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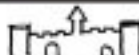
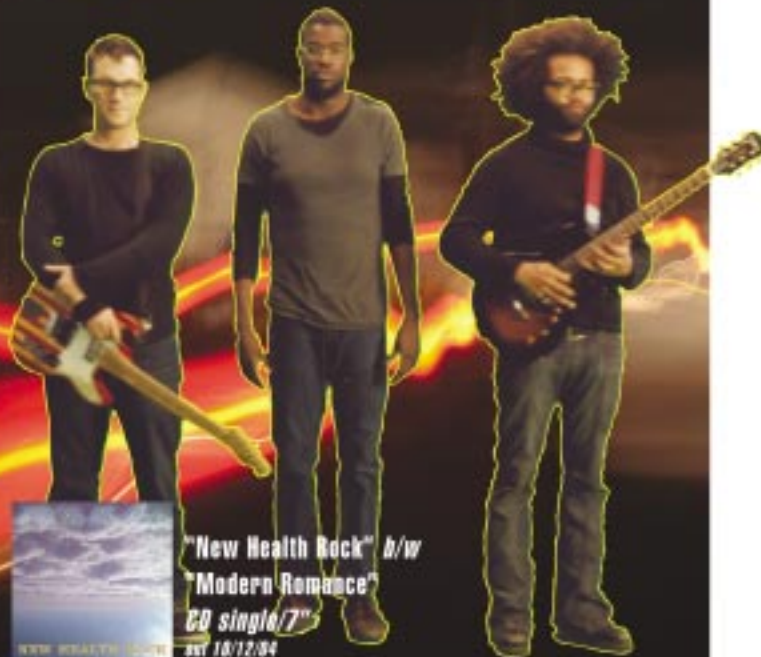
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Awkward suburban mutants pick up instruments, bond in college over beer and records, play music from boredom and slowly garner a huge audience through unapologetic sensitivity and congeniality. Today's metal is just like Death Cab, but with more death. Christopher R. Weingarten brings good news for people who like bad-ass music.

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MASTODON

I was reading *Moby Dick* last summer, or two summers ago, and I just started drawing all these comparisons," says drummer Brann Dailor about how Melville morphs into metal on Mastodon's latest, the aquatically themed *Leviathan* (Relapse). "When [the band] started writing lyrics, the storyline was in the back of everyone's head, so we just put it together like that." Tidal-wave guitar riffs coalesce with torrents of crashing cymbals, adding urgency to dual-guitar sea-breeze shitkickers like "I Am Ahab," "Seabeast" and "Aqua Dementia," a far cry from Dailor and guitarist Bill Kelliher's former band, grindcore artfreaks Today Is The Day. "We wanted [Mastodon] to be more like '70s prog rock, like Yes or King Crimson or something like that, just the heavier version," he says, citing Genesis' *The Lamb Lies Down On Broadway* as his favorite album. Though at the same time, he says, "If it wasn't for the Melvins and Neurosis, we wouldn't be playing the music that we're playing." But even with the Atlanta quartet's reputation as the Sabbath of the South (steadily built from its "March Of The Fire Ants" video, made after MTV called Mastodon's label saying, as Dailor puts it, "Hey, get your bands to make videos; we'll play 'em, because we don't have shit") and the band's current tour with first-run *Headbangers Ball* staples Fear Factory, Mastodon easily harpoons the whiskey 'n' whaling prog-metal crowd. "We don't really play to Ozzfest kids," says Dailor. "We play to older drunk people." >>>KORY GROW



A kron, Ohio's the Black Keys got a lot of attention following the success of another guitar-and-drum duo with a soulful male singer, **THE BLACK KEYS**

but singer/guitarist Dan Auerbach quickly shrugs off any suggestion that his band comes from some sort of trend. "It's always been the two of us," he says. "I like the sound of two people playing music. You can't really hide behind anything." The Keys' music—informed by one- and two-man blues bands from the '60s—comes from a childhood spent digging through parents' record collections, Auerbach explains, and almost nine years of playing together. Auerbach has the kind of gut-wrenching voice that's mesmerizing, painful and beautiful, and drummer Patrick Carney plays with incredible intensity—the combination results in deep, bluesy rock free of pretension, moving enough to transcend the genre barriers that can plague a couple of grungy young guys from the Midwest. The indie scene's been very good to the Black Keys, who've toured in support of big names like Beck and Sleater-Kinney, but they go over just as well when they play blues and jazz festivals—their fans might be 15 or 50, depending on the show. So how'd they manage to straddle that line so well? Auerbach shrugs, deferring credit to the inspiration of musicians he loves, including bluesman Junior Kimbrough. "I feel like a nerd when I talk about my music." >>>JESSICA HILBERMAN

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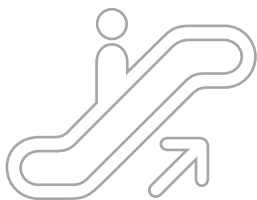
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THE FEATURES



They just sort of threw us to the wolves," Features drummer/nice Tennessee boy Rollum Haas smirks, mock-gripping about a recent Universal Records-mandated trip to New York. His band was shipped off for press training "because we're very poor at interviews," he says, and the release of major-label debut *Exhibit A* is about to pit them up against a rock journo or 10. Like a stew of mixed-up new wave, retro-rock and Spoon-fuls of indie-pop, the disc is as catchy as it is a catch-all, scattershot beats ricocheting off Matt Pelham's raspy wails, Parrish Yaw's sheets of '60s-ish organ and Roger Daabs' disco bass. The LP's been a long time coming—they've played together a decade, with one lineup change—but it's doubtful the next will be. "We'd put out an album every two months if we were able," Pelham says, with Haas echoing, "We could release another good album right now, then an alright album right after that, just of back-catalog songs." Full-time band pursuit was held off by part-time jobs—Pelham: screenprinter; Haas: coffee barista; Daabs: grocery clerk; Yaw: small-engine repairman—but the trip to New York marked the end of that; the band headed to Reading and Leeds before starting full *Exhibit A* support. Still, the changes don't seem to faze them much. "We'd play even if nothing happened—we're the kind of guys that would keep on doing it just because we like to," Haas says. "But I guess it's still a nice bonus." >>>RENEE FALK



ADEM

Fridge's Adem Ilhan recently curated Homefires, a London fest featuring Joanna Newsom, Willy Mason and Smog among others—artists in tune with his own pastoral solo debut, the lush *Homesongs* (Domino). "It's natural," he says of the emergence of an artier, more profound stream of acoustic music. "It all goes in cycles, and experimental artists are trying different things with new limitations." *Homesongs* hardly sounds limited, but it is played exclusively on acoustic instruments including a flea-market autoharp and a multi-colored cluster of bells that's really more of a toy. Add in lyrics that exude a "human-ness" and the songs work best when performed in close quarters. "We played some larger open-air festivals this summer and I was like, 'Come up on stage with us.' But then I did a show in Bristol where the club had an early curfew and they cut us off. It was just a noise curfew, so we took everything off stage and played in the middle of the audience and everyone just sat down around us." In addition to working on *Homesongs* and with Fridge, Ilhan's other project is the Assembly—part Langley Schools Music Project, part Brian Eno and part John Zorn. "I get a large group of people with instruments and there's pens and pads of papers for the audience, who make drawings of anything they want [and] hold them up, and you have to play what you see," Ilhan explains. "Some people have never played an instrument before or we'll have classical virtuosos having to improvise on a bucket. So there's this naiveté about it. Most of them don't know about John Zorn's Game Theory," he says. "There's no posing or posturing. The main thing is that it's fun." >>>STEVE CIABATTONI



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THE UNHOLY TRINITY

STORY: CHRISTOPHER R. WEINGARTEN

The latest and deadliest incarnation of thrash breaks down metal's emotional barricades, unites a cornucopia of outcasts and still fights for the right to wear short-shorts. Shadows Fall, Lamb Of God and Killswitch Engage go for self.

Lamb Of God gets a case of beer a day, which shows up at 11 a.m. and is gone by three.

"I think Slipknot can outdrink us," mumbles guitarist Mark Morton, baby-faced and requisitely long-haired, of his Ozzfest cohorts.

"There's not many bands on this tour that can fuck with us," blurts a steel-eyed Randy Blythe, Lamb Of God's lawnmower gutter-grawk vocalist and notoriously unhinged "son of a redneck preacher," after relinquishing a reserve case of brew snuck past the frisk-happy Ozzstapo security. He closes with a guttural laugh that crescendos into faux-demonics. "Mwa-ha-ha-HA-HA! THAT'S RIGHT! THAT'S RIGHT!" and barrels off the bus as quickly as he entered it, leaving a faint echo and the woozy bounce of shocks.

Screaching about booze, cheekily bragging his way off the bus: Blythe still has The Wall up. The Wall is the mysterious emotional barricade erected via unspoken agreement between Metal Band and Metal Magazine, the don't-ask-don't-tell policy of the loud-rock underground. *What was it like touring with so-and-so? What is this song about? What can fans expect from the new album?* Metal Band returns the volleys with beer-soaked tour tales, pseudo-intellectual lyrical deconstructions and bigger-louder-faster-more posturing. A vast underground of diverse, complex individuals is blurred into a smear of sweaty jellyfish headbangs, black T-shirts and frowns. And who cares?

"It's almost a role you play," Morton says. "I don't mean to say it's not real, but it's just a part of who you are. That character almost begins to become natural to you."

Blythe posits that Lamb Of God are "just a bunch of rednecks from Richmond, Virginia that like to drink too much and play metal," but their Southern accents do very little to obscure the fact that these guys are dangerously articulate, full of emotional

depth and brimming with the same DNA that begat indie-rock. Although they play up their booze-soaked trailer-park Slayer horn-throwin', palace-burnin' metallurgy, truth is they're just like any other group of college pals—Talking Heads, R.E.M., the Pixies, et al—who just wanna have something to do. They formed 10 years ago when drummer Chris Adler, eventual grad-school dropout Morton and bassist John Campbell ended up in the same Virginia Commonwealth University dorm; bonding, innocuously enough, over their love of beer and music.

The medal winners of the New Wave Of American Heavy Metal are the frenzied thrashcore of Lamb Of God, the eclectic kitchen-sink pummel of Shadows Fall and the soaring riff-heavy power chug of Killswitch Engage. And the reason they're taking over MTV2, devastating Ozzfest and boasting 100,000 copies per record is because, despite the punishing riffs and whatnot, the bands are as personable as hot coffee and a conversation about Kurosawa in the university commons. They aren't going to stormtroop into town on a Viking ship, vomiting corpsepaint on your shoes, goring you with spikes and burning your church. Nor are they some jockey drunks working out working-class angst by bullying you with Satan and Stephen King. They are suburban pariahs, music-school geeks, comic book fans, unsettled recluses, bookworms, college grads, family men, bar dwellers. Everydudes. You.

Out of all three bands, Lamb Of God is the heaviest of all, mixing Slayer's precise fury, Pantera's throaty thuds and some pure, undistilled American chaos. Their latest record, *Ashes Of The Wake* (Epic), somehow made it to a major label even though they've been playing the same uncompromising, obscenely extreme bombast as when they formed a decade ago under the noteworthy moniker Burn The Priest. The hardest



LAMB OF GOD



KILLSWITCH ENGAGE



Photo: RAWAN SEGEV

band, naturally, is the hardest nut to crack.

Both 31, Morton and Adler use the pronouns “we” and “us” and “Lamb Of God” almost exclusively. And that’s a huge stumbling block when trying to figure out what makes five adults get on a hot Ozzfest stage every day, compelled to use every last beer-addled drop of afternoon energy to bark out disordered quasi-political doom ‘n’ gloom at deadly volumes. “There’s a million things that led into every one of us being the people that we are,” Adler says, hunched over the end of the tour bus seat dangling a brew, scraggly goatee sprouting earthward. “We’re all the suburban kids that were picked on, sure, but it’s not a psychological resolution to go out there and play for 45 minutes. We don’t necessarily feel better as people when we’re done. We’re just having a good fucking time.”

And there’s The Wall. A wall made up of “us,” “we” and “we’re just having a good time.” What exactly does that say about Lamb Of God that a record couldn’t? What does that say about *Chris and Mark*?

After 40 minutes, some prodding, a pause and a stutter: “Yeah, I was that fat kid,” Mark says. “I was fat, I couldn’t skate, sucked at sports, scared of girls, *Dungeons And Dragons*—you know what I’m saying? Seventh-grade *nerd*. Those are the same kids that either pick up a guitar or pick up a shotgun and shoot their science teacher.”

“I was the troubled kid who went to the private Catholic school, all guys,” chimes in Adler without hesitation. “I was not really doing well in anything. I was hellbent on making sure that I didn’t have to hang out with those fuckers at any point at any time.”

“Those feelings of isolation and self-defeat and mania about how you don’t relate, I assume it’s universal,” Morton says. “But if those feelings are so goddamn universal, how come we’re the 31-year-old rational, intelligent men thrashing around about the stage making hideous noises through the amp?”

Adler adds, “I think the answer really is the fact that we really are no different than the people that are reading this.”

Sound familiar? Redneck mama’s boy Elvis Presley, working-class polyglots Creedence Clearwater Revival, Black Flag turning a rec room into a venue, Tupac exploring his contradictions, Rivers Cuomo slouching in the garage, every emo band ever. After 20 years of hardcore’s ethos and sound seeping under the cracked and worn leather of metal’s spiked boots, the army of fat, awkward, pizza-faced kids that Lamb Of God turns into a *Braveheart*-style battle on the steaming Ozzfest tarmac doesn’t live vicariously though their metal heroes anymore—they *sympathize*.

The influence of hardcore is also painfully evident in the stripped-down sound of these bands (chugging yea, wheedling nay), their dedication to relentless touring, and especially the punk-rock, all-ages, kill-rock-stars, handshake-and-a-hug attitudes. Because of this, all the bands keep hammering away at one point with the near-obnoxious relentlessness of a double-bass-drum flurry: We’re just happy to be here, man.

—“We had no expectation of success. It was always as ludicrous to us as it is still right now that this could be happening... It’s flattering that more people than the five of us like it.” —Mark Morton, Lamb Of God

—“It just became something I was lucky enough to be a part of. I never expected it. But here I am.” —Howard Jones, Killswitch Engage

—“We’re just glad to be nominated.” —Brian Fair, Shadows Fall

Such humility may sound cloying, forced, showy, even fake. But watch Brian Fair, lead detonator for Massachusetts neo-thrash titans Shadows Fall and the most impossibly coiffed man in metal, walk the smushed-popcorn-coated floor of the Glens Falls Civic Center—an amphitheater/echo chamber in a twisted little upstate New York ‘burb (screen door... screen door... sushi restaurant). The front cover of the Sunday’s *Post Star* asked, “Are you worried about problems arising from the Aggressive Music Festival?” Seventy-three percent said no, even though people protested Slayer’s opening night set by dispersing church paraphernalia outside. Fair—unmistakable with a spuzzing mass of Medusa locks catapulting off his head and sauntering down well past his ass—traipses the GFCC floor, head high, shaking hands with a gauntlet of fans, all smiles and laughs and so-good-to-see-yous.

“If you’re just hiding on the tour bus the whole time, you might have traveled the world and not seen shit,” says Fair—as loud-as-fuck in conversation as he is on stage—animated and clutching his knees to his gut, in a spacious dressing room backstage at the Aggressive Music Fest. “So if anyone’s wondering, come up and buy us a beer. We’ll tell you whatever you want... But buy the beer first.”

Under Fair’s massive mop is 29-year-old everydudism taken to the extreme. From unexciting, imageless promo photos (“We just stand there,” says Fair. “You pick a background, we stand there.”), to his middle-class background, his literature degree at Boston U and the fact that he looks like Greg Brady with serpentine dreads. Shadows Fall’s music, however, puts the every in “everydude”; their new album *The War Within* (Century Media) mixes Metallithrash, anthemic power metal, sizzling Maiden licks, windmill-swinging hardcore and unrelenting death metal—20 years of loud rock compacted into one explosive blurst. No wonder they’re arguably the leaders of the thrash Renaissance. That and, of course, the fact that they seem to have no Wall whatsoever, claiming they never bothered with an image out of “laziness,” wearing their outcast status as a birthright.

“Metal has always been music for the outcasts, and hopefully always will be,” says Fair, fidgeting with uncomfortable ties like an excited child, changing his position 100 times and tugging at his jeans. “I was the *one* kid in my town that skated and had weird hair... I’d get beat up by the jocks. Luckily I started getting a little tougher than them, ‘cause I’ll throw a punch right back. That scene becomes *your* scene. Which is why kids get upset when it *does* blow up on a national level. Because then we’re taking it away from the freaks. But at the same time, that’s kind of a cool thing... maybe everyone’s a fucking freak.”

Growing up intelligent, handsome, open-minded and rough around the edges gave Fair and Shadows bassist Paul Romanko a special type of outcast status—being sceneless wonders, potential-filled kids who *could* fit in, but actively choose not to. Romanko, like Lamb Of God, got through a middle-class childhood with few tragedies. An athletic sort—baseball in the spring, football in the fall, hockey in the winter—Romanko would catch shit from the punks for being captain of the hockey team, and catch shit from the jocks for coming to the rink clad in a Cro-Mags shirt. “It was a good experience though,” he says clumped on the couch next to Fair, ponytail and Red Sox hat giving him the look of, say, a video-store clerk. “I just do my own thing. There’s a lot of good people in all facets of life.”

This is certainly a far, far, *far* cry from “Metal Up Your Ass.” “I was on student council and going to hardcore shows. I was dating cheerleaders and still had a skateboard and baggy pants,” Fair says. “I attribute it all to Green Day and Nirvana blowing up while I was in high school. Thanks for making it cool to have a skateboard.”

Respecting others, doing your own thing at all costs, absorbing all aspects of culture, punching out jocks and still taking home the cheerleaders, selling a daunting number of records; five diverse personalities (reserved guitarist Jonathan Donais lays slumped at a table, 20 types of exhausted) playing eclectic music that is sometimes positive, sometimes negative and sometimes about transcendental meditation. Crossing scenes with aplomb, Shadows Fall is like Metallica without the shitty attitudes. “Our audience is very mixed up. Old-school metal heads, younger new metal kids, goth kids that saw us with Cradle Of Filth, hardcore kids that saw us with Hatebreed and everything in between. We have such a cool mix. And I look at the five of us on stage and we’re such a random mix ourselves,” Romanko says, adding with a huge laugh, “We’ll take *all* your money!”

Although Fair is an ex-member of hardcore stalwarts Overcast and has been touring since age 17, he is still as sceneless as ever, referring to himself as a “metal hippie,” who has probably seen 50 to 75 Phish shows in his life (“They played in this venue and did the entire *White Album*,” he gushes. “It was amazing, man.”), and wore Youth Of Today shirts to Dead shows. “I didn’t really think it was that weird at the time, but all my friends did,” he says. “And at the straightedge shows you couldn’t really find good herb!”

Shadows Fall spend more time breaking down walls than building them (at Ozzfest 2003, Fair hated the barricade between the band and the audience so much, that he made it a point to stand on it every single night... “Fuck this,” he said. “Fuck the barricade.”). But The Wall is absolutely nonexistent when it comes to former tour-mates Killswitch Engage. Says Fair of KSE guitarist Adam Dutkiewicz, “Adam D is a full-on stand-up comedian. If you met that dude on the street, there’s no way in hell you’d think he was in a metal band.”

When not running around the GFCC stage like some guitar-molesting Serj Tankian-via-David Lee Roth firecracker, Dutkiewicz antagonized the crowd with inspired nonsense: “I was at home baking banana bread with my mom! *Who makes banana bread?!*” Hesitant cheers and applause.

“I guess I’m just a jackass,” says Dutkiewicz, one of three music school grads in Killswitch, at a Massachusetts studio, producing the latest record by North Carolina’s He Is Legend. “I just strive to be a jackass. I just try to find stuff to do to entertain myself because shit gets boring if you don’t have fun. I got a friggin’ boring day ahead of me; I have to edit *drums*. So I’m gonna try to make it fun somehow. Maybe I’ll eat a whole can of baked beans and see what happens.”

Far from the only trend-bucking demeanor in KSE—the first band in the neo-thrash revolution to break 100k—the gang is a searing mass of high spirits. Their

latest album, *The End Of Heartbreak* (Roadrunner), is a phoenix of positivity rising from metal’s gloomy ashes: wailing lyrics that bid “farewell to all our lies,” *Top Gun*-ready fly-along choruses—there’s wings on their *logo* ferchrissakes. KSE—once again, mainly middle class dudes into *The Simpsons*, *X-Files* and PS2—constantly sound like they are overcoming some huge obstacle or childhood demon. But in actuality, it’s just same suburban shit, different boring parents.

Except, that is, for stage-stalking lead singer Howard Jones, a beefy 33-year-old black dude raised in an Ohio ghetto. “I was dirt poor,” Jones says. “Yeah. I definitely don’t have the typical metal upbringing. I just had a voracious appetite for music.”

But wait, isn’t that overcoming? Isn’t that the same story that Biggie Smalls and Jay-Z tell? A young, confident, unpowered black American rising from the nihilistic confines of ghetto life to pave his own path? To inspire others?

“I don’t know... That’s *possible*,” Jones defers in a low tone, as if the entire issue of his background were an irrelevant red herring; as if all that matters is that he is here *now* to perform music for a bunch of individuals who all fight their own personal demons every day. “There’s a lot of people who’ve had the same background, or worse, or a lot worse... and they’re not doing anything. I’m just a little different, I guess.”

Of course he was a bit of a weirdo. And of course Dutkiewicz was a TV- and video game-addicted “loser.” But unlike Shadows Fall and Lamb Of God, Killswitch still sort of play the part. With the exception of the buttoned-down, dapper-cum-menacing Jones, KSE look like a bunch of PlayStation-addicted Berklee grads—glasses, awkward gauntness or chubbiness, sweaters—and it hasn’t gone unnoticed by the cliquy, underground metal thought police (to paraphrase Jello Biafra, metal does easily what every gym coach in America wishes they could: gets a group of kids to willingly dress the same).

“I’m gonna call out Roadrunner right now,” Dutkiewicz says eagerly, obviously overjoyed that he can make a little mischief at the expense of his label while exposing metal’s unnecessary posturing. “They told our drummer, Justin, ‘Hey, is there anything you can do to look *more metal*?’ Can you believe they actually had the gall to say that? One thing Killswitch Engage pride ourselves on, we try to be ourselves, write the music that we wanna write.”

For its entire 30-year duration, alienation has been the leading cause of metal. Every day, somewhere in suburban sprawl, an unsettled adolescent makes the societal pilgrimage to metal. So what happens when you get exiled from your adopted family?

A dejected Dutkiewicz says, “I don’t know if I should talk about it.” He mumbles low, “It could be trouble.” Then with nary a beat, “But, I’ll do it anyway!”

“We ended up almost losing the Slayer tour because people were concerned with me wearing short-shorts,” he says. “I thought it was fuckin’ hilarious for a dude to wear cut-off Daisy Dukes when he plays in a metal band. It’s fucking hysterical.” They were later re-added to the tour, but being a victim of closed-mindedness in a scene that supposedly nurtures outcasts still stings. “That to me seems like the most non-rock ‘n’ roll thing you can do, because what I do is probably *way* more rock ‘n’ roll. I do whatever the fuck I wanna do just to laugh and be stupid. Look at the shit that metal people have done. Look at the ‘80s, look at the way people fuckin’ dressed. Get over it.”

So is the controversy over Adam D’s naked haunches a metaphor for his wandering soul exposed to the travails of conformist oppression? Proof that the independent spirit will always prevail?

“They just wish they had shorts as short as mine,” says Dutkiewicz. “They know I’ve got the legs to pull it off.” **NMM**

MASTERS DEGREE OF PUPPETS: The Indie-Snob Guide To Metal

More into the Thorns than throwing horns? Although it’s easily more brainy and emotive than most disenchanting indie-rock shruggery, “metal” is still a dirty word among some circles of the hipsterati. Start aligning these metal stalwarts with their counterparts in the world of avant-rock... and still be as pompous as ever!

NAPALM DEATH

From Enslavement To Obliteration
(Combat, 1998)

What: The defining document of grindcore, taking the “louder, faster, more” aesthetic to its logical endpoint—implausible flurries of notes blurred out in atonal chunks.
R.I.Y.L.: Peter Brotzmann, Ornette Coleman, Anthony Braxton

SEPULTURA

Roots
(Roadrunner, 1996)

What: Death-metal titans Sepultura discover groove... and their Brazilian heritage, complete with djembe workouts, recordings of the Xavantes Indians and a guest appearance from Carlinhos Brown.
R.I.Y.L.: Aierto Moriera, Olodum

MESHUGGAH

Chaosphere
(Nuclear Blast, 1998)

What: Demented Swedes perform unholy acts of time-signature torture, making a pounding and confounding math-racket enough to melt-the mind of a Berklee prof.
R.I.Y.L.: King Crimson, Henry Cow, Frank Zappa

KHANATE

Things Viral
(Southern Lord, 2003)

What: Possibly the most punishingly lethargic record ever, this slower-than-a-slug-in-quicksand slab takes its sweet-ass time, painting a brutal picture with tension and... release.
R.I.Y.L.: Low, Codeine, Bedhead

ISIS

Panopticon
(Ipecac, 2004)

What: Expansive Boston quintet lives their nautical fantasies through trance-inducing math-rock, post-rock-atmospherics and enough sludgy squall to sink a kraken.
R.I.Y.L.: Tortoise, Slint, Mogwai

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—NME, August 2004

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CMJ ALERT

THE NEW MUSIC REPORT®

Since 1978, the CMJ Network has been the primary source for information and chart data on college, non-commercial and commercial alternative radio airplay.



#1 COLLEGE RADIO
FIERY FURNACES
Blueberry Boat
Veterans For Truth

THE MOONEY SUZUKI
COMES ALIVE WITH
THE NO. 1 DEBUT

PRINCE PO
No. 1 at Hip-Hop...
On The Verge, you genius!

UNEARTH
BURIES DILLINGER AT
LOUD ROCK... TAKE
THAT, NERDLINGERS

Protesting... On The Record

ALERT 880 From O'Reilly to O'Franken, talk radio is a major player in election season. But music programming is also playing a key role, as a host of anti-Bush comps hit the airwaves and college and non-commercial radio stations step up their political coverage. While stations are not allowed to implicitly endorse a candidate (the FCC hears you when you're sleeping!), programmers are not shying away from topical tracks and chatter. During the Republican National Convention, East Orange, New Jersey's iconic independent voice WFMU created special programming featuring roundtables, commentary by David Cross and a devious plunderphonic hijack/edit of Bush's acceptance speech. Other stations are following suit: "We're hands-off when it comes to encouraging DJs to play anything specific, but all of them play a lot of anti-W music, as well as music with a theme of being politically wary in general," says Dan Grub, the Music Director at Virginia Tech's WUVT. "Not all of them are anti-W, and everyone's free to voice their opinion. My co-host and I like to go on long political rants and the station tends to be fine with people doing small rants as long as they're not completely boring and awful. Free speech kicks ass." Sybil Augustine, the music director at WORT in Madison, Wisconsin (the *swingiest* of the swing states) has tapped into the web for playlist ideas for the station's all-political music shows. "A great source for information and inspiration is www.protest-records.com. It has a bank of MP3s



www.protest-records.com: Their version of Mr. Yuk

that is steadily growing," she notes. "I feel it is the responsibility of the media—especially college radio, which caters to younger listeners who may not have been voting for very long, if at all—to air views and information from independent voices. We're so influential from an entertainment perspective on young peoples' lifestyle choices that to avoid politics—and issues altogether—would be leaving out a huge part of the picture." >>>STEVE CIABATTONI

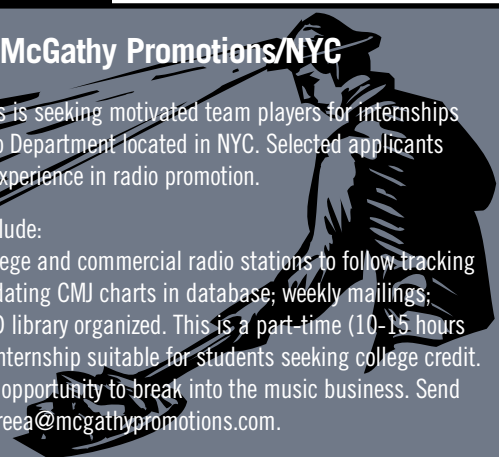
Is the station you work at or listen to leaning to the left or to the right? Show Amendment No. 1 some love and head over to the CMJ bulletin board to discuss: www.cmj.com/bb

Internships - McGathy Promotions/NYC

McGathy Promotions is seeking motivated team players for internships in our College Radio Department located in NYC. Selected applicants will gain valuable experience in radio promotion.

Responsibilities include:

making calls to college and commercial radio stations to follow tracking on various CDs; updating CMJ charts in database; weekly mailings; and maintaining CD library organized. This is a part-time (10-15 hours per week), unpaid internship suitable for students seeking college credit. This is also a great opportunity to break into the music business. Send your resume to andreea@mcgathypromotions.com.



Cheating Kay

On Tour this Autumn

Thursday, September 9 @ Gooly Foot Lodge (Omaha / NE)
Saturday, September 11 @ 400 Bar (Minneapolis / MN)
Tuesday, September 14 @ Green Lantern Coffeehouse (Winona / MN)
Thursday, September 16 @ Verde Gallery (Champaign / IL)
Friday, September 17 @ Complex (Memphis / TN)
Saturday, September 18 @ Old Hickory Collective (Jackson / TN)
Sunday, September 19 @ Starbucks (Indianapolis / IN)
Monday, September 20 @ The Muse (Nashville / TN)
Wednesday, September 22 @ The Music Cafe (Columbia / MO)
Friday, September 24 @ Pogo Room (Kansas City / MO)
Friday, October 15 @ The Double Cure (Plainfield / NH)
Sunday, October 17 @ The Velvet Lounge (Washington / DC)
Thursday, October 21 @ Muddy Finn's Pub (Ipswich / OH)
Friday, November 12 @ Sally T's (St. Louis / MO)
Saturday, November 13 @ Old Hickory Collective (Jackson / TN)
Thursday, November 18 @ Howard's Club H (Bowling Green / OH)
Wednesday, November 24 @ Gooly Foot Lodge (Omaha / NE)

More dates to come...

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the sophomore album from Cheating Kay
impacting college radio September 13 & 14
street date September 22

www.cheatingkay.com

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	2	1	6	FIERY FURNACES Blueberry Boat	Rough Trade
2	5	—	2	2	FUTURE SOUNDTRACK FOR AMERICA Various Artists	Barsuk
3	3	7	3	4	M83 Dead Cities, Red Seas And Lost Ghosts	Mute
4	2	1	1	11	WILCO A Ghost Is Born	Nonesuch
5	8	24	5	4	KINGS OF CONVENIENCE Riot On An Empty Street	Astralwerks
6	4	4	4	6	HIVES Tyrannosaurus Hives	Interscope
7	9	19	7	5	BADLY DRAWN BOY One Plus One Is One	Astralwerks
8	14	17	8	5	TAKING BACK SUNDAY Where You Want To Be	Victory
9	10	13	9	5	MACHA Forget Tomorrow	Jetset
10	20	18	10	7	SPARTA Porcelain	Geffen
11	12	14	11	7	OLD 97'S Drag It Up	New West
12	19	26	12	4	THEY MIGHT BE GIANTS The Spine	Zoë-Rounder
13	11	12	11	8	CONCRETES The Concretos	Astralwerks
14	7	6	6	7	OLD ENOUGH TO KNOW BETTER... Various Artists	Merge
15	15	8	2	12	PJ HARVEY Uh Huh Her	Island
16	13	21	13	5	COMETS ON FIRE Blue Cathedral	Sub Pop
17	16	15	15	9	SAHARA HOTNIGHTS Kiss And Tell	RCA
18	99	—	18	2	INTERPOL Radio [EP]	Matador
19	29	49	19	3	RISE AGAINST Siren Song Of The Counter Culture	Geffen
20	25	40	20	3	BEEP BEEP Business Casual	Saddle Creek
21	26	46	21	3	MAE SHI Terrorbird	5RC
22	6	3	2	10	POLYPHONIC SPREE Together We're Heavy	Good-Hollywood
23	22	5	3	10	BEASTIE BOYS To The 5 Boroughs	Capitol
24	30	64	24	3	SCISSOR SISTERS Scissor Sisters	Universal
25	55	—	25	2	DRIVE-BY TRUCKERS The Dirty South	New West
26	17	22	17	6	ROOTS The Tipping Point	Geffen
27	28	20	10	10	THE FALL The Real New Fall LP	Narnack
28	33	34	28	5	SHORE The Shore	Maverick
29	21	9	9	10	KILLERS Hot Fuss	Island
30	18	10	7	9	I AM THE WORLD TRADE CENTER The Cover Up	Gammon
31	27	27	27	5	POR VIDA: TRIBUTE TO A. ESCOVEDO Various Artists	Or
32	37	63	32	3	CONSTANTINES The Constantines	Sub Pop
33	41	44	33	5	PHOENIX Alphabetical	Source-Astralwerks
34	42	36	34	4	GOOD LIFE Album Of The Year	Saddle Creek
35	—	—	35	1	GUIDED BY VOICES Half Smiles Of The Decomposed	Matador
36	24	16	8	7	BELLE AND SEBASTIAN Books [EP]	Rough Trade
37	47	39	37	6	F-UPS F-Ups	Capitol
38	44	45	38	4	MARK LANEGAN BAND Bubbegum	Beggars Banquet
39	36	—	36	2	MENDOZA LINE Fortune	Bar None
40	—	—	40	1	MOONEY SUZUKI Alive And Amplified!!!	Red Ink-Columbia
41	32	30	30	8	ROGUE WAVE Out Of The Shadow	Sub Pop
42	23	11	4	9	THE CURE The Cure	Geffen
43	46	35	35	6	FUNERAL FOR A FRIEND Casually Dressed And...	Ferret
44	31	23	1	15	SONIC YOUTH Sonic Nurse	Geffen
45	39	28	11	13	A.C. NEWMAN The Slow Wonder	Matador
46	34	50	21	11	ANIMAL COLLECTIVE Sung Tongs	Fat Cat
47	91	—	47	2	MUFFS Really Really Happy	Five Foot Two
48	—	—	48	1	TWILIGHT SINGERS She Loves You	One Little Indian
49	—	—	49	1	LIBERTINES The Libertines	Rough Trade
50	61	—	50	2	TARA JANE ONEIL You Sound, Reflect	Touch And Go

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TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
51	—	—	51	1	FUCKING AM Gold	Drag City
52	40	66	40	6	DR. JOHN N'Awlinz: Dis Dat Or D'Udda	Blue Note
53	38	42	38	5	MIKE WATT The Secondman's Middle Stand	Red Ink-Columbia
54	64	—	54	2	ROLLING BLACKOUTS Black Is Beautiful	Record Collection
55	70	38	38	5	DILLINGER ESCAPE PLAN Miss Machine	Relapse
56	50	37	32	8	BOOM BIP Corymb	Lex
57	182	—	57	2	GRIS GRIS The Gris Gris	Birdman
58	43	41	36	8	MIDTOWN Forget What You Know	Columbia
59	72	—	59	2	TRASHCAN SINATRAS Weightlifting	spinART
60	53	33	23	11	MY CHEMICAL ROMANCE Three Cheers For Sweet Revenge	Reprise
61	51	29	6	12	RJD2 Since We Last Spoke	Definitive Jux
62	35	25	15	9	REVEREND HORTON HEAT Revival	Yep Roc
63	57	76	57	4	NEDELLE AND THOM Summerland	Kill Rock Stars
64	80	—	64	2	WEST INDIAN GIRL West Indian Girl	Astralwerks
65	93	102	65	5	CITIZEN COPE The Clarence Greenwood Recordings	Arista
66	—	—	66	1	HEAD AUTOMATICA Decadence	Warner Bros.
67	59	53	53	5	PRINCE PO The Slickness	Lex
68	—	—	68	1	COMAS Conductor	Yep Roc
69	129	—	69	2	LHASA The Living Road	Audiogram
70	69	94	69	6	MOCK ORANGE Mind Is Not Brain	Silverthree
71	149	—	71	2	FUCK Those Are Not My Bongos	Future Farmer
72	—	—	72	1	DAVID KILGOUR Frozen Orange	Merge
73	58	75	58	3	TOUCH MY HEART: A TRIBUTE... Various Artists	Sugar Hill
74	84	52	52	5	DIRTY ON PURPOSE Sleep Late For A Better Tomorrow	On The Moon
75	68	54	33	9	PLASTIC CONSTELLATIONS Mazatlan	2024
76	48	31	16	10	ALBUM LEAF In A Safe Place	Sub Pop
77	131	—	77	2	WHIRLWIND HEAT Flamingo Honey	Dim Mak
78	167	—	78	2	JENS LEKMAN You Are The Light	Secretly Canadian
79	45	32	29	6	SUNSHINE FIX Green Imagination	spinART
80	82	80	80	5	MC LARS The Laptop EP	Sidecho
81	67	116	67	3	WAXWINGS Let's Make Our Descent	Rainbow Quartz
82	120	131	82	3	JINXED Beyond The Obvious	111
83	49	58	34	7	ANTIBALAS AFROBEAT ORCHESTRA Who Is This America?	Artemis
84	60	56	51	7	FAITHLESS No Roots	Arista
85	63	61	61	4	MING AND FS Back To One	Spun
86	76	47	7	14	BAD RELIGION The Empire Strikes First	Epitaph
87	100	72	72	5	LOVEDRUG Pretend You're Alive	Militia Group
88	79	104	79	5	SCREENS The Screens	Self-Released
89	81	85	72	5	PIDGEON From Gutter With Love	Absolutely Kosher
90	87	57	5	13	!!! Louden Up Now	Touch And Go
91	71	78	71	5	TANYA DONELLY Whiskey Tango Ghosts	4AD-Beggars Banquet
92	105	96	92	4	NATIONAL Cherry Tree	Brassland
93	89	91	56	8	ATOMIC 7 En Hillbilly Caliente	Mint
94	121	127	94	3	RACHAEL SAGE Ballads And Burlesque	MPress
95	130	—	95	2	STEVE EARLE The Revolution Starts Now	Artemis
96	75	119	75	3	MATTHEW DEAR Backstroke [EP]	Spectral
97	—	—	97	1	COURT AND SPARK Witch Season	Absolutely Kosher
98	104	92	65	6	LETTER KILLS The Bridge	Island
99	110	137	99	7	CAVIAR The Thin Mercury Sound	Aezra
100	135	—	100	2	SLIM CESSNA'S AUTO CLUB The Bloody...	Alternative Tentacles

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101	52	93	52	5	KID606 Who Still Kill Sound?	Tigerbeat6
102	73	73	55	9	TRACY AND THE PLASTICS Culture For Pigeon	Troubleman Unlimited
103	172	—	103	2	WINDSOR FOR THE DERBY We Fight 'Til Death	Secretly Canadian
104	66	77	1	25	MODEST MOUSE Good News For People Who Love Bad News	Epic
105	189	—	105	2	RADIO 4 Party Crashers [EP]	Astralwerks
106	186	—	106	3	SECRET MOMMY Hawaii 5.0	Ache
107	R	—	107	6	NEUROSIS The Eye Of Every Storm	Neurot
108	126	168	108	4	HIGH DIALS Fields In Glass [EP]	Rainbow Quartz
109	124	—	109	2	BUFFSEEDS The Picture Show	Sanctuary
110	—	—	110	1	SADIES Favourite Colours	Yep Roc
111	74	48	44	6	LONGWAVE Life Of The Party [EP]	RCA
112	116	178	112	3	OMAR A. RODRIGUEZ-LOPEZ A Manual...	Gold Standard Laboratories
113	118	—	113	2	MAVIS STAPLES Have A Little Faith	Alligator
114	83	107	83	6	MICHAEL FRANTI Songs From The Front Porch	Imusic
115	77	59	59	5	THE ORB Bicycles And Tricycles	Sanctuary
116	—	—	116	1	SIX PARTS SEVEN [Everywhere] [And Right Here]	Suicide Squeeze
117	95	157	95	3	TIMEWELLSPENT Timewellspent	Parasol
118	155	181	118	3	TREVOR DUNN'S TRIO CONVULSANT Sister Phantom Owl Fish	Ipecac
119	—	—	119	1	BURDEN BROTHERS Buried In Your Black Heart	Trauma-Kirtland
120	142	—	120	2	LESS THAN JAKE B Is For B-Sides	Sire
121	90	89	57	8	HEADSET Space Settings	Plug Research
122	133	—	122	2	LEFTOVER CRACK Fuck World Trade	Alternative Tentacles
123	96	142	96	4	MARTINA TOPLEY-BIRD Anything	Palm
124	—	—	124	1	DEALERSHIP Action/Adventure	Turn
125	92	106	39	11	BEBEL GILBERTO Bebel Gilberto	Six Degrees
126	94	—	94	3	A GIRL CALLED EDDY A Girl Called Eddy	Anti
127	190	169	44	12	DAVE ALVIN Ashgrove	Yep Roc
128	—	—	128	1	OCS 2	Narnack
129	—	—	129	1	PLANES MISTAKEN FOR STARS Up In Them Guts	No Idea
130	—	—	130	1	GALAXIE 500 Uncollected	Rykodisc
131	115	112	112	4	EXPLOSION Red Tape [EP]	Tarantulas
132	78	84	78	5	PINK MOUNTAINTOPS The Pink Mountaintops	Jagjaguwar
133	R	156	133	2	SLOWBLOW Slowblow	Mobile
134	122	51	46	6	VELVET TEEN Elysium	Slowdance
135	134	79	39	11	BURNING BRIDES Leave No Ashes	V2
136	—	—	136	1	SHARK QUEST Gods And Devils	Merge
137	62	43	2	16	MAGNETIC FIELDS i	Nonesuch
138	108	133	108	4	BON MOTS Le Main Drag	Mellifluid
139	—	—	139	1	INOUK No Danger	Say Hey
140	188	—	140	2	RAY CHARLES Genius Loves Company	Concord
141	86	83	46	10	CHUMBAWAMBA Un	Koch
142	148	150	142	3	TRACY SPUUEHLER It's The Sound	Tracymusic
143	165	152	143	3	STIFF LITTLE FINGERS Guitar And Drum	Kung Fu
144	173	—	144	2	WAGON CHRIST Sorry I Make You Lush	Ninja Tune
145	107	60	3	15	MORRISSEY You Are The Quarry	Attack-Sanctuary
146	111	95	71	8	COHEED AND CAMBRIA Live At La Zona Rosa	Equal Vision
147	132	136	132	3	R.L. BURNSIDE A Bothered Mind	Fat Possum
148	183	148	122	7	FAN MODINE Homeland	Grimsey
149	65	111	65	4	RED KRAYOLA Singles	Drag City
150	—	—	150	1	ROCK AGAINST BUSH VOL. 2 Various Artists	Fat Wreck Chords

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151	—	—	151	1	BRAND NUBIAN Fire In The Hole	Babygrande
152	103	74	21	12	DJ SHADOW Live! In Tune And On Time	Geffen
153	138	129	80	8	THIEVERY CORPORATION The Outernational Sound	ESL
154	137	130	92	10	QUINCY JONES AND BILL COSBY The Original Jam ...	Concord
155	102	105	102	5	KINGDOM FLYING CLUB Sumatra Fox [EP]	Emergency Umbrella
156	170	—	156	2	DOWN TO EARTH APPROACH Another Intervention	Vagrant
157	159	165	157	3	TREEPHORT Enchanted Forest	Springman
158	—	—	158	1	GARDEN STATE Soundtrack	Epic
159	139	88	32	9	JONATHAN RICHMAN Not So Much To Be Loved As To Love	Vapor
160	117	68	59	9	MINISTRY Houses Of The Molé	Sanctuary
161	—	—	161	1	TWO GALLANTS The Throes	Alive
162	R	117	27	9	BLACK DICE Creature Comforts	DFA
163	106	70	34	10	TILLY AND THE WALL Wild Like Children	Team Love
164	166	—	164	2	CHARLOTTE MARTIN On Your Shore	RCA
165	177	—	165	2	TRENT DABBS Quite Often	Sweet Tea-Terminus
166	192	—	166	3	ROUGH TRADE FIELD GUIDE... Various Artists	Rough Trade
167	85	65	65	7	FOR STARS It Falls Apart	Future Farmer
168	—	—	168	1	BRIGGS Leaving The Ways	Side One Dummy
169	151	195	151	3	FAUX FOX Black Glove Or White Glove	Quartz Inc.
170	119	162	119	3	ASTRAL Orchids	Self-Released
171	157	—	157	2	K.D. LANG Hymns Of The 49th Parallel	Nonesuch
172	101	97	84	7	BRANDTSON Send Us A Signal	Militia Group
173	—	—	173	1	ARI HEST Someone To Tell	Columbia
174	185	—	174	2	JEFFREY FOUCAULT Stripping Cane	Signature
175	150	163	78	6	DOCTOR MIX AND THE REMIX Wall Of Noise	Acute
176	109	98	26	11	TIGER ARMY III: Ghost Tigers Rise	Hellcat
177	—	—	177	1	CLIMAX GOLDEN TWINS Highly Bred ...	North East Indie
178	178	101	12	13	STREETS A Grand Don't Come For Free	Vice-Atlantic
179	140	144	140	4	THE FLESH Sweet Defeat	Gern Blandsten
180	143	128	94	6	AEROC Viscous Solid	Ghostly International
181	—	—	181	1	ENGINE DOWN Engine Down	Lookout!
182	128	125	17	17	GOMEZ Split The Difference	Virgin
183	98	138	98	5	BLACKOUT BEACH Light Flows The Putrid Dawn	Soft Abuse
184	164	—	164	2	IS IT ROLLING BOB? A REGGAE... Various Artists	Sanctuary
185	—	—	185	1	GORGE TRIO Open Mouth, O Wisp	Skin Graft
186	114	69	69	6	NANOOK OF THE NORTH The Taby Tapes	Parasol
187	—	—	187	1	LASHES The Stupid Stupid [EP]	Lookout!
188	174	110	42	17	LOS LOBOS The Ride	Hollywood
189	136	87	50	10	RACHEL GOSWELL Waves Are Universal	4AD-Beggars Group
190	—	—	190	1	UNBUNNY Snow Tires	Parasol
191	168	189	168	4	KISSINGER Charm	WCI
192	R	158	96	6	SO MANY DYNAMOS When I Explode	Skrocki
193	145	71	24	10	GRAVENHURST Flashlight Seasons	Warp
194	—	—	194	1	CARI CLARA Miniature American Model	Tiberius
195	160	99	37	9	FORTY FIVES High Life High Volume	Yep Roc
196	—	—	196	1	MARC BROUSSARD Carencro	Island
197	194	179	73	10	QUANTIC Mishaps Happening	Ubiquity
198	—	—	198	1	ISSA BAGAYOGO Tassoumakan	Six Degrees
199	88	67	38	11	JIM WHITE Drill A Hole In That Substrate...	Luaka Bop
200	152	123	123	6	MILTON MAPES Westemaire	Aspyr

RADIO 200 ADDS

COMPILED FROM NEW ALBUMS
BEING SPUN BY STATIONS.
PERIOD ENDING 8/24/2004
www.cmj.com

POSITION	TOTAL ADDS	ARTIST + TITLE	LABEL
1	157	ROCK AGAINST BUSH VOL. 2 Various Artists.	Fat Wreck Chords
2	115	LIBERTINES The Libertines	Rough Trade
3	95	RILO KILEY More Adventurous	Brute/Beaute-Warner Bros.
4	85	TEGAN AND SARA So Jealous	Vapor
5	79	LAURA VEIRS Carbon Glacier	Nonesuch
6	72	GUIDED BY VOICES Half Smiles Of The Decomposed	Matador
7	72	JOAN OF ARC Joan Of Arc, Dick Cheney, Mark Twain...	Polyvinyl
8	67	PALOMAR Palomar III: Revenge Of Palomar	Self-Starter Foundation
9	50	ACTION ACTION Don't Cut Your Fabric To This Year's Fashion	Victory
10	45	MENOMENA I Am...	Muuuhahaha! LLC-Film Guerrero
11	37	MIDNIGHT MOVIES Midnight Movies	Emperor Norton
12	36	WILEY Treddin' on Thin Ice	XL
13	33	RECOVER This Is The Year I Disappear	Strummer
14	30	FAULTLINE Your Love Means Everything	Capitol
15	27	GIBBY HAYNES AND HIS PROBLEM Gibby Haynes...	Surfdog
16	25	LOGH The Raging Sun	BAD TASTE
17	24	THE BREAK Handbook For The Hopeless	Ferret
18	24	LAST OF THE FAMOUS The Music Or The Mysery	456Entertainment
19	24	ROGERS SISTERS Three Fingers	Troubleman Unlimited
20	22	WINDSOR FOR THE DERBY We Fight 'Til Death	Secretly Canadian

TRIPLE A

PERIOD ENDING 8/24/2004
CONTRIBUTING REPORTERS THIS WEEK: 35
VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT
www.cmj.com/nmr/airplay

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	11	WILCO A Ghost Is Born	Nonesuch
2	9	10	2	4	KINGS OF CONVENIENCE Riot On An Empty Street	Astralwerks
3	3	4	3	6	DR. JOHN N'Awlinz: Dis Dat Or D'Udda	Blue Note
4	2	2	2	4	POR VIDA: TRIBUTE TO... Various Artists	Or
5	4	—	4	2	FUTURE SOUNDTRACK FOR AMERICA Various Artists	Barsuk
6	11	29	6	3	FIERY FURNACES Blueberry Boat	Rough Trade
7	33	—	7	2	STEVE EARLE The Revolution Starts Now	Artemis
8	10	17	6	11	BEBEL GILBERTO Bebel Gilberto	Six Degrees
9	17	—	9	2	THEY MIGHT BE GIANTS The Spine	Zoë-Rounder
10	19	—	10	2	MAVIS STAPLES Have A Little Faith	Alligator
11	6	36	6	3	BADLY DRAWN BOY One Plus One Is One	Astralwerks
12	8	8	3	7	OLD 97'S Drag It Up	New West
13	35	27	13	3	CITIZEN COPE The Clarence Greenwood Recordings	Arista
14	12	7	2	11	PJ HARVEY Uh Huh Her	Island
15	5	5	5	6	ROOTS The Tipping Point	Geffen
16	14	18	14	3	M83 Dead Cities, Red Seas And Lost Ghosts	Mute
17	30	—	17	2	K.D. LANG Hymns Of The 49th Parallel	Nonesuch
18	29	—	18	2	RAY CHARLES Genius Loves Company	Concord
19	13	12	12	4	MARTINA TOPLEY-BIRD Anything	Palm
20	18	3	2	9	POLYPHONIC SPREE Together We're Heavy	Good-Hollywood

CORE RADIO

BASED ON CMJ'S MOST INFLUENTIAL STATIONS
PERIOD ENDING 8/24/2004
CONTRIBUTING REPORTERS THIS WEEK: 105
VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT
www.cmj.com/nmr/airplay

TW	LW	2W	PK	WK	ARTIST + TITLE	LABEL
1	1	2	1	6	FIERY FURNACES Blueberry Boat	Rough Trade
2	3	4	2	3	M83 Dead Cities, Red Seas And Lost Ghosts	Mute
3	5	16	3	4	KINGS OF CONVENIENCE Riot On An Empty Street	Astralwerks
4	2	1	1	10	WILCO A Ghost Is Born	Nonesuch
5	7	—	5	2	FUTURE SOUNDTRACK FOR AMERICA Various Artists	Barsuk
6	9	17	6	4	BADLY DRAWN BOY One Plus One Is One	Astralwerks
7	13	12	7	6	OLD 97'S Drag It Up	New West
8	8	8	8	6	HIVES Tyrannosaurus Hives	Interscope
9	11	10	8	8	CONCRETES The Concretetes	Astralwerks
10	4	5	4	6	OLD ENOUGH TO KNOW BETTER... Various Artists	Merge
11	6	15	6	5	COMETS ON FIRE Blue Cathedral	Sub Pop
12	12	7	2	11	PJ HARVEY Uh Huh Her	Island
13	26	30	13	5	THEY MIGHT BE GIANTS The Spine	Zoë-Rounder
14	16	14	6	9	THE FALL The Real New Fall LP	Narnack
15	19	21	15	5	MACHA Forget Tomorrow	Jetset
16	—	—	16	1	INTERPOL Radio [EP]	Matador
17	23	23	17	5	TAKING BACK SUNDAY Where You Want To Be	Victory
18	29	26	18	7	SPARTA Porcelain	Geffen
19	18	34	18	3	MAE SHI Terrorbird	5RC
20	49	—	20	2	DRIVE-BY TRUCKERS The Dirty South	New West
21	17	19	17	9	SAHARA HOTNIGHTS Kiss And Tell	RCA
22	14	18	14	6	ROOTS The Tipping Point	Geffen
23	15	9	6	8	I AM THE WORLD TRADE CENTER The Cover Up	Gammon
24	22	24	22	4	POR VIDA: TRIBUTE TO... Various Artists	Or
25	33	—	25	2	SCISSOR SISTERS Scissor Sisters	Universal
26	10	3	2	9	POLYPHONIC SPREE Together We're Heavy	Good-Hollywood
27	56	69	27	3	RISE AGAINST Siren Song Of The Counter Culture	Geffen
28	28	59	28	3	BEEP BEEP Business Casual	Saddle Creek
29	30	56	29	3	CONSTANTINES The Constantines	Sub Pop
30	43	42	30	4	SHORE The Shore	Maverick
31	27	6	3	10	BEASTIE BOYS To The 5 Boroughs	Capitol
32	21	11	11	10	KILLERS Hot Fuss	Island
33	20	13	7	7	BELLE AND SEBASTIAN Books [EP]	Rough Trade
34	31	—	31	2	MENDOZA LINE Fortune	Bar None
35	52	33	33	4	GOOD LIFE Album Of The Year	Saddle Creek
36	40	32	32	5	ROGUE WAVE Out Of The Shadow	Sub Pop
37	25	35	16	11	ANIMAL COLLECTIVE Sung Tongs	Fat Cat
38	51	40	38	4	MARK LANEGAN BAND Bubblegum	Beggars Banquet
39	—	—	39	1	MOONEY SUZUKI Alive And Amplified!!!	Red Ink-Columbia
40	35	28	8	13	A.C. NEWMAN The Slow Wonder	Matador
41	47	—	41	2	TARA JANE O'NEIL You Sound, Reflect	Touch And Go
42	56	—	42	2	GUIDED BY VOICES Half Smiles Of The Decomposed	Matador
43	59	55	43	4	PHOENIX Alphabetical	Source-Astralwerks
44	50	41	34	7	BOOM BIP Corymb	Lex
45	—	—	45	1	FUCKING AM Gold	Drag City
46	—	—	46	1	GRIS GRIS Gris Gris	Birdman
47	—	—	47	1	TWILIGHT SINGERS She Loves You	One Little Indian
48	66	—	48	2	TRASHCAN SINATRAS Weightlifting	spinART
49	75	75	49	4	F-UPS F-Ups	Capitol
50	—	—	50	1	MUFFS Really Really Happy	Five Foot Two

CMJ RETAIL 50

PERIOD ENDING 8/24/2004
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TW	LW	ARTIST + TITLE	LABEL
1	5	GARDEN STATE Soundtrack (92843)	Epic
2	1	SHYNE Godfather Buried Alive (296202) 🍌	Def Jam
3	—	RILO KILEY More Adventurous (48876)	Brute/Beaute-Warner Bros.
4	—	213 The Hard Way (2670) 🍌	TVT
5	3	ASHLEE SIMPSON Autobiography (291302)	Geffen
6	4	ROCK AGAINST BUSH VOL. 2 Various Artists (677)	Fat Wreck Chords
7	2	MOBB DEEP Amerika's Nightmare (53730) 🍌	Jive
8	7	MODEST MOUSE Good News For People Who Love Bad News (87125)	Epic
9	—	RYAN CABRERA Take It All Away (83702)	Atlantic
10	6	ROOTS The Tipping Point (257302) 🍌	Geffen
11	9	FRANZ FERDINAND Franz Ferdinand (27)	Domino
12	10	KILLERS Hot Fuss (84571)	Island
13	13	MAROON 5 Songs About Jane (50001)	BMG-Octone
14	14	SCISSOR SISTERS Scissor Sisters (277202)	Universal
15	8	NOW THAT'S WHAT I CALL MUSIC! 16 Various Artists (301702)	UTV
16	—	SALIVA Survival Of The Sickest (295702)	Island
17	22	LOS LONELY BOYS Los Lonely Boys (80305)	Or
18	12	TAKING BACK SUNDAY Where You Want To Be (228) 🍌	Victory
19	17	USHER Confessions (52141)	Arista
20	—	TALKING HEADS The Name Of This Band Is Talking Heads (76489)	Sire
21	25	BLACK EYED PEAS Elephunk (000699)	A&M
22	15	BEASTIE BOYS To The 5 Boroughs (84571)	Capitol
23	19	VELVET REVOLVER Contraband (59794)	RCA
24	21	LLOYD BANKS The Hunger For More (282602)	Interscope
25	18	HIVES Tyrannosaurus Hives (275602) 🍌	Interscope
26	16	WILCO A Ghost Is Born (79809)	Nonesuch
27	—	HEAD AUTOMATICA Decadence (48631)	Warner Bros.
28	—	FUTURE SOUNDTRACK FOR AMERICA Various Artists (37)	Barsuk
29	20	JADAKISS Kiss Of Death (274602)	Ruff Ryders-Interscope
30	11	ALTER BRIDGE One Day Remains (13097)	Wind-Up
31	26	AVRIL LAVIGNE Under My Skin (59774)	Arista
32	30	KEANE Hopes And Fears (250702) 🍌	Interscope
33	38	SHINEDOWN Leave A Whisper (83566)	Atlantic
34	32	BREAKING BENJAMIN We Are Not Alone (162460) 🍌	Hollywood
35	24	KEVIN LYTTLE Kevin Lyttle (837302) 🍌	Atlantic
36	28	K.D. LANG Hymns Of The 49th Parallel (79847)	Nonesuch
37	—	BRUCE HORNSBY Halcyon Days	Sony
38	23	RISE AGAINST Siren Song Of The Counter Culture (862982) 🍌	Geffen
39	44	LIL' WAYNE Tha Carter (153702)	Universal
40	36	B.G. Life After Cash Money (5708)	Koch
41	29	D12 D12 World (240402)	Shady-Interscope
42	—	TALKING HEADS The Best Of Talking Heads (76488)	Rhino
43	31	JIMMY BUFFETT License To Chill (62270)	RLG-BMG Heritage
44	37	TERROR SQUAD True Story (280602)	Universal
45	34	PEARL JAM Live At Benaroya Hall October 22nd 2003 (63424)	Ten Club-BMG
46	51	KANYE WEST The College Dropout (203002)	Roc-A-Fella-Def Jam-IDJMG
47	50	POSTAL SERVICE Give Up (595)	Sub Pop
48	42	SNOW PATROL Final Straw (227102) 🍌	Interscope
49	46	MUSE Absolution (668587)	Warner Bros.
50	43	BOB MARLEY AND THE WAILERS Legend (586714)	Tuff Gong

BREAKOUT 5 ALBUMS TO WATCH



RILO KILEY
More Adventurous
Brute/Beaute-Warner Bros. (48876)



213
The Hard Way
TVT (2670)



RYAN CABRERA
Take It All Away
Atlantic (83702)



SALIVA
Survival Of The Sickest
Island (295702)



HEAD AUTOMATICA
Decadence
Warner Bros. (48631)

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ASHLEE SIMPSON

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Based on what clerks are playing while you browse

- HIVES**
- POR VIDA: TRIBUTE TO A. ESCOVEDO**
- POLYPHONIC SPREE**
- RILO KILEY**
- FUTURE SOUNDTRACK FOR AMERICA**
- KITTIE**
- WILCO**
- FIERY FURNACES**
- CONCRETES**
- FRANZ FERDINAND**
- GARDEN STATE SDTK**
- SCISSOR SISTERS**
- MARK LANEGAN BAND**
- SECRET MACHINES**
- MODEST MOUSE**

MAJOR CHAIN

Based on sales figures from national record chains

- ASHLEE SIMPSON**
- NOW THAT'S WHAT I CALL MUSIC! 16**
- GARDEN STATE SDTK**
- RYAN CABRERA**
- DE-LOVELY SDTK**
- 213**
- KILLERS**
- MAROON 5**
- LOS LONELY BOYS**
- JIMMY BUFFETT**
- BLACK EYED PEAS**
- K.D. LANG**
- AVRIL LAVIGNE**
- MODEST MOUSE**
- TAKING BACK SUNDAY**

MUSIC MONITOR NETWORK

COMPILED FROM THE COLLECTIVE PIECE COUNTS OF ALL MUSIC MONITOR NETWORK STORES

PERIOD ENDING 8/24/2004

www.cmj.com

TW	LW	ARTIST + TITLE	LABEL
1	—	213 The Hard Way (2670)	TVT
2	1	SHYNE Godfather Buried Alive (296202)	Def Jam
3	2	MOBB DEEP Amerika's Nightmare (53730)	Jive
4	3	ASHLEE SIMPSON Autobiography (291302)	Geffen
5	4	ROCK AGAINST BUSH VOL. 2 Various Artists. (677)	Fat Wreck Chords
6	—	SALIVA Survival Of The Sickest (295702)	Island
7	8	BREAKING BENJAMIN We Are Not Alone (162460)	Hollywood
8	—	RYAN CABRERA Take It All Away (83702)	Atlantic
9	7	NOW THAT'S WHAT I CALL MUSIC! 16 Various Artists (301702)	UTV
10	9	LLOYD BANKS The Hunger For More (282602)	Interscope
11	6	THUG LORDZ In Thugs We Trust (42060)	Rap-A-Lot
12	11	MAROON 5 Songs About Jane (50001)	BMG-Octone
13	14	USHER Confessions (52141)	Arista
14	10	TAKING BACK SUNDAY Where You Want To Be (228)	Victory
15	12	JADAKISS Kiss Of Death (274602)	Ruff Ryders-Interscope
16	20	SHINEDOWN Leave A Whisper (83566)	Atlantic
17	13	ROOTS The Tipping Point (257302)	Geffen
18	16	MODEST MOUSE Good News For People Who Love Bad News (87125)	Epic
19	34	BLACK EYED PEAS Elephunk (000699)	A&M
20	29	AKON Trouble (86002)	Universal
21	30	KILLERS Hot Fuss (84571)	Island
22	24	JUVENILE Juve The Great (171802)	Cash Money
23	25	TERROR SQUAD True Story (280602)	Universal
24	22	B.G. Life After Cash Money (5708)	Koch
25	19	VELVET REVOLVER Contraband (59794)	RCA

A.I.M.S.

COMPILED FROM THE COLLECTIVE PIECE COUNTS OF ALL ALLIANCE OF INDEPENDENT MEDIA STORE MEMBERS

PERIOD ENDING 8/24/2004

www.cmj.com

TW	LW	ARTIST + TITLE	LABEL
1	—	RILO KILEY More Adventurous (48876)	Brute/Beaute-Warner Bros.
2	—	SALIVA Survival Of The Sickest (295702)	Island
3	—	FUTURE SOUNDTRACK FOR AMERICA Various Artists (37)	Barsuk
4	4	ROCK AGAINST BUSH VOL. 2 Various Artists (677)	Fat Wreck Chords
5	2	SCISSOR SISTERS Scissor Sisters (277202)	Universal
6	1	MARK LANEGAN BAND Bubblegum (80237)	Beggars Banquet
7	8	HIVES Tyrannosaurus Hives (275602)	Interscope
8	3	MODEST MOUSE Good News For People Who Love Bad News (87125)	Epic
9	7	ROOTS The Tipping Point (257302)	Geffen
10	6	FIERY FURNACES Blueberry Boat (83239)	Rough Trade
11	12	FRANZ FERDINAND Franz Ferdinand (27)	Domino
12	23	GOOD LIFE Album Of The Year (10064)	Saddle Creek
13	10	POLYPHONIC SPREE Together We're Heavy (162423)	Good-Hollywood
14	56	USHER Confessions (52141)	Arista
15	25	KILLERS Hot Fuss (84571)	Island
16	5	SHYNE Godfather Buried Alive (296202)	Def Jam
17	14	TAKING BACK SUNDAY Where You Want To Be (228)	Victory
18	13	SPARTA Porcelain (281802)	Geffen
19	—	PRESIDENTS OF THE U.S.A. Love Everybody (2)	Pusa Inc
20	22	ASHLEE SIMPSON Autobiography (291302)	Geffen
21	20	POR VIDA: TRIBUTE TO... Various Artists (80402)	Or
22	21	BADLY DRAWN BOY One Plus One Is One (73986)	Astralwerks
23	18	DILLINGER ESCAPE PLAN Miss Machine (6587)	Relapse
24	41	PEARL JAM Live At Benaroya Hall October 22nd 2003 (63424)	Ten Club-BMG
25	29	LOS LONELY BOYS Los Lonely Boys (80305)	Or

in through
the outside

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T O M K A F A F I A N

HIP HOP

PERIOD ENDING 8/24/2004
 CONTRIBUTING REPORTERS THIS WEEK: 128
 VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT
www.cmj.com/nmr/airplay

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	2	1	6	PRINCE PO The Slickness	Lex
2	1	1	1	7	ROOTS The Tipping Point	Geffen
3	8	32	3	3	BRAND NUBIAN Fire In The Hole	Babygrande
4	7	7	4	6	FAT HED Night Train To Babble On	Dope Discs
5	5	6	5	7	AWOL ONE Awol One	Paladin
6	3	3	1	12	GIFT OF GAB Fourth Dimensional Rocketships Going Up	Quannum Projects
7	12	40	7	3	7L AND ESOTERIC DC2: Bars Of Death	Babygrande
8	6	8	6	6	SHARKEY Sharkey's Machine	Baby Grande
9	9	5	3	10	BEASTIE BOYS To The 5 Boroughs	Capitol
10	11	17	10	3	CROWN CITY ROCKERS Earthtones	Basement
11	10	9	3	12	BROTHER ALI Champion [EP]	Rhymesayers
12	4	4	1	14	RJD2 Since We Last Spoke	Definitive Jux
13	15	14	13	4	MING AND FS Back To One	Spun
14	—	—	14	1	K-OS Joyful Rebellion	Astralwerks
15	14	11	9	8	HEADSET Space Settings	Plug Research
16	13	10	7	11	DJ SHADOW Live! In Tune And On Time	Geffen
17	25	35	17	3	RADIOINACTIVE AND ANTIMC Free Kamal	Mush
18	19	—	18	3	DJ ZEPH Sunset Scavenger	Wide Hive
19	27	—	19	2	SHYNE Godfather Buried Alive	Def Jam
20	—	—	20	1	VIKTOR VAUGHN VV2: Venomous Villain	Insomniac

NEW WORLD

PERIOD ENDING 8/24/2004
 CONTRIBUTING REPORTERS THIS WEEK: 105
 VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT
www.cmj.com/nmr/airplay

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	3	5	1	3	ISSA BAGAYOGO Tassoumakan	Six Degrees
2	1	1	1	12	BEBEL GILBERTO Bebel Gilberto	Six Degrees
3	2	2	2	9	ANTIBALAS AFROBEAT ORCHESTRA Who Is This America?	Artemis
4	4	3	3	6	OMARA PORTUONDO Flor De Amor	Nonesuch
5	6	14	5	5	STEEL PULSE African Holocaust	RAS
6	26	—	6	2	WORLD GROOVE VOL. 1 Various Artists	Putumayo
7	5	9	5	8	BEBE VALDES AND DIEGO CIGALA Lagrimas Negras	RCA
8	10	7	4	11	TARIKA 10: Beasts, Ghosts And Dancing With History	Triloka
9	12	12	5	10	LILA DOWNS Una Sangre One Blood	Narada
10	8	8	5	8	LOS MOCOSOS American Us	Six Degrees
11	14	22	11	3	IS IT ROLLING BOB? A REGGAE... Various Artists	Sanctuary
12	9	4	2	12	YOUSSOU N'DOUR Egypt	Nonesuch
13	36	—	13	2	LHASA The Living Road	Audiogram
14	7	6	1	17	ANGELIQUE KIDJO Oyaya!	Columbia
15	19	11	6	18	LOS AMIGOS INVISIBLES The Venezuelan Zingason Vol.1	Luaka Bop
16	17	16	7	10	GREECE: A MUSICAL ODYSSEY Various Artists	Putumayo
17	20	—	17	3	TWILIGHT CIRCUS DUB SOUND SYSTEM Remixed: Dubwise	M
18	—	—	18	1	WORLD 2004 Various Artists	Wrasse
19	31	39	19	3	LITTLE TEMPO Fireblender	M
20	13	10	7	10	MIRIAM MAKEBA Reflections	Heads Up

RPM

PERIOD ENDING 8/24/2004
 CONTRIBUTING REPORTERS THIS WEEK: 143
 VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT
www.cmj.com/nmr/airplay

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	1	1	1	6	THE ORB Bicycles And Tricycles	Sanctuary
2	2	2	1	9	THIEVERY CORPORATION The Outernational Sound	ESL
3	4	10	3	3	MATTHEW DEAR Backstroke [EP]	Spectral
4	5	5	4	8	BOOM BIP Corymb	Lex
5	17	12	5	3	DUBLEX INC Eight Ears	Pulver Records
6	10	—	6	2	TROUBLEMAN Time Out Of Mind	Far Out
7	40	—	7	2	GREYBOY Shades Of Grey	Ubiquity
8	—	—	8	1	DJ HARRY Collision	SCI Fidelity
9	7	6	6	4	MING AND FS Back To One	Spun
10	6	7	5	8	RYUICHI SAKAMOTO Chasm	iTunes.com-KAB
11	3	3	1	12	QUANTIC Mishaps Happening	Ubiquity
12	8	4	3	10	SASHA Involver	Global Underground
13	20	21	13	4	UBERZONE Y4K	Distinctive
14	9	17	9	4	KID606 Who Still Kill Sound?	Tigerbeat6
15	18	33	15	3	WAGON CHRIST Sorry I Make You Lush	Ninja Tune
16	11	11	11	6	ELLEN ALLIEN Remix Collection	Bpitch Control-Asphodel
17	14	8	4	13	RJD2 Since We Last Spoke	Definitive Jux
18	13	9	6	9	FAT JON Lightweight Heavy	Exceptional
19	12	16	12	6	AEROC Viscous Solid	Ghostly International
20	22	35	18	5	FAITHLESS No Roots	Arista

JAZZ

PERIOD ENDING 8/24/2004
 CONTRIBUTING REPORTERS THIS WEEK: 114
 VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT
www.cmj.com/nmr/airplay

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	1	1	11	QUINCY JONES AND BILL COSBY The Original Jam...	Concord
2	1	2	1	8	BOBBY WATSON Horizon ReAssembled	Palmetto
3	3	3	3	4	COURTNEY PINE Devotion	Telarc
4	5	5	4	8	BENNY GOLSON Terminal 1	Concord
5	7	7	4	10	MCCOY TYNER Illuminations	Telarc
6	10	18	6	9	BENNY GREEN/RUSSELL MALONE Bluebird	Telarc
7	11	8	7	5	HERBIE MANN/PHIL WOODS Beyond Brooklyn	Telarc
8	8	9	4	11	MULGREW MILLER Live At Yoshi's	Maxjazz
9	9	15	9	4	CHICK COREA To The Stars	Stretch
10	18	14	10	6	VON FREEMAN The Great Divide	Premonition
11	15	27	11	5	BOB MINTZER BIG BAND Live At MCG	Telarc
12	6	10	6	10	JAZZ ON THE LATIN SIDE ALL STARS The Last Bullfighter	Saungu
13	14	6	3	6	DR. JOHN N'Awlinz: Dis Dat Or D'Udda	Blue Note
14	4	4	1	13	BEN ALLISON Buzz	Palmetto
15	26	26	15	4	MELVIN SPARKS It Is What It Is	Savant
16	16	19	11	5	JERRY GONZALES Y Los Piratas Del Flamenco	Sunnyside
17	24	—	17	2	SALA BROTHERS Out Of The Blue	Blujazz
18	22	17	17	4	BIG SATAN Souls.Savedhear	Thirsty Ear
19	17	16	9	8	HAPPY BIRTHDAY NEWPORT Various Artists	Sony
20	—	—	20	1	STEVE SWALLOW/OHAD TALMOR L'histoire Du Clochard	Palmetto

LOUD ROCK COLLEGE

PERIOD ENDING 8/24/2004
 CONTRIBUTING REPORTERS THIS WEEK: 168
 VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT
www.cmj.com/nmr/airplay

TW	LW	2W	PK	WKS	ARTIST + TITLE	LABEL
1	2	2	1	10	UNEARTH The Oncoming Storm	Metal Blade
2	1	1	1	6	DILLINGER ESCAPE PLAN Miss Machine	Relapse
3	3	6	3	7	CATTLE DECAPITATION Humanure	Metal Blade
4	4	4	4	11	OTEP House Of Secrets	Capitol
5	10	18	5	3	BORKNAGAR Epic	Century Media
UP 16 POSITIONS						
6	22	—	6	2	SHADOWS FALL The War Within [Sampler]	Century Media
7	7	10	7	4	CARNAL FORGE Aren't You Dead Yet?	Century Media
8	6	5	2	11	MOTORHEAD Inferno	Sanctuary
9	8	16	8	3	TERROR One With The Underdogs	Trustkill
10	5	3	1	11	ATREYU The Curse	Victory
11	14	—	11	2	MASTODON "Iron Tusk" [single]	Relapse
12	13	7	7	9	FORSAKEN Traces Of The Past	Century Media
13	9	8	5	9	MINISTRY Houses Of The Molé	Sanctuary
14	12	14	10	8	ZAO The Funeral Of God	Ferret
15	16	15	15	7	A PERFECT MURDER Unbroken	Victory
16	15	19	15	5	MALEVOLENT CREATION Warkult	Nuclear Blast
17	18	13	13	6	FUNERAL FOR A FRIEND Casually Dressed And Deep In Conversation	Ferret
18	19	12	12	6	MEGADETH The System Has Failed [Sampler]	Sanctuary
19	11	9	8	9	CANDIRIA What Doesn't Kill You...	Red Ink
20	17	17	13	10	NEUROSIS The Eye Of Every Storm	Neurot
21	34	—	21	2	DANZIG Circle Of Snakes	Evilive
22	20	20	1	18	KILLSWITCH ENGAGE The End Of Heartache	Roadrunner-IDJMG
23	23	24	2	14	SLIPKNOT Vol. 3 (The Subliminal Verses)	Roadrunner-IDJMG
24	36	29	24	4	GREAT DECEIVER Terra Incognito	Peaceville-Manic
#1 DEBUT						
25	—	—	25	1	HEADBANGER'S BALL VOL. 2 Various Artists	Roadrunner-IDJMG
26	28	21	10	8	SUSPERIA Unlimited	Tabu
27	—	—	27	1	ALL ELSE FAILED This Never Happened	Abacus
28	21	11	3	10	KITTIE Until The End	Artemis
29	25	25	20	7	ACACIA STRAIN 3750	Prosthetic
30	24	23	12	10	EIGHTEEN VISIONS Obsession	Trustkill
31	27	—	27	2	DEATH THREAT Now Here Fast	Triple Crown
32	39	—	32	2	STILL REMAINS If Love Was Born To Die [EP]	Benchmark
33	29	26	23	5	DREAM EVIL The Book Of Heavy Metal	Century Media
34	33	—	25	8	TODAY IS THE DAY Kiss The Pig	Relapse
35	37	—	22	6	1349 Beyond The Apocalypse	Candlelight
36	—	—	36	1	SECOND GLANCE Second Glance	Cool Sound
37	R	—	3	12	ENTOMBED Inferno/Averno	Music For Nations
38	R	37	37	2	UNDEROATH They're Only Chasing Safety	Tooth And Nail
39	—	—	39	1	NECROPHAGIST Epitaph	Relapse
40	R	—	38	2	CAPHARNAUM Fractured	Willowtip

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

ADDS COMPILED FROM NEW ALBUMS BEING SPUN BY STATIONS

1	84	AMORPHIS Far From The Sun	Nuclear Blast
2	78	GOAT HORN Storming The Gates	Sonic Unyon-October 32nd
3	71	DEVILINSIDE Volume 1	Century Media
4	65	PROJECT 86 Songs To Burn Your Bridges By	Solid State
5	57	ODDZAR Oddzar	DCide

LOUD ROCK CRUCIAL SPINS

PERIOD ENDING 8/24/2004
 CONTRIBUTING REPORTERS THIS WEEK: 42
 VIEW AIRPLAY REPORTS IN THEIR ENTIRETY AT
www.cmj.com/nmr/airplay

TW	LW	2W	PK	WKS	PS	LWS	+/-	ARTIST + TITLE	LABEL
1	1	2	1	10	139	169	-30	UNEARTH The Oncoming Storm	Metal Blade
2	4	5	2	10	128	143	-15	OTEP House Of Secrets	Capitol
3	5	1	1	10	118	138	-20	ATREYU The Curse	Victory
4	2	6	2	9	116	155	-39	MINISTRY Houses Of The Molé	Sanctuary
5	14	—	6	2	115	94	21	SHADOWS FALL The War Within [Sampler]	Century Media
6	11	22	5	4	115	114	1	CARNAL FORGE Aren't You Dead Yet?	Century Media
7	6	3	2	5	115	127	-12	MEGADETH The System Has Failed [Sampler]	Sanctuary
8	3	7	3	10	112	144	-32	MOTORHEAD Inferno	Sanctuary
9	8	12	8	7	102	119	-17	ZAO The Funeral Of God	Ferret
10	10	—	10	2	96	114	-18	MASTODON "Iron Tusk" [single]	Relapse
11	16	—	11	2	92	89	3	BORKNAGAR Epic	Century Media
12	12	13	12	7	92	103	-11	A PERFECT MURDER Unbroken	Victory
13	13	4	1	10	87	96	-9	KITTIE Until The End	Artemis
UP 33 POSITIONS									
14	47	—	14	2	83	26	57	DANZIG Circle Of Snakes	Evilive
15	19	15	15	9	79	80	-1	FORSAKEN Traces Of The Past	Century Media
16	7	9	7	6	79	126	-47	DILLINGER ESCAPE PLAN Miss Machine	Relapse
17	18	16	13	7	75	82	-7	ACACIA STRAIN 3750	Prosthetic
18	23	43	17	10	69	71	-2	EIGHTEEN VISIONS Obsession	Trustkill
19	9	8	6	10	67	116	-49	CANDIRIA What Doesn't Kill You...	Red Ink
20	39	45	20	3	62	34	28	STILL REMAINS If Love Was Born To Die [EP]	Benchmark
21	25	39	21	3	61	61	0	TERROR One With The Underdogs	Trustkill
22	22	20	15	8	57	72	-15	SUSPERIA Unlimited	Tabu
23	33	27	23	4	52	49	3	GREAT DECEIVER Terra Incognito	Peaceville-Manic
24	20	11	1	18	50	77	-27	KILLSWITCH ENGAGE The End Of ...	Roadrunner-IDJMG
25	26	21	11	12	48	60	-12	HEAVEN SHALL BURN Antigone	Century Media
26	24	17	18	7	45	67	-22	CATTLE DECAPITATION Humanure	Metal Blade
27	17	14	1	14	45	88	-43	SLIPKNOT Vol. 3 (The Subliminal Verses)	Roadrunner-IDJMG
28	34	36	28	4	41	45	-4	MALEVOLENT CREATION Warkult	Nuclear Blast
29	15	10	8	14	38	92	-54	TWELVE TRIBES The Rebirth Of Tragedy	Ferret
30	31	26	27	5	37	52	-15	HATESPHERE Ballet Of The Brute	Century Media
31	43	—	31	2	34	31	3	SCARVE Irradiant	Listenable
#1 DEBUT									
32	—	—	32	1	32	—	D	HELMET Size Matters	Interscope
33	—	—	36	1	31	—	D	X-HEADZ X-Headz	Locomotive
34	44	42	12	17	31	31	0	SATYRICON Volcano	eatURmusic-Red Ink
35	R	40	24	8	31	—	-5	NEUROSIS The Eye Of Every Storm	Neurot
36	21	18	5	14	31	73	-42	BEYOND THE EMBRACE Insect Song	Metal Blade
37	42	—	27	10	30	32	-2	ALABAMA THUNDERPUSSY Fulton Hill	Relapse
38	37	31	24	7	29	36	-7	PIGMY LOVE CIRCUS The Power Of Beef	Go-Kart
39	35	28	1	19	29	42	-13	IN FLAMES Soundtrack To Your Escape	Nuclear Blast
40	—	—	40	1	29	—	D	STARWOOD If It Ain't Broke, Break It!	Metal Blade

Chart information is based on pure spins reports of Loud Rock releases from CMJ's panel of commercial black shows and select college and community radio stations.

ADDS COMPILED FROM NEW ALBUMS BEING SPUN BY STATIONS

1	22	AMORPHIS Far From The Sun	Nuclear Blast
1	22	SINGLE BULLET THEORY Behind Eyes Of Hatred	Crash
3	20	GOAT HORN Storming The Gates	Sonic Unyon-October 32nd
4	20	DEVILINSIDE Volume 1	Century Media
5	19	PROJECT 86 Songs To Burn Your Bridges By	Solid State

mike watt

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LA Weekly



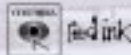
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the secondman's middle stand

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ISSUE 127 CMJ NEW MUSIC MONTHLY

SHADOWS FALL
BJÖRK THE FAINT
KILLSWITCH ENGAGE
AUTOLUX
MEDESKI MARTIN AND WOOD
MASTODON

cut along dotted lines and insert into jewel case

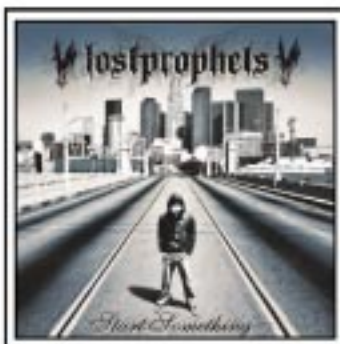
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1. SHADOWS FALL "The Power Of I And I" 3:34 (Century Media)
2. BJÖRK "Who Is It" 3:57 (Elektra)
3. THE FAINT "Birth" 3:17 (Saddle Creek)
4. KILLSWITCH ENGAGE "Rose Of Sharyn" 3:36 (Roadrunner)
5. AUTOLUX "Here Comes Everybody" 5:18 (Red Ink-Columbia)
6. MEDESKI MARTIN AND WOOD "End Of The World Party" 5:11 (Blue Note)
7. MASTODON "Iron Tusk" 3:01 (Relapse)
8. MARTINA TOPLEY-BIRD "Too Tough To Die" 3:57 (Palm Pictures)
9. RAY LAMONTAGNE "Trouble" 3:59 (RCA)
10. MIKE WATT "Piss Bags And Tubing" 6:14 (Red Ink-Columbia)
11. MELVINS/LUSTMORD "The Bloated Pope" 3:45 (Ipecac)
12. THE MOONEY SUZUKI "Alive And Amplified" 3:02 (Red Ink-Columbia)
13. SKATES "Cosmical Triggers" 2:38 (Unschooled)
14. KITTIE "Until The End" 4:13 (Artemis)
15. RACHAEL SAGE "It's So Hard" 3:23 (Mpress)
16. CITIZEN COPE "Bullet And A Target" 4:22 (RCA)
17. CALIBAN "The Beloved And The Hatred" 3:49 (Abacus)
18. THE EXIT "Let's Go To Haiti" 2:32 (Some)
19. THE SLACKERS "International War Criminal" 3:18 (Thought Squad)
20. THE RANDIES "Boys In Stereo" 2:00 (Majestic)

CMJ PRESENTS...



Crossfade
Crossfade



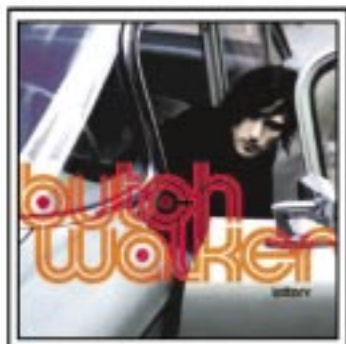
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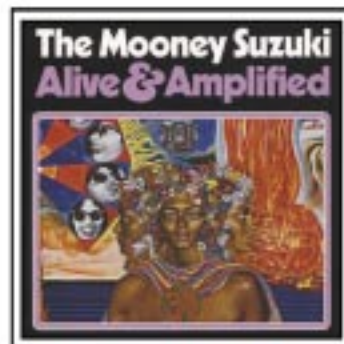
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Winchester Cathedral



The Libertines
The Libertines



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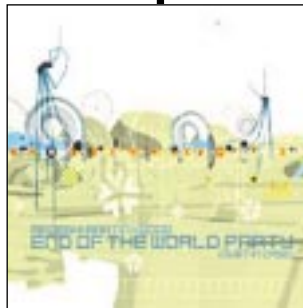
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Love Songs For Patriots Merge

As a rule, reunion records are shit—harnessing neither the power of a band in its prime nor the spirit of a band in its youth, they mostly flake former brilliance into palatable dandruff that'll hopefully score a final buck. The opening line of American Music Club's first album in 10 years, however, serves as the mantra for any band looking to break that rule: "Ladies and gentlemen, it's time for all the good that's in you to shine/ For all the lights to lose their shade/ For all the hate that's in you to fade." Throughout its 13 tracks, *Love Songs For Patriots* weaves together some of the most aggressive material of AMC's catalog ("Ladies And Gentlemen") and the most delicate ("Myopic Books," "Only Love Can Set You Free") more cohesively than the band ever achieved during their storied '80s and '90s output. And though they were most renowned for singer Mark Eitzel's drunken croon and knife-in-the-chest verbiage (à la an American Morrissey sans flamboyance), it's AMC's musicianship that really shines through on *Love Songs*: Tim Mooney's drum-sculpting, Vudi's elegant guitar shadow-lurking, Danny Pearson's bass backbone and Mark Capelle's heartstrings allow Eitzel to emerge at his most poignant and purposeful. Go ahead and log it in the indie-rock almanac: American Music Club have rewritten the reunion record rule—this is the best work they've done yet. >>>AARON ROBINSON

Link

www.americanmusicclub.com

File Under

The Passion of the Mid-Life Crisis

R.I.Y.L.

Red House Painters,
Bright Eyes, Lambchop



MELVINS/LUSTMORD

Pigs Of The Roman Empire Ipecac

Listen to your mother. Better yet, listen to my mother, who says that Jaga Jazzist sounds like Jethro Tull (she's right) and the latest offering from the Melvins (their 24th CD in 20 years) "sounds like *Jurassic Park*." The comparison is spot on—think of when the T. Rex's rumble is illustrated by the concentric-circle shivering in the glass of water—not only because *Pigs Of The Roman Empire* is bursting with subwoofer-defying dino thunderin', circling cicada buzzripple, Compsognathus gnashing and various Spielberg spookery, but the intrepid noisemongers decided to team up with noisewrangler Lustmord, a mini-legend in industrial circles and a sound designer for such heart-stopping flicks as *Spawn*, *The Crow* and, um, *Teenage Mutant Ninja Turtles*. The result is the most sonically rewarding record of their career: mysterious ambient soundscapes swell, the Melvins burst in uninvited, off-beat accents compounded by sick glurps, post-sludge hypnotics circle portentously, and then Lustmord's mush swallows them whole. Heavy on ambience (this record is perfect for the Release Records crowd), heavy on heaviness (mom said "Pink Bat" sounds like a "robot haircut"), this takes the Melvins' obsession with pulseless drone away from squealing, confrontational metal machine mucous (anyone buy the Xenakilicious *The Colossus Of Destiny*?) and towards serene, ominous, complex sound design... but always rocking their speedos off in the appropriate places. >>>CHRISTOPHER R. WEINGARTEN

Link

www.melvins.com

File Under

The Melvins... now with Turtle Power!

R.I.Y.L.

Vidna Obmana, Isis, Alio Die



R.A. THE RUGGED MAN

Die, Rugged Man, Die Nature Sounds

Notoriously difficult (rumors abound that he once treated a mixing console to a Cleveland steamer), R.A. The Rugged Man's finally drops the first record in his decade-plus career. His 1993 Jive release was shelved, as was his 2001 record for Priority—both times running off with a hefty advance and no record to speak of. "Someone's gonna be on his ass every day," says Nature Sounds president Devin Horwitz on a phone call from *CMJ*. "Now that he's on an independent, no way he's walking away with our money." Pray he's right, because *Die, Rugged Man, Die* is a powerhouse showcase for R.A.'s engaging combo of splattercore histrionics and self-deprecating bleakness—the same that an 18-year-old R.A. practically invented in the early '90s (which eventually made Eminem the white Tupac... or the black Woody Allen). R.A.'s flow is devilishly assured (Biggie and G. Rap come to mind), as adhesive and vile as a porno-theatre floor and hilariously self-effacing all at once: The title track hocks up "I'm a total fuck-up, my whole album sucks/ I spent half my advance getting coke-sluts coked up/ If the bitch won't fuck, she gets choked up/ I went double platinum last month, then I woke up." Skeletal beats complement rhymes about being broke... and he sounds happier to be in the poorhouse than the penthouse anyway. >>>CHRISTOPHER R. WEINGARTEN

Link

www.nature-sounds.net

File Under

If you can't say anything nice about R.A., say it anyway

R.I.Y.L.

Cage, J-Zone, High And Mighty



WOLF EYES

Burned Mind Sub Pop

2005—the year noise broke. Well, if it's gonna happen, the best bets are Rhode Island's Lightning Bolt (only because they make kids dance, performing a miracle in Folded Arm City, the capitol of Hipsteropia) and Ann Arbor's Wolf Eyes. First, they've got the right pedigree: Ann Arbor's forgotten boys, the Stooges—before they figgered out stripped-down après-rawk squall was the bullet-to-the-brain for alienated suburbanites and bored city rats—performed early shows on amplified vacuum cleaners, washboards and oil drums. Secondly, Wolf Eyes think, act, sound and feel like an honest-to-god rock band. They sweat, they stink, they gesticulate, they bang their mopy heads and make throbbing noise that sounds like terror sex—all glopped out like unholy havoc from tape loops, distortion pedals, guitars and broiled throats. Call it "noise," but *Burned Mind* is rock music, repeating patterns dripping from incontinent speakers, oppressive volumes, sizzling distortion utilizing all the same timbres that made the Swans, Big Black and Nirvana so transfixing to the hopelessly frazzled. The modest mice at Lollapalooza 2004 would have been running scared when these greasy psychos hit the stage, but they would have been missing one of the best gateway-to-weird-shit bands out there, playing all the same timbres Sonic Youth would be playing, only reinvented, ugly, terrifying and confrontational. >>>CHRISTOPHER R. WEINGARTEN

Link

www.subpop.com

File Under

Ugly fuckings turn into Swans

R.I.Y.L.

Sightings, Whitehouse, Hair Police, Prurient

REVIEWS

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 THESE ARMS ARE SNAKES
 TUSK



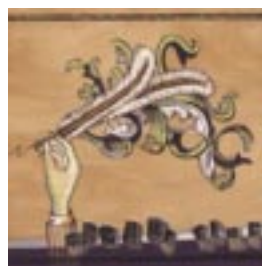
APOSTLE OF HUSTLE

Folkloric Feel Arts & Crafts

When you have 70 million people in your band, there's bound to be a few extra ideas lying around. The interim between Broken Social Scene's *You Forgot It In People* and their in-progress new record spawned quite a few related projects, most notably the Morricone-comes-to-Saskatoon Valley Of The Giants and Jason Collett's stripped-down *Motor Motel Love Songs*. BSS guitarist Andrew Whiteman strikes out on his own as Apostle Of Hustle, and the result, well, sounds a lot like Broken Social Scene.

[Link](#)
www.arts-crafts.ca
 File Under
 Broken-off social scenester
 R.I.Y.L.
 Broken Social Scene,

That's not a bad thing, though: Fans disappointed by the lack of actual songs on BSS's odds 'n' sods collection *Bee Hives* should find *Folkloric Feel* more than up to the task of tiding them over until the next BSS record. Whiteman, influenced by his time spent in Cuba, was apparently responsible for the Spanish feel that ran through parts of *You Forgot It In People*, as that vibe is ever present here: "Song For Lorca" and "Animal Fat" both put Spanish guitar and percussion right up front, languorously floating along like BSS's "Looks Just Like The Sun." BSS's everything-but-the-kitchen-sink songwriting approach is apparent too: The eight-minute, mostly instrumental title track starts with a circling guitar figure and then breaks out like the peppier cousin of BSS's "Cause=Time," building until it implodes while Whiteman chants "Everything's in place." With *Folkloric Feel*, Whiteman has shown how integral he is to his other band's sound, while creating a pleasant detour from it. >>>TOM MALLON



ARCADE FIRE

Funeral Merge

Putting the "fun" back in *Funeral*, the debut disc from Montréal indie-pop sextet Arcade Fire exhumes instrumentation extinct since third-grade music class (xylophones, recorders and string quintets) and sets them ablaze in anything but a macabre fashion. Each song has its own feel, from ambience akin to *Twin Peaks* siren Julee Cruise to Modest Mouse's perpetual bounce, all with Arcade Fire's quirky instrumentation. Singer Win Butler occasionally resembles Neil Young circa *After The Gold Rush* or Conor Oberst on "Crown Of Love" and "Neighborhood #3 (Power

[Link](#)
www.mergerecords.com
 File Under
 Take a bow
 R.I.Y.L.
 Modest Mouse, Neil Young,
 Julee Cruise, the Rosebuds

Out)," as his voice wavers in pitch with Young's tone-deaf allure. After a subdued intro, "Wake Up" bursts into a polyphonic spree, layering a "Do They Know It's Christmas?"-style choral part over a slow, sad-yet-triumphant march, similar to the Rosebuds' quieter music, until it transitions into a Bowie on Broadway outro. With pseudo-theatrical zeal, Butler tells a story of children waking up so they can grow up right, as he sees "where I am goin' to be when the reaper... touches my hand." A vaudevillian handbill/lyric sheet accompanies the disc with program notes and *Funeral's* release date replacing the performance date. Rather than introduce themselves with a depression session, Arcade Fire celebrate change, making *Funeral* more like a Canadian Day of the Dead. >>>KORY GROW



AUTOLUX

Future Perfect DMZ

Ken Andrews hasn't been hard to find since Failure's split in 1997—but what of Greg Edwards, the other half of that band's braintrust? He's apparently been pacing himself a bit more: Edwards, Ednaswap drummer Carla Azar and Maids Of Gravity bassist Eugene Goreshter have spent the past four years perfecting the raucous and often noisy pop of Autolux's debut, *Future Perfect*, and the results back up the praise L.A. audiences have heaped upon their live shows. The solid musicianship shouldn't surprise given the

members' pedigrees, but Autolux's greatest strengths come in their versatility and mature grasp of artfully simple arrangement. "Blanket" relies heavily on muscular drumming and guitar that swings wildly from melodic to chaotic, and the dueling drums and sea of synths on the quiet, droning "Great Days For The Passenger Element" lull you into a trance; individual elements in each piece are allowed their own place, keeping the sound full without becoming busy. Azar's drumming and Edwards' guitar stand out particularly, adding sparkle to Goreshter's bass (used like a rhythm guitar much of the time) and personality to his often shy vocals—his double-tracked and somewhat nasal voice might get tiring if didn't fit the mood of the music so well. Tastes of Sonic Youth, My Bloody Valentine and Led Zeppelin blend into *Future Perfect*, adding up to a reminder that maturity often sounds the most fresh. >>>KEITH CHILDREY

[Link](#)

www.autolux.net

File Under

An artful noise

R.I.Y.L.

Sonic Youth, Failure, My Bloody Valentine, Garbage



BJÖRK

Medúlla One Little Indian-Elektra

Björk is a self-contained art installation, making music that sounds eerily prehistoric and eerily prescient at the same time. The primal *Medúlla* (except for a few spare moments) is created entirely by the human voice: erotic breaths, Inuit choirs, airy whistling, beatboxing, whispered melodies and ecstatic Björkian howls. At times, the voices are treated (twiddlers Matmos and Mark Bell are on hand again) but other times, the starkness of just Björk's throat, tongue and lips has stunning impact. All manner of mouths are here: Mike Patton (sounding like an cappella

[Link](#)

www.bjork.com

File Under

Heavy breathing

R.I.Y.L.

Górecki, Tibetan monks, Meredith Monk, Zap Mama

Primus) has his hums and glurps tweaked to provide a backdrop for "Triumph Of A Heart," and Robert Wyatt lends his avuncular coo to the dreamy rounds of "Submarine." When mouth drummers Rahzel, Shlomo and Japan's Dokaka provide supple and sexy rhythms, the results are the closest thing to Björk pop here. The beats of "Mouth's Cradle" spit and sputter, sometimes as a contrast and sometimes as a perfect fit to the female choir that haunts the corners of the song. Diehard fans may be the target audience for the adventuresome *Medúlla*, and they'll be inspired into fits of Pagan glee, while detractors will simply slag her for being an Icelandic Yoko. Those folks should just shut their mouths. >>>STEVE CIABATTONI



CONVERGE

You Fail Me Epitaph

"This... is... for... the hearts... that are... beating... Beating... BEATING... BEATING!!!" As every Converge album serves as a prequel to the next, *You Fail Me* carries a heavy load. In its 14-year progression, Converge has risen from Boston spit-and-kick, Undertow-styled rigidity to innovative and asymmetric outbursts of rage, inspiring the mosh pit bloodlust cultivated on 2001's *Jane Doe*, with its caterwauling dissonance and measured aural abuse. *You Fail Me* signals a shift in the storyline, incorporating even more drastic dynamics, an exaggerated apocalyptic vision that may foreshadow hardcore's future. The atmospheric "Last Light," pumping first blood through this disc's heart, meanders between Kurt Ballou's iridescent Rickenbacker overtones (more present since guitarist Aaron Dalbec left for Bane) and vocalist Jacob Bannon's reprimands of his loved one, until he breaks down, crying of beating hearts. The title track pounds precisely and relentlessly as Bannon recites a list of even more failings, ending with shrill descending octaves, perhaps burning some poor Jane Doe in effigy. Strangely, "In Her Shadow" follows the song, shimmering with Ennio Morricone-like background pitches atop Ballou's acoustic guitar. Though *You Fail Me* contains some of the same chromatic chaos you would expect from the nihilists behind *Jane Doe*—specifically, "Heartless," "Eagles Become Vultures," and "In Her Blood," which could evoke new depths in Dante's *Inferno*—only time will tell what tortured path the next sequel will take. >>>KORY GROW

[Link](#)

www.epitaph.com

File Under

Unloved and weeded out

R.I.Y.L.

Rorschach, Reversal Of Man, Until Your Heart Stops-era Cave In



JULIE DOIRON

Goodnight Nobody Jagjaguwar

When Canadian songwriter Julie Doiron dedicates *Goodnight Nobody* to "those who have loved and lost and loved again" in her liner notes, she's not just making a nod to her devoted fanbase of moony romantics—she's drafting a straight-up mission statement. *Nobody*, Doiron's sixth full-length, deals almost entirely in the singer's starry- and teary-eyed meditations on love, following a loosely defined song cycle about the separation anxiety brought on by constant touring. Combined with her clarion voice (a distinctly Northern chill), the album's subject matter can feel a bit sober and

[Link](#)

www.juliedoiron.com

File Under

Julie's depressing trip

R.I.Y.L.

Edith Frost, White Magic, Cat Power

stark, but Doiron attempts to counter the "sad bastard" treatment with a thoughtfully wistful demeanor: On "When I Awoke," she seems not so much upset as understanding when she sings, "You dreamed of all the other hands you held/ And wondered why you stayed around." Unfortunately, her ambivalence can't still the album's melancholic tidal wave, which reaches almost oppressive heights as each successive track further buries the singer in her own sadness. Even Doiron's songs about dancing in a kitchen ("Dance All Night") and winter romance ("Snowfalls In November") are given a mournful cadence. Though her trademark intimate style may sound less moving than resigned this time around, Doiron, as always, makes the misery work for her; despite its flaws, *Nobody* is as poignant a sublimation of heartache as 2004 is likely to produce. >>>JOE MARTIN

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WHEN CRITICS ATTACK! (EACH OTHER)

AWOL ONE



AWOL ONE

Self Titled Image Entertainment



Self-effacing marble-mouthed sadsack **AWOL One** doesn't exactly dwell on nouveau-jazz-snob backpacker concerns like "skills"—his idea of a brag rap is usually something like "I believe I'm stupid when I'm really clever." A complicated sort, **AWOL** aims for the jugular (both yours and his own), rapping starkly direct statements about his depression, his fears, how he makes money but dresses like he's poor, how he's

Link

www.awolone.com

File Under

Cash-bored confessionals

R.I.Y.L.

Sage Francis, Atmosphere,

Sole

sorry he said that stuff to you when he was drunk, how he loves his moms. His lack of energy and complex flows are especially notable since he's been known to drop mind-bogglingly convoluted free-jazz-hop on labels like **Mush** (and his voice sounds a little like **Big Pun's**). Here, **AWOL** wants you to feel his pain, to not miss a word, to be able to sing along—the same theory behind emo rock, but without being cloying, irritating, pseudo-intellectual, derivative, boring and redundant—hip-hop being an essentially conversational genre, making those confessional lyrics sound like graffiti scrawls, not **LiveJournal** pap. Even when he trips over his tattered shoelaces with some especially saccharine emo sourpusserly ("I believe that girls love drama/ And I believe that luck be a lady"), he is redolent of adorable fuck-up like **Gordon Gano** or **Jonathan Richman**, tagging his heart on the wall just a little lop-sided. >>>**CHRISTOPHER R. WEINGARTEN**



How to put this gently? For an MC with as many "up-and-comer" plaudits under his belt as he has, Los Angeles's latest underground hip-hop scion, **AWOL One**, has a disturbingly shaky grasp on the second half of his music's basic beats-and-rhymes recipe. What's worse, *Self Titled's* lazy-susan rotation of name producers (**KutMasta Kurt**, **Evidence of Dilated Peoples**, the **Transducer** among them) don't help matters much on the first half, either. **AWOL** has clearly been paying attention to the recent success of indie-hop with either a political bent (**Sage Francis**) or highly confessional/confrontational flow (**Atmosphere**), but he fails by trying to land somewhere in the middle without the lyrics to pull off either. What we get instead is feel-good *Chicken Soup For The Soul*-level drivel ("Don't worry 'bout me, I'll be OK/ As long as I follow the dotted line, everything might be fine" on "Time") delivered in a laconic, mumbled cadence. Halfway through, "Grow" picks up the pace with an urgent beat from **Abstract Rude** and—get this—similar-sounding phonemes that comprise roughly half the rhymes on the record. But even then, the chorus lazily rhymes "I'm gonna grow up to be just like me" by unwinkingly repeating itself. At least you got the idea the **Beastie Boys** were *trying* to be funny when they rhymed "commercial" with "commercial." >>>**CHAD SWIATECKI**

VAS FEAST OF SILENCE

The ensemble **Vas** creates a magnificently layered sonic experience, incorporating a broader instrumental palette than ever before into their signature blend of hypnotic, pan-cultural percussion and voice.

NARADA
www.narada.com

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EARLIMART

Treble & Tremble Palm Pictures

On *Everyone Down Here*, Aaron Espinoza's Sparklehorse affection wasn't exactly well-hidden. But then, the Earlimart main man's interpretation of that melodic sparseness was still very elegant and affecting, if not entirely new. On that disc's follow-up, *Treble & Tremble*, Espinoza's love affair seems to have moved over to Elliott Smith—again, it's impossible to ignore, and again, it's impossibly pretty. Opening trio "Hold On Slow Down," "First Instant Last Report" and "The Hidden Track" are the most intensely Smithian, between languid, breathy

vocal delivery and melodic-acoustic-pop backbones; those are also three of the album's most memorable tracks, their vocal hooks nearly as graceful and hummable as anything off *Figure 8*. But Earlimart succeeds most when they step out: "Unintentional Tape Manipulations" makes brilliant use of Espinoza's The Ship studio as an instrument, craggy drum effects and swirling guitar and synth noises building up to something akin to marrying TV On The Radio and Grandaddy—the personality that emerges here is a lot more exciting than their readings from the Smith and Linkous songbooks, competent as those are. If that track's title is true, Earlimart should spend some more time relying on their collective subconscious; sounds like there's greatness waiting there. >>>NICOLE KEIPER

Link

www.earlimartmusic.com

File Under

Whispering Smith

R.I.Y.L.

Elliott Smith, the Beatles,

Grandaddy, Sparklehorse



THE GOOD LIFE

Album Of The Year Saddle Creek

Heartbreak records have served Tim Kasher well: In laying raw the intricacies of a messy divorce on Cursive's *Domestica*, he created one of the post-hardcore sect's most exciting collections of lovelorn rock. With *Album Of The Year*, the third LP from solo-project-cum-full-band the Good Life, he renders heartbreak through a more mellow lens—and it's just as disarming, if not more. On the title track, Kasher outlines the beginnings of a doomed relationship, and on "Lovers Need Lawyers," he pleads innocence after a messy split; as always, his storytelling is charmingly

direct and instantly affecting. The singer eschews the yelps he leans on in Cursive, and it sounds here like he's finally completely developed his mellow voice. Where early Good Life material certainly sounded singularly minded, collected from Kasher's not-fit-for-Cursive collection, the fact that *Album Of The Year* comes from an actual band is obvious. Strummy acoustic guitars, heavily reverbed slide-guitar, organs, melodica, brushed snare, bongos and trumpet add up to a mix of smoochy pop that sounds more rooted in '60s folk-pop than the present-day Saddle Creek scene Kasher calls home—knowing Cursive's discography (or the early part of the Good Life's, for that matter) wouldn't make it obvious who you were listening to. You may not call it the actual album of the year, but it's surely the mark of a band finding its own voice. >>>RENEE FALK

Link

www.saddle-creek.com

File Under

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INTERPOL

Antics Matador

Most fans either had high hopes or no hope at all for the follow-up to Interpol's *Turn On The Bright Lights*. The band was either going to knock it out of the park or fail abysmally; few people counted on getting a record that was "just pretty good." Two years after *Bright Lights*, Interpol has released *Antics*—and it's "just pretty good." They've shown definite improvement in a few spots: The Ian Curtis comparisons that haunt singer/guitarist Paul Banks should begin to fall by the wayside here, as he's further developed his own personality, opting for a thinner and higher (but somehow stronger) singing

voice. The band also varies its palette a little more this time around, stepping outside the Echoisms of *Bright Lights* and incorporating some surprisingly effective disco elements, where the totally underrated rhythm section really shines. They may look like Cold War villains turned creepy hairspray moguls, but on tracks like "Narc" and "Take You On A Cruise," Carlos Dengler and Sam Fogarino deliver some of the most inventive and funky bass/drums interplay in the whole post-punk-but-not-really movement. Now for the con: While *Antics* is a very well done and overall subtler record than *Bright Lights*, there's nothing here as immediate as "PDA" or "NYC," though "Narc" and "Slow Hands" come close. *Antics* has its share of charms, but requires more patient listening before it gives them up. >>>TOM MALLON

Link

www.interpolny.com

File Under

Putting a dimmer on those bright lights
R.I.Y.L.

Echo And The Bunnymen, the Stills, the Strokes



ISIS

Panopticon Ipecac

Shimmer... switch... shout... swell... A well-suited progression for Isis, appropriately named after the Egyptian goddess of rebirth. *Panopticon* slowly constructs walls of impenetrable sound, an Isis trademark forged on aquatic-themed releases like *The Red Sea* and *Oceanic*, instilling claustrophobia while frontman Aaron Turner incorporates (gasp!) heartfelt singing for the first time. Each song varies from the six- to almost-10-minute epic range, and the elongated "Altered Course" features Tool bassist Justin Chancellor filling in moody low end,

accompanying drummer Aaron Harris's trance-inducing tom cadences. Keeping in the electric realm (whereas the band's psych-metal contemporary Neurosis explores quiet, almost acoustic territory), Turner belts tortured melodies on "So Did We" and "In Fiction," much in the same way 27 chanteuse Maria Christopher contributed icy, stoic vocals on *Oceanic*. In contrast, Turner's breathy Skepticism-like growl bellows with threatening sincerity on "Grinning Mouths" and "Syndic Calls," blackening each note and then lifting the pencil just enough for atmospheric grays to add melodic perspective. "Wills Dissolve" begins with a temperamental Opeth-like foundation against electronic squeals (courtesy guitarist/sound manipulator Bryant Meyer), until it transitions into a driving, yet staggering wash of noise and Turner bleeds his soul. As each song grows ever more crushing on *Panopticon*, Isis rebuilds itself, evolving with each Darwinistic step. >>>KORY GROW

Link

www.signal05.com

File Under

Swimming from safety
R.I.Y.L.

Pelican, Mogwai, Neurosis, Old Man Gloom

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we were born in a flame

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WILL JOHNSON

Vultures Await Misra

It's easy to hate Will Johnson, one of those frustratingly prolific artists who, between Centro-matic, South San Gabriel and his solo efforts, has released around 487 records since 1997. It's also really easy to love the guy, since everything he does (actually, closer to 13 records) has that irresistible quiet-Southern-boy-with-a-guitar brilliance that so many try and fail to capture. Johnson's second solo LP, *Vultures Await*, takes a stripped-down approach, mostly just acoustic guitar and voice with occasional accompaniment from simple drums,

piano or some decorative sound, and it serves his country-inflected folk-rock songs well. He gets good and strummy at points ("As Victims Would," "Closing Down My House"), achingly sparse at others (opener "Catherine Dupree"), and dammit if he doesn't squeeze the fuck out of your heart with whatever approach he takes. Johnson's vocal inflections are scrappy—something akin to Neil Young with Tom Waits caught in his throat—which adds to the album's honesty; you can be sure Johnson's trucker hat isn't the least ironic. Similar to Ryan Adams' *Heartbreaker* in its gorgeous simplicity, *Vultures Await*'s mood is unrelentingly sad, in that way that makes you look forward to throwing it on any time you're sitting alone in the yard with a beer and a couple of things on your mind. Here's hoping Johnson will keep 'em coming at this pace. >>>RENEE FALK

Link

www.misrarecords.com

File Under

It's a sad, sad world

R.I.Y.L.

Ryan Adams' *Heartbreaker*,

Bruce Springsteen's *Nebraska*,

Neil Young's *Harvest Moon*



MEDESKI MARTIN AND WOOD

End Of The World Party (Just In Case)

Blue Note

If the world ends soon, you could do worse for a house band. As the greatest and least wanksome instrumental band of the last 15 years, MMW have gotten better and better at decoding and then altering the genetic structure of groove (it's impossible to discuss the trio without mentioning the "G" word), mashing up the tightness of old-school R&B, the freedom of downtown skronk (guitarist/ex-Lounge Lizard Marc Ribot is a guest) and the sunny, good-time funkery of a Nawlins jazz fest. While *End Of The World Party*

dabbles less and less in the adventuresome turntablism and sampling of 2002's *Uninvisible* (frequent cohort DJ Logic sits this one out, making way for producer/Dust Brother John King instead) John Medeski fills the void by releasing darker, more affecting sounds from his collection of keys. His deeply warped stabs amid "Bloody Oil" sound like they're emanating from a Mellotron being dragged slowly across the desert in 110 degree heat—the kind of emotive performance that makes you take a second look at the song title. Take away the electronics and studio treatments and MMW are still master innovators. The breezy dance between piano, drums and bass of "Mami Gato," shows them breaking down walls and adding another wing onto the Buena Vista Social Club. From *Uninvisible* to unfuckwithable. >>>STEVE CIABATTONI

Link

www.mmw.net

File Under

Upright downtowners

R.I.Y.L.

Sex Mob, DJ Logic, Meters

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MONO

Walking Cloud And Deep Red Sky, Flag Fluttered And The Sun Shined *Temporary Residence*

Japanese quartet Mono aren't out to shatter any stereotypes about post-rock—they're just here to play it really, really well. Last year's gracefully towering *One Step More And You Die* revitalized the build-to-burst formula of Mogwai and Godspeed You! Black Emperor with its unflinching crescendos and weird song titles, and their third album continues the tradition... for the most part. Somehow *Walking Cloud* is at once more interesting and less enthralling: It never reaches the thunderous volume that powered *One Step*, but its consistent and

tasteful use of a string quartet lends it a lushness its predecessors lacked. The layered guitar-and-feedback squall is still there, in opener "16.12" and the 15-minute "Lost Snow," which intensify to formidable peaks in canonical po-ro fashion. Elsewhere, though, the noisy edge is subdued in favor of a gentler beauty, as on the idyllic "Halcyon (Beautiful Days)" and the album's shorter (i.e., under eight minutes) tracks. A disappointingly subdued recording from noted noise king Steve Albini saps the rhythm section somewhat, but guitarists Takaakira Goto and Yoda continue to coax enchanting effects from their delay and distortion pedals, if less for volume's sake than for variety's. Though *Walking Cloud* isn't quite as exciting as Mono's first two records, its infusion of emotion and finesse into the predictability of post-rock is still more than welcome. >>>DANIEL LEVIN BECKER

Link

www.mono-44.com

File Under

Post-rock you like a hurricane

R.I.Y.L.

Mogwai, Explosions In The Sky,

Godspeed You! Black Emperor

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Link



TRAVIS MORRISON

Travistan Barsuk

Travis Morrison has never been the subtlest fish in the indie-rock sea. As frontman for the dancey, genre-defying Dismemberment Plan, he peppered his lyrics with loads of word-spitting digressions, sustained almost entirely by the band's Fugazi-meets-Talking Heads motif. Removed from the comfy womb of the band that sired him, unfortunately, both Morrison and his lyrics seem to be suffering from a common "solo artist" ailment: Personal overcompensation due to band, er, dismemberment. *Travistan* sports a PETA-joking track called "Song For The Orca." It features cringe-worthy,

seemingly unironic lyrics like "I like my nations in constant revolution and my booty wide" and "But it's weird! Folks get freaked." Worse, the lyrical missteps are magnified tenfold by the record's hopelessly mid-tempo arrangements, most of which suggest *Change-era* Plan marinated in John Vanderslice's smooth pop orchestration. Luckily for Morrison, his newly overbearing personality saves *Travistan* as much as it damages it: The world may not need another snarky scene-police rant ("Che Guevara Poster") or pop meditation on death ("People Die"), but his patented op-ed columnist sensibilities, as well as musical nods to artists as varied as Fugazi and the Four Tops, keep the material afloat. With a little more maturity and venom, Morrison could join the ranks of Elvis Costello and Ted Leo in the canon of politically charged pop. It's up to him to try. >>>JOE MARTIN

Link

www.travismorrison.com

File Under

Self-obsessed solo quirks

R.I.Y.L.

The Dismemberment Plan, They

Might Be Giants, John Vanderslice



TARA JANE ONEIL

You Sound, Reflect Quarterstick

Four years into her solo career, it's clear that Tara Jane O'Neil won't be shoved into the diluted, clawless world of the "singer/songwriter." Armed with an arsenal of minor-key guitars and the ability to play seemingly any instrument that falls into her hands, the former Rodan and Sonora Pine chanteuse has spent her bandless years creating music that's warm, ethereal and completely unnerving—the aural equivalent of a stormy Sunday morning. *You Sound, Reflect* continues the M.O., but supplements

O'Neil's standard acoustic gauze with a greater quotient of ambient noise and instrumentation, the latter coming by way of a well-chosen, all-female array of guest musicians. Liarbird violinist Nora Danielson lends an extra level of haunting to numerous tracks, giving "Howl" and "Known Perils" some much-needed bite. Percussion figures more heavily into *Reflect*, as well, with Desert City Soundtrack prodigy Caitlin Love and ex-Unwounder Sara Lund buoying the creepy "Love Song Long" and "Without Push," respectively. All the while, O'Neil sets the rest of the unsettling scene via noise art ("Ours Soared"), folk-tinged melodies ("The Poisoned Mine") and mournful crooning ("A Snapshot"). If the record fails to depart all that much from the singer's previous efforts, it's no worse for the wear: *You Sound, Reflect* exists, happily, as just another fascinating brushstroke in Tara Jane O'Neil's ongoing aural self-portrait. >>>JOE MARTIN

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www.tarajaneoneil.com

File Under

Sunday morning softness

R.I.Y.L.

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MADELEINE PEYROUX

Careless Love Rounder

In the eight years since *Dreamland*, Madeline Peyroux's debut, a kid named Norah Jones made classic songs tucked amid intimate arrangements more popular than... uh, quick, what's more popular than an armload of Grammys? Peyroux's approach isn't so radically different than Jones' (reinforced here by the fact that Norah hit-maker Jesse Harris co-wrote the bouncy "Don't Wait Too Long") except that Peyroux chooses more complex material to cover and is hands down the better singer. She'll gladly weather any comparisons to Jones if the attention draws

Link

www.madeleinepeyroux.org

File Under

In the oui small hours

R.I.Y.L.

Ute Lemper, Kurt Elling,

Billie Holiday

listeners towards *Careless Love*, arguably this century's best collection of saloon songs. Peyroux is a great singer not just because her phrasing would make Billie Holiday weep, but because she's clearly focused on showing off the emotional guts of the song more than her own vocal talent. She makes you forget every ho-hum pointless Bob Dylan cover with her re-imagining of "You're Gonna Make Me Lonesome When You Go," pulling chords and rhythms in new directions, making it the most fully realized Dylan cover since Hendrix's "All Along The Watchtower." Similarly, by shining a smoke-filtered light on Elliott Smith's "Between The Bars," the gently strummed waltz of Smith's original is transformed into a torch song that could have been written 60 years ago. Who knew you could make Elliott Smith sound even more heartbreaking? >>>STEVE CIABATTONI

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OMAR A. RODRIGUEZ-LOPEZ

A Manual Dexterity: Soundtrack Volume One

Gold Standard Laboratories

When Omar Alfredo Rodriguez-Lopez departed At The Drive-In with guitarist Cedric Bixler-Zavala in 2001, the duo made painstaking efforts to distance themselves from that band's spazz-punk aesthetics. They started with mediocre Latin-dub collective De Facto, followed by Rush-on-crack shitkickers the Mars Volta. Somewhere in the interim, Rodriguez-Lopez created his cinematic debut, *A Manual Dexterity*, and its Zappa-meets-groovy-'70s-film soundtrack (think *Apocalypse Now* or *Zabriskie Point*). With help from post-drug Red Hot Chili plucker John Frusciante, and fellow Voltas Bixler-Zavala and the late Jeremy Ward, Rodriguez-Lopez manipulates analog synths, percussion and even a typewriter (on "A Dressing Failure") into oblique soundscapes set loose by improvisation and erratic guitar solos. "Of Blood Blue Blisters" features Ward's tortured screams interrupting delicate piano interludes with disturbing Naked City precision. The final track, "The Palpatations Form A Limit," showcases Bixler-Zavala's falsetto vocals and trippy lyrics ("Might I crave a crawling imposter") atop Frusciante's and Rodriguez-Lopez's stoned guitar solos, giving the song a Volta-like feel. As with any soundtrack, this disc doesn't flow like an album, instead capturing moods as programmatic music. But *A Manual Dexterity* proves that with the right sonic manipulation, cold, drug-induced stoner rock can evoke eruptions of emotion (without getting emo.) >>>KORY GROW

Link

www.goldstandardlabs.com

File Under

At the Red Hot Volta Drive-In

R.I.Y.L.

Iannis Xenakis, the Mars Volta,

Buena Vista Social Club

SMOOSH

She Like Electric Pattern 25

We'll save the most obvious commentary about Seattle two-piece Smoosh for a moment, since it's sort of like giving away the twist ending before the movie even starts. On their debut, *She Like Electric*, vocalist/keyboardist Asya pounds keys with excited reckless abandon while alternating between a sweet melodic coo and a snotty riot-grrl growl, and sister/drummer Chloe backs her with beats aesthetically similar to Meg White's, only more competent. An uneasiness runs through their pretty pop songs, sort of like an early Bright Eyes live show

Link

www.smoosh.com

File Under

Girl, you'll be a woman... soon

R.I.Y.L.

Mates Of State,

Cat Power, Easley

where things were always teetering between completely irresistible and completely falling apart. But there's also a real competency to their songwriting: Chloe takes a smartly broken rhythmic approach akin to much of Cat Power's *You Are Free*, and Asya's vocal lines run between feeling like a sweeter Madonna, a simpler and more innocent Stevie Nicks or a less witty Tori Amos. The two write smart, engaging, dance-y pop songs that are both intelligently catchy and indie-rock scruffy. And? And? The payoff: The sisters boast 12 and 10 candles on their birthday cakes, respectively. Sure, they show their age at points—"Rad" and "The Quack" are some kickass li'l-white-girl hip-hop—but not often. Mostly, the young ladies have dished up a well-composed debut pop record that belies their youth. Oprah's gonna shit. >>>NICOLE KEIPER

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The lion slithers tonight

R.I.Y.L.

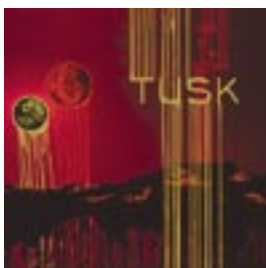
Kill Sadie, Harkonen, Pretty Girls Make Graves

THESE ARMS ARE SNAKES

Oxeneers Or The Lion Sleeps When Its Antelope Go Home *Jade Tree*

Ignore its "Why would you name your band that?" moniker; forget its *Lion King*-meets-Fiona Apple extended album title; even look past its members' pedigrees (abrasive indie-core outfit Kill Sadie, mathcore mavens Botch and hardcore pummelers Nineironspittfire). These Arms Are Snakes stands upright on its own two rattles. Forever in evolution, the band plays much freer than on last year's EP, *This Is Meant To Hurt You*, and the guitars on "Big News" strut and stop with Rolling Stones-via-Black Flag confidence

as singer Steve Snere yelps about day-job disillusionment. Both the sparse "Tracing" and the anthemic "Greetings From The Great North Woods" seep with Pretty Girls Make Graves-worthy acrimony, the latter spinning a David Lynchian story of pigs fed human remains across the Canadian border. "Greetings" also ends with each band member shouting a different farewell, vague enough to confuse even the most deranged murderer, all with Fugazi-like fervor: "I will not be there, not yet," "I'm running out of time," "I'm sorry I forgot" and the song title. Despite the band's overambitious concepts, Oxeneers makes the Snakes' case as the best and most sinister of Seattle's hipster-core heroes, sealing its sinister pact as Snere shouts on "Darlings Of New Midnight," "If the devil is your diamond, then we'll gladly take your hand." >>>KORY GROW



Link

www.tortugarecordings.com

File Under

Banjoes, recorders and mandolins, oh my!

R.I.Y.L.

Pelican, Discordance Axis, This Heat, Mr. Bungle

TUSK

Tree Of No Return *Tortuga*

"Bleeeeeaaaaahhhhh!! Aaaaaaaahh!!" Tusk's grating and terrifying experimentalism easily compensates for screamer Jody Minnoch's incoherent *Lord Of The Rings* rants (apparently something about traveling through a haunted forest... whatever). Three-quarters of the band make up the doomy, indie-instrumental powerhouse Pelican, and *Tree Of No Return* represents a dark, avant-grind yang to Pelican's depressive yet hopeful yin. Minnoch alternates between full-on shrieking and eerie Rush-like prog vocals, while he and multi-instrumentalist Trevor De Brauw mutilate banjos, recorders, tambourines and shakers like

John Cage on steroids. On the just-under-a-minute "Lost In The Woods," De Brauw bows a mandolin like a violin (a trick he also uses in Pelican), sparking shrill oscillations like scraping nails across sheet metal. De Brauw's atmospheric and frightening prepared instruments signal a musical shift since Tusk's grind-and-go debut, *Get Ready*. This time Minnoch interlaces his spazzouts with delicate nasal melodies, similar to Mr. Bungle or Naked City. In turn, this gives De Brauw room to take cover in shadowy breaking strings the way This Heat once did. "Starvation Dementia" runs the gamut from a murky bass intro to an almost Mars Volta-ish chorus, until the band erupts from a wash of noise into dynamic blastbeats and screaming. Though Tusk may soon warrant prescription medications, it's *Tree Of No Return's* brittle schizophrenia that embodies its charm. >>>KORY GROW

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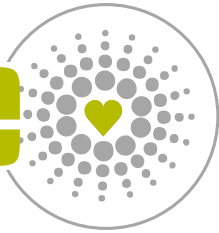
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Digital Underground

STORY: MURS
ILLUSTRATION: NICK MEOLA

I ended up living in Tucson, Arizona for two years, opening my own record store and becoming best friends with a DJ/bank teller named Hotsauce. We would argue about hip-hop until five in the morning at least five nights a week, but we always agreed on two things: one, that "Good Thing We're Rappin'" by Digital Underground is one of the best (if not *the* best) rap songs ever; and two, that Shock-G is one of the most talented/underrated rapper/producers in the game. We didn't stop loving the man after "The Humpty Dance," following his career from *Sex Packets* through the 2Pac years, even to the one or two songs he produced for underground artists like Mystic and Saafir.

I don't know what I was looking for in Tucson, but I definitely hadn't found it. My days consisted of opening my store, closing at eight and going "digging" at the local record store, where I found the first D.U. 12-inch—extremely rare and instantly one of my most prized possessions. My nights consisted of driving 40 minutes to Mexico to hit the strip club or drinking at the bar that Hotsauce spun at.

Here's where the dream sequence begins. Hotsauce and I are at the bar and the DJ throws on "I Get Around." I'm singing along, zoning out and whatnot, as some guy sits down at the piano (this is the only bar in Tucson that has one) and starts playing along.

Hotsauce taps my shoulder and says, "Look, it's Piano Man!" I give the afroed ivory-tickler a once-over and reply, "Yeah, he does kinda look like Shock-G." He says, "No, that is Shock-G." There was a quick volley of Oh Shits and No Fucking Ways, which were interrupted by Nicole, our bartender, saying, "Oh my God, guys, I just ID'd 'big like a pickle!'" The inventor of *Sex Packets* was 10 feet away from me. *What the fuck do I do?!*

I do what any diehard D.U. fan would do: I tell Hotsauce that under no circumstances is he to let Shock leave the bar, and run across the street to get the 12-inch. In the store, I look at a box of my

Murs Rules The World CDs and think, "Should I give him one?" *Nah, I don't want to fanta out*/dick ride.* "But that's fucking Shock-G in that bar!" *But don't you feel weird when people hand you CDs when you're just trying to chill?* "Yeah, but so? That's fucking Shock-G and I don't care. Plus, I'm almost famous! He's had to have kinda heard of me before."

So I run back across the street. I hand him the record first—I'm still too chickenshit to hand him the CD. He comments on how rare the record is and mentions that on top of producing, writing and performing the two songs in three different voices, he also drew the cover. He draws something similar on the back and signs it. I say thanks, mention that I have a hip-hop store across the way and back out. And there I sit at the bar, debating whether or not to hand this man my CD.

After some encouragement, and the realization that I would never forgive myself if I didn't, I walk right up to him and say, "Here's my CD, my name is Murs, I'm in this crew called Living Legends"—no flash of recognition in his eyes after blatant name droppage, but I continue—"we started up in the Bay, *blah blah you inspire blah blah.*" I can't believe I'm doing this, reciting

verbatim the script every aspiring rapper/fan reads to me. But wait, my words are coming from the heart, how could I sound the same as those kiss-ups at my shows who are just lying to get me on a song because my name holds a little weight? Or maybe they're not lying and I'm the jaded asshole smiling in their face. Mental note: Deal with it later.

I apologized to Shock for interrupting his evening, handed him the disc and walked out. I wanted to stay, but felt so weird that I had to leave—which was unfortunate, because he stayed for hours at the piano, playing almost everything he ever produced, from "Same Song" to "Kiss You Back" to "Broad Minded" by Mr. No No.

Months later, I'm back in Tucson doing a show, and I run into a friend who became a friend of Shock's. He tells me that the morning after, Shock sobered up, found my CD in his pocket and said something to the effect of, "Oh shit, I met Murs last night? I should've asked him for *his* autograph."

And from there it's all history. We did the song "Risky Business" for my album *The End Of The Beginning* and a video which was in regular rotation on *BET Uncut*. All I can say is I still don't believe it. Thank you, Shock-G, for making my dream come true.

Murs 3:16 (The 9th Edition) (*Definitive Jux*), the latest album by L.A. rhymer/narrator Murs is so good that it will just grab you in the biscuits.

* Murs explains: "Fanta is just some slang we use to say starstruck."

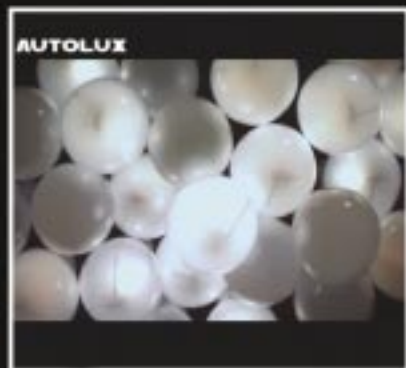




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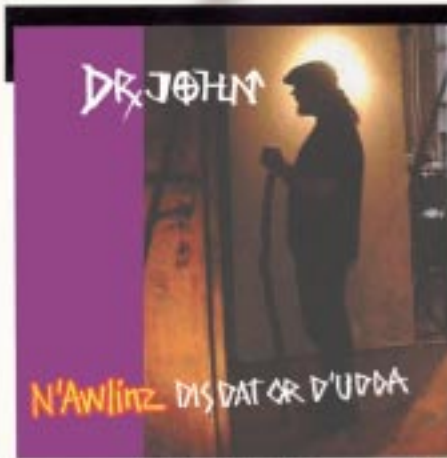


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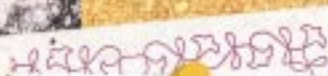
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