimming</i> |
| 17 | SNEAKER PIMPS <i>Becoming X</i> |
| 18 | DANDY WARHOLS ... <i>The Dandy Warhols Come Down</i> |
| 19 | HELMET <i>Aftertaste</i> |
| 20 | GUIDED BY VOICES <i>Mag Earwhig</i> |

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1998

As Hip-Hop continues to creep ever further into the pop spectrum, New York's favorite MCs, the **Beastie Boys**, release their fifth full-length, *Hello Nasty*, in July. The album, the group's first since 1994's *Ill Communication*, spends 20 weeks on the chart, peaks at No. 1 and claims CMJ's Album Of The Year honors. • Politically active rock fans head to Washington, D.C.'s RFK Stadium on June 13–14, for the third annual Tibetan Freedom Concert. The Milarepa Fund, a nonprofit group co-founded by Beastie Boy **Adam Yauch**, organizes the show to raise public awareness of the nonviolent struggle of the Tibetan people to regain their independence from communist China. On the first day of the event, severe thunderstorms plague the D.C. area and a bolt of lightning strikes the field at the venue. As a result, several people are sent to the hospital, including a 25-year-old woman that is critically injured after being directly struck in the stands. The rest of the first day's events are cancelled and/or moved to the following day. Even with the tragedy, the second day of the show is a success, and includes performances by **Sean Lennon**, **Radiohead**, **Pearl Jam**, **A Tribe Called Quest**, **Wyclef Jean**, **Sonic Youth**, **Red Hot Chili Peppers**, **R.E.M.** and the **Beastie Boys**. • **Neutral Milk Hotel** releases its second album, *In The Aeroplane Over The Sea*. The record quickly becomes one of 1998's most talked-about indie rock releases, prompting us to offer praise in *New Music Report* Issue 559: "Although the band works within a dime-store production budget," CMJ writes, "it still manages to take a grab bag of instruments — trumpets, trombones, organs, woodwinds, acoustic guitars — and a solid foundation of melodic, textural and structural ideas taken from everywhere from *Yellow Submarine* to *Third/Sister Lovers* to *Trout Mask Replica*, and turns them into beautifully idiosyncratic pieces of finely-detailed pop." • **Sean Lennon**, son of late Beatle **John Lennon**, releases his first full-length record, *Into The Sun*, which lands at No. 2 on CMJ's year-end chart. • **Spoon** releases *Series Of Sneaks*, the follow-up to 1996's *Telephono*. The record promptly establishes vocalist-guitarist **Britt Daniel** and his group as leaders of the next wave of



unsung heroes in indie rock. Elektra Records, however, does not see it that way, and drops the band shortly after the album's release. • Electronica fans are treated to the **Chemical Brothers'** first U.S. DJ mix album, *Brothers Gonna Work It Out*, and **Plaid's** strongest record to-date, *Not For Threes* — which features an appearance by Icelandic siren **Björk** on the track "Lilith." • A year after being nominated for an Academy Award for his contribution to the *Good Will Hunting* soundtrack (the hauntingly beautiful "Miss Misery"), singer-songwriter **Elliott Smith** releases his DreamWorks Records debut, *XO*. • **Stone Temple Pilots** frontman **Scott Weiland** releases his debut solo album, *12 Bar Blues*, in March. Several months later, the embattled singer pleads guilty to a felony charge of heroin possession and is sentenced to three years of probation and 90 days at a

live-in drug treatment facility. • The traveling Lollapalooza festival goes on hiatus in 1998, but there are still plenty of rock extravaganzas to choose from during the summer, including the fourth annual Van's Warped Tour, which boasts performances by **Bad Religion**, **Rancid**, **NOFX**, **Deftones**, the **Specials**, **Cherry Poppin' Daddies**, **Less Than Jake**, **Save Ferris**, **Reverend Horton Heat** and **Unwritten Law**; and **Ozzfest**, which features **Ozzy Osbourne**, **Tool** and **Megadeth**, among others. • On December 11, 30-year-old vocalist **Lynn Strait**, of promising hardcore metal outfit **Snot**, dies in a three-vehicle accident on Santa Barbara's 101 Freeway. Also killed in the crash is Strait's dog, **Dobbs**, a boxer that became the band's mascot after appearing on the cover of its one and only studio album, 1997's *Get Some*. • In February, members of the clown-paint sporting, Faygo-spraying rap group **Insane Clown Posse** are arrested and charged with battery after getting into a fight with teenagers in Greenfield, Indiana. Sadly, the group is released from jail. • Highlights from the 1998 CMJ Music Marathon include a performance by the **Get Up Kids** on College Day, as well as showcase performances by the **Roots**, **Eminem** and **Built To Spill**, among many others.

TOP 20 MOST-PLAYED ALBUMS OF 1998

| RANK | ARTIST + TITLE |
|------|---|
| 1 | BEASTIE BOYS <i>Hello Nasty</i> |
| 2 | SEAN LENNON <i>Into The Sun</i> |
| 3 | MASSIVE ATTACK <i>Mezzanine</i> |
| 4 | LIZ PHAIR <i>Whitechocolatespaceegg</i> |
| 5 | BILLY BRAGG AND WILCO <i>Mermaid Avenue</i> |
| 6 | LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i> |
| 7 | TORI AMOS <i>From The Choirgirl Hotel</i> |
| 8 | BELLE AND SEBASTIAN <i>The Boy With The Arab ...</i> |
| 9 | FUGAZI <i>End Hits</i> |
| 10 | REVEREND HORTON HEAT <i>Space Heater</i> |
| 11 | UNKLE <i>Psyence Fiction</i> |
| 12 | ELLIOTT SMITH <i>XO</i> |
| 13 | PULP <i>This Is Hardcore</i> |
| 14 | SONIC YOUTH <i>A Thousand Leaves</i> |
| 15 | CORNELIUS <i>Fantasma</i> |
| 16 | SOUL COUGHING <i>El Oso</i> |
| 17 | FIREWATER <i>The Ponzi Scheme</i> |
| 18 | SUNNY DAY REAL ESTATE <i>How It Feels To Be ...</i> |
| 19 | BRIAN SETZER ORCHESTRA <i>The Dirty Boogie</i> |
| 20 | TORTOISE <i>TNT</i> |

1999

It's the end of the millennium, and the music industry parties like it's... well, 1999. A slew of well funded, music-related "dot-coms" spring up faster than anyone can keep count of, hardly foreshad-

Chili Peppers — he bolted after the band's mega-successful crossover album, *Blood Sugar Sex Magik* — and the band releases its most mature, focused work to date, *Californication*. • Chicks rule in 1999, as **Sleater-Kinney's** *The Hot Rock* illustrates the Pacific Northwest trio's ability to tone down the noise, but keep the punk intensity knob turned up to 11. Meanwhile, **Cibo Matto's** cutesy-pie *Stereo Type A* establishes the band as more than just Japanese hipsters who like to write songs about food. The album features guest appearances by **Sean Lennon**, **Mark Ribot** and **Soul**

two bonafide, non-nü-metal superstars break out of the format in '99. **System Of A Down** released its self-titled debut in 1998, but the band joins the *Ozzfest '99* main stage and proceeds to win fans over by the pound, thanks to its quirky, nasally hard rock. Meanwhile, the world isn't quite ready for the nine-headed beast known as **Slipknot**, but the band charges out of Iowa like a bat out of hell, cloaked in masks and orange jumpsuits, and armed with metal so ferocious that parents lock up their daughters, sons, dogs and selves. • And then, quicker than you can yell "Y2K," the new millennium is upon us.



owing the "dot-com" crash that would come the following April (affectionately remembered as the "dot bomb"), and the subsequent use of file-sharing that would cause record sales to drop to the most sluggish lows in history. • In the College Radio world, the guitar epics of **Doug Martsch** on **Built To Spill's** *Keep It Like A Secret* rule the airwaves, and the album lands at No. 1 on CMJ's year-end chart. The band keeps its indie integrity intact despite its major label digs at Warner Bros. • **Moby's** *Play* is a crossover smash, wooing dance fans and indie rock snobs alike. Meanwhile, the **Chemical Brothers' Surrender** enjoys the same type of crosspollination. • College Radio keeps its love affair with **Tom Waits** alive, thanks to his popular *Mule Variations*, while ex-Faith No More keyboardist **Roddy Bottum** switches gears with the alterna-pop of **Imperial Teen's** *What Is Not To Love*. • Proving that there's no shortage of indie rock from the genre's mainstays, **Sebadoh** releases its major label effort, *The Sebadoh*, and hasn't been heard from since (singer-songwriter **Lou Barlow** now dedicates himself to **Folk Implosion**), while **Pavement** releases *Terror Twilight* and **Guided By Voices** drops *Do The Collapse*. • Guitarist **John Frusciante** returns to the **Red Hot**

Coughing bassist **Sebastian Steinberg**. That righteous babe **Ani DiFranco**, a perennial No. 1 artist, delivers *Up Up Up Up Up Up*, while golden-throated "folktronica" goddess **Beth Orton** uses her metropolitan voice to lure College Radio programmers to her lair with *Central Reservation*. • **Magnetic Fields' Stephin Merritt** releases *69 Love Songs*, which contains 171 minutes of music over three CDs. • Pop-punk — or "mall punk," if you like — is about to explode and take over commercial radio airwaves and MTV. This trend is evidenced by the massive success of **Blink-182's** fourth album, *Enema Of The State*, which is released in June and features porn star **Janine** on the cover. Pre-adolescent teens would never have it so good in terms of the sheer volume of music that has flooded this genre, thanks to the explosion started by **Blink-182** with this release. • With Faith No More literally no more, **Mike Patton** breathes new life into his **Mr. Bungle** side project and releases *California*, which samples several musical styles, including doo-wop, free Jazz and unlistenable blasts of noise. • **Rage Against The Machine** releases its final album, a political rap-metal masterwork titled *The Battle Of Los Angeles*. • Nü-metal reigns supreme in the realm of Loud Rock, but

| TOP 20 MOST-PLAYED ALBUMS OF 1999 | |
|-----------------------------------|---|
| RANK | ARTIST + TITLE |
| 1 | BUILT TO SPILL <i>Keep It Like A Secret</i> |
| 2 | MOBY <i>Play</i> |
| 3 | TOM WAITS <i>Mule Variations</i> |
| 4 | ANI DIFRANCO <i>Up Up Up Up Up Up</i> |
| 5 | BETH ORTON <i>Central Reservation</i> |
| 6 | IMPERIAL TEEN <i>What Is Not To Love</i> |
| 7 | CHEMICAL BROTHERS <i>Surrender</i> |
| 8 | SEBADOH <i>The Sebadoh</i> |
| 9 | CIBO MATTO <i>Stereo Type A</i> |
| 10 | SLEATER-KINNEY <i>The Hot Rock</i> |
| 11 | JASON FALKNER <i>Can You Still Feel?</i> |
| 12 | PAVEMENT <i>Terror Twilight</i> |
| 13 | GUIDED BY VOICES <i>Do The Collapse</i> |
| 14 | FLAMING LIPS <i>The Soft Bulletin</i> |
| 15 | OLD 97'S <i>Fight Songs</i> |
| 16 | UNDERWORLD <i>Beaucoup Fish</i> |
| 17 | WILCO <i>Summer Teeth</i> |
| 18 | BLINK 182 <i>Enema Of The State</i> |
| 19 | RED HOT CHILI PEPPERS <i>Californication</i> |
| 20 | ROOTS <i>Things Fall Apart</i> |

2000

Although music sales charts in 2000 are dominated by artists like *NSync, Britney Spears, Eminem and Limp Bizkit, the real news in 2000 is made by a Northeastern University student named Sean Fanning. Fanning becomes a hero to a nation of fed-up music consumers by creating Napster, a free Internet-based song-swapping service. Napster turns out to be a virulent bug in the bloated belly of the record industry, contributing to declining album sales and the loss of thousands of jobs that continues to affect the industry to this day. In fact, file-sharing becomes so popular that the giants of the recording industry (including artists like Dr. Dre and Metallica) join forces in 2000 and sue to shut down the service, citing alleged copyright infringement. • Accused of creating an illegal database of 45,000 CDs, the RIAA sues MP3.com, which is found liable for copyright infringement. MP3.com eventually settles with BMG and Warner, agreeing to pay each label \$20 million. In return, the company receives a licensing agreement with both labels to use their recordings on its *My.MP3.com* service. The site eventually makes this conciliation with all of the major labels. • In May, Eminem releases his sophomore album, the Grammy Award-winning *The Marshall Mathers LP*, which hits No. 1 on the *Billboard 200* sales chart and becomes one of the fastest-selling rap albums of all time. • U2 kicks-off its third decade in existence by releasing its Daniel Lanois and Brian Eno-produced “comeback” album, *All That You Can't Leave Behind*, in October. Fueled by the single “Beautiful Day,” the album is critically acclaimed and tops sales charts worldwide. • Taking ambitiousness to new heights, Pearl Jam releases 25 double-disc live albums from its European tour. Meanwhile, the Seattle band is at the center of horrific tragedy when nine people are killed when fans rush the stage during Pearl Jam’s performance at Denmark’s Roskilde Festival in June. • Crosby, Stills, Nash And Young tour together for the first time since 1974. • After 13 memorable years together, Smashing Pumpkins call it quits after band leader Billy Corgan claims he can no longer compete with Britney Spears and the other teen idols of the world. After selling 25 million albums and playing around 900 gigs, the group’s final




show is held in December at Chicago’s 1,100-capacity Metro club, where the Pumpkins got their first break. Despite all his rage, however, Corgan remains a rat in a cage. • Frontman Robert Smith announces that The Cure has broken up, though the band will reunite in 2001 to record two new songs for a greatest hits collection. • Just a few months after playing a free concert outside the Democratic National Convention in Los Angeles, vocalist Zack de la Rocha exits Rage Against The Machine in October, citing breakdowns in the band’s “communication” and “decision-making process.” Since the split, de la Rocha has been perpetually working on his solo debut, while the remaining members of Rage — guitarist Tom Morello, drummer Brad Wilk and bassist Tim Commerford — will team up with former Soundgarden vocalist Chris Cornell to form Audioslave in 2001. • Adding to the long list of band break-ups in 2000 are Soul Coughing, Company Flow and Luscious Jackson. • Björk wins the “Best Actress” award at the Cannes Film Festival for her memorable performance in *Dancer In The Dark*. Afterwards, the Icelandic artist says that she will never act again. • The Artist Formerly Known As Prince becomes just Prince again. Whatever. • Arista Records president and founder Clive Davis leaves the label after more than 25 years. • Kid Koala releases his impressive album, *Carpal Tunnel Syndrome*. • Darren Emerson leaves seminal dance act Underworld. • Sasha And John Digweed’s *Communicate* becomes the first DJ mix to ever crack the *Billboard 200* sales

chart. • CMJ Music Marathon celebrates its 20th anniversary. Public Enemy’s Chuck D is the keynote speaker; PJ Harvey and Tenacious D perform, among many others.

TOP 20 MOST-PLAYED ALBUMS OF 2000

| RANK | ARTIST + TITLE |
|------|--|
| 1 | YO LA TENGO And Then Nothing Turned Itself ... |
| 2 | MODEST MOUSE Building Something Out Of Nothing |
| 3 | AIR The Virgin Suicides |
| 4 | BECK Midnite Vultures |
| 5 | ELLIOTT SMITH Figure 8 |
| 6 | THE CURE Bloodflowers |
| 7 | APPLES IN STEREO The Discovery Of A World ... |
| 8 | SONIC YOUTH NYC Ghosts And Flowers |
| 9 | MORPHINE The Night |
| 10 | REVEREND HORTON HEAT Spend A Night In The Box |
| 11 | GRANDDADDY The Soptware Slump |
| 12 | SUICIDE MACHINES The Suicide Machines |
| 13 | PRIMAL SCREAM XTRMNTR |
| 14 | BUILT TO SPILL Live |
| 15 | SMASHING PUMPKINS MACHINA |
| 16 | WEEN White Pepper |
| 17 | BILLY BRAGG AND WILCO Mermaid Avenue Vol. 2 |
| 18 | BLOODHOUND GANG Hooray For Boobies |
| 19 | MXPX The Ever Passing Moment |
| 20 | EELS Daisies Of The Galaxy |

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2001

Beyond the sociological, global, political and emotional ramifications of 9/11, the terror attacks have a profound effect on popular music and the industry at-large. Immediately after the attacks, media behemoth Clear Channel Communications circulates a memo to its radio stations (the company operated



roughly 1,200 at the time) throughout the country, “suggesting” the removal of some 150 songs from station playlists in the wake of the attack. Program and music directors understand the need to be sensitive, and drop songs like Drowning Pool’s “Bodies” and System Of A Down’s “Chop Suey!” from playlists, but question why the Beatles’ “Ob-La-Di, Ob-La-Da” and Louis Armstrong’s “What A Wonderful World” are also included on the list. By September 19, Clear Channel issues a statement declaring that the company “never issued any directive about what stations could or should play. Instead, the list was developed from suggestions about potentially offensive songs that depicted graphic violence, referenced falling, explosions, or plane crashes, or seemed too celebratory of New York.” • The *Los Angeles Times* reports that an estimated 89 million viewers — nearly 5 million more than watched the 2001 Super Bowl — tune in at some point to *America: A Tribute To Heroes*, a live telethon organized and aired on over 30 broadcast networks and 8,000 radio stations just 10 days after the attacks. Featuring performances and appearances by an unprecedented array of artists, including Bruce Springsteen, U2, Tom Petty And The Heartbreakers, Wyclef Jean, Eddie Vedder and Willie Nelson, the

telethon raises over \$110 million for the United Way’s “September 11th Telethon Fund.” In fact, the response is overwhelming; organizers receive 300,000 calls in the show’s first 15 minutes on-air. • The 2001 CMJ Music Marathon, set to begin on September 13, is rescheduled for mid-October. Many artists understandably cancel, but the postponed Music Marathon pulls together at the last minute, generating a forum for the industry and artists alike to discuss the 9/11 atrocities and to assess the industry’s creative role in its aftermath. • Before the fall season, Napster holds much of the media’s attention, as the war on Internet music piracy kicks into high gear. The hammer of justice falls heavily on Napster, and the company shuts down its free peer-to-



peer file-sharing network. The damage, however, is already done; various new peer-to-peer networks, including Morpheus, Gnutella, Kazaa, eDonkey and many others, rise from Napster’s ashes. • In March, the Strokes are the subject of a CMJ *New Music Report* cover story, entitled *Who The Hell Are The Strokes And Why Should You Care?* On September 25, RCA Records releases the band’s debut, *Is This It?*, and the world discovers rather quickly who the hell they are. • In what proves to be one of the most misguided creative decisions in the label’s history, Reprise Records rejects Wilco’s *Yankee Hotel Foxtrot* in July. The band is released from its recording contract, buys the completed master tapes of the album for \$50,000, and signs with Nonesuch Records — which is, ironically, owned by the same parent company, Time Warner. The album, finally released on April 23, 2002, is a critical and commercial success, landing in CMJ’s Top 10 albums of 2002 and reaching No. 13 on the *Billboard 200* sales chart. • Warp Records founder Rob Mitchell dies after a battle with cancer on October 8. • System Of A Down releases *Toxicity*. During an in-store in L.A., a riot breaks out and six people are arrested. • Garage rock revivalists the White Stripes release their third album, *White*

Blood Cells. MTV puts the video for “Fell In Love With A Girl” into heavy rotation and the world *finally* catches on to the magic of brother-sister/husband-wife duo Jack and Meg White. • Just when you thought bluegrass and mountain music was loved only by hippies, the state of Tennessee and the cast of *Hee Haw*, the T-Bone Burnett-produced soundtrack for the Coen Brothers’ film *O Brother, Where Art Thou?* is released in December and goes on to sell a quadrillion-bazillion copies. • Arizona-based emo outfit Jimmy Eat World breaks into the commercial mainstream with “The Middle,” a hit single from the group’s DreamWorks debut, *Bleed American*. After the 9/11 attacks, however, the album is re-titled *Jimmy Eat World*.



| TOP 20 MOST-PLAYED ALBUMS OF 2001 | |
|-----------------------------------|--|
| RANK | ARTIST + TITLE |
| 1 | BUILT TO SPILL Ancient Melodies Of The Future |
| 2 | WEEZER Weezer (Green Album) |
| 3 | RADIOHEAD Amnesiac |
| 4 | STEPHEN MALKMUS Stephen Malkmus |
| 5 | GUIDED BY VOICES Isolation Drills |
| 6 | STEREOLAB Sound-Dust |
| 7 | JIMMY EAT WORLD Jimmy Eat World 2001 |
| 8 | GORILLAZ Gorillaz |
| 9 | BJÖRK Vespertine |
| 10 | DEATH CAB FOR CUTIE The Photo Album |
| 11 | STROKES Is This It |
| 12 | TORTOISE Standards |
| 13 | LOW Things We Lost In The Fire |
| 14 | TRICKY Blowback |
| 15 | ANI DIFRANCO Revelling: Reckoning |
| 16 | BETA BAND Hot Shots II |
| 17 | RAINER MARIA A Better Version Of Me |
| 18 | TRAVIS The Invisible Band |
| 19 | IDLEWILD 100 Broken Windows |
| 20 | AIR 10,000 Hz. Legend |

2002

Sonic Youth proves that it's still as vibrant, relevant and accessible as ever with the release of *Murray Street*. After debuting on the CMJ Radio 200 chart in June, the album spends seven weeks at No. 1 and ultimately keeps the **Flaming Lips'** *Yoshimi Battles The Pink Robots* at bay long enough to become our 2002 Album Of The Year. • R.E.M.'s **Peter Buck** is cleared of all charges relating to his arrest for acting like a drunken fool on a British Airways flight. • Napster's future doesn't look promising after a Delaware bankruptcy court blocks the sale of the file-sharing service to Bertelsmann for \$8 million. Napster lays off its remaining 44 employees. • **Courtney Love** dissolves her band, **Hole**, and ends her recording contract with Geffen Records by using future **Nirvana** releases as leverage. She also sells late husband **Kurt Cobain's** private journals, which are published in December. On a side note, Nirvana's *Greatest Hits* package is released in November. The collection's only noteworthy feature is the inclusion of "You Know You're Right," the last song the band recorded before Cobain's 1994 suicide. • **Beck** hooks up with **Radiohead** producer **Nigel Godrich** and delivers the amazing *Sea Change*. Godrich's influence is felt up and down the mellow album, which sounds like music for sad space cowboys. • **Unwritten Law** guitarist **Steve Morris** is injured by a homemade explosive device left outside his house. An angry neighbor allegedly tossed it there after becoming annoyed with noise emanating from Morris's home. • After scoring the best drummer in the biz for their third album, **Queens Of The Stone Age** drop *Songs For The Deaf* and hit the road for a tour with **Foo Fighter Dave Grohl**. • After singer **Peter Garrett** tenders his resignation, influential Australian band **Midnight Oil** calls it quits after two-and-a-half decades together. • Sadly, 2002 is marked the timely passing of several brilliant artists. Just months before **The Clash** is set to be inducted into the Rock And Roll Hall Of Fame in Cleveland, Ohio, founding member and vocalist-guitarist **Joe Strummer** dies at 50 in his home in Somerset, England, of a heart attack on December 22. • Though the death of Strummer is a shock to all, no one is very



surprised when **Alice In Chains** singer **Layne Staley**, 34, is found dead of acute intoxication due to the combined effects of heroin and cocaine (more commonly known as a speedball). Although he is discovered in his Seattle apartment on April 19, it is believe the singer died on April 5. • On October 30, **Jam Master Jay**, the DJ of legendary rap trio **Run-DMC**, is fatally shot in the head at a recording studio in Queens, New York. He was 37. • **John Entwistle**, bassist for **The Who**, is found dead in his Las Vegas hotel room on June 27, the day before The Who is set to launch a three-month U.S. tour. It is later discovered that Entwistle — known as "Ox" or "Thunderfingers" — died from a heart stoppage caused by a "moderate" amount of cocaine found in his system. • While riding a bicycle in London, **Stereolab's Mary Hansen**, 36, is tragically killed when she is struck by a car on December 9. • **Ramones** bassist **Dee Dee Ramone**, 49, dies from an overdose in his Hollywood home on June 5. • While touring as part of **Ozzfest 2002**, 30-year-old **Drowning Pool** vocalist **Dave Williams** is found dead on his band's tour bus in Manassas, Virginia. His death is later attributed to cardiomyopathy, a disease of the heart muscle that went undiagnosed. • **Michael Houser**, the founding member of Athens, Georgia's **Widespread Panic**, dies on August 10 after a battle with pancreatic cancer. He was 40. • On January 3, **EMF** bassist **Zac Foley** dies of an overdose at age 31. • **Spiritualized's Kevin Bales** is diagnosed with leukemia. • **Warren Zevon** reveals he has been diagnosed with terminal lung cancer. • **Cursive** vocalist **Tim Kasher** undergoes major surgery, involving partial

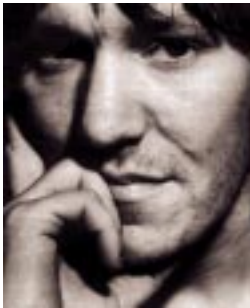
removal of his lung. • **Travis** drummer **Neil Primrose** suffers multiple fractures to his upper vertebrae after a freak swimming pool accident in France. • On a lighter note, **The Osbournes** debut on MTV in March. The reality show rejuvenates interest in **Ozzy Osbourne's** career, introduces the world to his wonderful children and pulls in some of the highest ratings in MTV's history.

TOP 20 MOST-PLAYED ALBUMS OF 2002

| RANK | ARTIST + TITLE |
|------|--|
| 1 | SONIC YOUTH <i>Murray Street</i> |
| 2 | FLAMING LIPS <i>Yoshimi Battles The Pink Robots</i> |
| 3 | BECK <i>Sea Change</i> |
| 4 | ELVIS COSTELLO <i>When I Was Cruel</i> |
| 5 | WILCO <i>Yankee Hotel Foxtrot</i> |
| 6 | SLEATER-KINNEY <i>One Beat...</i> |
| 7 | TRAIL OF DEAD <i>Source Tags And Codes</i> |
| 8 | SPOON <i>Kill The Moonlight</i> |
| 9 | WEEZER <i>Maladroit</i> |
| 10 | QUEENS OF THE STONE AGE <i>Songs For The Deaf</i> |
| 11 | BADLY DRAWN BOY <i>About A Boy</i> |
| 12 | INTERPOL <i>Turn On The Bright Lights</i> |
| 13 | WHITE STRIPES <i>White Blood Cells</i> |
| 14 | COLDPLAY <i>A Rush Of Blood To The Head</i> |
| 15 | BAD RELIGION <i>The Process Of Belief</i> |
| 16 | DJ SHADOW <i>Private Press</i> |
| 17 | TOM WAITS <i>Blood Money</i> |
| 18 | BREEDERS <i>Title TK</i> |
| 19 | DOVES <i>Last Broadcast</i> |
| 20 | PROMISE RING <i>Wood/Water</i> |

2003

No matter how many bands and labels wish they had the story of the year, that honor belongs to the **White Stripes** in 2003. *Elephant*, the Detroit duo's fourth full-length, is released on April 1, and remains on the CMJ Radio 200 chart for an impressive 25 weeks, staying locked in the No. 1 position for six weeks in a row. Obviously, it's also CMJ's 2003 Album Of The Year. To support their disc, the group is booked on *Late Night With Conan O'Brien* for a week straight in



April, playing a different cut off the disc each night. O'Brien jokes, "In fact, they're staying at my apartment." As the year goes on, the Stripes have to reschedule a number of gigs in the summer after **Jack White** sustains injuries in a car crash, most notably a broken finger. Later, White posts surgery photos of his mangled digit on the band's Web site. Of the cancellations, White says, "Apologies to those wishing to see my hand live, soon enough I'm sure — now me and Meg can share war stories." • Runner up for CMJ Album Of The Year is *Give Up*, the full-length debut by **Postal Service**, a side project from **Death Cab For Cutie** (which also released *Transatlanticism* in 2003) and **Dntel's Jimmy Tamborello**. The idea for the collaboration was spawned from Gibbard's contribution to a Dntel track, "(This Is) The Dream Of Evan And Chan," and culminated over a two-year period, with Tamborello sending Gibbard tapes from Los Angeles. Much to the surprise of many DCFC fans, Gibbard even did some overdubbing in Los Angeles — the town he dissed on "Why You'd Want To Live Here," a track from **Death Cab For Cutie's** 2001 release, *Photo Album*. As both members traded musical ideas for two years via correspondence (hence, the "postal service" moniker), the album comes out as an updated take on synth-pop. Supported by the singles "Such Great Heights" and "The District Sleeps Alone

Tonight," *Give Up* stays on the Radio 200 chart for 24 weeks, peaking at No. 1. • In the Retail world, Queens-based **Wankstahata's** 50 Cent is the true champion of the year. His major label debut, *Get Rich Or Die Tryin'*, scans 872,000 copies in its first week and the disc sells consistently for 39 more (still charting at press time) — spending a total of six weeks at the No. 1 spot. Released on **Eminem's** imprint on **Dr. Dre's** imprint on Interscope (follow us so far?), 50 Cent's debut (and yes, we know about his underground work with **Jam Master Jay**) is one of the most hyped and well-received debuts in years; in fact, it holds SoundScan's rank as the best selling debut since its inception. • Four months after his wife, **June Carter Cash**, dies after complications from heart surgery, the legendary and irreplaceable **Johnny Cash** passes on from complications related to

diabetes in September. Before his tragic death, the **Man In Black** enjoys widespread acclaim for his moving interpretation of **Nine Inch Nails' "Hurt"**, which is fueled by an equally haunting video. The clip, nominated for MTV's "Video Of The Year," serves as a fitting epitaph, as it features performance shots from throughout Cash's storied career — including a frail, 71 year-old Cash singing the song in his home — edited together for a poignant and unforgettable portrait of the artist's life. In November, **Lost Highway-American Recordings** releases a five-CD box set, titled *Unearthed*, featuring dozens of previously unreleased gems by Cash. • Singer-songwriter **Warren Zevon**, age 56, succumbs to cancer on September 7. After being diagnosed with inoperable lung cancer in August 2002, Zevon quipped, "I'm OK with it, but it'll be a drag if I don't make it 'til the next James Bond movie comes out." Thankfully, Zevon does live long enough to see the Bond flick, ironically titled *Die Another Day*, and commits himself to recording *The Wind*, his final album, which is released two weeks before his death. • Incredibly gifted singer-songwriter **Elliott Smith**, 34, takes his own life on October 21. The news of Smith's death breaks right at the onset of the 2003 CMJ Music Marathon, prompting many artists, including **Travis** and

Death Cab For Cutie, to pay homage to him during their showcases. • **Radiohead** releases its sixth studio effort, *Hail To The Thief*, in June. The disc is somewhat of a return to the guitar-based rock of the group's past, especially on the opener "2 + 2 = 5," prompting CMJ to write, "Whether or not the band consciously realized that an over-reliance on electronics is as restrictive as one on guitars, it has definitely become aware that the worst thing to do is to think about it too much." • **Metallica** releases the ill-received *St. Anger* in June. **Slayer** guitarist **Kerry King** tells Britain's *Terrorizer* magazine, "I made myself listen to [*St. Anger*] twice, just to make sure I hated it as much as I hate it," before advising Metallica vocalist **James Hetfield**, who spent a good portion of 2001 in rehab for drug and alcohol abuse, to "have a fuckin' shot and get over it." Regardless, the album sells over two million copies in the United States before the year is out.

TOP 20 MOST-PLAYED ALBUMS OF 2003

| RANK | ARTIST + TITLE |
|------|---|
| 1 | WHITE STRIPES <i>Elephant</i> |
| 2 | POSTAL SERVICE <i>Give Up</i> |
| 3 | RADIOHEAD <i>Hail To The Thief</i> |
| 4 | BELLE AND SEBASTIAN <i>Dear Catastrophe Waitress</i> |
| 5 | CAT POWER <i>You Are Free</i> |
| 6 | DEATH CAB FOR CUTIE <i>Transatlanticism</i> |
| 7 | GRANDDADDY <i>Sunday</i> |
| 8 | WEEN <i>Quebec</i> |
| 9 | YO LA TENGO <i>Summer Sun</i> |
| 10 | YEAH YEAH YEAHS <i>Fever To Tell</i> |
| 11 | NEW PORNOGRAPHERS <i>Electric Version</i> |
| 12 | SUPER FURRY ANIMALS <i>Phantom Power</i> |
| 13 | SHINS <i>Chutes Too Narrow</i> |
| 14 | GUIDED BY VOICES <i>Earthquake Glue</i> |
| 15 | DANDY WARHOLS <i>Welcome To The Monkey House</i> |
| 16 | JOE STRUMMER <i>Streetcore</i> |
| 17 | MASSIVE ATTACK <i>100th Window</i> |
| 18 | STEPHEN MALKMUS AND THE JICKS <i>Pig Lib</i> |
| 19 | PRETTY GIRLS MAKE GRAVES <i>The New Romance</i> |
| 20 | IDLEWILD <i>The Remote Part</i> |

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